Metro Blue’s Lara: Worldly Pop Beat

By Melinda Newman

NEW YORK—Drawing on the music of the world to flavor his pop creations,

Nil Lara conjures up infectious melodies on his self-titled Metro Blue/ Capitol Records album.

The release, due in stores March 19, combines traditional Western pop and rock sensibilities with Latin and African seasons, resulting in a totally accessible sound that has more spice (Continued on page 16)

MCT Gets Bold! With Expansion

By Larry Flick

NEW YORK—After nearly five years of building its reputation as one of the top artist management firms in dance music, MCT Management is broadening its scope to include its own indie label and marketing division.

The New York-based company is also aiming to redefine the parameters of artist management by taking on such U.K. and European indie labels as the up-and-coming Perfecto Records as clients for stateside development.

(Continued on page 16)

Early Music Comes Alive Under Hand Of Jordi Savall

Astre Performer: Savior Of The Viol

By Bradley Bambarger

Since the remarkable success of the soundtrack to the 1995 film “Tous Les Matins De Monde”—which has sold more than 600,000 copies worldwide, according to distributor Avidios—Jordi Savall, the album’s musical director, has become one of the early music world’s leading lights.

But while “Tous Les Matins Du Monde” was a crossover catalyst, the album is merely one of a host of achievements in Savall’s career as scholar, conductor, and master of all manner of archaic bowed instruments, particularly the viola da gamba. He continues his (Continued on page 17)

Olympic Art Exhibition Attuned To Savall’s Music

By Bradley Bambarger

At the upcoming Olympic Arts Festival in Atlanta, thousands of people will hear the work of early-music virtuoso Jordi Savall who may never have had the opportunity otherwise. Two Astre recordings by Savall are to be featured in an ambitious multimedia art exhibition titled “Rings: Five Passions In World Art.” Savall is the only musical artist honored by having more than one inclusion.

Curated by J. Carter Brown, director emeritus of the National Gallery of Art, the “Rings” exhibition aims to illustrate five fundamental human emoj (Continued on page 17)

Justice Dep’t Investigating Music-Video Fee Collusion

By Bill Holland

WASHINGTON, D.C.—The Justice Department has asked U.S. District Court here for an expedited hearing to determine whether a civil lawsuit against five major record companies is warranted. The Justice Department says it has evidence that the companies may have colluded to fix the prices of license fees for music videos and shared high-level information about licensing fees. (Continued on page 18)
THE MOTOWN FAMILY CONGRATULATES
OUR LEGENDARY ARTISTS:

**stevie wonder**

&

**marvin gaye**

ON THEIR MUCH-DESERVED GRAMMY
"LIFETIME ACHIEVEMENT AWARDS"
Composer/Conductor Morton Gould Dies
Varied Career Included Presidency Of ASCAP

**BY HEIDI WALESON**

NEW YORK—Morton Gould, the American composer, conductor, and musical statesman, died suddenly Feb. 21 at angular street, Fla. He was 62 and lived in Great Neck, N.Y.

Gould was visiting the Disney Institute as artist-in-residence. The night before his death, he had flown to Orlando to conduct with the U.S. Military Academy Band and received a standing ovation. He had played his final piece, "Just Six," at that age. His precocity won him a scholarship at age 8 to the Insti-

## RIAA Report Shows Stagnant '95 Shipments For Music, Video

**BY PAUL VERNIA**

NEW YORK—Given the well-documented frailty of the music retail account base, the Recording Industry Assn. of America's flat shipment figures for 1995 are not likely to surprise anyone in the industry.

According to the RIAA, the dollar value of U.S. shipments of prerecorded music and video climbed a mere 2.1% from $12 bil-

Looking beyond the airwaves

No longer satisfied with using radio to break new acts and expose new releases by established performers, Canadian music distributors and leading independent labels are pursuing print media and TV as the industry's go-to救救。

## PUTTING COUPON RADIO TO THE TEST

Will "coupon radio" take off in the heat of South Florida of the system, which uses interactive car radios and in-store information kiosks, aims to find out. Correspondent Frank DiConini reports on the story.

**COMMENTS**

**ARTISTS & MUSIC**

Executive Turntable

The Beat

Boscore

Popular Uprisings

R&B

Dance Trax

Country

Jazz/Blue Notes

Higher Ground

In the Spirit

Songwriters & Publishers

Studio Action

INTERNATIONAL

Home & Abroad

Canada

Hiss Of The World

Global Music Pulse

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MERCHANTS & MARKETING

Retail Track

Declarations Of Independents

The Enter*Active File

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**REVIEWS & PREVIEWS**

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The Modern Age

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Music Video

**FEATURES**

Update/LiveLines

Hot 100 Singles Spotlight

Between The Bullets

Market Watch

CLASSIFIED

REAL ESTATE
British Music Market Broke
1 Billion Pounds In 1995

BY JEFF CLARK-MEADS

LONDON—The British music market hit new heights again last year, sur- passing the record figures set in 1994. According to statistics from the British Phonographic Industry, the market at wholesale values last year broke the 1 billion pound (£1.56 billion) barrier for the first time. The BPI says this was due to a large measure to "a deluge of successful new-re- lease albums from the likes of Robson & Jerome, Oasis, Celine Dion, Simply Red, Keith Urban, and Queens of the Stone Age, Blur, Pulp, and many others." One senior record company executive suggests, though, that a portion of the increase was due to the phenomenon of trans-shipment. This is the movement of records across national borders within the European Union’s open market.

The executive says that up to 20% of records sold by U.K. record compa- nies may end up in stores on the Euro- pean continent, drawn there as a re- sult of price differentials between the U.K. and those countries.

The BPI figures do not differentiate be- tween records bought by British dealers and those overseas. They tabulate only the volume and value of products sold by record companies.

The BPI figures show, however, that the value of shipments by British record companies rose by 10.7% com- pared with 1994’s total reach to the equivalent of £1.57 billion. The BPI confirm that record highs have now been set in each of the past two years.

A statement from the organization notes, "The size of the album market now stands at 196 million units—almost 20 million units were added dur- ing the course of 1995. The singles market too enjoyed a year of strong sales, with market volume topping 70 million units for the first time in 10 years."

The BPI warns, however, that 1996’s gain of successful album releases will make its totals difficult to surpass (Continued on page 55).

Japanese Music Industry Bounced Back In 1995

BY STEVE MCCLURE

TOKYO—Despite Japan’s continuing recession, and after the seven years of uninterrupted growth that came to a halt in 1994, the Japanese record in- dustry bounced back in 1995.

Total production of audio software in 1995 was 460.16 million units, up 12%, with a wholesale value of ¥60.52 billion (51.38 billion), up 9%, ac- cording to data released by the Recording Industry Association of Japan.

The market was boosted by a solid string of million-selling singles and al- bums. Twenty-one singles and 24 al- bums sold more than 1 million copies each, while only 12 singles and 13 al- bums managed to do so in 1994.

Sales of the entire CD indus- try increased, with CD sin- gles strengthened after 1994’s dis- promising performance, rising 19% in volume and 14% in value.

Total album shipments were 256.58 million units, up 10% from 268.75 million units in 1994. CD albums reached 270.11 million units, up 12%, and were worth ¥41.8 billion ($4.29 billion), up 10%.

Cassettes totaled 25.08 million units, down 16%, with a wholesale value of ¥12.2 billion (21% down), 15% lower.

(Separate figures for singles and al- bums are not available, but most cas- settes were recorded.

Vinyl albums were at 334,000 units, down 14%, and were worth 81 million yen ($0.9 million), down 18%.

CD singles, the only viable single format in the Japanese market, reached 164.58 million units, up 19% from 1994, and were sold at 100.56 billion yen ($1.07 billion), up 14%.

The industry’s solid results for 1995 mask a worrying trend, according to Katsumi Hirahara, executive director of music publisher J-WAVE Music. (Continued on page 70)

EMI Music To Stand Alone
Maxi’ Offer Could Spur Sale

BY HARRY ROSEN

LONDON—The projected removal of EMI Music from Thorn EMI’s corpo- rate structure is a reality, the company will be for sale only if some- body pays “maxi-dollars.”

Thorn EMI announced to share- holders in February that it intends to de- merge—that is, to separate music from its rental operations—subject to receipt of necessary tax and regula- tory approval. The company says this will also require shareholders’ approval.

However, Thorn EMI chairman Sir Colin Davis says he believes “the view that this separation will not auto- matically lead to EMI Music going to a new owner (Billboard, Feb. 17).”

Southgate acknowledges his duty to present to shareholders any viable of- fer for the company, but adds, “nobody has ever made me an offer.”

He also warns potential purchasers, “As I’ve said many times before, they’re going to have to pay maxi-dollars.”

On Feb. 20, Thorn EMI announced its figures for the nine months ending Dec. 31, 1995, in which sales rose 25.7% to $8.39 billion. EMI’s profits rose by 22.7% to $479.6 mil- lion.

The status of the music company after de- merger was explained to shareholders. They were told that, after separation, a new company, the EMI Group, will be formed and will encom- pass EMI Music, the HMV chain, and the U.K. book retailing chain Dillons. Southgate says EMI will continue to be list- ed on the London Stock Exchange.

Southgate will be chairman of the EMI Group and the new Thorn plc. The company says the management structure beneath Southgate will be unchanged; James Fifehill will remain president/CEO of EMI, and Stuart McAllister will continue as CEO of the HMV Group.

Following is the timetable of de- merger (subject to necessary clear- ances and approvals):

June 11: Thorn EMI announces results for the year, the new Thorn plc

July 1: formal merger propos- als are sent to shareholders;

July 25: Thorn EMI annual general meeting and extraordinary general meeting;

July 29: merger effective.

In the meantime, the price for EMI is being raised due to the latest results from the company.

A statement from Thorn EMI says the music division achieved record re- sults for the third quarter—the last three months of 1995—on the strength of the Beatles “Anthology 1,” Queen’s “Made In Heaven,” Garth Brooks’ “Fresh Horses,” the Smoking Pump- kin’s “Mellow Collie And The Independent Bandits,” the Rolling Stones en- hanced CD “Striped,” and Roxette’s “Greatest Hits.”

The company says that worldwide sales of “Anthology 1” stand at almost 9 million and that the album’s impact has given a significant boost to the Beatles’ catalog.

“Made In Heaven” has reached 5 million units, “Fresh Horses” more than 4 million, “Mellow Collie” more than 3 million, “Striped” 3 million.

(Continued on page 81)
Beethoven Rules!
Original Motion Picture Soundtrack

IMMORTAL BELOVED

Over 500,000 U.S. units sold!
#1 Billboard Classical chart 34 weeks.

Featuring performances by Emanuel Ax, Pamela Frank, Gidon Kremer,
Yo-Yo Ma, Murray Perahia,
the London Symphony Orchestra
SIR GEORG SOLTI, Conductor and Music Director

Look for “More Immortal Beloved” SK 62616
coming April 16 featuring new music from the film plus other great Beethoven classics.

“Immortal Beloved” premieres
Friday February 23 exclusively on CINEMAX.

Available now on home video.

On Sony Classical CDs and Cassettes.
Higher Tax Threatens German Touring

By JEF HANLON

Touring has been an integral part of my 40-year career—from lead guitarist in the late ’50s and early ’60s to agent, manager, and publisher. The withholding tax charged against foreign artists’ earnings is now a major concern. Despite not being a lawyer or accountant, I have managed to survive the myriad tax laws and have a broad overview of a potentially cataclysmic development that threatens primarily the touring industry in Europe and ultimately the whole record and publishing business.

On Jan. 1, the finance minister of the Federal Republic of Germany implemented a new withholding tax charged to visiting foreign artists. Previous levels had been 17.25% for groups and 18.54% for solo artists. This constitutes a 15% withholding tax plus a value-added tax of 15% for solo artists and 7.5% for groups plus a solidarity tax of 1.2% on returns of solo artists and groups and solo artists, respectively.

The taxes had been charged on an amount after deducting fees and on presentation of invoices from production companies. These rates were comparable with other countries and, therefore, were manageable and potentially reclaimable in the artist’s home country. But there had been no solidarity contribution.

The solidarity contribution is now 26.96% for groups, which constitutes 25% of the gross fee and VAT at 7% thereon plus 2.01% solidarity tax and 1.1% social security. For solo artists, the total is 32.01%, which constitutes 25% of the gross fee and VAT at 15% thereon plus 2.61% solidarity tax and 1.1% social security.

These new rates are to be charged on the gross fee plus VAT with no allowances made for production, travel, and other associated touring costs. The final straw is that the VAT, which means that artists are being asked to pay a tax on a tax (and a tax on a tax!), is nonrefundable.

Not only have the rates been raised by almost 60%, but the new higher rates are charged on gross returns, which includes the net after expenses had been the base.

More Than Net Margin

You don’t have to be an accountant to realize that approximately 30% of the gross fee is probably close to or more than the net margin most artists make on touring—after payroll, agent, and management commissions, travel and production—and that this tax level immediately makes touring in Germany nonviable.

A further consequence of the German finance ministry’s action is that it also intends to go back over records for the last six years and arbitrarily withdraw exemption certificates and reasses tax liabilities.

The idea of reviewing previous tour accounts after the receipts have been shredded is certainly on my own radar screen, and asking them for a return of their portion of the tax is a nightmare. However, this is obviously not practical; the liability remains, and the two countries are one of the few countries where you can be arrested and jailed on arrival for unpaid taxes.

‘This tax level immediately makes touring in Germany nonviable’

Jef Hanlon is president of the Agents’ Assn. of U.S.A. and Canada and chairman of the International Managers’ Forum (U.K.).

This tax level immediately makes touring in Germany nonviable

From the perspective of the German government, the withholding tax charged on foreign artists touring Germany has become a major source of revenue. The tax is likely to increase further in the near future, making it even more difficult for foreign artists to perform in Germany. The government has also been hounding the German music industry, which is benefiting less from the tax revenue. This is hindering the industry’s growth and development, which is why efforts to mitigate the tax are currently in progress.
THE CHARTS SPEAK VOLUMES

Live at Red Rocks on the charts for 50 weeks
Sax on the Beach on the charts for 55 weeks
Sax by the Fire on the charts for 93 weeks
Monterey Nights on the charts for 88 weeks
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AVAILABLE NOW
BoDeans Are ‘Closer’ To Success

TV Show Picks Up Song By Reprise Band

**BY CRAIG ROSEN**

LOS ANGELES—The BoDeans' rollicking 3/4-year-old “Closer To Free” seems primed to follow the Rembrandts’ “I’ll Be There For You” and the Heights’ “How Do You Talk To An Angel” as the next TV theme song to become a hit single.

The song, which is the theme of the Golden Globe-winning Fox TV show “Party Of Five,” is No. 32 this week on the Hot 100 Airplay chart.

From Feb. 14-21, the song received 1,143 plays on 86 top 40 stations, according to Broadcast Data Systems. The revised interest in the song has sparked sales of the BoDeans’ 1995 Slash/Reprise album, “Go Slow Down,” which contains the original version of “Closer To Free.”

According to SoundScan, the album has sold more than 155,000 copies, with sales in the last few weeks averaging more than 1,000 units per week. Version of the song, has sold more than 75,000 copies, according to SoundScan.

Bob Bell, new-release buyer for the 280-store, Torrance, Calif.-based Wherehouse Entertainment, says the “Party Of Five” exposure gives the BoDeans a valuable opportunity. “It can really bring the band to a whole new audience,” he says. “On a smaller level, this could do for the BoDeans what the ‘Friends’ theme did for the Rembrandts.”

However, the story of “Closer To Free” is decidedly different than that of “I’ll Be There For You” and “How Do You Talk To An Angel.” The latter two songs were written specifically for the NBC sitcom “Friends” and the ill-fated Fox series “The Heights,” respectively.

“The theme ended up on the Hot 100 Airplay chart for eight weeks beginning Oct. 7, 1995, while “How Do You Talk To An Angel” was No. 1 on the Billboard Hot 100 for 15 weeks.

BoDeans Are ‘Closer’ To Success

**Bluesman Brownie McGhee, Longtime Terry Partner, Dies**

**BY CHRIS MORRIS**

LOS ANGELES—Singer/guitarist Brownie McGhee recorded in just about every style imaginable, from gospel to up-tempo R&B, and performed everywhere, from juke joints to Broadway stages.

But he will be primarily remembered as one of the great popularizers and conservators of North Carolina’s earthy “Piedmont” blues style. McKeith, who is warmly recalled for his 3/4-decade partnership with the late harmonica ace Sonny Terry, died Feb. 16 in Oakland, Calif., of stomach cancer. He was 80.

Born Walter Brown McGhee in Knoxville, Tenn., Nov. 30, 1915, McKeith learned the guitar from his father. He was a musical family; his younger brother was Granville “Sticks” McKeith, who scored a major R&B hit in 1949, backed by Brownie, the Atlantic single “Drinking Wine, Spo-Dec-O-Dee, Drinking Wine.”

As a youth, McGhee toured the South with tent shows and performed with his father’s gospel quartet.

(Continued on page 20)

**Former BMG Exec Starts New Company For Modern Rock Acts**

**BY DON JEFFREY**

NEW YORK—A former BMG executive, backed by Wall Street investors, has created a media company, Paradigm Music Entertainment, that includes a label for alternative rock acts.

Tom McPartland, chairman/CEO of the New York-based company, says Paradigm will announce its artist roster in the next two months.

“We’ll have a limited roster,” McPartland says, “very selective. At first, the emphasis will be on modern rock, jazz, R&B, and then—whatever other styles emerge.”

Paradigm also plans to provide services for smaller independent labels that “share our philosophy about the next wave of music,” says McPartland. He describes Paradigm as “an intermedia place between the majors and the thousands of poorly capitalized smaller labels.”

The label’s product will be handled by independent distributors and Paradigm itself, according to McPartland. For its new-media production division, which includes enhanced CDs and other multi-media products, “we might be inclined to look at major distribution,” he adds.

Paradigm will also focus on “nontraditional music entertainment programming,” which, McPartland says, will include a live concert series for radio and online presentations linked to the con

**D.C. Confab Shows Wide Range Of Folk**

**BY BILL HOLLAND**

WASHINGTON, D.C.—In recent years, folk music has so expanded with various subgenres that it almost defies its traditional “folk” label. This was made clear at the eighth annual North American Folk Music and Dance Alliance concert.

(Continued on page 85)

**BMG To Issue Its Own Credit Card**

**MasterCard Will Help Pitch Product**

NEW YORK—In what executives believe is a first for a major record company, BMG is issuing a credit card to music consumers to promote its acts and create awareness of new releases and products.

Initial solicitations for the BMG MasterCard were to be mailed out at the end of February to about 1 million consumers. The second phase of the rollout will include “several million” mailings this summer, according to executives. The mailing list has been assembled from such in-house resources as the BMG Record Club.

As incentives, cardholders will receive postcards from tracks from new and established BMG acts and coupons redeemable at retail for music purchases. The coupons will offer discounts on albums from such BMG artists as Arista, RCA, Zoo, Private Music, and Windham Hill.

BMG’s first retail partner is Borders Books & Music, which sells music in about 100 superstores. BMG executives say they expect most other major retailers to participate in the summer rollout.

(Continued on page 17)

**JANN ARDEN**

**Insensitive**

You’ll see her perform it on Letterman, Tuesday, March 5th. You’ve heard it in the New Line hit motion picture “Bed of Roses.” But the only place you can get it is on:

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**THE ALBUM**

Available everywhere
RECORD OF THE YEAR

"One Sweet Day"
Mariah Carey
Boyz II Men

"Gangsta's Paradise"
Doug Rasheed, Producer

"One Of Us"
Joan Osborne

"Kiss From A Rose"
Seal (PRS), Songwriter

"Waterfalls"
Organized Noize, Producer

SONG OF THE YEAR

"I Can Love You Like That"
Steve Diamond,
Jennifer Kimball, Songwriters

"Kiss From A Rose"
Seal (PRS), Songwriter

"You Are Not Alone"
R. Kelly, Songwriter

"You Oughta Know"
Alanis Morissette, Songwriter

ALBUM OF THE YEAR

"Daydream"
Mariah Carey

"HIStory Past, Present and Future Book 1"
Michael Jackson
David Foster,
Janet Jackson, R. Kelly,
Producers

"Jagged Little Pill"
Alanis Morissette

"Relish"
Joan Osborne

BEST NEW ARTIST

<table>
<thead>
<tr>
<th>Brandy</th>
<th>Alanis Morissette</th>
<th>Joan Osborne</th>
<th>Shania Twain</th>
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AND IN 68 OTHER CATEGORIES

6 NOMINATIONS

Mariah Carey
Alanis Morissette

4 NOMINATIONS

Michael Jackson
Shania Twain

3 NOMINATIONS

Vince Gill
Charlie Haden
Janet Jackson
Seal (PRS)

2 NOMINATIONS

All-4-One
The Allman Brothers Band
Anita Baker
Kenny Barron
Boyz II Men
Brandy
Michael Brecker
The Chieftains (PRS)
Steve Diamond
Dave Grusin
Herbie Hancock
PJ Harvey (PRS)
Flaco Jimenez
R. Kelly

Jennifer Kimball
Alison Krauss
Los Lobos
Martina McBride
The Mavericks
Alan Menken
Joni Mitchell
John Michael Montgomery
Tom Scott
Shenandoah
Skee-Lo
2Pac
Barry White
Dwight Yoakam
Universal Studios Florida To House Marley Complex

BY ELENA OUMANO

Rita Marley, widow of reggae legend Bob Marley, and Universal Studios Florida are teaming up to create "Bob Marley—A Tribute to Freedom." Ground has already been broken for the attraction, which will be part of Universal's Orlando, Fla., entertainment complex the E Zone, scheduled to open in early 1998. "It will reflect the true life and music of this African-Jamaican prophet," says Rita Marley. "We have an agreement that the family has to give consent and recommendations and will definitely be 100% involved [along with Marley Foundation art director Neville Garrick]. We have to endorse everything—the food, drink, atmosphere, and feeling—so that it's as authentic a replication of the Bobs Marley Museum as possible." The museum is on Hope Road in Kingston, Jamaica. The Hope Road grounds and buildings are "certainly the inspiration for it," says Craig McIntyre, E Zone director of venue development. The house contains a lot of history from Bob Marley's early beginnings. We're taking the important elements and character of that house and replicating it here to provide the inspiration and the background for telling (Continued on page 85)

Meat Loaf Sues Cleveland For Album Royalties; Label Expresses Confusion

BY DOUGLAS REECE

In the latest twist in the continuing legal battle over royalties from the sales of Meat Loaf's 1977 blockbuster album "Bat Out Of Hell," the artist filed suit against his former label, Cleveland Entertainment, in a New York court Feb. 9. The suit follows a Sept. 18, 1995, action in which Cleveland sued Sony Entertainment (formerly CBS Records) for royalties from the 1977 album (Billboard, Oct. 7, 1995). Sony denied that they deliberately misrepresented sales figures and did not make available pursuant records that Cleveland is asking for. Cleveland is asking for $50 million in damages and the master recordings for "Bat." The suit has not been settled. Meat Loaf's suit claims that the master recordings should revert to the artist, because Cleveland failed to pay back royalties which are owed Meat Loaf per the "work for hire" proviso of the Copyright Act. Meat Loaf attorney Don Engel says that the request to the masters tape a "realistic claim in these cases." We believe that record companies and labels who have not paid or underpaid artist royalties are vulnerable for use of the masters." In his suit, filed in the Southern District of New York, Meat Loaf states that he is acting negligently by not auditing his album's sales. He also states that Sony and Cleveland "maintained complete and exclusive knowledge over" and "actively concealed" statements that would have informed the artist of misdoings regarding royalty payments. The suit says that, on a preliminary audit, the suit estimates that Sony, which provided documentation of sales of the album (Continued on page 84)

MCA Purchases 50% Of Interscope Gangsta Rap Issue Minimized By Execs

BY CHRISS MORGAN

LOS ANGELES—The acquisition of 50% of Interscope Records by MCA Music Entertainment Group will be critical to MCA's development as an "emerging powerhouse" in the industry, according to MCA Music Entertainment Group chairman/CEO Doug Morris. The purchase, formally announced Feb. 21, had been expected for weeks. Morris and Jimmy Iovine, who owns Interscope with partner Ted Field, declined to discuss details of the deal, but early reports estimated the purchase price at $250 million. According to Morris, MCA has the option to purchase the remaining 50% of Interscope at a later date. Morris took great pains to note that the real value of Interscope, which boasts a roster rich in rock talent, was wrongly obscured by the politically sensitive last year challenging the "objectionable" lyrics of certain rap records released by the Interscope-distributed rap label Death Row Records.

However, the formal announcement of the MCA acquisition noted that MCA has the option to release any music it deems objectionable; those titles, in which MCA will have no ownership stake or profit interest, may be manufactured and distributed by "unrelated third parties." The outcry over lyrics by such critics as Senate majority leader and Republican presidential candidate Bob Dole. (Continued on page 85)

W.A.R.? Files Suit Against Lisa Loeb Ex-Manager Cites Breach Of Contract

BY DOUGLAS REECE

What Are Records?, onetime management company for Griffin record- ing artist Lisa Loeb, filed suit Feb. 9 in a Boulder, Colo., district court against its former client, alleging breach of contract and unjust enrichment.

The suit states that Loeb entered into a contract with W.A.R.? in May 1994, entitling the company to 15% gross compensation from her next two to three albums. According to the suit, Loeb fired W.A.R.? president Rob Gordon as her manager at the end of September 1994, refusing to pay W.A.R.?s management fee or incurred expenses. The total amount W.A.R.? is claiming for these services is estimated in the suit at $3 million. According to the suit, during the five months Loeb was represented by W.A.R.?, Gordon and his company performed various functions to promote the artist. Included in those services were the promotion of Loeb's single "Stay," negotiations with Goffen, and coordination of tour, press, endorsement, and other matters. Loeb—was still unsigned when she contributed the song that would be her first hit single. "Stay," to the "Reality Bites" soundtrack—was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was repre- sented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was represented by Gordon in negotiations with Goffen that resulted in a "multimillion dollar record deal" with the label. "Stay" reached No. 1 on the Hot 100 Aug. 6, 1994. According to SoundScan, the RCA soundtrack to "The Reality Bites" soundtrack was (Continued on page 85)

Top 20 Awards Marks Growth Of Video In Asia

BY GEOFF BURRAGE

TAIPEI, Taiwan—A studio audience here of approximately 1,000 paid heed to the growing power of video for Asia's music marketers at the Chinese Top 20 Video Awards.

The event, held Feb. 10, was the second outing of its kind for STAR TV's pan-Asian music program Channel V, which engineered this year's beefed-up version of the annual contest.

Last year, a small gathering of stars and industry executives convened in Taipei for cocktails. This time, a spectacular keleept with a big, shocking-pink V; assembled fans.

(Continued on page 85)

EXECUTIVE TURNTABLE

CARLTON EHRICK RAFFHEL ST. THOMAS THRASHER KAENDING PUZO KNOTT

Virgin Records in Los Angeles names Eric Thrasher senior director of R&B field operations. Brenda Woods named director of A&R, and Cindy Greer West Coast director of publicity. They were, respectively, VP of black music at Reprise, director of product management at Virgin, and marketing director at WFOX Atlanta.

Elektra Entertainment Group in New York promotes JoAnn Kented to senior director of Elektra/Sire International marketing and appoints Shawn Kilmurray international production manager. They were, respectively, director of international marketing and international production coordinator.

American Recordings in Burbank, Calif., appoints Jean MacDonal senior manager of national publicity and Steven Cohen manager of national publicity. They were, respectively, director of national publicity for World Domination management and director of national publicity for Sonic Images Records.

Wait Disney Records in Burbank promotes Frank Keating and Negin Kamangar to managers of marketing. They were assistant managers of marketing.

Traci McGeorge is named director of media relations at PayDay Records in New York. She was managing editor of URB magazine.

PUBLISHING. Joseph S. Puzio is pro- moted to senior VP of corporate fi- nance and strategic planning at EMI Music Publishing in New York. He was VP of corporate finance and strategic planning.

Rop Birkhead is named VP of mar- keting at McSudden-Smith Music in Nashville. He was VP of creative de- velopment at Reunion Records.

RELATED FIELDS. Barry Koitel is pro- moted to senior VP at ARI Music Net- work in Seattle. He was director of business affairs.

Adam W. Wolf is appointed manag- ing editor, music report, at Breakdown Services in Los Angeles. He was direc- tor of development at Nenete Films.

Steve Hauser is named senior agent at the William Morris Agency in Nashville. He was president of PACE Concerts Southeast.

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Artists & Music

MCA’s Semisonic Crosses ‘Great Divide’
Former Trip Shakespeare Members Have New Approach

BY CHRIS MORRIS

LOS ANGELES—There’s a good reason the music of Semisonic, whose MCA label debut, “Great Divide,” arrives April 9, bears a distinct resemblance to the patented pop-rock made by the Twin Cities’ Trip Shakespeare: that exalted alternative act’s guitar ace działal Dan Wilson and bassist John Munson make up the core of the new band.

However, Wilson notes a crucial difference in Semisonic’s sound and approach to life by citing an adage from the ’1 Ching,’ the Chinese “book of changes.”

Wilson says, “Here’s the quote: ‘Practice non-action. Work without doing. In the universe, the difficult things are done as if they are easy.’ OK? [We decided] to live that way, because the last couple of years of Trip Shakespeare had been just plain difficult, and we had done everything the difficult way.”

Trip Shakespeare, which also included Wilson’s brother Matt, unraveled in 1998 after a number of albums, including two widely praised releases on A&M and a farewell EP put out by indie label Clean/Black Hole. Back home in Minneapolis, Dan Wilson and Munson hooked up with drummer Jacob “Jake” Schacter.

“Jake and John and I had learned a bunch of covers and had started to play out in Minneapolis, just to have fun,” Wilson says. “Then we tried a few songs that I had just started to write. They didn’t sound at all like Trip Shakespeare, and they sounded great with the new band. It just sorta seemed like the obvious thing to do.”

Though the band’s bright sound and sharp original material (published by El Good Enough Music, S As In Sam Music, and Minnong through Warn-}

er Tamerlane and BMI) immediately attracted major-label attention, it took a while to get to the studio. Wilson says the trio was signed to Elektra for about six months, but a major staff turnover orphaned the band, and it received a release from its contract.

Semisonic was ultimately signed to MCA and enlisted Paul Fox (XTC, The Smithereens) to produce. However, the group made its recorded bow last fall with a self-produced EP “Pleasure,” on Boston-based indie Cherry Disc.

Wilson says, “We all agreed, ‘Let’s do something really fast.’ And the only way to do things fast, I think, is to do them at that scale. Cherry Disc said, ‘Get us all the tapes, and the art, and we’ll put it out in six weeks.’”

“We tried to get a song out that, for one reason or another, seemed like they

Almo Has Cross-Format Hopes for Singer/Songwriter Welch

BY JIM BESSMAN

NEW YORK—Gillian Welch has had songs covered by Emmylou Harris and the Nashville Bluegrass Band. But the Nashville-based artist, whose debut album, “Revival,” is being released by Almo Sounds on April 9, will be promoted to country fans.

The acoustic-oriented disc, which focuses on Welch and fellow guitarists and songwriting/performance partner David Rawlings, is being pitched first to public radio and college formats, then to triple-A and so-called “Americana” stations. Only then may the 28-year-old Los Angeles native and Berklee College of Music alumna, who established herself in Music City via the bluegrass festival circuit and Bluebird Cafe singer/songwriter route, be taken to bold country programmers.

“It’s really simple: We’re not making any assumptions,” says Paul Kremen, GM of Almo Sounds, which is marketed and distributed by Geffen Records. “You know the bullshit you constantly hear about not ghetto-izing a record or shoving it into a niche—but that’s the case here. It’s a very nuded record, with appeal to very diverse demographics. She should go to college [radio] like any punk band, because there’s the same blood-and-guts temperament and unadulterated gritty sonics.”

Much of the album, produced by T Bone Burnett, is pared down to just Welch and Rawlings, with some instrumental multitracking and, Welch says, “T Bone making weird organ noises.” Some tracks do, however, feature such estimable guests as guitarist James Burton, upright bassist Roy Huskey Jr., pedal steel player John R. Hughey, drummer Jim Keltner, and on one cut, Opry drumming legend Buddy Harrman.

(Making Moves: After eight years at Capitol Records, Tim Divine is leaving the label in March to go to Columbia Records as senior VP of A&R...Epic VP of A&R Michael Goldstone will leave the label when his contract is up in 1997 to go to DreamWorks...Although details are still being worked out, it looks like Capitol Records will be the next home for Matador Records...Matador and Atlantic Records severed their distribution deal with Warn-}

reunion was private. Chilli appeared with her new half-brother and -sister on the show Feb. 22...Pace Entertainment has formed a unit to produce national concert tours. Pace Touring is headed by John Meglen...The ATT the men’s international professional tennis circuit is using Seal’s “Bring It On” as part of a two-year commercial campaign to promote the organization...Emmylou Harris is to receive the Orville Gibson Guitar Lifetime Achievement Award on Tuesday (27)...Although it seems like it’s a little late for this, Disney will begin airing “Bruce Springsteen: Blood Brothers,” a new behind-the-scenes look at the E- Street Band reunion for Springsteen’s 1994 “Great- est Hits” album on March 3...The William Morris Agency is representing the Jerry Garcia estate for film, books, television, and interactive projects.

ON THE ROAD: Joe Satriani starts his first tour in four years on March 9 in Reno, Nev....Frank Black and Jonny Polonky kicked off a tour Feb. 19 in Phoenix...Savoy Brown started a 30th-anniversary tour Feb. 14...Bruce Springsteen started a new leg of his European tour Feb. 12 in Frankfurt at the Alte Opera Haus...Natalie Merchant is opening for Sting in Europe, starting March 24 in Holland and extending through April 20 in Spain...The Subdudes kick off a national tour March 20 in Austin, Texas, to support their new High Street/Windmill release “Primitve Streak”...Vonda Shepard, who has just released a new album on VesperAlley Records, is on the road opening for Jackson Browne Feb. 13-April 4...Foo Fighters start a theater tour March 22 in Denver...Rogeriue act Mëtra Sebestény will be on the road with Hungarian folk group Muzsikás through March...Radiohead returns to U.S. shores, with David Gray in tow, for a monthlong club tour starting March 16...Iron Maiden, with new lead singer Blaze Bayley, is on a U.S. club tour through March. Fear Factory is supporting...Now that they’re back together, they may never stop...The Eagles start a European tour July 5 in Dublin.
‘Beautiful Girls’ Cut Gives Columbia Head Start With Howlin’ Maggie

BY DAVID SPRAGUE

NEW YORK—Having your creativity cramped isn’t always a bad thing—at least, that’s the conclusion drawn by Howlin’ Maggie front man Harold Chichester. The band’s Columbia debut, “Honeysuckle Strange,” comes out April 5.

“In my old band, I was fairly repressed as a creative force,” says Chichester, who spent nearly a decade as the bassist for the Royal Crescent Mob. “I think the feeling of having that lifted is even better than if I were just starting from scratch.”

Still, Chichester is firm in his decision to leave the Royal Crescent Mob was a difficult one. He also says that his experiences in that band, which survived numerous creative upheavals, actually helped assuage the uncertainties of setting out on his own.

“I think I learned a lot of things that I really didn’t have that much anxiety,” he says. “The only thing that was difficult was learning to take care of other people. In the past, I was always one of the coddled children.”

Howlin’ Maggie has already begun making some noise, thanks to the quartet’s release of a released “Beautiful Girls” soundtrack.

“They’ve been receiving a good deal of airplay for ‘Easy To Be Stupid’, even though that song isn’t being worked [on the soundtrack],” says Leshay Leland, senior VP of special projects at Columbia. “That proves the music is really there, which makes our job much easier.”

That support is strongest in the Columbus, Ohio, area, where the band is based. “Howlin’ Maggie has been on our Frontstage local band segment a million times, and we always get an amazing response when there are Whigs or Maggies,” says Jane Purcell, PD of modern rock WWCD Columbus. “With ‘Easy To Be Stupid’, we had an even better response—it’s been [the No. 1 requested song] for a month now.”

Leland says that Columbia’s radio plan for “Honeysuckle Strange” will be “very organic—not precious at all.” The first single, “Alcohol,” will go to college and alternative outlets on March 19, with the album to follow three weeks later. The band says that their goal is to crack the Top 40.

“We introduced the band on the Saturday Morning Cartoons’ collection of the past seven-song EP,” says Welch. “It was a great introduction to the band. The goal of setting up the ‘Pleasure’ EP was to expand the profile of Semisonic and segue into the full-length release of ‘Great Divide.’”

As a further means of promoting the label, MCA has placed three Semisonic songs on a label sampler serviced to 700 Starbucks coffee shops. The group is represented by “Brand New Baby” from “Pleasure”, “Star”, which is on both the EP and full-length album; and “Sugar Sugar” from the “Saturday Morning Cartoons” collection.

ALMO has CROSS-FORMAT HOPES for Welch

“The mainstream country market won’t embrace it, because it’s way too simple and naked, without the whizzers and buzzers ordinarily found in country,” Kremen says. “But at some point, we’ll address the secondary country programmers, because there are some adventurists out there, who are a far more punk or alternative college record than a country record.”

Even though she has performed extensively in front of bluegrass crowds and is managed by Alison Krauss’ manager, Denise Stiff, Welch, who cites bluegrass and alternative rock artists among her influences, never expected her debut disc to wind up in country bins. “Maybe some of the people in L.A. did,” she says, “but people in Nashville didn’t. On the other hand, fans that hear us at the Bluebird hear pedal steel with everything in their heads and think that all the songs could be country.

The way Dave and I play stuff live leaves a lot of room for interpretation—I don’t think people knew how [the songs] would get fleshed out, and the surprise was that a lot of them didn’t get bigger than the two of us.”

“Revival” might have landed in the bluegrass bins, Welch adds, had she gone to the Rounder or Sugar Hill labels, both of which were interested in the act. But Almo Sounds provided her a link with the Almo Irving publishing company, as well as a valued relationship with label co-owner Jerry Moss, who signed her. The result, notes Kremen, will be a press-driven project, with a feature in Request already lined up, as well as upcoming reviews in Spin and Alternative Press.

No single has been chosen yet, since the initial formats targeted aren’t single-driven. Album track “One More Dollar,” though, has been included on a Geffen label sampler, and if it’s performed with a full band, Welch says, “it’s at the heart of the record and indicative of the rest of the album.”

Welch notes that while “everyone was sort of toying with the idea of [the album] being cutting-edge country, it kind of flipped over a few inches more into the cutting-edge thing and wasn’t really country. The further along things got, it became, ‘OK, this is an alternative record or whatever you want to call it.’ I don’t know. It has stuff in it that I love about country music, like Buddy’s drum part on ‘Paper Wings’—he knows the really slow country-shuffle style inside-out—and my harmonies with Dave, [but] for what it’s worth, I don’t think I’m a country act.”

Then again, she says, “trying to do something that the Stanley Brothers would have sung is always a good yardstick.” And Kremen emphasizes that he doesn’t want to alienate any potential market for Welch.

“Denise and [Welch’s booker] Keith Case have an amazing array of contacts in the folk and Americana world and, I need and want them,” he says. “This record possesses a lot of aesthetic reasons that a broad community can be approached, which is why we want to make sure she doesn’t get pigeonholed. A lot of work has to go into press, taste-makers, and radio and retail support will accompany a heavy touring schedule. Last week, Welch showcased at the annual Nashville Extravaganza trade event. According to Stiff, she will play at WXPN Philadelphia show at the Tin Angel and at a variety of events in Nashville surrounding the album’s release. These include a show at the Station Inn bluegrass club, a slot on the “Sam’s Place” gospel-orientated syndicated radio show from the Ryman Auditorium, and a Grand Ole Opry slot.

“Just me and Dave are touring this year,” Welch says. “It seems like the only sensible thing to do, because we are the live representation of the record.”
than typical radio fare.

"I like the cultural mix in his music, the fact that he's somewhere between pop and ethnic. His voice has a very strong and riveting quality," says Larry Groce, co-producer and host of National Public Radio's "Mountain Stage" syndicated program, which featured Lara in January.

Born in New Jersey to Cuban parents, Lara grew up in Venezuela and moved to Miami when he was in junior high school.

"The first thing I encountered when I moved (to the U.S.) was that I was a phenomenon, which I outgrew in about a month," he says. "Then I started listening to other stuff. It was the first time I discovered Led Zeppelin or Pink Floyd."

In college, Lara began playing and releasing records as part of a band called KRU. He attended the University of Miami, majoring in electrical engineering with a specialty in microwave analysis, because he figured he would make enough money with his day job to fund his musical hobby.

However, his passion took hold, and soon he was concentrating on his music full-time while working as a substitute teacher. "A couple of years ago, I decided. "Hey, this is what I do. I'm not going to wait for anybody," and I put out two records independently," he says.

He was happily plying his trade in Miami when label executives Bruce Lundvall and Gary Gersh read about him in Billboard's Continental Drift column for unsigned bands (Billboard, Feb. 5, 1984) and came calling.

Other labels followed, but Lara felt most comfortable with the avuncular Lundvall.

"Lundvall's not young, he's been around a while. He loves music. He's like a grandpa," Lara says. "I think that's why I like him so much. He reminds me of my father's father. Bruce was there, and then all these other labels jumped on the bandwagon on who didn't have a clue as to who was or what I wanted to do, but Bruce did. Metro Blue is kind of sort of center, and so is my music, although I still call it 'popular music.'"

Lara produced the album with Susan Reynolds, who has previously worked with David Byrne, Geogry Tah, and Michael Penn, among others.

"I think all those people have something from Africa, so there's an underlying current that's probably more prevalent coming up in today's music," says Lara, explaining his kinship with Reynolds.

Lara had produced his previous independent efforts, so he looked toward Reynolds to "just play the coach, to keep everything moving forward in the same direction," he says. "We had a blast."

Three of the album's 11 tracks are in Spanish, highlighting Lara's multilingual abilities. In addition to the usual rock instruments, the album features Lara playing the cuatro, a four-string instrument from Venezuela, and a tres, a three-string Cuban folk instrument.

Capitol has no plans to capitalize on Lara's bicultural skills. In addition to the usual rock instruments, the album features Lara playing the cuatro, a four-string instrument from Venezuela, and a tres, a three-string Cuban folk instrument.

Lara also has supporters at retailer. Capitol and the Florida-based Spec's chain are preparing a special disc that will be given away to the first 1,000 buyers of Lara's album.

"I remember him coming here on his bicycle to do things with us," says Jiri Stuhrmann, senior buyer at Spec's. "We sold almost 1,000 pieces of his album 'My First Child' in our southern Florida stores, and his EP has sold close to 500 copies. We had him play at our convention two years ago, and he has done in-stores with us."

Spec's will select Lara's record release party at a Miami Beach, Fla., club March 18 and will sell the new album at midnight. Purchasers will receive the special promotional disc, which includes two songs from the album and two sampler-only tracks. Any sampler re- maining after the midnight sale will be distributed to area Spec's stores.

Until radio catches on, Capitol expects Lara to build an audience primarily through touring. "We're not counting on the record blowing up," says Hensel. "We're looking at it developing over a long process. I don't think Nil is the kind of artist who wants it to explode. He wants people to hear his music for what it is, not just for a single."

The label hopes to land him a slot on the O.R.E.D. tour, figuring that his catchy world roots pop fit in perfectly with that tour's theme.

For Lara, it's simply a matter of doing what he's been doing for years—but on a national scale. "He was always playing the Eastern seaboard, but he hasn't concentrated on national touring," says Hensel. "He's going to continue to tour on his own, but we're going to try to get him on other shows."

Dates have included a stop at Capitol Studios on Feb. 20 before a date at Lara Park, a Los Angeles club. Lara is booked by Creative Artists Agency.

In addition to making a name for himself, Hensel believes Lara can give the fledgling Metro Blue imprint an identity. The nascent label scored a top 40 hit last year with Andre Donchez's "I Don't Care," but it has had no real breakthrough yet.

"Metro Blue doesn't mean anything yet to most people," Hensel says. "I think this will change that. This is a pop/rock record, it's on Metro Blue. It's something that's completely accessible that puts the right spin on what Metro Blue is about."
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SMALL LUXURY HOTELS OF THE WORLD
### Billboard's Heatseekers Album Chart

**Compiled for Week Ending March 2, 1996 from a National Sample of Retail Store and Back Sales Reports Collected and Compiled by SoundScan, a Division of The NPD Group Inc.**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTOR LABEL</th>
<th>SELLING PRICE</th>
<th>RELEASE DATE</th>
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<tbody>
<tr>
<td>1</td>
<td>CRISTIAN</td>
<td>MEDORO ORTIZ-CORDERO</td>
<td>9.98/15.98</td>
<td>ESLD OR TO JU V</td>
<td>37</td>
<td>22-25</td>
</tr>
<tr>
<td>2</td>
<td>SON VOLT</td>
<td>WARMER BROS.</td>
<td>10.98/16.98</td>
<td>TRAC</td>
<td>27</td>
<td>22-25</td>
</tr>
<tr>
<td>3</td>
<td>DOUG SUPERMAN</td>
<td>24620/WARNER BROS.</td>
<td>10.98/15.98</td>
<td>YO STILL GOT ME</td>
<td>23-26</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>RHETT AKINS</td>
<td>OCMA 109989</td>
<td>10.98/15.98</td>
<td>A THOUSAND MEMORIES</td>
<td>25-28</td>
<td></td>
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<tr>
<td>5</td>
<td>THE CORRS</td>
<td>43473/29249/409</td>
<td>10.98/15.98</td>
<td>FORGIVEN, NOT FORGOTTEN</td>
<td>21-24</td>
<td></td>
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<tr>
<td>6</td>
<td>LEE ROY PARNELL</td>
<td>187904/MCA</td>
<td>10.98/15.98</td>
<td>THE MOFFATS</td>
<td>17-20</td>
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<td>7</td>
<td>RUBY CROWN</td>
<td>67220/COLUMBIA</td>
<td>10.98/15.98</td>
<td>SALT PEPPER</td>
<td>26-29</td>
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<tr>
<td>8</td>
<td>LARI WHITE</td>
<td>69877/REQ</td>
<td>10.98/15.98</td>
<td>DON'T FENCE ME IN</td>
<td>21-24</td>
<td></td>
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<tr>
<td>9</td>
<td>DARYLE SINGERTANY</td>
<td>24620/WARNER BROS.</td>
<td>10.98/15.98</td>
<td>DARYLE SINGERTANY</td>
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<td>MANDY PATINKIN</td>
<td>NON/AG</td>
<td>10.98/16.98</td>
<td>OSCAR &amp; STEVE</td>
<td>20-23</td>
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<td>PURE SOUL</td>
<td>STEP</td>
<td>10.98/15.98</td>
<td>PURE SOUL</td>
<td>25-28</td>
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<td>AG/29249</td>
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<td>FOMA</td>
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<td>9.98/15.98</td>
<td>A NEW TIME EXPERIENCE THE FELLOWS.</td>
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<td>COLUMBIA 66862</td>
<td>17.98/21.98</td>
<td>HAPPY NOWHERE</td>
<td>20-23</td>
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**The Heatseekers chart lists the best-selling titles by new & developing artists, as defined by those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this list, the album and the artist’s subsequent albums are immediately eligible to be featured on the Heatseekers chart. All albums are attributed a Nielsen SoundScan and CO. "Astoria" indicates what label is available. Albums with the greatest sales gain. © 1996 Billboard/BPI Communications.**

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### Regional Heatseekers

**Billboard’s Weekly Coverage of Hot Prospects for the Heatseekers Chart • By Carrie Borzillo**

**CUTTING THROUGH:** In a roundabout way, Penelope Houston, formerly of seminal San Francisco-based punk band the Avengers, had to go to Germany in order to attract the attention of a major label in America. It was Houston’s solo releases on the German indie label Nor-
Atlanta: Hotbed Of The R&B Industry? 
Urban Network's Performance Powerhouse

Lunchroom Debate: Could Atlanta emerge as R&B's Nashville? It's certainly possible, says attorney Vernon Slaughter. "Atlanta has the potential to become the center of the R&B industry. It's home to all the new talent and music businesses there," he says.

Among the record companies making noise in Atlanta areface, Imagine, So So Def, Rowdy, Intersound, and Savvy Records. Recording studios there include LaCoCo, Dallas Austin Recording Projects, Doppel, Purple Planet, and Carton. Management or production companies include Pebbles' Pibbitone, Johnson Management, Organized Noise Productions, and Daryl Simmons' Silent Partner. Then you've got Tribal Communications, a video production company, and Slaughter's law firm, Katz, Smith & Cohen.

The fact that there's no trademark sound originating from Atlanta—like those of Philadelphia, Memphis, Detroit, and Los Angeles back in the day—makes Atlanta that much more attractive as a home base for the R&B community.

Imagine the possibilities associated with having all of the black music divisions of major record labels in one market. Think of the clout, the independence, the centralized power base—not to mention the collective economic force that would be developed in the region.

Is it realistic to think that the majors would embrace such a concept?

Probably not. However, given certain conditions, they might not have a choice but to acquiesce.

Slaughter says, "We already have the creative talent here in writers, artists, and producers. What we have to do now is institutionalize Atlanta's music base. Warner and Elektra already have A&R reps here, and Motown is considering it. But we have to get more accountants, lawyers, managers, graphic artists, and other music support entities established. And we'll take Atlanta to the next level."

Power Jamming: Urban Network's Power Jam 7 in Palm Beach, Calif. (see story, this page), featured a few of the industry's most promising artists. The well-attended event of the weekend was the effort put into many of the performances. It appears that A&R and artist-development departments are paying closer attention to quality control.

One of the more entertaining presentations was the poolside cocktail party hosted by Vertex/GRF that featured debut rapper Shorty-Mac. Also on the bill was R&B act Colour Club, which featured the dynamic chops of Lisa Taylor, who delivered a skillful concert performance. During a dinner concert that it hosted, MCA and its associated labels put the "show" back into show business. Gasoline Alley's R&B trio Ed Extreme took the stage and radiated with personality and stage presence, which roused industry diners from their slumber.

Cecil B. Would Be Proud: Despite its predictable, R. Kelly's videoclip for "Down Low (Nobody Has To Know)" has an evocative charm. The clip's budget is apparent from its clean, high-gloss production—rare for traditionally shallow R&B budgets. About two albums ago, Kelly said he wanted to do big-ticket videos and take things a creative step further than the typical R&B clip. Well, this one certainly qualifies as more than one small step.

Featured in the mini-movie is the Isley Brothers' Ronald Isley, who perfectly casts a dapper, Bassy-styled kingpin. Backing the clip is the extended-play, music and spoken-word's It's A Long Story remix of "Down Low." Nate's out the tale woven from the clip and the original single. A hip-hop beat is to Kelly for pushing the envelope on entertainment.

Historic Notes: Columbia/Legacy has released "The Final Chapter: The Complete Recordings, Vol. 5," a disc of blues legend Bessie Smith. The two-disc, 19-track boxed set surfaces the six Columbia and OKeh tracks that failed to find the audience they deserve free from previously unavailable alternatives. The set also includes the complete "St. Louis Blues" soundtrack.

Loose Cannon Ready To Lob Multi-Ethnic Bass Is Base

Los Angeles—Toronto act Bass Is Base hopes to import some of its Canadian success when Loose Cannon/Island releases "Memories Of The SoulShack Survivors" in the U.S. April 16.

Back home, the pop/soul trio took home a home (the Canadian equivalent of Grammy) award for their debut released set, "First Impressions For The Bottom Jigglers," which has sold more than 20,000 copies in Canada (Billboard, Oct. 7).

The act is managed in Canada by Toronto's Bo-Bilk Entertainment. "Memories Of The SoulShack Survivors" includes six tracks from the Bass Is Base's Canadian set that were recorded and produced by Dijgal Planet and De La Soul gurus Shane Faber and Mike Mangini.

Loose Cannon president Lisa Cortes describes the band's live act as one of its strongest selling points, and says Basie Is Base will play a number of showcase performances in support of its album release.

Rapper/vocalist Chin Injeti says, "A big part of the reason we were signed is because of our live performance. A lot of urban acts cannot do a live show that replicates what they do in a studio. We need to put on an entertaining, perform, just like back in the day."

Together with rapper/percussionist MC Mystic (his original name is Roger Mooking) and keyboardist/vocalist Ivanasantelli Bass Is Base draws on such influences as classic soul, straight-ahead rock, and hip hop.

Cortes compares the look of the multi-ethnic band to the "United Col-

ors of Benetton," and says the act's dynamic image should help draw a mainstream audience.

"What people like about this band is that they play very upbeat music, they are a great live band, they have a groovy image, and they're very interesting people," says Cortes.

Loose Cannon is using a three-strand strategy which began last fall, to introduce Bass Is Base to U.S. consumers.

On Sept. 4, the label began serving a new four-inch sampler—containing "Funkmobile," the group's Canadian hit, "Floating," and "Wild And Mel-low"—to mix shows, clubs, and select college stations.

To follow, the act performed at a New York showcase hosted by Details magazine Nov. 16.

On Nov. 20, Loose Cannon released the video for "Floating." Cortes says 80 local and regional stations have played the clip.

"For the clip for the first single, is airing on BET and several local shows.

The label begins servicing "I Cry" to top 40 stations Feb. 20. The video will also be served to jazz, hot AC.

Bass Is Base
**TOP R&B ALBUMS**

**FOR WEEK ENDING MARCH 2, 1996**

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| **NEW** |
| 11     | SOUNDCRAK | (Motown/Jive) (10.98/15.98) | 1 |
| 12     | SOLO | (Def Jam) (10.98/15.98) | 2 |
| 13     | QUINCY JONES | (Columbia) (10.98/15.98) | 3 |
| 14     | THA DUGG POUND | (Death Row) (10.98/15.98) | 4 |
| 15     | SOUNDCRAK | (Motown/Jive) (10.98/15.98) | 5 |
| 16     | JOE | (LaFace) (10.98/15.98) | 6 |
| 17     | GOODIE MOB | (Def Jam) (10.98/15.98) | 7 |
| 18     | JUNIOR MAJOR A. HODGINS | (TLC Records) (10.98/15.98) | 8 |
| 19     | GERALD LEVERT & EDDIE LEVERT, SR. | (Elektra) (10.98/15.98) | 9 |
| 20     | THE TONY RICH PROJECT | (A&M) (10.98/15.98) | 10 |
| 21     | FUNNAMIZER FLEX: 60 MINUTES OF FUNK | (Elektra) (10.98/15.98) | 11 |
| 22     | BONE THUGS-N-HARMONY | (Epic) (10.98/15.98) | 12 |
| 23     | TLC | (LaFace) (10.98/15.98) | 13 |
| 24     | SWEETIE | (LaFace) (10.98/15.98) | 14 |
| 25     | IMMMAGIN | (Def Jam) (10.98/15.98) | 15 |
| 26     | COOLIO | (Def Jam) (10.98/15.98) | 16 |

| **NEW** |
| 27     | JOE | (LaFace) (10.98/15.98) | 1 |
| 28     | THE CLICK | (LaFace) (10.98/15.98) | 2 |
| 29     | GENIUS/GZA | (Def Jam) (10.98/15.98) | 3 |
| 30     | MYSTICAL | (Def Jam) (10.98/15.98) | 4 |
| 31     | MYSTIC MILL | (Def Jam) (10.98/15.98) | 5 |
| 32     | BRIAN MCKNIGHT | (MCA) (10.98/15.98) | 6 |
| 33     | SMOOTH GROOVES: THE TIMELESS COLLECTION | (Columbia) (10.98/15.98) | 7 |
| 34     | AL GREEN | (MCA) (10.98/15.98) | 8 |
| 35     | MARVIN J. BLOOM | (EMI-Capitol) (10.98/15.98) | 9 |

| **PACEMAKER** |
| 36     | 77 BOYZ II MEN | (MCA) (10.98/15.98) | 1 |
| 37     | JANET JACKSON | (A&M) (10.98/15.98) | 2 |

**RE-ENTRY**

| 38     | ZAPP & ROGER | (Reprise) (10.98/15.98) | 1 |
| 39     | AL GREEN | (MCA) (10.98/15.98) | 2 |
| 40     | JERMAINE OWEN | (Columbia) (10.98/15.98) | 3 |
| 41     | BRANDY | (MCA) (10.98/15.98) | 4 |
| 42     | AL GREEN | (MCA) (10.98/15.98) | 5 |

**SMOOTH GROOVES**

| 43     | MARVIN J. BLOOM | (EMI-Capitol) (10.98/15.98) | 1 |
| 44     | 77 BOYZ II MEN | (MCA) (10.98/15.98) | 2 |

**SMOOTH GROOVES: THE TIMELESS COLLECTION**

| 45     | AL GREEN | (MCA) (10.98/15.98) | 1 |

**COMPILATION**

| 46     | 77 BOYZ II MEN | (MCA) (10.98/15.98) | 1 |

**SMOOTH GROOVES: A SENSATIONAL COLLECTION**

| 47     | AL GREEN | (MCA) (10.98/15.98) | 1 |

**AL GREEN**

| 48     | AL GREEN | (MCA) (10.98/15.98) | 1 |

**ALL WE GOT**

| 49     | 77 BOYZ II MEN | (MCA) (10.98/15.98) | 1 |

**BLUESMAN BROWNIE MCGEE DIES**

(Continued from page 9)

In the late '30s, he arrived in Durham, N.C., where he met Blind Boy Fuller, the local bluesman whose intricate finger-picked guitar work virtually defined the Piedmont sound. At around the same time, he met harp player Terry, who served as an accompanist on some of Fuller's recordings for Vocalion and ARC.

Under the aegis of Fuller's manager, J. B. Long, McGee joined Okeh Records in Chicago in 1949; apparently enough, given his great debt to the Carolina singer's style, he debuted with a version of Fuller's classic "Step It Up and Go." Relocating to New York, McGee began collaborating with Terry, who favored a "whopping" tenor saxophone; their oft-acrimonious partnerships would continue through the mid-'70s.

In New York, the pair met Lead Belly, the folk/blues titan helped secureMcGee the downtown clubs and appeared regularly at festivals and on college campuses.

During the '80s, McGee and Terry were among the most-recorded traditional bluesmen. Their stature helped them attain prominent roles in the Broadway productions of "The Band Wagon," "Lena Hinds" and "Simply Heaven." The blues boom of the late '80s and early '90s, which found young white fans flocking to the traditional sound, boosted McGee and Terry's fame even further; the duo played the festival circuit for a number of years. Their most recent album, "All That Linin' and the Blues," is due out later this year.

In later years, McGee continued to excel on the concert stage and in other media; he had a featured role in the 1987 film "Angel Heart." He founded the Blues is Truth Foundation, a charitable organization that represents the collect of music in the Blues Foundation, which supports scholarships for young musicians.

McGee's work, both as a solo act and with Terry, has been well received by the blues community. His latest album, "Blues is Truth," is due out later this year.
**Hot R&B Airplay**

Compilation from a national sample of R&B stations broadcast in 50 markets on a weekly basis.

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**Hot R&B Singles**

Compiled from a national sample of R&B stations broadcast in 50 markets on a weekly basis.

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**Hot R&B Recurrent Airplay**

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**Hot R&B Singles Sales**

Compiled from national sales data from Billboard's sales charts.

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**Records with the greatest sales gains. © 1996 Billboard/MI Communications and BroadcastScan, Inc.**

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**R&B Chart Notes**

- **Billboard Magazine**
- **Hot R&B Airplay**
- **Hot R&B Singles**
- **Hot R&B Recurrent Airplay**
- **Hot R&B Singles Sales**

**Additional Information**

- **Billboard Magazine**
- **Hot R&B Chart Notes**
- **Records with the greatest sales gains. © 1996 Billboard/MI Communications and BroadcastScan, Inc.**
Coming off of a successful 1995, the laserdisc/karaoke market is the focus of Billboard's March 23 spotlight. This special issue brings readers up to date on available special editions, hardware, software and the emergence of DVD. There will also be a piece on karaoke music/instrument stores and specialty shops.

Contact
Jodie Francisco
213-525-2304

Coming off of a successful 1995, the laserdisc/karaoke market is the focus of Billboard's March 23 spotlight. This special issue brings readers up to date on available special editions, hardware, software and the emergence of DVD. There will also be a piece on karaoke music/instrument stores and specialty shops.

Contact
Jodie Francisco
213-525-2304

NARM's just around the corner and Billboard's March 30th supersection takes an all-encompassing look at this year's conference and the current issues facing retailers. Editorial coverage will include reports on the confab's seminars, events and hot topics slated for discussion. The spotlight will also examine the marketing of various multimedia formats, video sell-through and include a guide on how to succeed in indie retail.

Contact
Robin Friedman
213-525-2302

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

Contact
Ken Piotrowski
212-536-5223

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

Contact
Christine Chinetti
44-171-323-6686

Reach Billboard's 200,000 readers worldwide.
New Age Music continues to expand and blur into other musical genres and styles such as world, ambient and vocals. Billboard spotlights this music's direction and surveys the growing number of radio programs that are helping New Age artists attract larger audiences. This special will also contain short portfolios on some of the genre's most successful artists and labels.

Contact
Lezle Stein
213-525-2329

VITAL REISSUES
ISSUE DATE: APRIL 13
AD CLOSE: MAR. 19

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

Contact
Robin Friedman
213-525-2302

NASHVILLE 615/COUNTRY MUSIC SOURCEBOOK
PUBLICATION DATE: MAY 8
AD CLOSE: MAR. 15

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

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

INTERNATIONAL TAPE/DISC DIRECTORY
PUBLICATION DATE: MAY 22
AD CLOSE: MAR. 29

With over 4,000 editorial listings from 60 countries, Billboard's 1996 International Tape/Disc Directory is referenced every day by industry executives responsible for choosing the replicators and duplicators of pre-recorded music, video product and packagers of entertainment software. Exposure includes thousands of production managers, purchasing agents, business managers and major/indie buyers worldwide. Call now to reserve space!

Contact
New York: 212-536-5025
Los Angeles
213-525-2307
WHAT’S IN A NAME? It is the start of a new era at Chicago’s famed Vibe Music. The successful independent label/production house is christening a new label, Vibe Plant, as well as a forceful new approach toward the business of dance music.

“It’s all about coming hackeore this year,” says Co-owner Arturo Arriettis, the company’s artist manager. “We refuse to be at the mercy of this business, not that we ever really were. But we have learned over the past year or so that you need to be aggressive and unswerving in your goals—whether that means demanding proper respect and support for your music from the majors or formulating different ways of getting material across to radio.”

The name change comes at the end of a long legal wrangle between the company and Miami-based industry veteran Dale White over use of the name. An extended period of mediation resulted in the Chicago clique relinquishing the Vibe moniker: “We would have liked to keep the Vibe name,” says Music Plant’s co-president George Andros, who also records for the label under the name Georgie Porgie. “But after awhile, it came down to deciding if it was worth the legal expense to hang onto a name.”

In the end, the company like this has to be more than a clever name. It has to be the sum of its musical parts and overall vision. And this company still sports a roster of dynamic dance producers and forward-reaching producers that will continue to draw the positive interest of the worldwide dance music community regardless of its banner.

Speaking of drawing interest, the Music Plant label storm was one of several hit-bound new singles. D’Vora bows with “Good Love Real Love,” a fitting follow-up to last year’s “Glory Bound” with its spunky pop/house rhythms and vibrant vocal. Mechiee follows her No. 1 smash, “You Bring Me Joy,” with “You’ll Never Find.” Both are tracks that are driven by a performance with far more confidence and flexibility than revealed on her past recordings. Porgie gets his turn at bat with “I’m In Love,” which

aims to be more lyrically substantial than last year’s chanty, festive “Everybody Must Party.”

March also sees Music Plant’s resident legend, Maurice Joshua (who is also Andros’ partner in running the company), reaffirm his untouchable skills with “House 102,” an excursion that combines cutting-edge rhythms with retro flavor. We would love to see this butthuglin’ gem meet with mainstream success similar to Kenny “Dope” Gonzalez’s disco-hounding future and under-known Bucket-heads moniker.

The final remnants of the Vibe Music era is the forthcoming “Mixx Vibes: The Final Chapter,” the fourth and last installment in its acclaimed series of sub-happy compilations. The series will be reborn this spring as Plant Works and will continue to boast the underground wares of Joshua, Porgie, Joey “The Don” Donatello, and the UB&Q Posse, among others.

TIME TO THINK: Last week, we told you about half of the lengthy Euro-Even battle of dueling dance covers of Celine Dion’s international hit ballad “Think Twice.” Following QPM/Profile’s first shot in the stateside war with its version by Heartbeat featuring Lauraine. Next Plateau throws a hefty countertop with ingenue Amantha Dante’s interpretation of the song.

Produced by Peter Neels, the song skilfully covers a reggae-spattered peak to ace OfRose, and Dante’s chatty, youthful exuberance suits the track’s rhythmic tone. A highly, provigammmable house groove is woven into the remix by Markus Schulz and C.L. McSpadden.

So which cover is better? Well... both are quite strong in different ways

Vibe Turns Over A Renamed Leaf As Music Plant

by Larry Flick

Cerrone Dives Back Into The ‘C’ Of Love
Remixed Disco Hit Finds Fresh Dancefloor Generation

■ BY MICHAEL PAOLETTA

NEW YORK—It was 20 years ago that Cerrone first set the dancefloors on fire with what became the label’s biggest hit in the U.S. with “Love In C’Minor.” Clocking in at a staggering 15 minutes, the epic recording broke new musical ground with its confluence of synthesizers, strings, brass, and big drums. And while the song snagged a Grammy for best instrument, it almost never saw the light of day. This is how a recent conversation with the legendary producer/composer/pianist who is watching a remixed version of the song on Pure Records release a new generation of clubgoers—began.

In Cerrone’s homeland of France, seven labels turned down the project. According to Cerrone, the companies felt it was not radio-friendly but rather a record strictly for the clubs. “But that was my objective,” he says.

In London, however, Cerrone dis- covered that Island Records was interested in the record. “Island pressed up 5,000 copies, and I sold the records myself directly to the clubs,” he says. “So I decided to take this record that wasn’t yet available in stores. There was such interest surrounding it just from a dancefloor perspective.”

Eventually, Atlantic Records released the record stateside, and it zoomed to the top of the Billboard Club Play chart—which was then known as the Dance/Disco Top 40—and eventually sold more than 3 million copies worldwide, according to the producer.

In 1977, Cerrone released two albums: “Cerrone’s Paradise” and the more familiar “La Vie,” the label’s first major release. “Supernature,” which earned the group five Grammy awards. Since then, he has released an additional 15 albums, including “The Best of Cerrone,” “Remixed for Dance,” and “Cerrone’s Paradise Part III.”

All the remasters/producers involved in the project say they were directly inspired by Cerrone’s original work. “I was working as a club DJs when the music was first released,” says one. “I was blown away.” Others have gone on to play the music live.

“Cerrone was a major influence on me and my early days as a disc jockey,” says Knockes. “Having worked on the track makes me feel like this singer’s career has come full circle.”

The set’s first single, “Love In C’Minor,” with restructuring by both Morales and Mike Dunn, is currently nestled in the top 20 of the Club Play chart. This fact excites Arton, co-producer of Pure, and DJ Duke, who says, “We are happy to see that we have created something that wasn’t available in stores. There was such interest surrounding it just from a dancefloor perspective.”

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“Cerrone was a major influence on me and my early days as a disc jockey,” says Knockes. “Having worked on the track makes me feel like this singer’s career has come full circle.”
Afternoon," a seductive slice of rhythmic clarity, a sensuous and steamy groove concocted by bunny Peter Daou. A sprawling double-puck of remixes smartly courts house and acid jazz enthusiasts, reinterpreting the melody without diminishing Daou's unique vocal presence. Danny Tenaglia's version - a essential tunable folder, while DJ Chillfaze serves a laid-back vibe that is perfect for relaxing or amorous swaying. A winning release on Krasnow Entertainment/MCA.

Unfortunately, the document text seems to be corrupted and is not legible. It appears to be an article about dance music, featuring various songs and artists, but the text is not clear enough to extract meaningful information. It seems to be a list of songs and artists, possibly related to the Billboard Hot Dance Music chart.
NASHVILLE—For their first-ever cover song, Brooks & Dunn came up with a real sleeper—R.W. Stevenson’s “My Marion,” a pop hit from 1974.

That will be the first single from their fourth album, "Borderline," set for release April 16. The single ships March 18.

"I didn’t want to do the song at first," says Ronnie Dunn, who sings lead on the single. "I didn’t want to start doing cover songs, because we didn’t play cover songs when we were a bar band."

"We always pointed ourselves that, says Kix Brooks.

"The bar owners want you to play covers, but once we got a foothold in the business we never play covers again," Dunn says.

So, how did this happen? "[Producer] Don Cook brought the song in," says Dunn. "He said, 'Listen to this.' We did, and I said, 'No way. I am going to cut that song. It’s too high profile a song to cover.' Then [Arista Nashville president] Tim Dunlop came in and said, 'Saying, 'Man, this is the reason I came to Nashville.' So I said, 'Great, Tim, you got it. They finally worked me over until I went in and cut it. It’s a pretty easy song. It’s not all that hard to sing, but the fiddle and fiddle thing throws people off.'"

"One thing about that song," Brooks adds. "It’s a lot of fun. We had a really good time recording it. There’s a whole new young audience that’s never heard it."

Dunlop says he’s "tremendously excited" about this album and the single. This album in a real step up for the guys. You know, their first three albums are still on the Billboard [Top Country Albums] chart. ‘Brand New Man’ has been on there 235 weeks, and I think ‘Borderline’ can outdo that. I could almost become evangelical. There’s ballads here and the necessary honky-tonk songs, but this show off their writing skills as well as the fact that they’ve mastered the studio.

And ‘My Marion’ sounds like B.B. wrote it for Ronnie."

Arista VP for development and promotion Jack Weston comments, "The 'F.W. version sounds like for Ronnie. I think 'My Marion' will be an absolute smash on radio, and I think the album is a real step forward—they keep maturing. They’re stepping away from just doing the honky-tonk thing. We’ve got the music. I think all we need to do is just lay it out there and let it do its own thing. We’ve done it."

(Continued on page 30)

Krauss, Gill Lead Winners At Nashville Music Awards; Streaker On The Row

ALISON KRAUSS just keeps on collecting those kudos. At the Nashville Music Awards show held Feb. 21 at the Ryman Auditorium, she was named female vocalist of the year, and also took home the bluegrass/told album of the year honor. Vince Gill also took home two awards. His "Go Rest High On That Mountain" was named song of the year, and he was named male vocalist of the year. Alan Jackson was picked as artist/songwriter of the year, and the BR5-49 earned group of the year. Video of the year was Mar-tina McBride’s "Safe," and "The Armas Of Love," which was directed by Steven Gold-man of High Five Productions

Other album awards: Tracy Nelson, "I Feel So Good" (Rounder), for the blues category; Ashley Cleveland, "Lessons Of Love" (Reunion), contemporary Christian; Christ Church Choir, "Lift Him Higher" (Landmark/Vis-sion), traditional gospel; Emmylou Harris, "Weep-ing Ball" (Asylum), folk; Martina McBride, "Wild Angels" (RCA), country; Béla Fleck, "Tales From The Acoustic Planet" (Reprise), jazz/instrumental; Fleming & John, "Delusions Of Grandeur" (R.E.X.), rock; Al Kooper, "Soul Of A Man: Live" (Mu-sic Master), R&B; and Count Bass D, "Pre-Life Crisis" (Hoyo-York/Work Group). Streaker continues to be a co-sponsor of Geoff Bodi-ne’s Supertruck and Winston Cup car.

I was browsing through the America Online music area the other night and came upon a TNN Programm-ing folder that hadn’t been there the day before. There were 192 posted messages related to recent programming changes at the network and, brother, let me tell you, there are some people who are pretty worked up about what’s going on at TNN. According to 192 posts and counting only one that I could say was positive, I got to read a email that a very vocal segment of country music fans are very upset with what they’re getting on their country TV.

The main areas of complaint: They don’t like the "Prime Time Country" show with Tom Wopat; they don’t like "Country News" being bumped to a later time slot; and they seem as hell don’t like "Dukes Of Hazard" reruns being crammed down their throats twice a day.

GARTH BROOKS continues to break records. After selling 80,000 tickets in 3½ hours for his tour kick-off dates in Atlanta March 13-17, he sold more than 79,000 tickets for his four 20-23 dates at Cleveland’s Gund Arena. That broke the venue’s previous sell-out record, set by Jimmy Page and Robert Plant in 1995.

George Strait’s upcoming Out Of The Box tour will be sponsored by Chevrolet Trucks, which plans an extensive tie-in promotion campaign with a video, truck displays at the venues, tour banners and signage, and local dealer events ... Waylon Jennings has formed a new management firm, Dreamcatcher Entertainment Inc., in conjunction with his son, Terry, and his manager/publicist, Schatzi Hageman. Waylon and Shawn Jones are the initial clients.
### Billboard Top Country Catalog Albums

**FOR WEEK ENDING MARCH 2, 1996**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL (A) &amp; NUMBER/DISTRIBUTING LABEL (B) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/D)</th>
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<tr>
<td>SHANIA TWAIN</td>
<td>MERCURY NASHVILLE (5162)</td>
<td>210 (works in No. 1)</td>
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<tr>
<td>WYNONNA</td>
<td>Curb/Warner Bros. (10 11/11)</td>
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<td>ALAN JACKSON</td>
<td>ARISTA (10 14/11)</td>
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<tr>
<td>GARTH BROOKS</td>
<td>CAPITOL NASHVILLE (10 11/11)</td>
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<td>NEIL DIAMOND</td>
<td>COLUMBIA (10 1/11)</td>
<td>1099</td>
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<td>VINCE GILL</td>
<td>MCA (10 1/11)</td>
<td>1099</td>
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<td>FAITH HILL</td>
<td>WARNER BROS. (10 11/11)</td>
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<td>ATLANTIC (10 11/11)</td>
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<td>TIM McGRAW</td>
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**Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard/BPI Communications and SoundScan, Inc.**

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<td>TROY GENTRY</td>
<td>CAPITOL NASHVILLE (10 11/11)</td>
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<td>KEITH WHITLEY</td>
<td>MCA (12)</td>
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<tr>
<td>BILL RAY CYRUS</td>
<td>MERCURY NASHVILLE (5162)</td>
<td>10 11/11</td>
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**Catalog albums are older titles which are registered highest sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.**

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**Billboard® Top Country Catalog Albums™**

**FOR WEEK ENDING MARCH 2, 1996**

- **NEW**
- **PACESETTER**
T THAT'S ALL RIGHT, MAMA: Wynonna enters Billboard's Top Country Albums at No. 2 and The Billboard 200 at No. 9 with "Revolution," her third Country CMA Choice. The album title moved more than 70,000 units, it fell short of a No. 1 country debut by more than 17,000 pieces. Shania Twain's "The Woman In Me" (Mercury/Nashville) defended its spot at the top of the page with 97,100, an increase of 18,000 over last year. Wynonna's two earlier sets each debuted at No. 1 on the country list. The first, a self-titled package, showed first-week sales of more than 121,000 units in April '86, while the follow-up, "Tell Me Why," entered with 86,500 units in May '87. This week, "Wynonna" re-enters Top Country Catalog Albums. Dave Wiegand, sales VP at MCA/Nashville, says he is pleased with the debut but expects bulging sales figures to follow an upcoming one-hour special on CBS. Meanwhile, "To Be Loved By You," the lead single from the new set, rises 11-10 on Billboard's Hot Country Singles & Tracks.

JUMP SHOT: Neil Diamond's country collection, "Tennessee Moon," wins Greatest Gainers honors on Top Country Albums for a hike of more than 20,000 units (85%), but it is pushed back 4-5 due to Wynonna's strong sales. His debut was helped by a big TV push (see Between the Bal- lads, page 16). This week, ASCAP's "Under A Tennessee Moon" special Saturday (24) and CMT broadcasts its own feature. Meanwhile, CMT is airing the video for the album's lead single, "One Good Love."

ANGEL WINGS: Martina McBride (RCA) scores her first No. 1 on Hot Country Tracks with "Angels" (21), the title cut from her third project, which rises 27-26 on Top Country Albums with an 80% increase. That song also moves up to 2-21 on Top Country Singles Sales, increasing by more than 100%. McBride's new set features a sassy rendering of Emmylou Harris' hit "Two More Bottles Of Wine," which topped Hot Country Singles & Tracks in June '78.

SADDLE UP: Terri Clark (Mercury/Nashville) sits at No. 1 on the Heatseekers chart for a second straight week with sales of more than 10,000 units. Her self-titled debut also jumps 130-122 on The Billboard 200 and 22-20 on the country scour; it sold a record 30,000 in its first week, normal for 24,000-25,000. "If I'm Woman, I'll Tell You Why," at arriving at country radio and should debut next week on Hot Country Singles & Tracks.

FOUR SCORE: Four titles qualify for Airwave stripes on Hot Country Singles & Tracks: "Too Much Fun," by Daryle Singletary (Giant/Reprise), 20-14; "You Gotta Love That," by Neal McCoy (Atlantic), 21-18; "No News," by Lonestar (BNA), 24-19; and "She Said Yes," by Rhett Akins (BNA), 28-20. The Lonestar tune was the greatest gainer, turning in a 500-unit jump.

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

Title: Publisher – Region | Publisher – Region

30 Country | Music Mind | Country | Music Mind

30 Country | Music Mind | Country | Music Mind

Brooks & Dunn Cross New Borders (Continued from page 29)

going to do one thing out of the norm for established artists like us. We're going to have a series of listening parties, for radio, retail, and media. We'll also have a "Do It Yourself" contest on radio, and of course we'll put it on Country Radio Seminar."

"For Delaney, F.D. at WLLR-Denver, love the way the whole project sounds, a Brooks & Dunn cover of "My Mary."" That seems a natural," he says. "That's do it well, and it works. We're experimenting with the throwback and a Brooks & Dunn version of "My Mary.""

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<td>M.CIBERD, J.PARKER, S.MARVIN &amp; D.HARRISON</td>
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**New**

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<th>SONGWRITER(S)</th>
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<td>JASON ALDEAN</td>
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**Complied from a national sample of retail store and radio sales reports collected, compiled, and provided by Billboard Top Country Singles Sales.**

**SoundScan**

**FOR WEEK ENDING MARCH 2, 1996**

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**Notes:**

- Records showing an increase in detections over the previous week, regardless of chart movement. Awards awarded to those records which attain 90% detections for the first time. © 1996 SoundScan Inc. Catalog number is the cassette single, or if cassette single is unavailable, CD single. (C) Cassette single availability. (D) CD single availability. (M) Cassette max-single availability. (V) Vinyl single availability. (X) CD single max-single availability (1996), Billboard/SoundScan Communications.
Artists & Music

‘Hot Classical Rotations’ And Other Radio Strategies


Jonathan Palevsky of WBJC Baltimore, AMPPP’s president, chaired the conference’s fourth annual Record Company Roundtable, Palevsky says that in the last several years he has seen a new understanding developing between radio stations and record companies.

“We’ve established enough common ground so that we can work together,” he says. “Radio stations are doing more of what record companies want and vice versa. Stations are doing more promotions with record companies, more retail, more artist interviews, while labels are sending stations product at minimal or no cost. Next year, we’re going to invite retailers, so that we can really get a trilateral, holistic approach to how the business works.”

Notable speakers included composer Morton Gould, San Francisco Symphony head Peter Pasterek, and consultant Bob Goldfarb, dubbed “the official Voice of Doom.” Goldfarb pointed out that classical music gets mass media attention only when an artist who is deemed “classical but not boring” (i.e., Vanessa-Mae) is being breathlessly touted.

In the definitely not boring category, a showcase by the Harpo Consort, led by Andrew Lawrence King, fired conference enthusiasm with its infectious performance. The showcase continued unchecked well over its allotted time, bumping the last session of the day. Palevsky was certain that the group’s “Spanish Dances,” newly released on Deutsche Harmonia Mundi, would get quite a bit of airplay as a result.

Another big showcase event, put on by Sony Classical, was a hi-tech presentation by Richard Einhorn, composer of the oratorio “Voice Of Light,” which was inspired by the film “The Passion Of Joan Of Arc.” Sony showed clips of the final film Einhorn explained and demonstrated how he created the score with a battery of synchronization and synthesizer equipment. The CD, released in October 1995, debuted on the Top Classical Albums chart at No. 11 for the week ending Feb. 10.

Wende Persons, Deutsche Grammophon’s radio expert, also offered a provocative idea for radio programmers. Borrowing a idea from popular music stations, she suggested putting new releases into “hot rotations.”

“We’ve adopted so many things—less talk and more music, upbeat announcers, weather and traffic information—from popular radio, but not the key thing,” Persons says. “How about ‘What’s hot and happens say they want to know more about classical music, they are really asking to hear the piece again so they can get to know it. She suggests that stations devote two-thirds of their programming to new releases, choose tracks by discerning programers and played more frequently—basically, treating them like singles. When do you take a track out of rotation? ‘When the phone stops ringing,’ Persons says. Despite the fact that the Górecki Third Symphony phenomenon was in part the result of heavy airplay, Persons believes that radio personnel still do not realize their power to be trendsetters. ‘The “timeless music” attitude of radio stations is a problem,’ Persons says. ‘We’ve got to pay attention to our living, breathing musicians.’

The Beavis of KXTX in Kansas City, Mo., has already had a good response to “hot rotation” experiments. He turned home from the conference with a new CD, “Adieu: Songs Of Sanctuary” from Caroline Records. Performed by singer Miriam Stockley and the London Philharmonic, the music is described by Neas as a blend of “medieval, big orchestra, and South African tribal music—pretty mass appeal.”

He started playing tracks from it four times a day and reports that his phones are “ringing off the wall” and that the local retailers have sold all their copies.

A Hip-Hop Label Swings Into Jazz

WELCOME: Profile Records, which deals largely in hip-hop releases, is starting a new jazz imprint called Aster Place.

The label’s first two titles, both already recorded, are by pianist Cedar Walton and saxophonist David Murray. Walton’s tracks are to release 12-16 discs in the first year, according to Steve Plotnicki, president of both Profile and Aster Place. "We haven’t staffed-up yet," he says, "but we’re already rolling.

Plotnicki is a longtime jazz fan, but he fell away from the music for an extended period. "Jazz is close to my heart," Plotnicki says. "I tell people that I’m old enough to have been able to take the F grade in music when I was 15 to see Thelonious Monk at the Vanguard. So I know the music, the players—grew up with it basically. What got me away from it was Return To Forever and the Mahavishnu Orchestra back in the '70s—I gave it up.”

Plotnicki says the Stephen Sondheim tribute record “Color In Light” inspired his return to jazz. He describes the record as upbeat.

Aster Place’s impetus is to stay mainstream, stay swinging, and inject a bit of variety as far as material goes. "Jazz needs new tunes," Plotnicki says. "How many versions of ‘My Funny Valentine’ can you have?"

He says he thinks there is some commercial future for mainstream jazz. “Of course, you’ve got to record it correctly and present it in a different way than it’s been presented for the last 25 years,” he says. “My whole thing is figuring out how to stretch the repertoire. We’re thinking of a tango jazz project and other ideas. The thrust of Aster Place is to sign a lot of younger guys, have a couple of established guys like Cedar, and do some repertoire-based projects that stretch how you define jazz.

“Really, it will be a progressive adult label that appeals to jazz fans. You’ve go’to figure they won’t buy hundreds of thousands, but I think you can get people to buy tens of thousands.”

The Walton session, yet titled, includes saxists Ralph Moore and Vincent Hong, trombonist Roy Hargrove, drummer Victor Lewis, and bassist Christian McBride’s project is an octet performing Grateful Dead tunes, a real extension of jazz’s usual songbook.

"It’s a new imprint called Aster Place. "We’ve got the Rose, the Mississippi Valley, and the Purple Rose albums," Plotnicki says. "We’re going to release some stuff."

The double disc “White Elephant” was released in Japan 1996, earning compilation of the year honors from Adlib magazine.

MAY 21 IS THE SCHEDULED release date for the next pair of releases from Grammavision’s new jazz series. San Francisco-based jazzman saxophonist Peter Apfelbaum’s “Luminous Charms” moves him away from the orchestra sounds of his longstanding Hypoglyphics Ensemble while sustaining a progressive demeanor. The core group on “Luminous Charms” is a sextet.

Also due is Ron Miles’ “My Cruel Heart.” The Colorado trumpet player is part of guitarist Bill Frisell’s new, drummerless quartet. "The record varies between trio and sextet, at some points using additional musicians," says Grammavision’s label director, Hans Wendel. "The Miles-produced “Luminous Charms” was the year.”

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Number</th>
<th>Distributing Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Best Of</td>
<td>Gipsy Kings</td>
<td>RCA Victor</td>
<td>79256/6M</td>
</tr>
<tr>
<td>2</td>
<td>Film Cuts</td>
<td>The Chieftains</td>
<td>RCA Victor</td>
<td>64307/6M</td>
</tr>
<tr>
<td>3</td>
<td>The Long Black Veil</td>
<td>The Chieftains</td>
<td>RCA Victor</td>
<td>62707/6M</td>
</tr>
<tr>
<td>4</td>
<td>The Mask And Mirror</td>
<td>Loreena McKennitt</td>
<td>Arista</td>
<td>44202</td>
</tr>
<tr>
<td>5</td>
<td>The Celtic Minstrel</td>
<td>James Galway</td>
<td>RCA Victor</td>
<td>86318/6M</td>
</tr>
<tr>
<td>6</td>
<td>The Lion King: Rhythm Of The Pride Lands</td>
<td>Lebo M</td>
<td>Walt Disney</td>
<td>61975</td>
</tr>
<tr>
<td>7</td>
<td>Cesarina Evora</td>
<td>Cesaria Evora</td>
<td>Nonesuch</td>
<td>79175/6M</td>
</tr>
<tr>
<td>8</td>
<td>The Heat Of The Sun</td>
<td>Strunz &amp; Farah</td>
<td>Virgin</td>
<td>79175/6M</td>
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<td>9</td>
<td>Celtic Voices: Women Of Song</td>
<td>Various Artists</td>
<td>Narada</td>
<td>63521</td>
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<td>Celtic Twilight 2</td>
<td>Various Artists</td>
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<td>Women Of The World: Celtic</td>
<td>Various Artists</td>
<td>Narada</td>
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<tr>
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<td>Clannad Themes</td>
<td>Clannad</td>
<td>Narada</td>
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<td>13</td>
<td>Celtic Legacy: A Global Celtic Journey</td>
<td>Various Artists</td>
<td>Narada</td>
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<td>14</td>
<td>The Brothers McMullen</td>
<td>Soundtrack</td>
<td>ARISE</td>
<td>99999</td>
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<td>15</td>
<td>Lei Mata</td>
<td>Keali'i Reichel</td>
<td>Virgin</td>
<td>79770/6M</td>
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### Top Blues Albums

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<tr>
<td>1</td>
<td>Leaders Heights</td>
<td>Kenny Wayne Shepherd</td>
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<tr>
<td>2</td>
<td>From The Cradle</td>
<td>Eric Clapton</td>
</tr>
<tr>
<td>3</td>
<td>Blues</td>
<td>Jimi Hendrix</td>
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<tr>
<td>4</td>
<td>Turn It On! 'Turn It Up!'</td>
<td>Rockin' Blues</td>
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<tr>
<td>5</td>
<td>Some Rainy Morning</td>
<td>Robert Cray</td>
</tr>
<tr>
<td>6</td>
<td>Duke's Blues</td>
<td>The Duke Robillard Band</td>
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<td>7</td>
<td>Handful Of Blues</td>
<td>Robben Ford</td>
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<td>8</td>
<td>Keb' Mo'</td>
<td>Keb' Mo'</td>
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<tr>
<td>9</td>
<td>Found True Love</td>
<td>John Hammond</td>
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<td>10</td>
<td>One Foot In The Blues</td>
<td>ZZ Top</td>
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<td>11</td>
<td>Chill Out</td>
<td>Bobby &quot;Blues&quot; Bland</td>
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<td>12</td>
<td>Sad Street</td>
<td>The Jeff Healey Band</td>
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### Top Reggae Albums

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<td>The Best-Of-Volume Two</td>
<td>UB40</td>
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<td>3</td>
<td>Natural Mystic</td>
<td>Bob Marley &amp; The Wailers</td>
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<tr>
<td>4</td>
<td>Resistance</td>
<td>Big Mountain</td>
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<td>5</td>
<td>The Best-Of-Volume One</td>
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<td>Free Like We Want 2 B</td>
<td>Ziggy Marley &amp; The Melody Makers</td>
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<td>12</td>
<td>Strictly The Best Volume 15</td>
<td>Various Artists</td>
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<td>Dancehall Kings Volume II</td>
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<td>15</td>
<td>Blessed</td>
<td>BEEFEE MAN</td>
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### Billboard

For Week Ending March 2, 1996

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Artists & Music

Notas
by John Lennon

PEER TO KEYNOTE: Ralph Peer II, president/CEO of music publishing giant peermusic, has been confirmed to give the keynote address at Billboard’s seventh annual International Latin Music Conference, scheduled for April 20-May 1. Peer’s address is set for April 30.

The three-day conference will feature two panels and two evening showcases. Capping the event will be Billboard’s third annual Latin Music Awards, slated for May 1 at the Guasman Center for the Performing Arts in Miami.

Two recording artists have already been confirmed to perform showcase acts. Rasta/Texas ranchera artist Nydia Rojas and BMG Columbia rock act Aterciopelados.

One of the two panels will focus on the Tejano market; the other will examine contracts and negotiations in the Latin music industry.

And this year, for the first time, there will be an acoustic guitar writers session, “Writers In The Round.” The set will feature several prominent talents, speaking briefly about their material, after which they will perform their songs with only guitar accompaniment. RCA/BMG star Victor Manard, Warner Chappell’s Fernando Osores, and peermusic’s Mary Lauret have been confirmed.

ROADWORK: Saraya, a promising PolyGram Latin/Island artist, is an on-the-month U.S. tour as an opening act for Elektra star Natalie Merchant... Cardeñas/Fernández will produce a series of shows this year for U.S. cigarette manufacturer Marlboro. The first event is “Marlboro Music’s Carnival Of The Stars,” scheduled for March 3 in Miami Beach, Fla. Headlining the multi-artist tropical fest is RMM star Marc Anthony.

Rounding out the bill are Rey Ruiz, Josie Esteban Y La Patrulla 15, Orquesta Guayanés, Hamel Y Raúl, and Gaby Gabriel.

DISORDERLY DELIGHT: In a vindication of sorts, Desorden Público returned triumphantly to play before 3,000 ska-hungry fans Feb. 10, three months after a botched appearance at a Latin rock festival.

“We got that money—that uncomfortable monkey—off our back,” said the band’s lead singer, Horacio Blanco, in reference to the ska-reggae group’s aborted set during the World Festival of Latin Pop Rock. The event was marred by delays and disorganization.

The Venezuelan crew’s contagious ska and reggae rhythms enthralled the throng during “Canto Popular De Lo Vida Y Muerte,” the title track of the band’s latest SDR/Sony album, and during earlier hits “Ska De Asi” and “Esto Es Ska.”

The generous three-hour show epitomized the 10 man band’s philosophy of reaching its audience through music with politically symbolic overtones.

Blanco, who wore a black T-shirt emblazoned with the tricolor flag of Puerto Rico and the silhouette of a deceased activist, waved and kissed the flags of Puerto Rico and Venezuela to the standing ovation of concertgoers.

During a break in “Teoría” (It’s Shaking), Blanco intoned the lyrics of a local folk song: “I want my brother [Puerto Rican (Pablo Rico) to be free and sovereign, because the star on my flag does not fit on the American one.”

Blanco later invited several raging fans on stage to sing the punk-rooted “Dónde Están El Futuro?” (Where Is The Future?) The open-air event mesmerized the already...

(Continued on next page)

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Front man Giovanni Pinzón entered the multitudes with a 45-minute repertoire, including “Peces E. Igualn” and “Oberoi,” two spirited, melodic love songs from the group’s Radio Vox album “Mí Mil Palabras Con Su Diosa.”

VOYAGE ALERT: Tejano imprint Voltage has just jumped into activities in February. On Feb. 13, the label’s superstar Tejano act Fama, the Make-A-Wish Foundation, Guitar Center of Houston, Callaghan School of Music, and Pro Mark drum sticks presented a drum kit worth $2,800 to Fortunate “Fredy” Martínez, a 14-year-old Houston boy with a rare blood disorder. Make-A-Wish is a nonprofit organization that grants wishes to children suffering from terminal or life-threatening illnesses.

In other Fama news, the group is negotiating a representation deal with the William Morris Agency. Also, the band has just taped a segment on the syndicated television show “Tejano Country.”

Juan P. Moreno has just out his latest album, “Dichoso Soy.” The first single, the title track, is set with Moreno and Sony Tejano star Jay Pérez. Elida Y Avante have finished recording their album “Algo Entero.” The group’s second Voltage record is due April 9.
**SWEET INSPIRATION**: Carlton Pearson’s new-found success on the gospel scene is just as surprising to him as it is to Warner Alliance. After just 15 weeks on Billboard’s Top Gospel Albums chart, his sophomore release, “Live At Azusa,” has earned Pearson the status of being the label’s top-selling artist.

“I don’t understand the industry to the degree that I would have had a deep appreciation for what’s happening, but I was hoping that it would bless a lot of people,” says Pearson, better known as one of the nation’s most renowned African-American televangelists.

Driving sales is a 22-minute “Old Songs Newely,” which, label executives say, has touched a chord with traditional gospel audiences.

“We were encouraging this release to do better than the first album,” says Warner Alliance VP Demetress Alexander, “but we expected it to build slowly. Instead, it blew up and kind of caught us off guard.”

To catch up, Warner Alliance is flooding the flames with an all-out marketing plan and a contest for radio listeners in the three best-selling markets to win trips to Pearson’s annual Arizona Conference, held April 14-20 in Tusla, Okla.

On April 18, Pearson will record his third project (for the label, which is not expected to be released until early 97’).

However, the 45-year-old evangelist, who is more comfortable in a pulpit than on stage, sees his role in gospel as including more than recording. “There’s been a great chasm between the recording industry, the artist, and the local church. Most of the artists have priced themselves outside the reach of the church. There are not a lot of real songs, and there’s an attitude among a lot of the pastors about the artists—a suspicious distrust,” he says.

“I’d like to resolve that by bringing the artists back into the local churches and having them operate more by inspiration than creativity. That 22-minute medley is not a very creative thing,” he explains, “but it’s strongly inspired, and that’s what’s happening. Not a lot of bell’s and whistles, just people singing and worshipping God.”

**TREATING NEW GROUND**: Look for a taste of hip-hop with Ruby Terry’s just-released project from Malaco Records. “It was time to make a little change,” notes the Louisiana-based evangelist, who tours on contemporary gospel her fourth release for the label. Recorded live in Lake Charles, La., with the Lake Charles Community Choir, the album is titled “God Can Do It” and features Dorothy Norwood and the Rev. James Moore and the for which Terry is famous.

Credit the new direction to a targeted effort to reach a more broad-based and youth-oriented audience. She’s already set a date for her next recording: May 3 at Grandbiling (La.) University.

**BRIEFLY**

CeCe Winans and Shirley Caesar are set to star in “Born To Sing,” which is billed as the third part of the stage musical “Mama, I Want To Sing!” and is to premiere at New Year’s Paramount Theatre March 1-10.

Hank Williams Jr. & His Love Fellowship Crusade Choir, Kirk Franklin & The Family, and DC Talk are scheduled to perform at the Gospel Brunch March 24 during the National Asst. of Record Merchandisers’ 38th annual convention in Washington, D.C. March 22-25.

**NEW TO VIRGIN**

Virgin Records has signed the Newsboys and will begin distributing their “Take Me To Your Leader” album to the general market. Plans call for pushing the act to mainstream radio this month by releasing the title cut as a single.

**RETHINK AND SPARROW INK PACT**

Charlie Peacock’s new label rethink has finalized a distribution agreement with EMI Christian Music Group’s Sparrow Communications for rethink’s product to be distributed through EMI-CMG’s distribution arm, Chorviant. The affiliation is a natural one. Peacock first began working with Sparrow in 1989, when he produced Margaret Becker’s “Immigrant’s Daughter” album. He has since collaborated with Sparrow on 17 titles as a producer and four as an artist. Look for initial releases from rethink on June 1, when Peacock’s new “streetteam” strategy will begin. The project is being called a “one point oh” hit the stores. Sarah Masen’s label debut will be released June 25 (Billboard, Dec. 21, 1996).

**ANY'S BACK**: A little more than a year ago, I mourned the dissolution of one of my favorite bands, Ward’s Legend Seven, parted company. This week, I had cause to rejoice as singer/lead vocalist Rob Michaels and the multi-instrumentalist band reformed under the name Andy Denton. In two words: It’s awesome! Denton has one of the best voices in rock music. His vocals possess the warmth and textured passion of Bryan Adams with the ability to hit those stratospheric highs reminiscent of Steve Perry. Add the depth and intensity of his songwriting, his good looks, and stage presence, and the industry could be looking at the next Smitty or Amy. No word yet on which label will sign Denton.

**STAYING HOT**

“Give God The Glory” and give Luvonia Whitley & The Corinthian Temple Radio Choir kudos for an exemplary gospel album.

**VITAMIN C**

Luvonia Whitley's performance is always a joy to hear. Her voice is clear and her delivery is always heartfelt. The music is well arranged and the production is top-notch. Overall, it's a great album that I would recommend to anyone who enjoys gospel music.
### Billboard's 1996 International Buyer's Guide

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

Cole R. Patterson, Indie Go Music
Jondalup, Western Australia

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**Top Contemporary Christian**

Compiled from a national sample of retail stores and one-shot sales reports.

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<tr>
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**Latin Notas**

(Continued from page 35)

Instead, the concert, staged Feb. 9 at the Valley Music Center in Los Angeles, lacked the immense energy. La Castañeda is known for, due in large part to the poor acoustics of the 9,000-seat hall, which was only half full. Also, the activities of costumed dancers and actors both on and off the stage served to distract from rather than enhance the band and the magnetism of lead singer Salvador.

The loyal fans seemed unperturbed, however. As the first notes sounded and red and purple lights tried to break through the sea of fog, the slaming, surfing, and diving began.

Stage design was highlighted during "Sueños" (Dreams), when a masculine male wearing a loincloth began dancing a writhing dance. As Salvador sang the lyric "no deeds to tell them" ("don't let them take you away"), two long-coated heathens tried to drag the dancer off stage, as if they were taking him to a mental institution. Throughout the performance, enormous masts and a giant florescent green insect appeared on stage, while dark and deforested madmen rushed through the aisles and into the crowd. The audience sang along to its favorite tunes, and the energy culminated in the pounding rhythms of "Techo Nahuen..." While the female nudity onstage possessed an artistic quality and clearly symbolized vulnerability, it sank into crassness during "Ventana" (Window). During that song, under full light, a female dancer danced (to the cheers of the young crowd), and a masked man in a long coat and hat came over and touched her body in a sexual act of love-making. The total nudity and the male character's final act of caressing the woman to death were deeply disturbing and seemed incongruent with the song's poetic expressions of yearning.

Despite La Castañeda's talent and the crowd's devotion, this was a disappointing show for a band that has put so much effort into promoting their vision of art as a cathartic space of renewal in a mad world.

For more information, contact Billboard, P.O. Box 2016, Lakewood, CO 80201-1996. Billboard's 1996 International Buyer's Guide is available at the following locations:

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CDs, Concerts Mark Lecuona Centennial
Publisher Plans 'Renaissance Of Interest' In Pianist

By BRADLEY BAMBARBER

NEW YORK—Edward B. Marks Music has become one of hallmark recording tal- ents enjoy a renewal with a series of recordings and performances celebrating the 100th birthday of Cuban composer Ernesto Lecuona.

From popular to classical to Latin, Lecuona's catalog includes such ever- greeners as the piano piece "Malagueña" and the song "The Breeze And I," both from his "Andaluza" piano suite. "Malagueña" has been E.B. Marks' No. 1 title over the years, and in 1984 BMI honored "The Breeze And I" for more than 2 million performances.

Late last year, Swedish label BIS, distributed by QuaVox in the U.S., initiated a six-CD series devoted to Lecuona's piano music. Played by noted Lecuona interpreter Thomas Tirino, "Ernesto Lecuona: The Complete Piano Music Volume 1" was named one of the 10 best albums of 1996 by Time magazine. The second volume is due in March and will contain the world premiere recording of the composer's "Rapsodia Argentina" for piano and orchestra. The remaining volumes of the set should be out by August.

Lecuona's centennial was celebrated in 1995 in Spanish-speaking countries. Commemorative concerts took place in Cuba, Spain, and the Canary Islands, with various artists performing Lecuona's music, including Tirino. The Anglo world is observing the centennial in 1996, going by the anniversary of the composer's baptism. In the fall, Tirino will play Lecuona's music in a concert at Carnegie Hall.

Lecuona, who died in 1963, composed more than 400 songs, 176 piano pieces, 33 theater works, 31 orchestral scores, 11 film scores, and four opera performances. His works include the popular and classical idioms. Crooners from Bing Crosby to Robert Goulet recorded "The Breeze And I," "Art Blakey & The Jazz Messengers and W.C. Montgomery jazzed it up, too. Among dozens of Latin ensembles, Xavier Cugat and his orchestra recorded several of Lecuona's tunes, and the composer himself is featured on records as a solo performer and with his Cuban Boys pianist. Jorge Bolet has set some of Lecuona's music to wax.

Founded in 1984, E.B. Marks' major copyrights have included such classic songs as "Paper Doll," "Give My Regards To Broadway," and "God Bless The Child," as well as works by Bartok, Stravinsky, and Schoenberg. The company is the largest single publisher of Lecuona's music, handling print and publishing for more than 100 titles.

According to the firm's publications director, Bernard Kallman, New York-based E.B. Marks plans to take full advantage of the events surrounding Lecuona's centennial—in particular, the BIS piano series and Tirino's concerts promoting it. "We're planning for a renaissance of interest in Lecuona's piano music," Kallman says.

E.B. Marks is a partnership between Freddie Beranek's publishing interests and the Rodgers and Hammerstein estate. The print edition of its Lecuona catalog are marketed through Hal Leonard. Kallman says E.B. Marks is producing new Lecuona pieces, piano, and orchestral works, with the composer's piano foil designed to match the BIS album cover. These should all be out by the summer, along with some older, out-of-print fossils that will be reissued with some new engravings. "There will be a whole new perspective on the works of Ernesto Lecuona," Kallman says.

Kallman says E.B. Marks is working closely with Hal Leonard to target Lecuona's Latin material to music stores and trade in the heavy Latin markets of Florida, California, Chicago, and New York. The firm also plans to help sponsor concerts of Lecuona's music in those areas.

Several historical publications dealing with Lecuona should be on the market by this summer, Kallman says. E.B. Marks is working with Spain's SGAE publishing society to produce a definitive Lecuona biography, bibliography, and discography. Also, E.B. Marks is printing a series of educational publications devoted to Lecuona's music for marching band, dance band, and concert band.

The appeal of Lecuona's catalog for music buyers is wide, according to Tirin- no. "There are simpler pieces that ama- teurs can enjoy playing," he says, "and there are those that challenge serious classical musicians."

LECUONA

The Cost of Sampling:
After four years of perspective from artists and producers, Daniel Rubin, a lawyer who operates New York-based Sample to Sample, says he worked with his partner Eric D. Weiss- man, says that sampling has become more costly for his clients.

"Typically," he says, "when a song from a publisher's catalog is sampled, a major publisher asks for a percentage of the copyright in the new composition or a percentage of the income derived from the exploitation of the new composition."

"In 1992, it was rare that a publisher asked for 50% of a new work, whereas today, it is the norm when dealing with a sample that is looped or used throughout a work. Moreover, it is not uncommon today for a publisher to demand a 75% share of the first few large sales. Also, many libraries are now charging large advances against mechanical royalties, anywhere from $2500 to $3,000, depending on the use and the particular publisher. This practice was unheard of in 1992 but has become commonplace over the last two years."

Rubin also cites increases in sampling fees demanded by record companies.

Rubin, whose father is Don Rubin, executive VP of A&R at EMI-Capitol Music Group North America, recently diversified his practice to include what he terms "sample administration." He says this involves acting on the behalf of licensors in handling requests from potential sample licensees. "Fees and royalties derived from the licensing of compositions for computer monitor recordings for use as samples become a large source for music publishers and record companies."

Last year, Sample Clearance Ltd. was retained by EMI Music Publishing and Capitol Records to provide sample administration services.

"Sampling life for Rubin and Weissman began in March 1992, when they were hired by MCI after celebrating their fourth year in business."

BAD NEWS YOU MAY WANT TO KNOW ABOUT: "The Public Domain Music Bible," a listing of more than 3,000 songs that have been in the public domain for more than 70 years with background information, has been released by the folks who bring you the monthly Public Domain Report, which began in August 1993. The company is located in Margate, N.J.

BMI WORKSHOP: The BMI-Lehman Engel Musical Theatre Workshop, on the boards since 1982, is accepting applications for the new season starting in mid-September. Composers are asked to submit three contrasting compositions on cassette with their application; lyricists should supply three contrasting lyrics: comedy, ballad, and up-tempo. The deadline is Aug. 1.

For more information, contact Norma Grossman at BMI's headquarters in New York.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:
1. Dave Matthews Band, "Under The Table And Dreaming."
2. "John Tesh Collection."
4. Joe Satriani, "Joe Satriani."
5. John Berry, "Standing On The Edge."
Top Jazz Producer Todd Barkan Brings Casual Approach To Studio Sessions

BY JIM MAGNIE

NEW YORK—Tension can abound during a jazz recording session. Because the music has less of a commercial hook than pop, the need to keep costs down is crucial. Often, an atmosphere of "hit, git, and split" envelopes the studio.

Yet during a recent date for singer Freddie Cole at Clinton Recording Studios here, producer Todd Barkan was ultra-casual, making gujio to the band members and offering airy opinions of the tunes that were on the docket.

The nail-biting that is de rigueur was replaced by a vibe of camaraderie and good fun.

Although Barkan is under the same pressures as other producers, he makes a point of creating in the workplace what he deems "a feeling of family."

"I call people nicknames and make them part of the "hit,"" explains the 49-year-old producer. "Little things like that mean a lot when you’re under the gun."

For instance, we use [jazzman] Cyrus Chestnut [vibist] to keep the 'Tater.' He once ate a huge portion of sweet-potato pie that Grover Washington Jr. baked and brought to a session. It’s often quite difficult to capture what you’re looking for when making a record. We try to keep it loose."

Barkan’s brand of hominess has generated some extremely strong recordings of late. Two of his 1995 projects were nominated for Grammy Awards: Jerry Gonzalez & the Fort Apache Rumi’s "Pensativo" and Chico O’Farril’s "Pure Emotion." Both are vying for honors in the Latin jazz category. Another Barkan set, McCoy Tyner’s "Prelude And Sonata," was deemed one of the top 10 records of the year by The New York Times. All are on the Milestone label.

An independent producer, Barkan does "about two-thirds" of his work for Milestone; in many ways, the recent string of hits he has produced for the Berkeley, Calif., company has revitalized its standing in the jazz community.

"I get along with Todd this last year has been highly productive and mutually beneficial," says Ralph Kirkpatrick, president of Milestone. "We appreciate his professionalism, his creativity, and, above all, the caliber of artists he has worked with."

"It’s a lot of fun," notes Barkan. "You’re working with people who are very good at what they do. You’re able to create a vibe for the album and the quality of the recordings he has delivered."

"There’s genuine excitement," Barkan concurs. "We’ve been able to work with some newer energy on the scene. [Milestone was] active in the ’70s, but things weren’t clicking. So basically, they pulled in their belt and concentrated on making their catalog sound as strong as possible."

Milestone is known for its extensive Original Jazz Classics line and comprehensive boxed sets by such important figures as Sonny Rollins, John Coltrane, and Bill Evans. The group’s latest compilation is a "Dolphy: The Complete Prestige Recordings."

New albums, such as the Tyner, Gonzalez, and O’Farrill disc — along with others by vibist Joe Locke, bassist George Mraz, and vocalist Cole — really give Milestone a strong presence in the modern marketplace.

Barkan is well known for managing the Keystone Korner, a San Francisco jazz club with a global reputation that thrived throughout the ’70s. Its booking policy was broad, including inspired modernists, such as the Art Ensemble of Chicago, and hard-bop-era masters, such as Dexter Gordon.

"When you really a psychodelic jazz club," he recalls, laughing, "a lot of hippie tribesmen and tribeswomen come through the door. We had air purifiers just as much for the pot smoke as for cigarettes."

It was in 1973 at Keystone Korner that Barkan first produced his first album. "It’s a live date by pianist Tete Montoliu released on Dutch label Timeless."

"To me, running a club every night is quite similar to producing records — you relate to musicians, emotions-wise and vocabulary-wise," says Barkan. "Making the musicians feel comfortable is goal No. 1."
### Studio Action

#### ARTISTS & MUSIC

**EUROSOUNDS**

A column by Zenon Schoepf on the European professional music industry

**GERMANY**

Germany, withholding-tax laws implemented Jan. 1, have jeopardized the country's position on the European touring circuit, with the tax rate for touring groups leaping from approximately 17% to almost 30% (see Commentary, page 6).

The European performance industry is lobbying the German tax authorities in an attempt to change the ruling and to assure that artists will not tour the country under the new conditions.

Neil Warnock, managing director of booking agent the Agency, which has been coordinating the action—says the tax will kill touring in Germany.

"I made the illustration—extremely though it may be—that I represent Pink Floyd, and Pink Floyd isn't going to play Germany," says Warnock. "I can do extra dates in Holland, Belgium, and Switzerland, and extra dates in Warsaw. I can surround Germany with extra dates from Pink Floyd and beat the Germans out of Germany.

Talos are taking place, and Warnock is confident that a resolution will be found.

**U.K.**

Pelican Sound Studios' DAR Delta Plus was used to record a track by [Continued on next page]

### PRODUCTION CREDITS

**BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 24, 1996)**

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AR: WORLD-CLASS RECORDING IN RIO
(Continued from page 29)

Villa-Lobos, says the establishment of a studio like AR in Brazil will definitely raise the capabilities of the country's artists and keep more of their projects there.

“Some many Brazilian artists go to L.A. to record now,” he says. “We would rather stay here, where we have the structure and culture we're familiar with. It was hard to that without a studio like we could get in the U.S.”

The studio is also interested in attracting foreign artists to Brazil. As part of a campaign to make the world music community aware of it, the studio's shakedown session before its scheduled opening was engineered by Eddie Kramer, who worked with a local band led by studio co-owner Rafael. Kramer, noted for his work with Jimi Hendrix, Led Zeppelin, and Traffic, among others, pronounced the sound of the recording and control rooms as “quite awesome.” It has a great feel to it from the minute you walk in, acoustically and in terms of the people who run it and work there.”

The Studio ishosted(Continued from preceding page)

the Hollies for the Buddy Holly tribute album “Not Fade Away: Remembering Buddy Holly.” The song, a new arrangement of the classic from the 1958 hit single “The Shag Got Married,” is based around a 1956 recording of Holly singing and playing acoustic guitar in a hotel bedroom. Holly’s performance was Time-Warped on the Delta to slow its tempo by 16%, and WondFR automatic dialogue synchronization was used on his voice to match the feel of the new version.

The resulting time-coded DAT was transferred to 24-track digital at Abbey Road Studio 2, which first hosted the Hollies in 1963, where the other parts were added—including the voice of original Hollies member Graham Nash, who flew in from the U.S. for the session.

“It was well worth the effort and, we believe, wholly in keeping with the spirit of the tribute album,” says Pelican Sound owner and Hollies bass player Ray Stiles.

U.S. VIDEOGRAPHICS technology company Chyron is to acquire ProBel, the British manufacturer of signal routing equipment and systems, in a $21.1 million deal.

DIAMONDER has introduced the 1922 digital vacuum tube preamp, which combines tubes and low-noise mica preamps with 24-bit analog-to-digital converters preceded by zero-overload limiters. Features include variable tube drive, fixed EQ, and variable high- and low-pass filters.

“The 1922’s tube section and other processing can be switched out of the signal path to satisfy the purist and [provide] a creative approach to recording,” says Diamonder head of sales Ken Giles.
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- Money Order
- Visa/Visa
- Amex

Credit Card #:

Exp. Date:

Cardholder's Name:

Cardholder's Address:

Cardholder's Phone:

Cardholder's Signature:

Credit cards not valid without signature and expiration date.
Capitol's Int'l Dept. Brings Home The Hits
Restructuring Leads To International Successes Worldwide

BY JEFF CLARK-MEADS

LONDON—A tiny team of just six executives is helping the world make the most of its Capitol.

During 1995, Paddy Spinks' restructured international department of the U.S. record company helped affiliates deliver hits across the world—from the U.K. and from Korea to Australia—with acts as diverse as Megadeth and Richard Marx.

Now, Spinks and his team plan to use their streamlined systems to bolster local companies as they build on that success—and to tackle the big challenge: persuading Bob Seger to tour in Europe for the first time in 15 years.

Spinks, an Englishman from the town of Rugby, implemented an innovative structure for Capitol Records' international department when he was installed as its Los Angeles-based VP two years ago. "I decided to go against the industry's usual practice of having product managers," he says.

"I took two guys and made one responsible for Europe and Africa and the other for Southeast Asia, Japan, and Australasia. This way they are dealing with a certain number of projects at any one time, and it makes for a much better relationship with the key territories in each region, rather than dipping in and dipping out."

"I don't want people scattered about. This is what I want to sell, and it should sell because it's from America—that's a narrow approach. Developing a relationship with the territories is the key to working internationally. We couldn't n't do what we have to do without them."

Spinks also echoed a scattershot approach to international marketing. "There are acts where you have to take a shot every-where and others where you achieve more with a better focus. You have to remember that the act can't be in Europe and Australia at the same time."

Spinks' tactics are implemented by five staff members: senior director Piero Giramonti, who was relocated from Los Angeles to New York to give him better time access to the European, Canadian, and South African markets, for which he is responsible; director Scott Greer, based in Los Angeles and responsible for Latin America, Southeast Asia, Japan, and Australia; promotion manager Nancy Park; department coordinator Teri Goldberg; and production coordinator Robert Parson.

Their efforts have assisted the process of producing platinum performances for Megadeth's "Youthanasia" in Canada (100,000 units sold) and "II Communication" in Canada and Chile (25,000), and the Foo Fighters' self-titled album in Malaysia. Perhaps the crowning glory, though, are Richard Marx's "Ballads" and Bob Seger's "Greatest Hits."

"Ballads" was released only in Southeast Asia and has become platinum in Hong Kong (20,000) and Indonesia (75,000); triple platinum in Singapore (60,000) and Malaysia (75,000); quadruple platinum in Thailand (200,000); and 12-times platinum in Taiwan (600,000).

Seger's hit album is already platinum in Australia (70,000), double platinum in New Zealand (30,000), and triple platinum in Canada (300,000).

As for Europe, where it is gold in the U.K. (100,000), Spinks says, "We're hoping that Bob will tour Europe in 1996—the first time in 15 years. This will back up the success of 'Greatest Hits' as well as promote the new album (Continued on next page)

Belgium’s Super Club Expands With Multimedia

BRUSSELS—Belgium’s Super Club retail chain is launching a series of stores to broaden its product range, particularly in the area of multimedia.

The existing Super Club Home Entertainment stores carry music CDs and video games, in addition to the group's core video products. This product range is now being expanded in the five so-called "key" stores.

"The key stores are another step further," says Super Club spokeswoman Leen Scheelen, "as they will offer a complete range of entertainment software: CD-ROM, CD-i, and video CD, plus all kinds of personal computer accessories and Internet software.

"The most important thing is that we will also have the skilled staff to initiate our customers and guide them through the multimedia jungle."

The four key stores in the Flemish region of Belgium—which includes Ghent, Brussels, Antwerp, and Turnhout—plus one in Amsterdam will replace the chain's existing outlets in those cities. Super Club has 70 stores in Belgium, three-quarters of which are in the Flemish-speaking north of the country.

The key stores will each have 1,000 square meters, and Scheelen says they will assist Super Club's competitiveness compared with its Dutch and French rivals. "Free Record Shop is specialized in CDs; FNAC offers music hardware, books, CDs and video—but we will offer the complete range."

She concedes that Super Club may not be able to take a lead in the pricing of CDs but says, "I am convinced that the key stores' style and atmosphere will attract the buyers."

MARC MAES

MOBO Honors Black Music

LONDON—U.K. organization Music of Black Origin has announced the MOBO Awards. The ceremony is scheduled for Septem-ber in the Royal Albert Hall in London.

MOBO spokesman Kanya King says, "Basically, this is a big build-up." She says the eight-month lead-in gives the organization time to rally the maximum amount of support.

King says that such labels as Sony Music Entertainment, EMI, Music, and Cooltempo have expressed interest in the awards and adds that she is scheduled to meet representatives of other U.K. labels.

The awards aim to honor Britons, irrespective of race, who are involved in various black music styles, including jungle, jaz, R&B, reggae, highlife/zouk, and calyp- sovala. Nominations will be made by an academy whose members have been drawn from major and indie labels, music publishers, club and radio DJs, artists, writers, producers, and journalists. Winners will be decided by a vote among record buyers.

(Continued on next page)

Election Enhances Publicity
For Authors’ Rights Campaign

BY HOWELL LLEWELLYN

MADRID—The Spanish government and main opposition parties have embraced the entertainment industry with a public show of support for a campaign by Spanish authors' society SGAE that is aimed at convincing people of the justice of authors' rights (Billboard, Feb. 3).

Socialist prime minister Felipe Gonzalez, main conservative opposition leader Jose Maria Aznar, head of the mostly Communist third party Julio Anguita, and the country's top two trade union leaders all defended a series of demands made by SGAE at a Feb. 14 meeting in Madrid that marked the end of the monthlong campaign.

Gonzalez was to have spoken at the meeting, which was attended by 1,000, but his speech had to be read by culture minister Carmen Alborot, because the former head of Spain's Constitutional Court was shot dead by a Basque gunman one hour before the meeting.

In a nautical sense, this event helped SGAE's campaign, as Gonzalez invited the SGAE board of directors to his residence just outside Madrid two days later for a widely televised meeting. Among those who met the premier were SGAE managing director Teddy Bautista and musicans Caco Senante, Miguel Rios, Jose Maria Cano, Barrocon, and Manolo Ten.

One of the five demands of the campaign, which is called "First, The Author," is that the Spanish government "should defend the tradition of authors' rights against any attempt to bring us closer to the U.S. copyright model."

Spain holds general elections March 3.

(Continued on page 44)
Stockholm Label Group Expanding With Pop, Dance

This story was prepared by Maachiel Bakker, editor in chief of Music & Media.


Headed by Ola Håkansson, SLG bridges a wide variety of modern dance and pop music. Estimates put the group's share of the domestic market at 1978-1998.

Last fall, SLG became PolyGram's Swedish affiliate, thereby placing the local A&R activities of the Polar, Stockholm Records, and Sons labels under the command of Håkansson, who was promoted from managing director of Stockholm to his current position.

It has always been SLG's policy to sign national artists with European potential. Now, four months later, the company says it has clearly fulfilled that mission with the recent European successes of the Cardigans, Stakka Bo, E-tide, Addis Black Widow, and the Army Of Lovers.

PolyGram acquired Sonet in 1991 and Polar in 1998. SLG's imprints now include Trampoline (pop, with the Cardigans), Fluid (techno/jungle), and Breakin' Bread (hip-hop, with Addis Black Widow and Absent Minded), Stockholm (Stakka Bo, Army Of Lovers, Ardis), Sonet (Nordman, Stonefunkers), and Beverage (trip-hop, with Lucky People Centre, North). Although European is known for its ability to produce easily exportable dance and rock albums sales usually lag behind. But, says Håkansson, it is only a matter of time before this situation is rectified. "European dance music is still so young that I'm sure album sales will follow," Håkansson says. "What will contribute to the Anglo-American tradition is melody. We have to concentrate on developing songs. We can't start trends; our markets are too small for that. We have to add to the existing music styles, not merely copy them."

Releases on SLG are channelled through the London headquarters of PolyGram International, the only major that has a VP, Monica Marini, in place to market and promote music from the European mainland. This setup guarantees that European product will receive priority consideration, according to Håkansson.

"I guess we're very lucky," he says. "PolyGram has helped us a lot by setting up the tour and coordinating the promotion of the Cardigans. But we're getting a big push now on E-Tide, whose album [Made In Sweden] is currently breaking in the French market."

At press time, the album was at No. 10 on the Swedish singles chart. For SLG, cross-border promotion is the name of the game, says Håkansson.

"In order to survive in a small market, like Sweden, we are dependent on export," he says. "It's a completelydifferent ball game for other national labels, which have a local and international side. We are the only company in Sweden of that size that lives on local product alone."

EXECUTIVE TURNTABLE

MOBO (Continued from preceding page)

The black music sector has been muted in its enthusiasm for the UK's main music honors, the Brit Awards, but King says, "We're not [against] any of the other award ceremonies. All we are saying is that there are a lot of musical styles emerging at the moment, and we need to recognize this fact."

She maintains that, despite the desperate urgency of black and rap, artists in these genres are not recognized by mainstream awards. "This is why the MOBO Awards were set up."

RECORD COMPANIES: Karsten Witt is named president of MCA South Africa and Deutsche Grammophon. He was managing director of the Vienna Konzerthaus. Theodor Loos is named VP for marketing. He heads up international marketing at Teldec in Hamburg.

Warner Music International names Wu Tung to VCI China region. He will continue as chairman of UPTO Warner Music Taiwan. Daniel Fan is named managing director of UPTO Warner Music Taiwan. He was president of the Hua Foro Foreign Copy of China. Kathleen Tan is named strategic marketing director of Warner Music South East Asia. She was marketing manager of Warner Music Singapore.

PolyGram names Victor Antippas managing director of PolyGram Switzerland. He is replaced as managing director of PolyGram Greece by Ioannis Ioannou, who rejoins the company from Ardis AG Germany.

Sony Music Entertainment Europe names Phil Murphy senior VP of the European region. He was a VP of Warner Music International in Sydney.

BMG Arista Classics in Munich names Norbert Gub GMB for marketing, promotion, and sales. He was director of classical music in the GSA region for Koch International.

Sony Music Entertainment U.K. names Cynthia Leu director, U.K., international marketing, for the Columbia label. She was VP international at Elektra Entertainment in New York. Sten Stenberg was named promotions manager at Columbia.

Sony Music Denmark names Gwen Wiel, marketing director. She was marketing coordinator.

Polydor Nederland names Erik Vink marketing manager. He was marketing manager for PolyGram in the Netherlands.

The EMG Records Group U.K. & Ireland names Paul Hollond director of Music For Pleasure. He was acting director, BBC Video Worldwide. EMG U.K. names Gillian Porter head of alternative press/artist development.

She was with independent PR company Hall or MacKinnon, a firm who has completed six months as acting head of press, has joined the company as senior press officer. EMG Premier names Nigel Race as new creative manager. He joins the Premier label group from EMG's licensing division. Justin Crosby joins Premier as product manager from the Northern Music Co. Adrian McKinley joins as A&R manager from Abbey Road Studios; Sandra Cassar moves from the EMG U.K. press office to head of office and press to publicity.

Laura Gilchrist is named press and promotions coordinator; Sarah McGraw joins from St. Tel as catalog development manager.

Virgin Records U.K. appoints Jules Bain to the new position of TV and film coordinator. He was personal assistant to Virgin managing director Paul Cowan.

RETAILING: This is Terrill is named marketing manager for HMV Japan. He was marketing manager at HMV U.K.

RELATED FIELDS: Clare Verabens is named principal of the BRIT School for Performing Arts and Technology in London.

CAPITOL'S INT'L DEPT. BRINGS HOME THE HITS (Continued from preceding page)

and catalog.

Asked about future strategy, Spinks pays tribute to the innovations introduced by Capitol president Gary Gereh. Pointing to such acts as Bonnie Raitt, Segert, and Megadeth as the company's "core business," Spinks says, "Capitol is a changing company. Gary is developing a new strategy that's alternative rock. Internationally, we want to bring the two elements to the market in an orderly manner.

He acknowledges the difficulties in breaking new alternative rock acts, but points to the head start the company is giving bands such as Everclear: "When there was a new album from Everclear in 1992...a year last year. In March we decided we wanted to send the band to Europe," Spinks says. "They did two shows in London, then in Holland, Belgium, Germany, and France. "The territories said to me, 'Why are you sending this band? I said, 'We are sending them because we think they're very important for the future.'" "The territories possibly thought it was just another band that we were going to put pressure on to break, but we just wanted to introduce the band to them. At some of the shows, there were about 100 people there, and half of them were from EMG. The result is that a year later, when the record started to happen here, the level of interest abroad was immediately already. We believe they can do something with this."

In that context, Spinks says, the plan '96 is looking pretty good. Everclear is coming up the charts, and we've got Richard Marx and Bette Davis Boys albums in the year and a Crowded House greatest hits. In terms of the new acts, there's the Jesus Lizard, a new album by the Bathhouse Surfers in May and Luscious Jackson and Spearhead.

"Our tactics are very clear. I am very conscious of the fact that when I'm doing my presentations around the world that I'm working with an independent U.K. company, Now, competing with the U.K. is tough enough. But then I'm also competing with everybody's local repertoire. The key word for us, then, is 'focus.'"

Spinks says a bonus for his operation is being a U.S.-company independently picks up on a successful American act. "Parlóphone in the U.K. went for Sparklehorse. They didn't care what we were doing with it: they wanted to go with it. And if a territory wants to run with something, we want to do it too."

[Editors Note: This item was submitted to American Radio History by www.americanradiohistory.com]
Echos Celebrate Healthy Music Biz In Germany

BY LARRY LeBLANC

TORONTO—Citing radio’s waning influence in breaking new acts and in exposing new releases by veterans, Canadian musicians are looking to new forms of promotion. Instead of relying on non-hit singles, they are seeking new opportunities to access the largest market possible.

“People are more careful than ever with their money,” says Gehbahr. “CDs are really the only thing that isn’t.”

Yet the Echo Awards celebrate a market bursting with creativity, confidence, and independence among small and independent labels. The best of a group of albums. The act of mastering a European tour Friday (1) in Copenhagen . . . Joe Grushecky, the veteran Pittsburgh rocker whose compositions mix ‘50s, ‘60s and pop music features performance and production by Bruce Springsteen, plays a European tour this month that includes a sold-out show March 21 at the Borderline in London . . . U.K.-based punk-poet David Gray joins Radiohead, a country tour U.S.-based singer-songwriter Jeff Beck, and news from Toronto, opening March 24 in Seattle, to promote his third album, “Sell Sell Sell.”

The task is to release in April on EMI in the United States. Home & Abroad is a bi-weekly column that appears around the world. The column is published in English and German. The column is published in The Billboard and The Canadian, and in the Mirror, Hour, and Voir in Montreal.

Canadian Labels Seek New Media Outlets To And Print Provide Alternatives To Radio

IN THE DAYS leading up to fifth annual Echo Awards, expectations were that this year’s event celebrating the German music business would prove a bigger impact at retail, in media, and within the international music industry than ever before. “This time, the impact will come,” says Vincent Côté, managing director of Warner Music Canada and chairman of the German Phonogram Association, which runs the Echo Awards in Hamburg Feb. 23.

Media tie-ins with German television channel Viva, VHI in Germany, MTV Canada, and VH1 in Hamburg assured that this year’s event would have the highest profile yet, as did the decision to admit 1,500 members of the music industry to the event for the first time. At retail, albums by winning artists will carry EMI and Vertigo stickers in an effort to convert public awareness into record sales.

But it is television that has become the major push for many record companies here. “Labels are thinking not only of the radio single, but also of the video single,” says Ron Fine, music producer of the top-rated morning show “Canada A.M.,” which, according to the Nielsen Media Research, has the highest percentage of viewers in the world.”

“This actually has had a major impact on labels,” says Ron Fine, music producer of the top-rated morning show “Canada A.M.,” which, according to the Nielsen Media Research, has the highest percentage of viewers in the world.”

Elections (Continued from page 14)

and all polls predict a victory for Aznar’s Popular Party and the end of the 13 years of center-left government. Aznar is therefore likely to be the next prime minister, and SGA leaders met him Feb. 15 at PP headquarters.

They expressed concern at Aznar’s plan to merge the culture and education ministries. Aznar promised that such a merger would not mean that culture would lose any importance.

If I take office after March 3, I shall not make any initiative concerning culture without first seeking the views of SGA members,” Gonzalez said.

All the major parties are agreed that the first step will be a reform of the media, with a new law which has 40,000 members, come in the middle of a national vote. But the reform works both ways—and if SGA, nor its defense of authors’ rights, has ever received so much media attention.

Not surprisingly, many journalists here have acknowledged the Bond’s increased relationship with television. “Talk to people who sell records and tickets—they still want the print hit more than record sales. The new, high- profile crop of The Toronto Star, which, he says, has 22 million readers daily.” You’re going to see them do Maple Leaf Gardens or ‘Dinny Petty Show’ unless it’s Marily Care. With anything approaching new rock, [labels] aren’t going to get the support of the television. ‘Print remains very important,’ agrees Mitchell. ‘It’s ridiculous to ignore [The Toronto Star, as well as] The Globe and Mail. Also, print is more accessible to alternative music than television. ‘You can have a whole section on a band, just as we did on ‘Grateful Dead,’ and the listener can ask the question. Does publicity sell records? the answer is not straightforward.’

Elections (Continued from page 14)

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**JAPAN**

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<th>Chart</th>
<th>Week</th>
<th>Artist</th>
<th>Song</th>
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| Japan | 1 | NAMAMIKI / YOROZU | "Hit the Light"
| Japan | 2 | SORAHOF BOROBUROHACHI | "Gusto"
| Japan | 3 | HONKEN | "Fly"
| Japan | 4 | NEW | "Don't Stop"
| Japan | 5 | NEW | "Evil"
| Japan | 6 | NEW | "Your Love"
| Japan | 7 | NEW | "Lemon Tree"
| Japan | 8 | NEW | "Lemon Tree"

**CANADA**

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<th>Artist</th>
<th>Song</th>
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| Canada | 1 | SPACECRAFT BABY BOO | "Spacecastle"
| Canada | 2 | SPACEMAN BABY BOO | "Spacecastle"
| Canada | 3 | SPACEMAN BABY BOO | "Spacecastle"
| Canada | 4 | SPACEMAN BABY BOO | "Spacecastle"
| Canada | 5 | SPACEMAN BABY BOO | "Spacecastle"
| Canada | 6 | SPACEMAN BABY BOO | "Spacecastle"
| Canada | 7 | SPACEMAN BABY BOO | "Spacecastle"
| Canada | 8 | SPACEMAN BABY BOO | "Spacecastle"

**GERMANY**

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| Germany | 1 | SPACECRAFT BABY BOO | "Spacecastle"
| Germany | 2 | SPACEMAN BABY BOO | "Spacecastle"
| Germany | 3 | SPACEMAN BABY BOO | "Spacecastle"
| Germany | 4 | SPACEMAN BABY BOO | "Spacecastle"
| Germany | 5 | SPACEMAN BABY BOO | "Spacecastle"
| Germany | 6 | SPACEMAN BABY BOO | "Spacecastle"
| Germany | 7 | SPACEMAN BABY BOO | "Spacecastle"
| Germany | 8 | SPACEMAN BABY BOO | "Spacecastle"

**FRANCE**

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<th>Artist</th>
<th>Song</th>
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| France | 1 | SPACECRAFT BABY BOO | "Spacecastle"
| France | 2 | SPACEMAN BABY BOO | "Spacecastle"
| France | 3 | SPACEMAN BABY BOO | "Spacecastle"
| France | 4 | SPACEMAN BABY BOO | "Spacecastle"
| France | 5 | SPACEMAN BABY BOO | "Spacecastle"
| France | 6 | SPACEMAN BABY BOO | "Spacecastle"
| France | 7 | SPACEMAN BABY BOO | "Spacecastle"
| France | 8 | SPACEMAN BABY BOO | "Spacecastle"

**ITALY**

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<th>Week</th>
<th>Artist</th>
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| Italy | 1 | SPACECRAFT BABY BOO | "Spacecastle"
| Italy | 2 | SPACEMAN BABY BOO | "Spacecastle"
| Italy | 3 | SPACEMAN BABY BOO | "Spacecastle"
| Italy | 4 | SPACEMAN BABY BOO | "Spacecastle"
| Italy | 5 | SPACEMAN BABY BOO | "Spacecastle"
| Italy | 6 | SPACEMAN BABY BOO | "Spacecastle"
| Italy | 7 | SPACEMAN BABY BOO | "Spacecastle"
| Italy | 8 | SPACEMAN BABY BOO | "Spacecastle"

**SPAIN**

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<th>Week</th>
<th>Artist</th>
<th>Song</th>
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| Spain | 1 | SPACECRAFT BABY BOO | "Spacecastle"
| Spain | 2 | SPACEMAN BABY BOO | "Spacecastle"
| Spain | 3 | SPACEMAN BABY BOO | "Spacecastle"
| Spain | 4 | SPACEMAN BABY BOO | "Spacecastle"
| Spain | 5 | SPACEMAN BABY BOO | "Spacecastle"
| Spain | 6 | SPACEMAN BABY BOO | "Spacecastle"
| Spain | 7 | SPACEMAN BABY BOO | "Spacecastle"
| Spain | 8 | SPACEMAN BABY BOO | "Spacecastle"

*"New" indicates first entry or re-entry into chart shown.*
ITALY: “Children,” a minimalist, instrumental dance anthem that celebrates hope for the future, is currently No. 1 on the chart here, No. 8 in Spain, No. 6 in Switzerland, and storming dance clubs and radio playlists all over Europe. The song was written, produced, and performed by pianist-turned-DJ Roberto Concina (known on the club circuit as Roberto Milani), who has assumed the name Roberto Milles in preparation for imminent solo stadium tours. Milles describes his dance opus as “symphonic trance” and aligns himself with the more ambient progressive dance currently competing for space on Europe’s dance floors than with hard, fast techno beats.

The song was inspired by what has become known here as the “drive diabolico” (Saturday night massacre), a rare, tribal phenomenon in which spaced-out teenagers, high on clubbing, alcohol, and drugs, are killed in high-speed road accidents. Concerned about this spate of deaths, an organization calling itself Mammas Againstフック has campaigned to shut down clubs by 2 a.m. “My response was to write ‘Children,’” Milles says. He describes the song as a “reaction against the hard-edged, high-energy husks of the techno beat, replacing it with a more laid-back and melodic sound that has a universal appeal. Kids and their parents can both enjoy it.” The Dream Mix of “Children” (on DBK in Italy and Deconstruction in the U.K. and U.S.) drifts in with a cyclical piano phrase reminiscent of French composer Claude Debussy’s “Gymnopédies” theme, as it reveals an electric guitar riff before exploding into a solid 4/4 dance beat guaranteed to keep fans on the floor. Revealing the music of Vangelis and Giorgio Moroder’s theme from “Midnight Express,” it is simple, haunting melody with a pleasant string.

JAPAN/BRAZIL: One of Japan’s most innovative and exciting bands, the Boom has never been afraid to take chances. Its 1994 album, “Far East Samba” (Sony), brilliantly blended styles of music from all over the world, especially Brazilian music. The band has been able to build on the momentum of having that album selected for release by Sony Music Entertainment (Brazil). Apart from a greatest hits compilation issued in Taiwan, “Far” will mark the first overseas release by the Boom. The February release of the album under the Portuguese title “Samba Do Extremo Oriente” is unusual in that it is not a pop music or any of the other more traditional fare that the large Japanese-Brazilian-Brazilian music in Brazil tends to favor. The Brazilian version of the album will be the same as the domestic Japanese version, except for a Portuguese-language re-recording of the song “Kaze Ni Narita” (I Want To Become The Wind) and a new version of “Sumamisuki” (Sandy Copa) featuring Brazilian singer/songwriter Milton Nascimento and former Weather Report saxophonist Wayne Shorter. “They’re really happy to get this kind of recognition from the country whose music they love so much,” says Yasunori Saimi, the Sony Records A&R staffer who handles the Boom. The band is set to play live dates in Brazil in May.

U.K.: Ticking Time Records hosted a joint showcase for two of its artists at central London jazz joint Ronnie Scotts Feb 4. Unlike typical PR events at which singers are accompanied by backing tapes, the showcase featured newcomer Alene-Marie and Brit-soul veteran Alson Evelyn performing live with accompanying bands, who has been gigging on a regular basis, and business was up to the March release of the single “Trust,” backed by a tight six-piece band that included labelmate Niles Hallstones (percussion, saxophone, and backing vocals) of Urban Breeze. Evelyn’s “60s-style funk recalled the progressive soul sound of War, especially on the spirited opening number, “Pride.” By contrast, Alene-Marie, who was playing her first gig in public, offered a more jazzy brand of upmarket soul, reminiscent of Randy Crawford. Accompanied by her partner, keyboard player William South of jazz-funk combo Nightshift, Alene-Marie turned in a cool performance, and one of the highlights was the tinking, piano-led version of her debut single, “2 O’Clock.”

AUSTRALIA: A wild, R&B musical approach, 10 classic hits, and a flamboyant “bad boy” image earned the Masters Apprentices the tag “the Australian Rolling Stones” in the 60s. The band relocated to London in 1970, and there it recorded two acclaimed albums at Abbey Road studios. Lately, the band’s fans include INXS, Midnight Oil, and the Hoodoo Gurus, and the group’s hits have been recycled as garage-band staples and advertising soundtracks. To celebrate the band’s 30th-anniversary, singer Jim Keays has compiled a 20-track retrospective, “The Masters Apprentices 30th Anniversary Greatest Hits” (EMI). The set includes a recent collaboration with the Hoodoo Gurus on a rerecording of the 1970 Australian chart-topper “Turn Up Your Radio,” which Keays insists is “as good as the original, which I think couldn’t have ever been matched.” This racy track was originally recorded by the Masters as an angry response to those who were trying to turn the band into a bland pop group. Rerecording the song with the Gurus, who presented Keays with a radio-shaped cake during the session, turned out to be quite different from the original version. For once, this time, Keays remembers recording the vocals. Now a teetotaler, he says that when he first put the track down, “I was so upset at what was happening to the band that I grunted and only heard the vocal a few weeks later on radio.” The best-known lineup of the Masters, which included Glenn Wheatley (later manager of Little River Band) and John Farnham, made a radio appearance toward the end of last year.

For his next solo album, Keays is writing songs with Nick Smith of the Black Sorrows.
Wherever There Is Music, There's Billboard.

Over the past one hundred years, Billboard has earned its unique role as the number one information resource in the music and home entertainment business. The only publication that delivers your message around the globe, Billboard's worldwide reach is unrivaled.

Put it to work for you.
Coupon Radio Set For Fla. Test
System Uses Interactive Car Radios, In-Store Kiosks

BY FRANK DICOUSTANO

NEW YORK—With all systems go, "Coupon radio," a system of electronic couponing that works via the radio, is about to test both the airwaves and the retail waters. The test, which will merge the interactive technology of coupon radio and Muze (producer of in-store computerized information kiosks), is scheduled to begin later this year in the Miami/Fort Lauderdale area. Participating stores with existing Muze kiosks will be retrofitted for the test in order to process the coupon-radio data.

In essence, coupon radio is a patented process that utilizes Radio Broadcast Data System technology. RBDS shares the small part of a radio station's FM signal on which information, such as song titles, artists, station call letters, and electronic coupons, may be stored. The nearly 3,000 Florida radio listeners expected to interact with their RBDS-compatible car radios will receive the units through radio contest giveaways and other promotional tie-ins. The information can be read off the radio's LCD or saved on a "smart" card (a plastic card that resembles a credit card with a computer chip embedded for memory).

"Finally, there will be a direct link between the car radio, the broadcasters, the consumer, and the record store," says David Alwadish, 38, the founder and president of Coupon Radio Inc. and patent holder of the product. The New York-based entrepreneur declines to reveal the name of the major electronic company that will mass-produce the "smart" radios, but says an announcement is imminent.

This is how coupon radio works: When a person is driving his car, he simply inserts the smart card into the radio and presses a button. The data are stored until the card is reinserted into a Muze machine, which makes a printout containing the information. (Naturally, the printouts will include redeemable coupons.) Among the South Florida radio stations equipped with RBDS encoders that are taking part in the initial test are Miami/Fort Lauderdale's WFED, WTMJ, WHY, WPZM, WBGG, WSHE, and WQKX, and WMAR Sarasota.

"What could be better than to have something in your car that will identify the name of the song you just enjoyed and retrieve it at the push of a button?" asks Paul Zullo, executive VP of New York, N.Y.-based Muze Inc. He adds, "A customer can't buy something if they can't identify it."

Still, claims Alwadish, while RBDS technology may be an excellent way of transmitting data via radio, it's only with his targeted coupon system that the necessary financial incentives for record labels, radio stations, retailers, and electronic manufacturers come into play.

Until coupon radio entered the picture and explains, RBDS technology (which is widely used in Europe) drew little interest from U.S. broadcasters, despite efforts by the Electronic Industry Assn. to promote its use. "By allowing listeners to 'capture' that RBDS information, linked it to the retailer, and providing advertisers with measurable results, we've opened new revenue possibilities—and that's the key," says Alwadish.

Aware of the delays and enormous obstacles coupon radio has had to overcome to reach a testing phase, Reed Benzel, a spokesman for the Radio Advertising Bureau, says it's a technology whose time has come. "I'd love to see it happen," he says. "Not only would it be a boon for radio, but retailers would immediately know that the coupons were the result of radio listenership."

In addition to Muze, companies that will participate in the coupon-radio test are the Arbitron ratings service and Interplay Radio Store, a New York-based agency that represents radio stations to advertisers. While Muze's role will remain as a free information service for music buyers, the costs involved for retailers to retrofit their existing systems will be minimal, says Zullo. The kiosks, which are in more than 2,000 stores, are purchased by the individual stores.

Undoubtedly, the most exciting aspect of coupon radio, says Zullo, is the new opportunities it presents for broadcasters, record labels, retailers, and consumers. "Any technology that helps make purchasing decisions and brings more people into record stores is bound to be positive," he says.

(Continued on page 51)

Fitness Gurus Hit The Road To Push Product

BY SETH GOLSTEIN

NEW YORK—You could call them the gypsies of home video, the fitness gurus who spend much of each year in planes and hotels on the way to pitching their wares to retailers and the local media.

In the beginning, the tours were necessary to establish their reputations. Now they're necessary to maintain a presence in a market that, in the past year, has been buffeted by declining demand and a surplus of titles.

The time, effort, and above all, the autographs are worth it, says Denise Austin, probably the queen of the road. Her frequent trips to key cities, including retailers near her home outside Washington, D.C., have been a big reason for the success of her nearly two-dozen fitness videos. The line has sold 6 million units over the past eight years for PPI Entertainment Group in Newark, N.J.

"Nothing else on PPT's roster does nearly as well. Retailers appreciate her efforts, not the least because Austin—like many exercise celebrities—is something of a mini-industry. Her latest mulitity-sized tours tied together a new book and a four-part cassette series, in a cross-promotion that bolstered sales of each. In addition, she has a daily show on ESPN, "Getting Fit With Denise and Jenny Craig," center, poses with fans of her Personal Fitness video. Austin," and makes frequent appearances on the QVC home shopping network to further exploit the PPI titles.

"Her product sells. She's a good draw," says Joe Pageo of Best Buy. "With the cable exposure, she does a great job marketing her products. I'd say she's right up there at the top."

Trans World Entertainment carries 15-20 of Austin's releases—"everything that's active," according to video buyer Mark Galeo. "She sells the product, and PPI has always supported it." Best Buy and Trans World place Austin at the pinnacle of the fitness pyramid. But there's always a scramble for the heights. Supercard Claudia Schiffer has been on the road in recent weeks promoting her exercise line distributed by New York-based CBS/Fox Video. WarnerVision is introducing a three-tape series called "Personal Fitness" from weight management expert Jenny Craig.

Craig is a video novice, but she has a national reputation and the distribution muscle of WarnerVision, the biggest vendor of fitness cassettes, which is now distributed by Warner Home Video.

Austin, however, remains the one to beat, according to retailers. Helped by her book and a new pricing strategy.
UPPER DARBY, Pa. — Baby boomers' nostalgia for the soundtrack of their youth should consider a trek to this working-class suburb just west of Philadelphia, home to a three-story deejay-deco building identified solely by the cryptic sign “Recording.” They'll discover one of the last great vestiges of '50s pop culture, 1x R&B Records and Val Shively's amazing archive of more than 4 million 45s.

Dubbed the “Emperor of Oldies,” Val Shively describes his store's specialty as black vocal harmony music from the '50s but adds that R&B Records has “move titles than you could possibly dream of, from doo-wop to soul to rock to Western to grunge to Doria Day.”

Regular customers at R&B Records run the gamut from mobile DJs to serious vinyl collectors (like Shively himself) to nostalgia buffs who come of age during the '50s and remain loyal to the tunes of their early teens, when street-corner groups with such names as Five Sharps, the Five Keys, Five Js, the Five Five, and Hi-Five sang a few songs backed by a comforting harmony of “oo-alas” and “shoo-boos.” “It was the dawn of the industry,” says Shively, “the beginning of the record companies making music by teenagers for teenagers.”

As a teen in the late '50s, Shively had already accumulated 5,000 pop records. “I was the Pied Piper in high school,” he jokes. In 1961, to support his habit, Shively took a job as a driver for a record wholesaler, Norman D. Cooper Inc., in Philadelphia. Within months, he became the buyer, the accountant, and the personnel manager—hiring, among others, the young Grover Washington Jr. Meanwhile, he was collecting records, and by 1972, as the marketplace for doo-wop and R&B shifted to Philadelphia, Shively struck out on his own with a mail-order business operated out of his home. A year later, he expanded into rock singles (and, reluctantly, LPs) and opened his first store, not far from his current location.

By a stroke of unsolicited good fortune, Shively's fledgling business took off in 1975, when an article in The National Enquirer claimed he made millions of dollars selling old 45s.

“It was a silly article that I had nothing to do with, but it certainly changed my life,” explains Shively. “Within weeks, I received one-quarter of a million letters from people wanting my catalog. I sold it to them for $3 a copy.”

In 1980, the company helped generate a worldwide mail-order business, which today accounts for 85% of its annual gross sales of $500,000. More than 40% of R&B Records' mail-order business is 45s, 30% is CDs, and 10% is tapes. In addition to its 4 million 45s, R&B Records carries 2,500 titles on CD and 500,000 on cassette. In-store, 45s account for about 40% of sales, with CDs and cassettes dividing the remainder. Assisting Shively in the store, which opens six days a week, is full-time manager Chuck Dubman, who has been with R&B Records for more than 20 years.

When R&B Records moved in 1990 to its current location—a three-story, 4,500-square-foot building—the additional space, says Shively, “gave me more to buy.”

His inventory, which comes primarily from radio stations, distributors' stock, jukinette operators, and private collectors, increased significantly a few years ago when he obtained via auction $750,000 in 45s from a major jukinette distributor in New Orleans. He paid $40,000 for the records and hired two truck drivers and 15 people in both New Orleans and Philadelphia to load and unload them. He also bought out the inventory of 45s from Philadelphia-based Universal One Stop for around $5 per cent.

Although most of the store's business is generated by word of mouth, Shively does advertise on an oldies radio station and in two weekly trade publications. Since the mid '90s, he has occasionally produced recordings by veteran doo-wop artists on his own label, Starbuck.

In any given week, says Shively, R&B will sell at least a few singles for $500 or more to collectors, producers who are recording songs on CD compilations, and jukinette operators, seeking a particular 45, but the bulk of business is 100 and under. Who sets the price for an oldie? “It's up to the seller,” Shively says, whose pricing decisions are based on 35 years of meticulously tracking the recording industry.

Toke, or a classic doo-wop song from the Dubs, “Don't Ask Me To Be Lonely,” Shively explains that most people who want the record are strictly interested in the music, which can be bought as a reissued single for $8 on the Collectable Label (Jerry Greene/Continued on page 54).

EXECUTIVE TURNABLE

RETAIL: Musicland Stores in Minnesota, Maine, David Walker VP of advertising and Marcia Apel VP of marketing and merchandising for music stores. He is a corporate advertising manager for Circuit City Stores; she retains her title of VP of communications and national promotion.

DISTRIBUTION: Steven J. Nurme is appointed director, interactive sales, of BMG Distribution in New York. He was director of North American sales and distribution for the Discovery Channel.

Andy Perl is named VP and marketing, for Smith Alter in Fort Lauderdale, Fla. He was VP of sales for Navarre Digital Entertainment.

Walt Perdue, promoted to the following branch managers to regional VP posts: Brent Gordon in Los Angeles, Denny Schone in Chicago, Randy Patrick in Dallas, Bill Hix in Atlanta, and Ray Milian in Philadelphia.

HOME VIDEO: Susan Schaefer is appointed marketing director, sports, NBA product line, for CBS/Fox Video in New York. She was director of consumer marketing for Dietz & Watson.

Turner Home Entertainment in Atlanta names Paul Giese marketing manager, rental product. He was a senior manager brand for Debra Brands.

ENTER: Active: Walter Walker is named VP director of affiliate distribution at SSI Distribution Services in New York. He was VP director of marketing for Simon & Schuster Interactive.

R&B Records is located in a three-story deco building in the Philadelphia suburb of Upper Darby, Pa. (Photo: Linda Crowley)

Vinnie Rago is a mobile DJ from Wilmington, Del., who often stops at R&B Records to buy 45s. (Photo: Linda Crowley)

Sensormatic Electronics, the manufacturer of electronic anti-theft systems for music and other retailers, announced that it has taken pre-tax charges against earnings totaling $136.6 million as part of a financial restructuring, leading to a net loss of $150.4 million for the second fiscal quarter, which ended Dec. 31. Second-quarter charges include $42.8 million for personnel reductions and $45.3 million to cover doubtful accounts. A total of 775 employees will be terminated. Further charges will be taken in the third quarter. Revenues for the second quarter increased 12% from the year before, to $224.6 million.

In a statement, chairman Ronald Assaf says, "In taking these large charges, we wanted to be sure to cut deeply enough to really lower our operating and manufacturing costs." He said overall results were weaker because of "a soft retail economy in the United States and the United Kingdom, a major strike in France that virtually crippled the French economy, and the uncertainty among our employees resulting from the restructuring." Ecu Ratan, Fla.-based Sensormatic also confirms that it is under investigation by the Federal Trade Commission for "sham advertising practices." Its competitors in the electronic-article-surveillance market are also targets of the probe.

Trimark Holdings, an independent producer of films and home video, reports that project write-downs and a corporate restructuring led to a $4.5 million net loss in the second fiscal quarter, which ended Dec. 31. Net revenues fell to $16.8 million from $19.6 million in the same period a year earlier. Sales were down, the company says, because of a decline in domestic home video revenues from the Vidmark Entertainment label. A company spokesman says that because the direct-to-video movie market is changing, Trimark is altering its previous strategy in favor of producing more films that will debut in theaters. Trimark releases about 40 films a year; 30 are acquisitions, and 10 are produced in-house at budgets of about $8 million-$10 million each.

Samuel Goldwyn Co., an independent film and TV producer, reports that its net loss widened to $39.6 million in the third fiscal quarter, which ended Dec. 31, from a $4.1 million deficit the year before. Revenues inched up to $18.8 million from $18.3 million. Goldwyn recently agreed to be acquired by Metromedia International, which owns Orion Pictures and has agreed to buy independent music distributor and wholesaler Alliance Entertainment.

K-Tel International, the marketer of compilation albums, reports a net loss of $85.0 million on sales of $18.8 million in the third quarter, which ended Dec. 31, compared with a net loss of $19.7 million in sales in the same period the previous year. The company attributes the lower revenues to "European sales declines from the previous year, resulting mainly from the decline in sales of the company's Spanish entity" and the net loss to "increased North American selling, general, and administrative expenses in support of sales growth.

HOME SHOPPING NETWORK, the cable-TV shopping channel, reports that a fourth-quarter restructuring, in which 100 jobs were eliminated and inventory was cut back by one-third, resulted in a net loss of $61.8 million for the year that ended Dec. 31, compared to a profit of $16.7 million the year before. Sales fell to $1 billion from $1.1 billion in 1994.

Tdk, the manufacturer of blank audiotape and videotape and optical disc, reports that sales of recording media rose 3% in the third fiscal quarter, which ended Dec. 31, to $80.9 million. The Tokyo-based company says that "although audiotape performance remained weak in Japan and Europe, results were supported by the stabilization of videotape sales prices and a more two-fold increase in shipments of optical media, a market that exhibits considerable long-term growth potential."
### Billboard Top Pop Catalog Albums

**FOR WEEK ENDING MARCH 2, 1996**

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<th>#1</th>
<th>ARTIST &amp; SOURCE</th>
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<th>RELEASE DATE</th>
<th>CAT#</th>
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Caging albums are sold titles which have previously appeared on The Billboard 200 Top Albums list and are recognizing significant sales. Recording Industry Assn. (RIAA) certification for sales of 500,000 units. * Best-seller certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. Album sales are available in cassette and CD. Asterisk indicates vinyl LP. Most tape prices, and CD prices for RIAA and BPI sales, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Numbers in parentheses indicate the number of tapes sold. Certification includes sales of records, CDs, and videos.
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**Best Buy Gets A Billing Break; Blockbuster Moves Into Sears**

*When certain* retail accounts started to ask their vendors for more than Christmas bills, some of which were due in mid-January, music manufacturers were surprised by Best Buy’s decision to pay them late.

Best Buy, one of the main players in the price war, asked for manufacturers’ support, saying it had overbought in anticipation of a big holiday selling season. When shoppers decided to stay home, Best Buy couldn’t pay for the product and needed to make big returns. Sources say that with the exception of WEA and BMG Distribution, most music manufacturers gave Best Buy a rollover, allowing them to make late payments.

But, according to financial sources, one reason Best Buy had a cash-flow problem was due to its revolving loan—which ranges from about $250 million to $550 million, depending on the time of year—has a cleanup period. According to the loan agreement, for 45 consecutive days from Dec. 1, 1995, to Feb. 15, Best Buy had to maintain a balance of $50 million or less. As of Feb. 15, it completed that requirement, which means that it should be able to catch up on its payments.

**First Date:** Retail Track recently reported that Handelman Co., which runs 72 music and video departments for Sears, Roebuck, is ending its relationship with the department store chain. The departments are expected to be phased out by the end of March. In the meantime, Sears and Blockbuster Music announced that they are conducting a test wherein the music merchant will operate departments in three branches of the Chicago-based chain.

*Vaneta Rogers,* a Sears spokeswoman, says, “Sears continues to explore opportunities in the music and video business.” To what extent hasn’t been decided or announced.”

Of the test with Blockbuster, she says, “The three test departments are much more comprehensive than any music departments Sears has ever offered, in terms of square footage, depth, and breadth of music selection, as well as the inclusion of listening stations.”

**Jerry Conley,** president of Fort Lauderdale, Fla.-based Blockbuster Music, says the three departments will look like mini-Blockbuster outlets and will provide the chain’s feature of allowing customers to listen to any CD in the store.

The departments, which cover 2,000 square feet, hold about 25,000 stock-keeping units. Almost all of that is for music, except for a small selection of video titles and accessories.

Blockbuster will operate the departments under a licensing agreement, paying a percentage of revenues for the square footage occupied.

**Maped:** Minimum-advertised-price policies and violations of such policies continue to be a hot topic in the retail sector. Sources say that Nobody beats the WEA has run a semiannual campaign of the WEA MAP policy, which places violators under a 90-day suspension from cooperative advertising. The WEA that violated the policy advertised “every CD in the store for $10.98,” WEA MAP for a $16.98 CD was $11.98.

**Plug:** Get your checkbooks ready. Billboard will release the sixth edition of the “Billboard Country Hot 100” on March 13. The book, which clocks in at 206 pages, contains more than 5,000 listings.

**Price:** At $14.95, the 1996 edition lists entries by city, state, and store name. It also lists chain headquarters and audiobook information. An additional feature of the directory is the inclusion of listings of stores sorted by genre.

The directory will be available at the National Assn. of Recording Merchandisers convention, which will be held in Washington, D.C., March 22-25. It can also be purchased by calling 800-344-7119.

**Music Retailers** recently becamealarmed when advertising for something called “CDHQ” started showing up in various consumer publications. The reason for the alarm was that the CDHQ ads looked very similar to ads for BMG Music and Columbia House, and retailers became worried that a new record club, had opened its doors.

The Read-Along Is a classic that’s already gone gold. So plan to stock up ‘cause lots more will be sold.”

Put both on display—April 9th is the date. And if you order soon, you won’t be late!”

---

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‘Musica San Antonio’ Celebrates Texas

By Ramiro Burr

San Antonio, Texas—This city has always been a major center for tourism and conventions, but for the first time in its history, city officials are using music to increase its visibility and business.

The San Antonio Convention and Visitors Bureau has produced a double CD, “Musica San Antonio,” which contains 37 songs and covers a wide range of musical styles, from country, conjunto, and Tejano to R&B, rock, and classical.

Local artists featured on the CD include George Strait, Emilio, Flaco Jimenez, and Holly Dunn.

San Antonio officials have manufactured 3,000 copies of the album, which are being sent to clients of the SACVB’s visitor, film, and public relations divisions. The CD will not be made available directly to the public.

“People who plan and produce meetings, conventions, tours, groups, and films have many food memories of San Antonio,” says Steve Moore, executive director of the SACVB.

“We also have clients who have yet to experience its diverse music—country, Tejano, conjunto, jazz, and first-class symphony—which is an integral part of the San Antonio experience.”

San Antonio is not the first city to use a CD to promote itself, but “Musica” is perhaps the most comprehensive work of its type.

Among others, the Louisiana Film Commission has produced “Jambalaya,” a 17-song set featuring Cajun, zydeco, blues, and R&B by area artists. The San Francisco Convention and Visitors Bureau produced “San Francisco With Fond Memories,” a CD with 12 San Francisco-themed songs, such as Tony Bennett’s “I Left My Heart In San Francisco” and Peggy Lee’s “San Francisco Blues.”

The Los Angeles Convention and Visitors Bureau has produced a 16-song CD with songs about Southern California and Los Angeles, such as “Route 66” by Asleep at the Wheel and “La Bamba” by Ritchie Valens.

Pittsburgh produced the CD “Musik Is The Soul Of Pittsburgh,” which features the Pittsburgh Symphony Orchestra with Yo-Yo Ma on 12 compositions by Tchaikovsky and Prokofiev.

“The San Antonio project got under way last year and was originally envisioned as a single CD, according to Dee Dee Donohue Poteete, SACVB public relations manager.

“But we got such a great response from local artists that we decided to make it a double CD,” she says.

From an initial list of some 500 songs, a selection committee whittled the CD down to the 37 that were judged to best represent San Antonio’s rich and diverse musical heritage.

Officials went beyond big-name stars, such as Strait, Emilio, and Dunn, and included indigenous sounds, such as the mariachi of Campanas De America, acclaimed conjunto by Flaco Jimenez and Eva Ybarra, the folk-country of Melissa Javors, and the swing of Adolph Hofner & the Pearl Wranglers.

An eight-page booklet lists all credits, including contact addresses and telephone numbers, in case bureau clients want to contact artists directly.

Augsie Meyers, of Texas Tornado, kicked off the CD with his Tejano polka hit “Hey Baby, Kep-pa-so,” and he is followed by a smooth heartbreak ballad, “Baby Blue” by George Strait. Other artists include Jim Cullum, Jay Eric, Dead Crickets, Johnny Bush, and Will Sexton.

For the Record

Due to an editing error, the estimated construction cost for the proposed Sony retail complex in San Antonio was misstated in the Feb. 24 issue of Billboard. The actual figure is $80 million, not $80,000.

Clarification

The Music Monitor published by Billboard Ltd. in the U.K., is not connected with the Music Monitor publication produced and distributed by the Record Exchange Inc. of Charlotte, N.C. Music Monitor is a U.S. registered trademark of the Record Exchange.

The Zig Zag Room, BMG Distribution’s private bar, was the site for the signing and celebration of the MusicMasters label’s agreement to extend its distribution contract with BMG Distribution. Shown toasting the agreement, from left, are Jefrey Nissim, president of MusicMasters, Denis Kellman, VP legal and business affairs, at BMG Distribution, and Pete Jones, BMG Distribution president.

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MARCH 2, 1996

www.americanradiohistory.com
Fantasy Buy Could Be Reality

FANTASY BUY-LAND! Stop us if you’ve heard this one . . . On second thought, don’t stop us, because we’re pretty sure you haven’t.

An observer intimately familiar with Fantasy Inc.’s operations says that the Berkeley, Calif.-based company has been discussing a sale with Alliance Entertainment Corp., regarding the sale of a catalog-heavy shop to Alliance.

Big surprise, right? For the better part of a year, rumors have been ongoing regarding the future of Fantasy, an impression that has been disbelieved by diverse hands for some time. A few years ago, PolyGram put down a reported 670 million bid on Fantasy but rebuffed the offer. Several industry sources have said that the price tag for the company would now hover somewhere above the $100 million mark.

Declarations of Independents has been hearing the Fantasy/Alliance chatter for the better part of a year, even before Alliance’s acquisition of Independent National Distributors Inc. (Billboard, Aug. 12, 1995) and last fall by Metromedia International Group’s $53 million proposed purchase of Alliance (Billboard, Dec. 16, 1995). But the current talk of a deal makes sense all around. Certainly, Fantasy’s rich catalog is one to be coveted.

Beyond the Fantasy label’s Creedence Clearwater Revival holdings (the ‘60s band’s “Chronicle Vol. 1,” has been a fixture on Billboard’s Top Pop Catalog Albums chart for 148 weeks), Fantasy controls the formidable jazz and R&B works on the Contemporary, Galaxy, Milestone, Pablo, Prestige, Riverside, Fantasy, and Stax imprints. Last fall, Fantasy acquired noted folk labels Takoma and Kicking Mule (Billboard, Oct. 14, 1995).

Alliance is not unfamiliar with this product: Fantasy is distributed by Alliance wholesalers IND/ and Passport. Alliance also owns the jazz label Concord Records and operates the English label which combine Castle Communications.

The proposed deal would also make for a comfortable home for Fantasy principal Saul Zaentz’s film interests. (Zaentz’s mantle bears a best picture Oscar for the 1975 Fantasy Films production “One Flew Over The Cuckoos Nest.”) Metromedia, which hopes to complete the Alliance deal by May, owns Orion Pictures and Motion Picture Corp. of America and has agreed to merge with the Samuel Goldwyn Co.; it also operates Orion Home Video, and Metromedia chairman John Rippe has a large minority interest in laserdisc distributor Image Entertainment.

Even though “synergy” is probably the overused term of the ‘90s, it doesn’t get much more synergistic than this. Alliance Entertainment Corp. executives acknowledge that they covet Fantasy, but they add that while ABC may have had talks with Fantasy at times, Fantasy is in the past and likely will remain in the future, the two companies are not currently discussing a deal.

At press time, Fantasy’s Phil James was unavailable for comment about the latest street talk. However, we spoke to Jones as recently as December, the last time rumors about his company were churning. At that juncture, Jones said, “There are a lot of suitors, but we’re not for sale. We’re having too much fun.”

Sounds like the fun may be just getting started.

WISH WE WERE THERE. We like the way some distributors do business. Doing business. Koch International held its annual sales meeting at Club Med in Huatulco, Oaxaca, Mexico, Jan. 6-14. Koch accounted for 464 attendees, drawn from the wholesaler’s main office and its Canadian branch in Scarborough, Ontario, another 56 people represented Koch’s 53 distributed labels, including such recently acquired imprints as Imago (Billboard, Feb. 10, Mfty Fresh, Righteous Babe, Thirsty Ear, Tim/Kerr, and 2.13.61. Along with a general presentation by the Koch staff and product sessions by the labels, a workshop addressed the alternative music marketplace.

Koch VP of sales and marketing Michael Rosenberg terms the meet “an ideal way to remind ourselves that we are all a team, labels and sales staff, whether on the beach or in the stores.” Volleyball, anyone?

FLAG WAVING: Greg Sage of the Wipers picked a beach of a time to be business. Even though his band’s “Inferno” was recently released in Japan, the Wipers picked a beach of a time to be business. Even though his band’s “Inferno” was recently released in Japan, the Wipers are now ready to complete the second half of their current US tour.

The Wipers are now ready to complete the second half of their current US tour.

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How many times has an order come for ever to arrive? Then it finally shows up and it’s wrong or incomplete. These are the kinds of surprises you can avoid with Wholesale. At Wholesale your order is our highest priority. Your order is checked and rechecked for accuracy. Once you receive your order, you’re ready to ship. And don’t forget our selection of more than 130,000 titles, a great selection of

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COPPER RADIO SET FOR FLORIDA TEST

(Continued from page 51)

card. Visa will test the cards at the Summer Olympics in Atlanta.

“I think there’s an undertone of concern in the music retailing business as to how it will be affected by the Internet and other online electronic developments,” says Alward.

“I feel that by linking car radios, record stores, Maze machines, and customers, we’re one electronic innovation that’s coming along right now.” Yet Shively acknowledges that there are few collectors in America willing to pay $250 for a compact disc. “They’re not the last of the Mohicans,” he jokes, adding that he was also one of the last to hold out against compact discs. “I was looking at the future,” he says. “Going with the flow,” as Shively puts it, he is planning to update the store by employing CD-equipped vision maine for aggressive, “Packages pieces of historic cars and race cars. I have people who come here and spend $100 on sleeves,” he says.
**BRITISH MARKET (Continued from page 4)**

In 1995, the value of album shipments reached $1.4 billion—up 10.4% over 1994—while singles reached $172 million, an increase of 13.8%.

The BPI figures also reveal that, in common with other northern European countries, the market now dominates the UK market. In 1995, the format accounted for 69.2% of all albums and 57.8% of all singles. On the other hand, it had lost 12.1% of the album market and 12.5% of singles. Cassettes lost ground in both sectors to finish with 25.8% of the album market and 26.6% of singles.

The market as a whole was bolstered by a strong Christmas sales period. The BPI figures show that, while 1994 had a "particularly good" fourth quarter, in the same period last year, there was a rise of 8.5% in terms of value.

**ARTS FUTURE:** Just-student finalists in the Arts Recognition and Talent Search program from the National Foundation for Advancement in the Arts get some pointers from contemporary jazz kingpins. In 2004, the students received cash awards and intensive workshops. The students are Rich Montalbano, William John Freiberg, Rosen, Casey Benjamin, Zane Musa, and Paul Eric Booth.

**NEW COMPANIES**

Sound Proof Productions Inc. is a new record company seeking artist demos in the rap, R&B, jazz, and alternative genres. Contact Emma Terese, 320 W. 37th St., Studio 118, New York, N.Y. 10018; phone 212-208-8118; fax 212-657-6065.

Creative Media Law Group has been formed by Patricia Gima and Gregory S. Weber. The firm specializes in intellectual property rights in the multimedia, software, and online industries, including copyrights, trademarks, and business, trademark, licensing, and rights clearances. 557 Howard St., 3rd floor, San Francisco, Calif. 94105; phone 415-556-6090; fax 415-556-6021; e-mail cmlegal.com.
From Bach to Rock. From Western Civilization to Soviet espionage, THEREMIN: AN ELECTRONIC ODYSSEY is an entertaining thriller about the man who pioneered the field of electronic music four decades before the rise of Electronic Rock, and helped usher in technological warfare between Cold War Super Powers years before Ian Fleming created the fictional super spy James Bond.

After escaping Lenin's Russia following the Communist Revolution, Professor Leon Theremin travelled to New York where he sowed the seeds of Electronic Rock during the fabled Jazz Age. At the height of his popularity, he was kidnapped from his home by Soviet agents and forced to develop spy technology for Stalin's KGB, but Theremin had left a legacy in the Free World which rockers from the Beach Boys to Todd Rundgren would use to help launch a revolution of their own.

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- Featuring interviews with rock legends Beach Boy Brian Wilson and Todd Rundgren.
- Nominated for a British Academy Award.
- Winner of the coveted Filmmakers Trophy at the Sundance Film Festival and awarded the Golden Gate Award at the 37th Annual San Francisco Film Festival.
- 1995 National Theatrical Release.

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FITNESS GURUS

(Continued from page 49)

that lowered many of her titles to $9.98 suggested list, she's a magnet for consumers. Her November appearance at a TransWorld Outfit in the Washington, D.C. area was "one of the best in stores we've ever done," Gallo recalls.

Austin works "harder than anyone," Paquin adds. "She knows her stuff.

The work requires a stomach for air travel. When Billboard reached Austin several weeks ago, she was home taking a breather in a 19-city campaign on behalf of her Simon & Schuster book, "JumpStart: The 21-Day Plan To Lose Weight." He scored four "Hit The Spot" videos, aimed at strengthening various body parts.

Austin did local media interviews by day and video and bookstore appearances by night. Because of "JumpStart," now in its second printing, and PPI had sought out retailers that "really have a cross-over," she says.

Most of the time, Austin is on her own. But for February, she and national talk-show host Gordon Elliott, who was on her 21-day plan, teamed up in various cities. The gimmick: inviting themselves to people's homes to check out the contents of their refrigerators.

Austin, who did her first video in 1986, remains enthusiastic about her calling: "It's nice to hear which video they like the best," she says of fans attending her in-store appearances. Devotees bring in box covers for her to autograph, and "you can tell they've been used."

She tours two and sometimes three times a year, starting in January at the head of a walk-a-thon around the Mall of America in suburban Minneapolis. "I really do work hard at the grassroots," Austin says.

Mall of America participants paid $25 each to join Austin in a fund-raiser created several years ago by Suncoast Motion Picture Co. for the Juvenile Diabetes Foundation; some 4,000 took the hike this year. Afterward, she autographed books and videos.

Austin has a feel for the business as well as her routines. "I would say the mass merchants are my biggest sellers," she says. Lower pricing has helped her keep abreast of self-through trends. Under-$10 tapes are items "everyone can afford. That walked me into the market again, big," she adds. "People are very price conscious. They'll no longer pay $19.99 for a video."

That's particularly true in supermarkets, PPI's newest class of trade. As a result, Austin tapes are in the Kroger, Shoppers, and Safeway chains for the first time. "It's working big time," she says.

Austin has been touring long enough to know "almost all the dealers by name," says Shelly Burin, senior VP of sales for PPI Entertainment. Nonetheless, Rabin takes little for granted in a cutthroat, fickle market. Even though Austin gets the shelf space she needs, "nothing is easy. Retailers are a lot more cautious."

If push ever came to shove with PPI, Austin knows exactly where she stands. "I am their priority. I'm their biggest seller," largely because there's a willing road warrior. After a few days off with her family, Austin resumed traveling until mid-February.

Then it's back to work on a new tape to be introduced at the Video Software Dealers Association convention in Los Angeles in July. "I can't stop," she says.
GLOSING THE PENTHOUSE? According to company insiders, word around WarnerVision Entertainment is that Penthouse Video may have to look for a new distributor.

The news comes as no surprise, since the Warner Music Group has announced that the sold-through video unit will be folded into Warner Home Video. After all, this is the video label that refused to sell MGM/UA Home Video’s “Shogunbirds,” despite a distribution agreement with the studio.

Unloading Penthouse, which has been used as a showcase for WarnerVision umbrella since 1992, makes sense in the wake of Time Warner’s sale of Penthouse Video, one of the last holdouts of controversial rap music label Interscope. The Penthouse line doesn’t exactly fit the corporate profile, as Time Warner sees it.

But it doesn’t look like anyone is jumping to pick up Penthouse’s steamy lineup. The label is a tough sell because of some major financial problems at parent company General Media Entertainment. The publisher just shut down Omni, its science magazine, and Premiere, a magazine targeted to the fitness crowd. About 40 people have been laid off.

General Media’s money troubles have strained下来 to Penthouse, which, according to reliable sources, has had no money for new video productions. Instead, the magazine has been editing old titles and slapping on new box art to fill the pipeline, according to a trade source.

Penthouse Video has pulled 30-40 titles, but without anything new, observers don’t see it as much of a bargain.

Penthouse Video will be able to put much of a dent in Playboy Home Video’s solid grip on the category, leading to rumors that Playboy Video may be closing its doors.

THE DOCTOR IS IN: “Frasier” star Kelsey Grammer is taking on hosting duties for the Blockbuster Entertainment Awards. Grammer is among a growing list of celebrities inked for the event.

Blockbuster’s second awards show will be broadcast live on the UPN network March 6. Trophies will be handed out to the year’s most popular music, video, and theatrical releases, as chosen by the public.

Joining Grammer on the show as presenters will be last year’s hosts, Cindy Crawford, “Melrose Place” diva Anne Heche, “The Sweetest Thing,” and “Phat Cat.”

The live event, which will be broadcast from the Shrine Auditorium in Los Angeles, is set to air on UPN.

1995 MARCH 2 BILLBOARD 2/96
The scene preview of the next “Goosebumps” installment, “A Night In Terror Tower.” FoxVideo is including an on-pack bookmark featuring a “lenticular image,” which changes as it reflects light. The debut title is “The Haunted Mask,” priced at $14.98, which launched the TV series when it aired as a prime-time special. In addition to the story—which concerns a shy pre-teen’s transformation when she gets too close to a malevolent Halloween mask—the video features a behind-the-scenes look at the production process, including interviews with the cast and crew. The series airs on Fox and CBS, with repeats planned for a second season.

BAVSO: Sony Wonder’s enchanting stop-motion animated series “Jane Hissey’s Old Bear” returns with two new titles April 2 (prebook March 26). “Friends, Friends, Friends” (four not, nary a coffee bar in sight) and “Happy Birthday Old Bear” each feature three episodes and a $25.95 price tag. Based on author/illustrator Hissey’s endearing British books about a playroom full of adventures, the video series (which debuted in fourth quarter) has picked up an award for the “Christmas Presents.”

DA BEARS: Sony Wonder’s enchanting stop-motion animated series “Jane Hissey’s Old Bear” returns with two new titles April 2 (prebook March 26). “Friends, Friends, Friends” (four not, nary a coffee bar in sight) and “Happy Birthday Old Bear” each feature three episodes and a $25.95 price tag. Based on author/illustrator Hissey’s endearing British books about a playroom full of adventures, the video series (which debuted in fourth quarter) has picked up an award for the “Christmas Presents.”

The bear of all bears (of very little brain), Winnie the Pooh, will be seen in March 27, when Disney Home Video debuts on home video the 1977 animated classic, “The Many Adventures of Winnie The Pooh.” At $25.95 suggested list, it’s available for the customary limited time.

KIDBITS: Paramount Home Video is putting its eggs in one basket—Snoopy’s, to be precise—with the March 5 release of the TV special “It’s The Beagle Charlie, Brown” ($12.95), done up in new claymation packaging. And Paramount’s live-action fantasy/adventure series “Josh Kirby… The Warrior” releases its full-length installment from Moonbeam Entertainment, “Journey To The Magic Cavern.”… Sony Wonder has a full dance card this spring. In addition to the aforementioned “Old Bear” titles, there’s the latest animated installment of “Enchanted Tales,” “Gulliver’s Travels,” and a pair of animated video action-vegetarian. Nevarrini Ltd.’s “Jim Lee’s Wild C.A.T.S. Covert Action Teams” and Capcom’s “Mega Man,” all three due this March. Next up is an April 2 preview of “The Hunchback Of Notre Dame.” Disney’s latest animated feature swoops into theaters later in the season.
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Street Date: April 2, 1996

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Rhino To Reissue Classic Parody With ‘The Rutles’

NEW YORK—Tying in with the latest wave of Beethoven and the current fad for “Anthology 2,” Rhino Home Video is issuing “The Rutles—All You Need Is Cash” Feb. 27.

The 1978 parody stars the Bonzo Dog Band’s Neil Innes and Monty Python’s Eric Idle, with appearances by Mick Jagger, Paul Simon, George Harrison, John Belushi, Dan Aykroyd, and Yul Brynner.

Its clever retelling of the Beatles story with on-target song parodies by Innes, von the show a cult follows. The chart on this page indicates, 46.2% of respondents buy an average of one tape per year.

Leiner takes the MRCA statistics one step further. He says that one includes the four categories on the right side of the chart—that those that buy at least five tapes per year—“have almost 16% of households owning almost ‘half’ of all videos purchased. To Learner, this translates to "the video market's version" of the 80-20 rule.

The trick for the studios whose movies comprise the bulk of sell-through purchases is to target the most avid collectors, "even though mass-marketing efforts may appear more attractive on the surface," Learner says.

He continues, "Most marketing is directed toward the left side of the chart, which is based upon 'head count'—reaching the most bodies at the lowest cost per thousand. While the cost of reaching them may be low, studies show that the cost of selling to an infrequent buyer is five times the cost of selling to a frequent buyer, who is regularly in the market."

The chart is the second that MRCA has prepared exclusively for Billboard. The first, on the best-selling video titles from January to June 1996, ran in the Nov. 11, 1996, issue.

MOVIE MANAGER TO ARRIVE AT VIDEO STORES

轻易将《The Rutles》的传奇延续至现代，瑞尔·金（Paul Simon）的《Home Alone》也成为了经典的一部分。这个系列为老旧的视频市场带来了新的活力，尤其是那些高度投入的爱好者。

根据MRCA的数据显示，有16%的消费者每年至少购买五次影片，这部分人实际上占据了市场的大部分，他们对影片的热爱和投入使得他们成为了商家争夺的对象。

除了《The Rutles》的再版和《Home Alone》的复刻，视频市场还在不断探索新的领域，例如《M*A*S*H》、《The Big Chill》等经典影片的重新发行，以及《The English Patient》、《The Shawshank Redemption》等新近热门影片的发布。这些影片的发行不仅为消费者提供了新的选择，也为空前“80-20”法则提供了新的含义。

销售数字显示，电视屏幕外的市场潜力巨大，而视频商店通过推出新的影片和节目来吸引顾客。例如，Hallmark Home Entertainment的影片销售状况良好，而《The English Patient》的发布更是为视频市场注入了新的活力。

尽管市场环境复杂多变，但视频市场依然呈现出强劲的增长态势。《The Big Chill》和《The English Patient》的成功发行，以及《The Rutles》的再版，都证明了这一市场的巨大潜力。

“市场是充满机遇的，”一位视频零售商表示，“《The English Patient》的成功证明了消费者对高品质影片的需求。”

然而，也有观点认为，视频市场的发展需要更加注重内容的质量，而非数量。因此，如何平衡内容与市场的需求，成为视频市场发展的重要课题。
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**ALBUMS**

**SPOTLIGHT:** Releases, determined by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart position. **VITAL REISSUES:** Reissued albums of special artistic, archival, and commercial interest, and outstanding lesser-known albums. **POPS:** The list of all the albums reviewed in the section. **R&B:** A selected list of R&B albums. **JAZZ:** A selected list of jazz albums.

**POP**

**NEIL DIAMOND**

**Title:** Motorcycle Man

**Producer:** Rob Gaudin

**Label:** Columbia

**Review:** Neil Diamond returns to the scene with a collection of Nashville-flavored pop tunes that—judging by his big debut on The Billboard 200—has hit a nerve among his voluminous fan base. With duets with stars ranging from Wynonna Judd to Kelpie Harshman to Beth Nielsen Chapman, the album is as much about the country music establishment as it is about the troubadour’s impeccable songcraft and smooth delivery. Highlights include “A Matter Of Love,” the title cut, and the humorous confessional “Talking To提质nes Blues (Good Day Today).”

**HOWARD JONES**

**Live Acoustic America**

**Producer:** (self produced)

**Label:** Plump

**Review:** Howard’s performance of original hits—such as “Things Can Only Get Better,” “New Song,” “No One Is To Blame,” and “I Know What I Want To Know”—is relatively unfamiliar tunes, such as “Fallin’ Away” and “City Song.” Howard Jones scores across with refreshing sincerity on this live acoustic date. Accompanying himself solely on piano, backed by percussionist/background vocalist Carol Steele, the English pop star shows that his songs stand up on their own merits, regardless of the songwriters’ contributions. Contact by fax in the UK: 011-44-12-622-550.

**VARIOUS ARTISTS**

**Shakespeare On Broadway**

**Producer:** Duke Kernell

**Label:** Verter sarcaste 5622

**Review:** In the hands of producers Hart, Cole Porter, and Leonard Bernstein/Stephen Sondheim, among others, Shakespeare has done justice to the material. Standout numbers here include “Brush Up Your Shakespeare” from Porter’s Kiss Me, Kate. In fact, the album’s concept seems to be a love letter to the bard. Though the theme is the Bard, the song variety here would have the master himself humming along.

**R&B**

**RAY CHARLES**

**Six Love Affair**

**Producer:** Jean Pierre Grazi, Ray Charles

**Label:** Quest 46107

**Review:** This is a dynamic range of influences for this craftsman’s lasting appeal. Trademark vocals are marked by good-time slippage on organ, maracas, and hand claps in the opening track, while i-vals bear the familiar, down-home blues flavor for which Ray Charles is noted world-wide. Big-brass horns, soulful sax, and many sax yield stimulating audio cutie. Similarly, pizzicato and intro-friendly vocal tracks provide equally engrossing, albeit more shaded renderings. Tracks of note include the hypnotic title cut, the blues-infused “Tell Me What You Want To Do,” and funky “Run Me ‘No Time To Waste” and “The Fever.”

**GOSPEL**

**LUVINIA WHITLEY & THE CORINTHIAN TEMPLE RADIO HOUR**

**Producer:** Re, Mitth Baggar, Caris Moody

**Label:** GOSPEL

**Review:** The choir and its pumping rhythm section, behind soulful Antoinette McConnell Owens, joyfully catapults the album’s title song, a high-energy offering, into the airwaves. It can’t have been imagined. Minister of music Luvinia Whitley brings a defiant, relentlessly swinging touch to her rearrangements of two gospel chestnuts, “I’m Beggin’ You” and “I’m Losing My Blessing,” while Caris Moody’s “I’m Never Gonna Love You” has a shimmering blues-edge to it. Her vocal material is also startling, strong, traditional, yet hip. One wrap is wrapped in a package of Member – the sort that “If I Can Help Somebody,” which has a jazzy twist, but “Is It A Blessing To Be Saved,” a knockout punch of gospel fervor.

**NEW AGE**

**HIROKI OKANO**

**Rainbow Over The Gypsy Hill**

**Producer:** 

**Label:** Innovative Communications 2234

**Review:** Japanese composer Hiroki Okano takes a thoughtful, Zen garden and its sound track. A perfect collaboration of soothing, ethereal sounds, and the listener is inspired by nature,Okano and long-time partner and wind player Koyama Tooru. Villa Okano’s harmonious arrangements, only the bouncy techno-pop of “Colours” seems out of place on this otherwise blissful effort.

**CONTEMPORARY CHRISTIAN**

**THE NELSONS**

**You’re Here**

**Producer:** L.G. Hess

**Label:** L,No

**Review:** Over the years, The Nelsons have demonstrated the ability to consistently record strong songs of faith and inspire them with a warmth and integrity that has continually put them at the forefront of the southern gospel genre. On this fine collection, patriarch Phil, Nels, Kelly Nelson-Thompson, Jerry Thompson, and Charlotte Penrod delivers. The Nelsons’ soaring vocal harmonies, an important album that winds up the frontal of the southern gospel genre. On this fine collection, patriarch Phil, Nels, Kelly Nelson-Thompson, Jerry Thompson, and Charlotte Penrod.

**WILLIAM S. SHANKAR**

**Impulse! /GRP**

**Review:** Producers: George Harrison & Al Koetsier

**Label:** Impulse! /GRP

**Highlights:** Jeff Beck, the electric guitarist who has contributed to this album, performs a set of blues that are even more captivating than the original. His playing style is characterized by a strong vibrato and a sharp attack. Beck brings a unique touch to theImpulse! /GRP album, making it a memorable experience.

**Ravi Shankar**

**In Celebration**

**Producer:** George Harrison & Al Koetsier

**Label:** Impulse! /GRP

**Review:** Ravi Shankar is a renowned Indian classical musician and sitar virtuoso. His music is characterized by intricate finger work and a range of melodic improvisations. The album "In Celebration" showcases Shankar's technical prowess and his ability to blend Eastern and Western musical influences. Shankar's playing is masterful, and the album features collaborations with other renowned musicians, including George Harrison.

**จบ**

**Roy Harris**

**Impulse! /GRP**

**Review:** Roy Harris was an American composer known for his innovative approach to music. His works often featured intricate counterpoints and complex structures. "Impulse! /GRP" is a tribute to Harris's music, highlighting his unique style and the influence it has had on subsequent generations of composers. The album features a variety of pieces, including orchestral works and chamber music, showcasing Harris's versatility and skill.

**Paul Kandel**

**Impulse! /GRP**

**Review:** Paul Kandel is an American composer and conductor. His works are characterized by a blend of traditional and modern techniques. "Impulse! /GRP" features Kandel's music, which ranges from symphonic works to chamber pieces. The album highlights Kandel's ability to create music that is both accessible and challenging, reflecting his commitment to pushing the boundaries of traditional forms.

**玉山**

**Impulse! /GRP**

**Review:** Yushiho is a Japanese composer known for his contemporary music. "Impulse! /GRP" is a collection of his works, showcasing his innovative use of electronic and experimental techniques. The album features a variety of pieces, including solo works and collaborations with other musicians, presenting Yushiho's unique vision and the diversity of his compositional style.

**WEEN**

**Impulse! /GRP**

**Review:** Ween is an American rock band known for their eclectic and quirky style. "Impulse! /GRP" is a compilation of their music, highlighting their unconventional approach to songwriting and their ability to blend different genres. The album features a mix of rock, pop, and psychedelic elements, demonstrating Ween's versatility and creativity.

**JUDY COLLINS**

**Impulse! /GRP**

**Review:** Judy Collins is a renowned singer-songwriter known for her distinctive voice and her ability to interpret the music of others. "Impulse! /GRP" features Collins's interpretations of songs by various artists, including Leonard Cohen, Joni Mitchell, and Bob Dylan. The album showcases Collins's talent as a vocalist and her ability to bring new life to the songs she performs.

**MARTHA WORTMAN**

**Impulse! /GRP**

**Review:** Martha Wortman is a Canadian composer and music educator. "Impulse! /GRP" is a collection of her music, highlighting her commitment to composition and her ability to create pieces that are both accessible and challenging. The album features a variety of works, ranging from chamber music to vocal pieces, showcasing Wortman's diverse compositional style.

**TOMMY LONDON**

**Impulse! /GRP**

**Review:** Tommy London is a British composer known for his contemporary and experimental music. "Impulse! /GRP" is a compilation of his works, showcasing his innovative approach to composition and his ability to blend traditional and modern techniques. The album features a mix of orchestral works and chamber pieces, demonstrating London's versatility and creativity.

**JAZZ**

**Ralph Towner**

**Impulse! /GRP**

**Review:** Ralph Towner is an American acoustic guitarist and composer. "Impulse! /GRP" highlights Towner's work, showcasing his unique style and his ability to create music that is both accessible and challenging. The album features a mix of solo pieces and collaborative works, demonstrating Towner's versatility and creativity.

**ROY HAYNES**

**Impulse! /GRP**

**Review:** Roy Haynes is an American jazz drummer known for his energetic and dynamic playing style. "Impulse! /GRP" is a compilation of his music, showcasing his ability to improvise and his mastery of the drum set. The album features a mix of solo pieces and collaborative works, highlighting Haynes's contribution to the jazz tradition.

**ALBUMS:** SPOTLIGHT: Releases, determined by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart position. VITAL REISSUES: Reissued albums of special artistic and archival merit, and outstanding lesser-known albums. POPS: A selected list of albums reviewed in the section. R&B: A selected list of R&B albums. JAZZ: A selected list of jazz albums.

**www.americanradiohistory.com**
Singles: *Rocks* (#4) — New releases with the greatest chart potential.

Critics Choice (4) — New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

New and Noteworthy: Highlights new and noteworthy songs that make this track on particular beers and bitters the point of focus.

Footnotes: Additional notes for reference.

Reviews & Previews

**THE BEATLES: True Love**

(Pop: #2)

**PRODUCERS:** Paul McCartney, John Lennon

**WRITERS:** John Lennon, Paul McCartney

**PUBLISHER:** Sony

**PRICE:** $1

**REVIEWERS:** Andrew Lueck, Chuck Taylor

**DATE:** May 1, 2000

**WHY IT'S GOOD:**...

**ALANA DANTE: Think Twice**

(Pop: #1)

**PRODUCERS:** J. Rich

**WRITERS:** J. Rich, D. Starkey

**PUBLISHER:** Sony

**PRICE:** $1

**REVIEWERS:** Jeff Glatstein, Clara Tebbs

**DATE:** May 1, 2000

**WHY IT'S GOOD:**...

**SKINDEEP FEATURING LI'L KIM: Think About Your Pain**

(Pop: #3)

**PRODUCERS:** Sean Combs, RedOne

**WRITERS:** Sean Combs, RedOne

**PUBLISHER:** Sony

**PRICE:** $1

**REVIEWERS:** Andrew Lueck, Chuck Taylor

**DATE:** May 1, 2000

**WHY IT'S GOOD:**...

**RAP FUSION**

(Lite: #1)

**PRODUCERS:** The Acid

**WRITERS:** The Acid

**PUBLISHER:** Sony

**PRICE:** $1

**REVIEWERS:** Jeff Glatstein, Clara Tebbs

**DATE:** May 1, 2000

**WHY IT'S GOOD:**...

www.americanradiohistory.com

BILBOARD MARCH 2, 1996
**Institutional Bidding for FUN & PROFIT**

GayCoro Video

7 minutes, $15.95

Of all the skills one can glean in life, the art of mixing a good drink comes in handy much more than one might expect. This video melds comprehensive instruction on such topics as mixing specific drinks, selecting the glass in which to serve it, choosing a garnish, and the proper way to wipe down the glass. (Contact: 516-704-6677)

**BRIT HUME’S SURVIVAL GUIDE TO MINOR MYSTERIES 95**

VHS, Videocassettes

70 minutes, $19.95

The cascade of celebs and others who have taken it upon themselves to enlighten the public about the merits of soft-selling software program Windows 95 is growing to astounding proportions. ABC’s nightly White House correspondent (how-to-computer columnist Brit Hume) lets the best of the bunch with one-on-one deals, fun and gory portions. (Contact: 516-704-6677)

**ICEBREAKER**

PC Windows/Macintosh CD-ROM

Sometimes the simplest games are the most challenging. "Teetra" or "Pac-Man." Without the complicated rules, "Icebreaker" is likely to catch the eye of those who don’t care about "hit points" or finding secret passageways in multilevel adventure games. Instead, "Icebreaker" is geared at the instant gratification gamer who wants a quick switch fix. In the game, players must navigate through a simple grid in an effort to destroy enemy pyramids while avoiding dangerous, point-less pits, and dizzyingly variable die-hard gamblers. Ice-hard gamers will appreciate the 150 levels of action to be conquered. Gamers in search of a cool challenge should give "Icebreaker" a crack.

**TRAVEL**

**THE GREAT SMOKEY MOUNTAINS VIDEO JOURNAL**

The image Network

70 minutes, $12.98

The cheery cover photo is the first hint that this guide to the Smoky Mountains in the Southeastern U.S. contains a little more home-grown kitch than the average travel video. Narrated by a cheery mountain music historian, the program unfolds into an audio-visual travelogue that is part documentary and part visitor’s guide. It covers such seasonal recreational activities as whitewater rafting and hot-air ballooning; magnificent wildlife footage of black bears, coyotes, and red wolves; and entertainment hallies Dolby, Dixie Stampede, and others. (Contact: 412-694-8858)

**CHILDREN’S**

**A HOSPITAL TRIP WITH DR. BIP**

Koko Med Inc

45 minutes, $11.95

This program aimed at denysatisfying a hospital stay is in the short side, but comes with a complimentary coloring book that helps continue the education and entertainment. Visits to the toy and activity room for a bed-ridden child. The animated title character, Dr. Bip, weaves in and out of a representational sampling of live-action hospital scenes and explains the proceedings through clever rhymes. Thoughtful and entertaining, this unique video serves as a wonderful purpose in a wonderful way. (Contact: 408-622-9441)

**GET’S CAMPING**

Smokey Bear 45 minutes, $14.95

Smugmug Notch State Park near Stowe, VT, serves as an ideal backdrop for this family-oriented guide to the pleasures of camping. This live-action concert features a Smokey Bear narrator (Ranger Ben), buoyant background music, an easy-to-read story line, and clever film techniques—all of which hold interest and intrigue. The emphasis is on educating viewers about camping, with an abundance of facts and demonstrations. And if a scenic park is not available for your camping trips, Ranger Ben provides tips on how to have a camping adventure right in the living room.

**THE BEST OF ROGER RABBIT**

Walt Disney Home Video

30 minutes, $11.95

Roger Rabbit may not be the first image that comes to mind when children think of Easter, but the holier-than-thou laugh track in this best-of-compilation culled from the series created by Disney and Steven Spielberg, three animated episodes find Roger and his young companion Baby Herman basking sun at home when the rabbit accidentally swallows his buddy’s favorite toy; on a rollercoaster of an adventure at the fair when Roger gets into trouble with the prize bull and ends up on an endless ride; and trapped in a logging mill.

**HOLLYWOOD HIGH-FI**

By George Gimar and Pat Reeder

127 pages

St. Martin’s Griffin

$14.95

Very often, big-name actors fall prey to the regret that since they can act, they must be talented at singing, too. So, brimming with confidence, they make records, most of which are astonishingly awful. These unintentionally hilarious celebrity recordings were lent a loving eye and touching leg-up by Rhino Records’ popular “Golden Throats” series. Now, Gimar and Reeder—self-described lovers of “oddball recordings”—offer an amusing overview of this neglected genre of music.

Best known among these recordings are those of the “Star Trek” cast, particularly William Shatner’s infamous renditions of “Mr. Tambourine Man” and “Lucy In The Sky With Diamonds” (which, as Gimar and Reeder put it, “you look like Roy Philbin on LSD”).

But the authors have dug deeper than that, unearthing more than 100 other oddball recordings and devoting a full page to each performer. There are a lot of surprises here: Bertie Davis, Mary Poppins, Hugh Fawcett, Richard Simmons, and Orson Welles. Detailed, entertaining background information is provided on each; the authors clearly spent a lot of time researching the history of each record. (As they say in their foreword, “we need to know what?!”)

Gimar and Reeder’s sarcastic, yet affectionate, commentaries are as funny as the music they skewer. Take this introduction to Burgess Meredith’s “Songs From How The West Was Won”: “Pardon me, Mr. Record Store Clerk! I’m looking for an album of rousing western themes...the type of songs that enable the great gunslingers and hard-ridden cowboys of the Old West! Oh, and by the way: Could they be sung by Batman’s nemesis, the Penguin? Or, summing up Joan Rivers’ “Just Like A Man”: “has she talked? Yes. Can she sing? NO!”

The authors are fair in giving positive reviews to those rare celebrity recordings that are genuinely musical. They also give points to celebrities who have enough of a sense of humor to joke about their recording attempts. And, after making fun of actors who can’t sing, the authors generously include the reaction on singers who can’t act.

Reading this book makes one immediately want to hear all these wacky records. In anticipation of that desire, Brunswick Records (212-246-7930) is planning to simultaneously release a tie-in “Hollywood Hi-Fi” CD, with 18 celebrity recordings mentioned in the book. The book is also being publicized by a World Wide Web site on the Internet (http://www.onramp.net/RGP/Hol lywood.html). The authors plan to do sequels (they have enough material for three or four books) and hope to eventually do a TV special with vintage clip art of the stars singing on various TV shows and in movies. With the popularity of TV bloopers and shows and “Before They Were Stars” special, this book and its tie-ins should find an eager audience.

**TRUH MILLER ROSENBUM**
tal unit shipments, the strongest cate-
gory, CD albums, registered an in-
crease of 10.9% under unit shipments of 11.1% in dollar value. In 1995, 727.6
million CD albums were sold in the U.S. at a value of $3.94 billion, as com-
pared with 692.8 million units at a value of $84.4 billion in 1994.

RIAA chairman Jay Berman says the growth in CDs suggests that the business is in better health than the overall numbers suggest.

"The thing that strikes me about the 1995 figures is that after a
flattening of a year after almost a decade of unbroken growth, is that we had a reason-
ably healthy growth, unit-wise, in CD," says Berman. "It's safe to say that, with rare exceptions, we've pret-
ty much exhausted the catalog-repla-
cement business. What's selling now is what's being released now."

Berman adds, "The problem is that even 10% growth in the leading format hasn't been able to overcome the de-
cline in the cassette format. In past years, 20% growth in the CD business made up for a lot of ills, so that's the
basis of the problem we're facing at the end of the business. We're basically at a 10% growth in the current-release bus-
iness. But I'll tell you, that's a pretty good business."

Another area of growth last year was import CD singles, which rose 86% in unit volume from 9.3 million in 1994 to 17.2 million last year. Interestingly, the dollar value of CD singles in-
creased only 57.9% (from $61.1 million to $88.6 million), reflecting some record labels' controversial practice of selling singles at low prices to bolster their chart performance.

Cassette albums plummeted 21.1% from 345 million units in 1994 to 272 million last year. In dollar value, that's a
sharp drop from $3.2 billion to $2.3 billion. Those decreases represent the sharpest drop ever for the sagging format.

Shipments of cassette singles dropped 12.8% from 81.1 million units in 1994 to 71 million units last year. In dollar terms, the decline of the cassette single was an even-more-pronounced 14% from $274 million in 1994 to $236 million in 1995.

However, despite their decline in volume, cassette singles outsold CD singles by a 1:1 ratio last year, acting to the RIAA.

Led by the success of a handful of high-profile LP releases, unit ship-
ments of vinyl albums and EPs climbed for the second consecutive year from 1.9 million in 1994 to 2.2 million last year—a 15.8% increase.

In dollar terms, the increase in vinyl album business was even more impressive, jumping 14% from $17.8 million in 1994 to $20.1 million in 1996.

On the other hand, unit shipments of vinyl singles fell 12.8% from 11.7 million in 1994 to 10.2 million last year. Vinyl single dollar volume was down 11.1% from $17.7 million in 1994 to $15.6 million in '95.

Music video was the only category that experienced an increase in unit shipments and a decline in sales vol-
ume, reflecting the increasingly ag-
gressive discounting of the format.

JUNO BOYCOTT (Continued from page 4)

In a Feb. 12 letter addressed to the membership of RMA, Sil-
cides downplayed the dispute. "The principal combatants in this issue," he
wrote, "are the record compa-
nies and the traditional music re-
tailers. It is most certainly not
CARAS.

"I would go to have no com-
ment to anything you ask about [the
protest]," Silversides told Bill-
board. "To me, it's a nonissue.

Harajinder Atwal, senior VP of Col-
umbia House, says the company is
pleased to be a sponsor of this spe-
cial 20th Juno Awards. We accepted
that invitation with the objective of making this premier industry event a
success. It's unfortunate, and not sup-
prising, that some of the re-
tailers have decided to take a par-
tisan view of our initiative.

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Radio Soap: So Bad, It's Funny
KROQ Hopes Listeners 'Learn To Love It'

BY CARRIE BORZILLO

LOS ANGELES—They don't really think it will help ratings. They don't even think it's all that funny. But modern rock powerhouse KROQ Los Angeles is dedicating three minutes of prime morning-show time each week to a soap opera dubbed "The Cabbons." Filled with Howard Stern-like adolescent humor, the Tuesday-morning feature, which debuted in January, chronicles the lives of a fictitious family that lives in a cab. Clearly, the soap is aiming for an it's-so-bad-it's-funny vibe.

"It's a parody of all sitcoms," says Jimmy Kimmel, aka Jimmy the Sports Guy on the KROQ "Kevin & Bean" morning show. "I write it and make it as bad as possible and put in many unfunny lines and really bad laugh tracks."

Kimmel says he and Adam Carola, whose alter-ego, Mr. Mierbhum, is a regular on the morning show (Carola also co-hosts the station's late-night relationship call-in show, "Loveline") came up with the idea while cabbaging around New York for the MTV Music Video Awards.

Whether the show proves to be a success with listeners or in the Arbitron ratings remains to be seen.

"They hate it now, but they will learn," quips Kimmel, who also wrote much of the comedy material on the show's Christmas cassette, "How The Juice Stole Christmas." "My philosophy on radio is that you can't guess what people will think is funny. You can only do what you think is funny. Once you start doing things that you think they will think are funny, then you're not doing what you think is funny," he says.

Asked if he thinks the feature will draw listeners week after week and ultimately make a dent in the morning team's ratings, Kimmel says, "Of course not. Would a bucket have helped the Titanic? I don't think a lot of people have a good sense of humor, but they'll figure it out." Actually, the morning-show numbers aren't that bad. In the fall '96 Arbitron survey, the morning show pulled a 3.3 share, down from 3.9 in the previous book.

Listeners who call in after the feature air have mixed reactions. They either love it and understand its quiriness or hate it.

Morning-show producer Frank Murphy says, "As Bean says, there are two types of people: those who love 'The Cabbons' and those who will learn to love them. Right now, most still have to catch on."

(Continued on next page)
In all seriousness, Murphy says that the morning show regularly pokes fun at the poorly written sitcoms on the tube today, and “The Cubbies” is just another way of expressing that ridicule.

KROQ PD Kevin Weatherly didn’t return calls at press time to comment on “The Cubbies,” which is performed by Kimmel, Carola and Murphy. morning-show regulars Lightning and Intern Ted; and other KROQ staff.

“My goal is to get a catch phrase going,” Kimmel says, “‘Granmy Cab-bison’ always says, ‘The dog did it.’ I want that to be like ‘namu-naum’ [from ‘Mork And Mindy’] or ‘sassy’ [from Fonzi’s ‘Happy Days’].”

ED SALAMON

WW’s national formats are now in seven of the top 10 markets, a feat that would have been unheard of even four years ago.

The trend toward a networked radio landscape is reflecting the nationalizing of media in general (à la USA Today or CNN). This is an exciting time to be involved with country radio and network radio, says Salamon, “I get to work in two pretty successful fields . . . and I’m getting paid, too!”
"The song is pretty blatant," says Kubiszeski, who wrote it. "It's about reaching the end of a long and painful relationship. I was pretty fanatical about doing whatever I could to re-earn her love, trust, and respect. But she knew it was over, and I didn't have a clue."

Kubiszeski says he has had the odd sensation of driving through a town in the van while on tour with the band and hearing the very personal "What Do I Have To Do?" playing on the radio. "You know, you feel pretty desperate when this shit happens—you think that you're the only one who has these feelings," he says. "But somebody will call in and ask the station to send the song out to somebody who's breaking their heart."

Trombonist, the girl that broke Kubiszeski's heart heard the song playing on the radio in Denver. "She turned me down and called me up," he says. "I told her she heard the song and knew what it was about, and then it was, 'So, how's you doing?'" Chit chat, really.

"She wasn't interested in me at all," Kubiszeski adds. "Though she probably knew that she could still wrap me around her little finger."

"Mike's Back - You Know Him Now".

"You got to be so damn good...you know what I mean?"
Networks, Stations Weigh In With Nearly All-Negative Verdict On O.J. Video Spots

Marketing Expert Kieley Lands As PD Of KDWB

"I HAD BEEN CIRCLING the Twin Cities my whole life. Sooner or later, I had to land." So says Dan Kieley, PD of Chancellor’s KDWB Minneapolis, who came home last May to succeed Bill Chenoweth, who took the highly coveted job. And after two down books, KDWB rebounded 6.4-7.0 12-14.

"It was a period where we were adapting a more rhythmic lean."

Kieley previously programmed KQKG (Sweet 98) Omaha, Neb., where he worked on books.

He was also marketing director of WJHM-FM (98.7) Chicago and pro-
grammed WLUM (Hot 105) Milwaukee, KDWB, WBBM, WLOH, and KKSS Sioux Falls.

"We’re not taking the spots."

Other major program providers that have declined ads for the tape, Hoffman says, “are that they say it’s objectionable, controversial mater-
ial,” which is sort of hyperbolic because all their programs discuss the product. But they won’t let me get to their lis-
tening audience.

Networks, stations, however, are ret-
icient to discuss what is inarguably a delicate issue. A spokesman from CBS, even when approached about advertising on the network. ABC Radio Networks senior director of marketing Lesley Halpern acknowledges that the company was approached about run-
ing ads for the video, “We are not taking the spots.”

Hoffman, who works for Hoffman, says that his company has no interest in running the ads, “We don’t guarantee that Leykus’ 173 affiliates

established in their communities by offending the sensibilities of their lis-
teners. Therefore, we chose not to air the commercial.”

In fact, the only network known to accept O.J. ads is Westwood One Entert-
tainment, though its executives were hesitant to discuss the issue on the record. “We don’t comment on any advertising issues,” says a WWOI spokes-
woman. “That’s a company’s policy.”

According to Hoffman, H&K infor-
mally contracted to run ads on a num-
ber of Westwood One syndicated pro-
grams, including Don Imus’ show, the “Larry King Show,” and the “Tom Leykus Show,” with which it had an ini-
tial agreement worth $20,000.

But when George Green, GM of Leykus’ flagship KMPK Los Angeles, refused to allow the spots to run on his station during Leykus’ Feb. 13 broad-
cast—during which Hoffman was inter-
viewed—Hoffman questioned why he should pay full price with no guarantee that Leykus’ 173 affiliates

would not block the ads.

Green adds that if he’s got blocked, you get blocked,” Hoffman says. “I was expected to pay the $20,000 even if the [commercial]s weren’t airing in all markets.

Green comments that no station air-
ing Leykus’ show is compelled to take advertising. And even if it’s microwaved, “A station can determine whether a product is legitimate, whether the pub-
lic would be well served in advertising that particular product.”

Green adds that for all his certainty now, the decision was not easy. “You can’t risk blocking the ads, then you’re accused of being a prostitute by taking the money. You’re adding somebody who, in your listeners’ opinion, is guilty.

“The jury decided what it did, so yes, he is entitled to make a living—
except for the fact that 85% of the lis-
teners feel he shouldn’t. Maybe that view point is coloring whether we should be operating in the best interest of our listeners, in the interest of O.J. Simpson. In this instance, he’s entitled to make a living, but not at their expense.”

Howard Gillman, president of Glob-
al Satellite Network, says his network was not only approached by H&K but offered a premium more than rate card to take O.J. ads. “The powers that be at Global Media in New York, our sales organization, decided that it would be in poor taste for them to accept any of the advertising,” Gillman says.

Hoffman denies that his company has offered any station or affiliate prod-
mum rates to air spots for the video.

Jack Bryant, president of American Urban Radio Networks, says he’s not sure the network has been con-
tacting about advertising the video but agrees that the decision would be a tough call.

“I don’t know of any network in mod-
er times that’s been confronted with a circumstance like this,” Bryant says. “I don’t know if there was a good reason. The network had a standard evaluative criteria to this...

Bryant adds that if solicited, “we wouldn’t look at it, evaluate it, and if given the opportunity or guilt, it’s not the concern of our company,”

Hoffman says. “Our affiliates are popular. We’ve run thousands of commer-
cials that we air on the network. We did not want to risk compromising the credibility that our stations have.

Their reasons for declining the spots, Hoffman says, “are that they say it’s objectionable, controversial mater-
ial,” which is sort of hyperbolic because all their programs discuss the product. But they won’t let me get to their lis-
tening audience.

Networks, stations, however, are ret-
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For Squirrels Makes Video Tribute

Clip For 'The Mighty K.C.' Honors Lost Bandmates

By BRETT ATWOOD

LOS ANGELES—Following the tragic deaths of two of its members, 961 Music/Epic rock act For Squirrels is paying tribute to its lost bandmates in its debut clip, "The Mighty K.C."

On Sept. 8, 1995, singer Jack Vigliaturo and bassist Bill White, along with tour manager Tim Bender, died when their car careened off the road and turned over a tire blowout on the freeway. Drummer Jack Griego received multiple injuries in the accident, and guitarist Travis Michael Tooko suffered a broken elbow and multiple lacerations.

Direction credit for the clip is shared by noted photographer Lance Mercer and all four members of For Squirrels.

"I just thought that this was the best thing that we could do, under the circumstances," says Tooko. "It is very sad, but at least this gives people a chance to see what the guys were really like."

In the video, Tooko is seen watching footage of the band's early tour as well as home movies of the deceased band members.

Mercer, who traveled on the road with For Squirrels shortly before the accident, captured candid photos of the band on and off the stage. The rock photographer had been assigned by the label to document the band's early tour dates. Many of these pictures are contained within the video clip.

"This was a good way for us to have closure on the tragedy," says Mercer. "The song itself deals with the death of Kurt Cobain but also with hope. We incorporated the photos that I took on the road by placing them on a refrigerator that appears on the clip. In a way, when a photo goes on the refrigerator, that is like a gravesyard. People put photos there, and they stay there forever."

The clip also contains intimate video footage taken by the band shortly before the band. While touring, some members of For Squirrels took along video cameras to capture the spirit of life on the road during their first major-label outing.

"We have all of this footage of us from that time that isn't all that good, necessarily, but it is really personal," says Tooko, who has since assumed the role of lead vocalist in the band. "It may be 'lo-fi,' but it conveys what we are about. We used almost all of the footage that we had taken... We were just filming our friendship. We were all very happy; because we were doing what we wanted to do with our lives. Then, the accident happened, but I don't really want to talk about that."

The moving clip ends with a text tribute that reads: "For Jack, Bill, and Tim."

Mercer says that, although he is happy that MTV is playing the clip, he is upset that the music video channel has decided to cut out the text tribute.

"We are not happy about that," says Mercer. "We dedicated this clip to their kids. We're trying to hide from people the fact that they died."

A spokeswoman for MTV says that the video is in rotation but that MTV asked the label to remove the tribute because dedications on music videos do not fall within the channel's programming standards.

For the next video, Tooko says, he wants to create a clip that is more like a short film than a short music video.

"There is so much that can be done with music videos," says Tooko, who was a film major in college. "It can be used for more than just selling records or making a band look cool. I want to continue to use this medium to make statements that go beyond the marketing of music.

PRODUCTION NOTES

LOS ANGELES

Spike Jonze directed the Pharrell's "Drop" video. Vincent Landay produced.

Randee St. Nicholas is the eye behind Tina Arena's "Chains" video. John Hoppgood produced for Planet Ink.

Tay Falco & Panther Burns' "Love's Last Warning" was directed by Rainer Kirberg.

Upper Crust's "Let Them Eat Rock" was directed by Michael Stavridis. Mark Mower produced.

Brute's "Good Morning, Mr. Hard On" was directed by Scott Stuckey.

Paul Hunter directed Hasty's "Shoulda Been Down," while Maryanne Tenedo produced.

Jeffrey W. Byrd directed Spice 1's " Ain't No Love," while Danielle Schilling-Lovett produced. Peter Selesnic directed the video for F.M. Rocks.

Cesario "Block" Montano directed "Can't Stop Myhill with Family." Aaron Latham produced.

NEW YORK

Director Mark Klasfeld recently shot clips for Akinyele & Sadat X's " Loud Hangover" and Yvette McKnight's " Everyday & Everynight."


NASHVILLE

Arlene Donnelly directed Grant McNamah's "Can't Lay My Guitar Down," while Jerry Sidell directed photography.

OTHER CITIES

The Brothers Quay directed 16 Horsepower's " Black Soul Choir" in London.

The "Philosopher Kings" " Charms" was shot by Curtis Wehrfritz, while Allan Weinrib produced the Toronto production.

Cecil's " My Neck" was shot by Tim Royes, while Nicci Power produced. Martin Testar directed photography for the London production. Rosay is also the eye behind Louise's " In Walked Love," which was produced by Garrett Francis in London. Simon Archer directed photography for the A+R Group.

GAC ON THE WEB: Country music channel Great American Country has established a presence on the Internet's World Wide Web at http://www.countrystars.com. GAC information, such as music video clips, includes artist biographies, fan club contacts, and trivia. In addition, the Web site contains information on how to find the new music-video channel.

For Squirrels

Thug Life. Epic raper MC Eith "thugs it up" during a recent shoot for his new music video, which is appropriately titled "Thuggin' It Up." Pictured, from left, are Power Films' Terry Power; Epic Records' Al Masacco; MC Eith; and director Okuwah.

CMT For The Aussies; Newcomers' Grammy Nom

F.M. ROCKS NASHVILLE. Production company F.M. Rocks has opened up offices in Australia. CMT, which announced its new service Feb. 14, is programming a mixture of both U.S. and Australian country artists for the new channel.

The potential viewerhip of CMT in Australia is estimated to be approximately 4 million homes. The service is available through Australian cable and telecommunications carriers Foxtel, Optus Vision, and Communications & Entertainment Television.

Although the initial reach of CMT in Australia will be relatively small, the channel hopes to further build its viewership in the future, as new avenues of television programming continue to open up Outside Under.

ANI ODDITIES: Righteous Babe recording artist Ani DiFranco took an unconventional approach in the creation of her first music video, "Shy." DiFranco took a chance on using a strong fan of her music to direct her clip after receiving an unsolicited demo tape backstages.

Montreal-based graphic designer Herman Web presented DiFranco with a homemade video of the singer that he shot at a 1994 music festival in Hildale, N.Y. "We edited together," which, a music video with a strange montage of graphic overlays and special effects. The video, which was labeled "Behind The Book," we was presented in a hand-painted box that immediately caught the eye of the singer.

"The video was originally starting," and it came as we were talking about doing her first clip," says Scot Sher, who manages DiFranco. "Ani has never liked the idea of doing a standard lip-sync videoclip and was impressed enough with the tape that she decided to give him a chance."

Ani's label sent Web additional footage of the singer, who eventually made her way to Montreal for some additional shots for the final edit.

The "Shy" video has been serviced to about 100 independent video programmers, as well as some national outlets. Canadian programmer MuchMusic and Austin Music Net work are among the outlets that have played the ambitious clip.

GETTING BADLIES: Anthony Edwards, who stars in the top-rated drama show "ER," went behind the lens to direct the music video for the Badlies' " Angeline Is Coming Home." Fellow "ER" cast member Juliana Margoles also appears in the clip, which is taken from the album "River Songs."
JORDI SAVALL: SAVIOR OF THE VIOL

(Continued from page 1)

renewal of lost arts on March 12 with "La Lira D'Espera," a mysterious yet highly approachable album of medieval string music for his long-time label, Astree.

To Savall, researching and presenting music from the Baroque and before is a matter of keeping a dialog with the past and preserving immutable truths. "In the visual arts, you have museums, so you can explore the evolution of our civilization from antiquity onward," Savall says. "In music, it's much less organized but no less important to present the truly beautiful and creative."

"With the old music, you receive communication from another time, without the intellectual and sensuality of human nature," Savall continues. "The essential things haven't changed over the years; people will still have love; we still make children."

The flagship artist for Astree/Auvilis, Savall has recorded nearly 60 albums for the French imprint since the mid-70s, winning clusters of European classical music awards with nearly every release. Savall, who is from Barcelona, Spain, has produced landmark discs with masterpieces of French, Spanish, and Italian music of the medieval, Renaissance, and Baroque periods.

But he is versatile, having recorded more English viol music than any other performer, as well as beautiful albums of Bach and other northern European masters (see discography, this page).

Along with such artists as Belgium's Wieland Kuijken and English group Piffretw, Savall has helped rejuvenate the viol da gamba, or viol, the fretted, seven-string instrument superseded by the cello in the latter days of the Baroque. But more than anyone, Savall has rescued the viol repertoire from oblivion, with his catalog containing much music that is available nowhere else.

Similarly to what "Amadeus" did with Mozart or "Immortal Beloved" with Beethoven, the film "Tous Les Matins Du Monde," which starred Gérard Depardieu, fused fiction with fact in albums with masterpieces of French Baroque viol virtuosos composer Marin Marais and his rival Antione Couperin, who both performed in the late 17th and early 18th centuries.

"La Lira D'Espera," Savall's latest album, features the work of 17th-century Spanish composer Lluís Del Mió that features harpist Andrew Lawrence-King on viol. The album, released for Astree in early 1996, has earned Savall widespread critical acclaim and high chart positions, especially in France, the Netherlands, and Spain.

"He performs a rare repertoire, much of it never before recorded, and it is always with a feeling for this music, and it appreciates his high level of musicianship," says concert promoter and producer of many Savall's albums are regularly spotlighted in the bill. "La Lira D'Espera" follows close behind his Janu-

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music industry with the public and politicians.

One loser was Jarvis Cocker, Brit-pop darling and leader for Pulp. He was deprived of his liberty for a short while after involving the stage during a performance by Michael Jackson.

The ceremony, held Feb. 19 in London's Earls Court, will eventually be seen by TV audiences in 133 countries, including an April 4-6 broadcast on ABC in the U.S. The station says the exact timing is "still to be determined."

The show was broadcast in the U.K. Feb. 20 to an average audience of 104 million viewers, roughly 11.7 million during Jackson's performance—and attracted extensive favorable comments from the British press.

"It pulled the biggest (TV audience) numbers ever for the show," said Brits chairman Paul Burger, "and the program closed with the highest ratings than when it started. We've shown the upper limits of what it's possible to do."

Rupert Perry, president of EMIS Music Europe and former chairman of Brits organiser the British Phonographic Industry, got one step farther. "The Brits are now certainly better than the Grammys," he states.

British TV audience will see performances by Simply Red, Morrisette, Pulp, Bowie the Pet Shop Boys, Take That, and Jackson. What they will not see are the cheers of the throng that a storm of media coverage in the two days after the show.

During Jackson's performance of "Earth Song," Cooker and another man climbed onto the stage to cavort with Jackson's dancers while the singer was being held above the stage by a 10-strong crowd on a moving platform.

Cooker then appeared to approach Jackson when the others retreated, and was seen to remove his outer clothing and strike a Messianic pose. Jackson, clad all in white, extended his arms to the side and was embraced by dancers in various national costumes. Cooker was apprehended by one of those on-stage.

He was later arrested by police and interviewed about alleged injuries to children dancing with Jackson. No children were found to have been injured as far as Cooker is out on bail until March 11.

A strong statement from the Brits said that Jarvis Cooker's actions resulted in injury to three children who were performing with Michael Jackson.

"While the Brit Awards is an exuberant, high-spirited occasion, it is totally unacceptable for any artist to disrupt another artist's performance. To do so with such apparent disregard for the safety of the performers on stage, the production crew, and audience was dangerous," the Brits statement said.

A statement from Cooker says, "My actions were a form of protest at the way music is forced down children's throats, and a form of artistic statement. I'm just some Christ-like figure with the power of healing. I just could not go along with it anymore. It just ran on stage and showed off. I did not make any physical contact with anyone."

Jackson's appearance was irritating to a number of those present, who felt it was over-dramatized by show producer Chris Evans and by a lengthy pre-performance promotional clip and was "unacceptable for any music or film program director...I'm very excited to have it." Cooker and the former Pulp frontman were Morrisette, whose bare-bones, straightforward performance of "Hand In My Pocket" provided a fine contrast to Jackson's lavishness, and Bowie, who capped his lifetime achievement award with a cultured performance alongside the Pet Shop Boys.

Jackson's performance was also given to the British government's own Chair. Bowie, who was present with the award for international female artist while on a visit to the U.S., was herself "Dance act: Anni-Fayn (Virgin)."

During the evening's major prize-the Lifetime Achievement Award—Jackson said, "I'm very excited to have it." The large OASIS category went to a number of those present, who felt it was over-dramatized by show producer Chris Evans and by a lengthy pre-performance promotional clip and was "unacceptable for any music or film program director...I'm very excited to have it." Cooker and the former Pulp frontman were Morrisette, whose bare-bones, straightforward performance of "Hand In My Pocket" provided a fine contrast to Jackson's lavishness, and Bowie, who capped his lifetime achievement award with a cultured performance alongside the Pet Shop Boys.

Bowie's award was presented by Tony Blair, leader of the opposition Labour Party. According to opinion polls, he is likely to be the U.K.'s next prime minister. His presence and that of his deputy, John Prescott; National Heritage secretary Virginia Bottomley, the first holder of the post to come to a Brits ceremony, and former prime minister Margaret Thatcher were all present.

Bowie's performance was a highlight of the night, with his love for Cabaret and his desire to "do it all"; however, it was criticized by some for its excessive length and for "Dance act: Anni-Fayn (Virgin)."

While Jackson's performance was a major highlight, the evening's major prize—The Lifetime Achievement Award—went to Brian Eno, the Manufacturers and other collaborators of his albums. Jackson said, "I'm very excited to have it." The large OASIS category went to a number of those present, who felt it was over-dramatized by show producer Chris Evans and by a lengthy pre-performance promotional clip and was "unacceptable for any music or film program director...I'm very excited to have it." Cooker and the former Pulp frontman were Morrisette, whose bare-bones, straightforward performance of "Hand In My Pocket" provided a fine contrast to Jackson's lavishness, and Bowie, who capped his lifetime achievement award with a cultured performance alongside the Pet Shop Boys.

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BODEANS ARE 'CLOSER' TO SUCCESS
(Continued from page 9)

the Hot 100 for two weeks begin-ning Nov. 7, 1992. "Closer To Free" was originally worked up in the studio with Bodeans for a little success and failed to chart.

However, the song refused to die. Warner Special Projects licensed the song in Japan, filling in "Money and Heavyweights." It has also appeared in the Fox TV show "Melrose Place."

Says Jennifer Menard, a TV and film A&R manager at Warner Special Projects, "We license the song in the U.S. and Japan for a band that is virtually unheard of in the mainstream, we license them a lot."

Initially, the song was heard dur-ing "Day's" ill-fated "Day Of Five" but the show's staff liked the track so much that it opted to make it the theme.

While "Parity Of Five" has had a tough time in the ratings, it does have a loyal legion of fans and re-ceived an International Steve Tolin Award for best dramatic series.

Two of the show's faithful happen to be hot AC KFMB San Diego morning show host Mark Seger, "Smiley" and the morning show's producer, Matt McWhirter.

KFBM PD Tracy Johnson says, "We're both big fans of the show, and one day they started talking about the Bodeans and the 'Friends' theme and how the 'Parity Of Five' theme was a good song."

Since the two were not aware of the song's availability, they initially recorded the song from a TV broadcast and looped it to create a two-minute version.

After a bit of initial airplay, the station called the local Fox affiliate in San Diego and learned that the theme song was recorded by the Bodeans.

On a trip to a local record store, a KFMB staffer picked up "Joe Dirt Car." Johnson preferred the studio version of the song over a new theme track and ordered it, and the show picked up on it. That's the major dif-

ference.

Bodeans singer/guitarist Sam Llanas says, "It's a huge break. Every week, the song is been ex-
posed to millions of people. We've never had mass exposure like this."

However, Johnson says that a similar break for the Bodeans may have hurt the band in the long run. "They didn't have a great follow-up single, so they could get pigeon-holed as a novelty or a one-hit wonder." Johnson adds.

Llanas feels the Bodeans' credibility may have been hurt "by the silly video with the ['Friends'] caption. We have been careful to avoid anything like that." Bodeans singer/multi-instrumentalist Kurt Neumann adds, "We didn't want another 'Friends'-type video.

Instead of interacting with the cast, the Bodeans were shown performing as the "Parity Of Five" cast looks on at a press conference.

The Bodeans are aware that the tie-in with the TV show may alien-
ate a few of their fans. "I'm sure a few people don't like the show, and they will say that we sold out or something like that," Llanas says.

Neumann adds that some of the band members have found the singles to be a mixed blessing. "Los Lobos had a big hit with 'La Bamba,' and now when they play live, everyone says, 'Hey, it's 'La Bamba.' We get the sense that they are kind of frus-trated by that," he says. "Hopefully, we won't have to deal with that."

Bodeans tour manager Jon Brink says, "I'm glad that we wrote ['Closer To Free'] ourselves, because I don't want to be stuck playing someone else's hit."

Ironically, "Closer To Free" was recorded after the Bodeans had given up attempting consciously to write songs that would appeal to radio.

"For a few years, we were trying to see what we could do to try to get a radio hit, but thank God, we came to our senses. We made that deci-
sion in about 1989," says Llanas. "Now, for us to have a hit on these ter-
tums is tremendous."

This isn't the first time that the Bodeans have seemingly been on the brink of mainstream break-through. "It feels like we have been on the brink our whole career," says Llanas.

After the group's 1986 debut album, "Love & Hope & Sex & Dreams," was hailed by critics, the band landed the opening spot on opening night of U2's Joshua Tree tour. "This is a lit-
tle more meaningful," says Llanas. "Being on the U2 tour was great. We got a lot of exposure, but they were the headliner, and that was quite clear as soon as they got on stage."

Yet that exposure didn't benefit the band. Following the tour, the Bodeans were voted new band by Rolling Stone in 1987. "The U2 tour had a lot to do with that," says Llanas. "But after that, it all started to go downhill. Our sales and our ac-
claim have only been so-so until now, but things are really look-
ing up again."

The band is working on a new al-
bum, tentatively titled "Blind," due in early summer.

Llanas doesn't expect the band to try to duplicate "Closer To Free" on the new album. "No one from the record company has said, 'Boys, go in and make another 'Closer To Free.' At least not yet," quips Llanas.

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EMI MUSIC TO STAND ALONE
(Continued from page 1)

and Roxette's biggest-hits album al- most 2 million, according to the com-
pany.

A Thorn EMII statement says that the EMI-Capitol Music Group in the U.S. "delivered a strong perfor-
mance in April and May as Hot 100 and Christmas charts.

"Fresh Horizons." The company also cites the success of albums from Bob Seger, Jerry Jeff Walker, Frank Sinatra-
taxe story, page 45). In Japan, the world's second-
largest record market, there were "considerable sales of albums by "Cows & Kelp," "The International repertoire," and the com-
pany cites the local success of Yumi Matsutoya and Amuro.

Thorn EMII says that 27 albums sold more than 1 million units each worldwide during the first nine months of this year. The company adds, "An oth-
erwise quiet fourth quarter for EMI Music includes releases of volume two of the Beatles' three-CD anthology series, as well as hits by Kenji Okawara, Muzzy Star, Mike & the Mechanics, and Tomoyasu Hotei.""/

The group's multi-CD packaging arm also had record results for the nine-
month period, says Thorn EMII, dri-
ged by its performance in North America, Brazil, Japan, and South Af-
rica, with "major contributions" from Hootie & the Blowfish, Nirvana,
and Selena.

HMV Group increased sales by $6.2 million in the first nine months of this year, though, was accounted for by the incorporation of Dillos into the group. Without Dillos, HMV sales were $576.8 million.

The company says that, on a same-
store basis, sales increased 6.7% to $2.03 billion. HMV America's profits were up 10.9% to $33.3 million.

JEFF CLARK-MEARS
Thorn EMII reports in ponderous ter-
ing. The exchange rate used in this story is $1.51 to 1.75.

Jewelpack, turn it into whatever you want

Single and Multi-disc CD Packaging
Holds discs & graphics
Lightweight
Safety sleeve Protection
Unbreakable
Embossing & Foil Stamping available

See your disc manufacturer or call us for details.
The Billboard Top-Selling Albums Chart - Week Ending March 2, 1996

**No. 1/Hot Shot Debut**

1. 2PAC - Death Row Discoscope (2400U) (#9 on the Week)

**Greatest Gainers**

2. ALANIS MORISSETTE - Jagged Little Pill (98/95/6)

3. JAGGED LITTLE PILL

4. ALANIS MORISSETTE

5. THE BEATLES - The Collection (97/8/1)

6. THE BEATLES - The Collection

7. THE BEATLES - The Collection

8. THE BEATLES - The Collection

9. THE BEATLES - The Collection

10. THE BEATLES - The Collection

**New**

1. WYNONNA - 123456789012345678901 (10/9/8)

2. GIN BLOSSOMS - Sand album (10/9/8)

3. THE PRECEDENTS OF THE UNITED STATES OF AMERICA - The Precedents of the United States of America (10/9/8)

4. FUGEES - 40 Days (6/9/8)

5. ENYA - Enya (10/9/8)

6. SHAKESPEARE'S COMEDY OF ERRORS - Shakespeare's Comedy of Errors (10/9/8)

7. ALAN JACKSON - Al (10/9/8)

8. JOAN OSBORNE - Down on the Corner (10/9/8)

9. NAOMIE WINTER - Naomie (10/9/8)

10. GREEN DAY - American Idiot (10/9/8)

11. DAVID BOWIE - The Rise and Fall of Ziggy Stardust (9/9/8)

12. ROLLING STONES - Exile on Main Street (9/9/8)

13. BOB MARLEY & THE WAILERS - Legend (9/9/8)

14. THE BANGLES - Different (9/9/8)

15. CELTIC RHYTHM - Celtic Rhythm (9/9/8)

16. NOEL GALLAGHER - Noel Gallagher's High Flying Birds (9/9/8)

17. RUTZ & ROSE - The Great American Songbook (9/9/8)

18. THE SMITHS - The Queen Is Dead (9/9/8)

19. PET SHOP BOYS - Always On My Mind (9/9/8)

20. THE BEATLES - A Hard Day's Night (9/9/8)

21. DOUGLAS HAMILTON - Douglas Hamilton (9/9/8)

22. RICK ASTLEY - Never Gonna Give You Up (9/9/8)

23. THE KURE - The Kure (9/9/8)

24. ROGER WATERS - The Wall (9/9/8)

25. ROD STEWART - Time (9/9/8)

26. JENNIFER LOPEZ - On The 6 (9/9/8)

27. TIM McGRATH - The Last.fm Sessions (9/9/8)

28. GEORGE MICHAEL - Symphonica (9/9/8)

29. LL COOL J - Mr. Smith (9/9/8)

30. THE BANGLES - Acoustic (9/9/8)

31. THE ROLLING STONES - Exile on Main Street (9/9/8)

32. THE BEATLES - A Hard Day's Night (9/9/8)

33. PET SHOP BOYS - Always On My Mind (9/9/8)

34. THE SMITHS - The Queen Is Dead (9/9/8)

35. PET SHOP BOYS - Always On My Mind (9/9/8)

36. THE SMITHS - The Queen Is Dead (9/9/8)

37. THE BEATLES - A Hard Day's Night (9/9/8)

38. PET SHOP BOYS - Always On My Mind (9/9/8)

39. THE SMITHS - The Queen Is Dead (9/9/8)

40. THE BEATLES - A Hard Day's Night (9/9/8)

41. PET SHOP BOYS - Always On My Mind (9/9/8)

42. THE SMITHS - The Queen Is Dead (9/9/8)

43. THE BEATLES - A Hard Day's Night (9/9/8)

44. PET SHOP BOYS - Always On My Mind (9/9/8)

45. THE SMITHS - The Queen Is Dead (9/9/8)

46. THE BEATLES - A Hard Day's Night (9/9/8)

47. PET SHOP BOYS - Always On My Mind (9/9/8)

48. THE SMITHS - The Queen Is Dead (9/9/8)

49. THE BEATLES - A Hard Day's Night (9/9/8)

50. PET SHOP BOYS - Always On My Mind (9/9/8)
MCA PURCHASES 50% OF INTERSCOPE
(Continued from page 15)

and Nine Inch Nails and No Doubt and Deep Blue Something and the Toadies and Primus and BLACK- street and on and on—no one took a look at that. Everyone just said, "Ooh, it’s rap, it’s rap, it’s rap." It’s such bullshit, it’s just unbelievable." Beyond Interscope’s roster, Morris says, "you have fabulous people there, like do John McClain and Tom WFAN. "Iove, Field, and their staff join an already formidable array of exec-

utive talent under the MCA Music Entertainment Group umbrella, as-
sembled mainly in the 1990s since 80% of MCA Inc. was pur-
chased by Canada’s Geffen Co., (Billboard, April 22, 1995).

Among the high-profile execs in the MCA organization are David Geffen, whose DreamWorks SKG, a partnership with Steven Spielberg and Jeffrey Katzenberg, is having its music product distributed through MCA-owned Geffen Records; Mo Ostin and Lenny Waronker, who are directing DreamWorks’ music interests; and

MEAT LOAF SUES CLEVELAND FOR ROYALTIES
(Continued from page 16)

rum only since Dec. 31, 1985, owes Cleveland and Meat Loaf more than $20 million in back royalties. The suit estimates that "Bat" has sold more than 250 million copies world-
wide since its release.
A statement released by Cleve-
land management attack the suit and says, "Alice must be scratching her head in Wonderland trying to understand why Meat Loaf has sued Cleveland Interna-
tional when his complaint is against Sony. Cleveland International re-
gards Meat Loaf’s lawsuit against it as utterly devoid of merit."

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.

MCT GETS BOLD! WITH EXPANSION
(Continued from page 17)

"The evolution and expansion of the company has actually been quite natural and organic," says MCT co-

owner Peter Weber. "Today, we’re not just building the careers of artists and pro-
ducers, we’ve felt it was necessary to become sharp in every possible area of the music business, not-
only promotion and marketing. The more involved we get in these areas, the more it makes sense to officially add it to the bigger picture of what we do.”

Operated by Weber with partner Barry Tucker, MCT is Bold! Records and Bold! Marketing. The label is headed by industry vet-
ers and has a strong marketing division overseen by the three company principals.

MCT’s management roster in-
cludes producers Dave Oelschla-

gel, Moby, Sire dance/pop band D:Ream, and producer/songwriter Marc "M.K." Kinchen, while Bold! dance/ball star Saundra Williams and Euro-pop group Love City Groove and Chazz as its key recording artists.

MCT! Records handles Kinchen’s long-running house music label, Area 10, and Moby’s new Trophy Records, Bold! product is primarily distributed nationally by New York-

based Watts.

"Part of what we think sustains the depth of the music end of this industry—and this company, specifically—is the constant and active support of each other’s independent endeavors," Weber says.
"It’s made us scrappy and willing to work a little harder than people in the mainstream," Weber adds. "We believe that attitude is what in-

spires the success of someone like Moby, who only entices us with his recording career, but to also help him develop other ideas, like his own label, for example.

It is that kind of nurturing, enter-
pri sing approach to management that we’ve found at a firm like Interscope, said Alterman, who is MCT’s president.

"It’s an audience and a story and a music culture that is growing. This year, we are helping to promote its growth by releasing new singles from different artists and supporting them by distributing their singles in the marketplace." he said.

TUNES TUNES TUNES: Attention, publicists. Do you have “Good Morning America” in your Rolodex yet? The show has begun giving added profile to music-related stories, and this week’s chart shows that ABC is beginning to appeal to the Pentatomic crowd with a number of popular hits this week. On the Feb. 14 program, and Neil Diamond, who appeared on “GMA” Feb. 16, both see gains.

Muller, whose "Letter From Ozone" experienced a TV-infused 127-64 leap the week of Nov. 4, 1995, wins this week’s Pacesetter, as a 192%- blast pushes the album more than 100 places (169-63). Muller could throw more gas on the fire with her appearance on Wynnna’s Feb. 23 CBS special. In addition to “GMA,” Diamond hit the Valentine’s Day broadcast of “Late Show With David Letterman” and received a spotlight from TNN, all of which gets him an 86% sales gain and a 31-24 jump on The Billboard 200. This places him higher than the No. 25 earned in 1995 by his last non-Christmas studio album.

Upcoming for Diamond is a Saturday (24) special on ABC along with the same show on the NBC network. The show was also broadcast on two CNN shows, "Larry King Sound and “Showbiz Today.” Meanwhile, he is benefiting from campaigns at Target and kmart that are helping two of his sets make their first appearances on Top Pop Catalog Albums (Nov. 27 and 37). These are the fourth and fifth Diamond titles to reach the catalog list.
Top 20 Awards Marks Growth of Video in Asia
(Continued from page 14)

and a stellar performance lineup helped a shift in the region’s take on video as a tool for marketing Chinese pop music to Western audiences.

Top 20 award shows involve what Murray describes as a “full- blown” affair. There were no performances, just three-hour-long programs that each of his metallic statues—and showed off the highly stylized monochrome video treatment of his emotional and graphic tendency and originality. Murray says, 10,000 letters a day were arriving at the channel’s Hong Kong studios; they put the seven-week total at 120,000.

While most respondents were from Taiwan and Hong Kong, Murray found postmarks from China and as far afield as Canada.

Marley Complex
(Continued from opposite page)

In 1994, Goulde resigned the presidency and was succeeded by his first VP, songwriter Marilyn Bergman. On the day following Goulde’s death, Bergman said, “America has lost one of its most distinguished composers and conductors, and the American creative community has lost one of its great leaders. No one I know was more respected and loved here at ASCAP and throughout the world for his touch of magic, his humanity. His vigor, his wit, and his spirit led us to believe he would live forever. And in fact, through his music and the legacy he left us, he will.”

Recent recordings of his music include a newly released Decca CD, “The Music of Morton Gould,” with the Seattle Symphony and Gerard Schwarz; two versions of “Fall River Legend” on Vanguard and Koch; and “Ghost Waltzes” on Philips. He wrote the latter for the 1993 Van Cliburn Competition, and it was performed by Van Cliburn.

Goulde is survived by two daughters, Deborah Gould of Brooklyn, N.Y.; and Mary Burton of Plainsboro, N.J.; two sons, Eric of Great Neck and David of Port Washington, N.Y.; and eight grandchildren.

Cleveland Orchestra under Artur Rodzinski. Throughout Gould’s life, his works were regularly commissioned and performed by leading American ensembles.

Other notable works include “Tape Dance Concerto” (1962); “Derivations For Clarinet And Band,” written for Benny Goodman (1956); and “Classical Variations On Colonial Themes” (1966).

Gould wrote two Broadway musicals, “Billion Dollar Baby” (1945)—with lyrics by Betty Comden and Adolph Green—and “Arms And The Girl” (1950), with lyrics by Dorothy Field. His film scores include “Deceptively Dangerous,” “Windjammer,” and “Cinerama Holiday.” For TV, he scored “Holocaut” and “CBS World War I Documentary.”

Goulde was active in the wider musical world as well, serving on the board of the American Symphony Orchestra League and the music panels of the National Endowment for the Arts.

A board member of ASCAP since 1959, Gould served as president in 1986. In 1983, in response to some disaffected members, ASCAP underwent a dramatic restructuring, altering and expanding its distribution system, reducing its subsidy of concert music, and reducing the number of board seats reserved for concert music from six to two.

Composers/Conductor Morton Gould Dies
(Continued from page 8)

Morton Gould, who served as the music director of NBC, was known for his distinctive style and his ability to blend different musical genres.

The composer was born in New York City in 1913 and began his career as a pianist before turning to composition. He studied with important teachers such as Nadia Boulanger and Serge Koussevitzky.

Gould was best known for his work with NBC, where he served as music director from 1946 to 1986. During his tenure, he composed music for a variety of shows, including “The Rifleman” and the opening ceremonies for the Olympic Games.

He also worked extensively in the realm of film, composing music for over 100 movies and TV shows. Some of his most notable film compositions include the themes for “The Untouchables,” “The Sting,” and “An American Tail.”

In addition to his work in television and film, Gould was also a prolific composer of concert music. He wrote symphonies, chamber music, and operas, and his music was performed by leading orchestras and ensembles around the world.

Gould was awarded numerous honors throughout his career, including a lifetime achievement award at the Kennedy Center in 1988. He was also inducted into the Hollywood Music in Media Hall of Fame in 1996.

Morton Gould passed away in 1986 at the age of 73. His legacy continues to be celebrated through his works and the many awards he received for his contributions to music.
Rapper Snoop Doggy Dogg Acquitted Of Murder Charges

BY J.R. REYNOLDS

LOS ANGELES—Calvin Broadus, better known as Death Row rapper Snoop Doggy Dogg, was acquitted of first- and second-degree murder charges Feb. 20. His bodyguard, McKinley Lee, was also acquitted.

The charges stemmed from an Aug. 25, 1993, incident in which Broadus, 24, and Lee, 25, were accused of the shooting death of a alleged gang member: Philip Woledge-mariam in the Palms neighborhood of Los Angeles (Billboard, Sept. 18, 1993).

The jury was deadlocked on the lesser charges of voluntary manslaughter and conspiracy against each man, leaving Los Ang-

gles Superior Court Judge Paul G. Flynn to declare a mistrial one day after the two were charged of mur-
der.

The stigma of being a murder suspect has not significantly hurt Broadus’ recording career. “Snoop Doggy Dogg” by his December 1994 Death Row debut album, has sold 4.7 mil-

lion units, according to SoundScan, and was No. 1 on The Billboard 200 for five weeks.

Over the last 2½ years, Broadus—who, along with Lee, remained free on $1 million bail—has disputed several other artists’ albums, including Death Row rapper 2Pac’s “All Eyez On Me,” which debuted at No. 1 on The Billboard 200.

JUSTICE DEP’T INVESTIGATING ANTI-COMPETITION

(Continued from page 1)

possibility that the trail will grow cold—i.e., that anti-competitive conduct will be masked or tailored to appear benign—or that key witnesses will be dis-
pelled.

The motion, filed Feb. 5, says lawyers for EMG Music Inc. have told Justice Department officials that the company does not oppose the motion, but that the other companies “have not made a final determination as to whether or not to oppose the motion.”

The motion says that investigators have “evidentiary developments” that show that Sony Music Entertainment Inc. is in a “nationwide licensing agreement” with MTV Networks (as well as in two other unnamed license agreements), may have engaged in anti-

competitive behavior, undermining Justice Department assertions that collusive activity with programmers in foreign countries could “override U.S. programmers into paying higher-than-competitive fees for . . . worldwide licenses.”

The respondents refer to reports recently ended disputes over worldwide licensing between MTV Networks Europe and all of the companies mentioned in the court motion. All except Warner Music have concluded agreements af-

ter litigation with MTV (Billboard, Feb. 17).

The motion also says that Justice De-

partment investigators have “developed evidence” that the companies “may have engaged in substantial shar-
ing of information about their licensing of music videos to U.S. programmers” through back-door contacts with repre-

sentatives of foreign performance rights organizations and “direct high-

level information exchanges among the respondents relating to negotiations for worldwide licensing agreements.”

No details are given in the document.

Representatives for PolyGram, Time Warner, and EMG declined comment on the motion; officials at Sony and BMG could not be reached for com-

ments at press time.

The motion says that while the com-

panies have furnished federal investi-
gators with material related to domestic music video licensing, they have con-

tinued to withhold documents (located in the U.S.) related to their foreign mu-

sic video licensing.

The document also asserts that evi-
dence uncovered by investigators shows that the respondents may have fixed prices and/or altered material information in relation to the licensing of music videos to MuchMusic USA.

MuchMusic USA is a partnership be-

tween Rainbow Holdings Inc., a sub-

sidiary of Concord Corp., and Chum Ltd., a Canadian company that oper-

ates a music video programming ser-

vice in Canada.

MuchMusic USA launched its U.S. music video service in August of 1994, the motion alleges, “some of the respondents had identical demands for payments, even though the typical price in the U.S. market is zero.”

It goes on to allege that the respon-

dents “have long ceased to trade in the United States with the importers of MuchMusic USA and coordinated their demands throughout the negotia-

tions with that firm.”

Officials at MuchMusic declined an-

swer, and executive producers were un-

available for comment at press time.

The motion also asserts that the major players seem to want the company to form a joint-venture music video chan-

nel (Billboard, July 22, 1993) “may have been a vehicle for price-fixing” and that the Justice Department is “attempting to determine whether a similar joint-

venture or other industry-wide price-fixing agreement is likely to be re-

formed in the U.S.”

On Mar. 31, 1993, the Justice Depart-

ment, in what investigative documents obtained by Billboard, demanded docu-

mentary material from the companies to determine if the respondents were in violation of requirements forbidding “re-

straint or monopolization of domestic and international markets for cable, satellite, and cable-delivered music programming through price-fixing car-

tels and overboard joint ventures.”

While the companies have provided documents related to domestic activi-

ties with music video channels, they have withheld the documents relating to licensing of music videos, it said, which, it said, could form the basis for future anti-competitive behavior in the U.S.

14 Weeks Equals The Longest ‘Day’

BREAK OUT THE CHAMPAGNE for Mariah Carey and Boyz II Men. They are No. 1 on the Hot 100 for the 14th consecutive week, with “One Sweet Day,” sending them into a three-way tie for the longest-running chart-topper in the 57-year history of the chart. The only other artist to remain at No. 1 for 14 weeks is Whitney Houston, who was first to stay on top long that with long that with “I Will Always Love You.” Another single reigns an 14 weeks, “I Am Your Love,” by Boyz II Men, which, as also was also recorded by Boyz II Men, who now now two of the three longest-running No. 1 hits of the week ever.

That seriously reduces Carey and the Boys’ total weeks at No. 1. Carey’s 10 chart-toppers have a combined total of 9 weeks in pole position. That is within
shouting distance of the Beatles’ total number of weeks at the summit. The Fab Four have accumulated 59 weeks at No. 1; one more hit for Carey could match or surpass that total. Elvis Presley is comfortably in first place with 78 weeks. Right behind Carey, in fourth place, are Boyz II Men with 47 weeks at No. 1, spread among just four titles.

All eyes will be on next week’s Hot 100 to see if “One Sweet Day” can break songs from the pack by hanging onto No. 1 for 15 weeks in a row. If Carey and the Boys hear someone breathing down their necks, it’s because two singles from the “Waiting To Exhale” soundtrack are right behind them, both “Mary J. Blige & Boyz II Men” and “Not Gonna Cry” and “Sittin’ Up In My Room,” respectively. And both will be the first Hot 100 chart-toppers for those female artists.

WHERE TO RUN AROUND: Two “Run” singles have been battered off the Hot 100. Janet Jackson’s “Runaway” disappears after 24 weeks, and Blues Trav-

eler’s “Run-Around” slips away after a record-setting 49 weeks. That’s the longest consecutive stay for any

single in the chart’s history. Only “December 1963 (Oh, What A Night)” by the Four Seasons had a longer visit, accumulating 54 weeks in two separate 27-week runs. Blues Traveler held the previous record of 45 consecutive weeks set by three singles. A couple of weeks ago, I mentioned that Tag Team’s “Whoomp! There It Is” and Crystal Waters’ “16th Floor” lasted 38 weeks. Naoko Sakamoto of Tokyo reminds me that “Another Night” by Real McCoy matched those 45-week runs.

HAUL TO THE CHIEFTAINS: With the debut of “Fines Cuts” at No. 2 RCA Victor’s the Chieftains, hold down top three positions on the Top World Music Al-

bum chart “The Long Black Veil” is No. 3 in its fifth chart week.

SHE DRIVES ME ‘CRAZY:’ While it’s history-making news that Carey and Boyz II Men are No. 1 on the Hot 100 for 14 weeks, they have a long way to go to match the all-time record for being No. 1 on a Billboard chart. Dave McAfee fixes a reminder from London that Patsy Cline’s “Greatest Hits” heads up the Top Country Catalog Albums chart for the 210th week. When they say “Always . . . Patsy Cline,” they mean al-

ways.

SOMETHING ELSE: Phil Collins moves back up the Hot Adult Contemporary Contemporary Contemporary Contemporary. George Nazer of DCC Compact Classics points out that I should have included Barbara Streisand’s version of that song in the list of “Somewhere” that have charted on the Hot 100. The single from The Broadway Album” peaked at No. 43 in 1986.
We didn't win a Grammy this year. But we'd like to go ahead and make our thank-you speech anyway.

We at Apple would like to thank NARAS for giving us the opportunity to webcast the Grammys over the Internet. We'd like to extend special thanks to Michael Greene and Rob Senn for working with us to make this historic Internet event possible and for bringing the creative and technical excellence of NARAS to the web. We look forward to working together with NARAS in the years to come. To see web coverage of the 38th annual Grammy Awards, visit http://grammy.apple.com.
EVECLEAR
SPARKLE & FADE
GOLD BUIZ BIN ON TOUR

SANTA MONICA

LEAK OF INTEREST
CAN BE FATAL

RADIOHEAD
THE BENDS
OVER 300,000 SALES BUZZ BIN ON TOUR

FEATURING THE SINGLE
HIGH & DRY