IN MUSIC NEWS



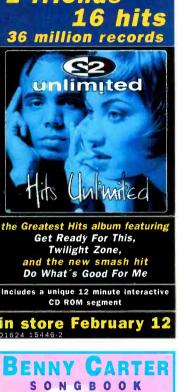
**Capitol To Mark 30th Anniversary Of 'Pet Sounds'** 

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

**FEBRUARY 3, 1996** 

ADVERTISEMENTS





## **Blue Note's Wilson Enters Phase Two**

BY JIM BESSMAN

NEW YORK—Cassandra Wilson's last album and 1993 Blue Note label debut, "Blue Light 'Til Dawn,' marked a turning point in the prolifis career of the acclaimed Mississip-





pi-born, Harlem, N.Y.-based jazz vocalist, whose roots are in folk, pop, and blues. That album, which had a decidedly bluesier tone than her preceding output, began a return to those influences that is furthered by its follow-up, "New Moon Daughter," which streets March 5.

"It's really a continuation of what (Continued on page 92)

# **Retail Chains Target Local Markets** Store-Level Buying, Promos Among Tactics

■ BY DON JEFFREY and ED CHRISTMAN

NEW YORK-The increasing sophistication of inventory replenishment systems and such tracking tools as Broadcast Data Systems and Sound-

# TOWER

Scan, which pinpoint regional sales and airplay successes, are challenging chain merchants to rethink how they respond to the music tastes of local markets.

For a few chains, the trend toward what some retailers are calling "micromarketing" has resulted in a shift of responsibility from corporate headcuarters to the field and, occasionally, to individual stores.

For other companies, the authority to buy product and establish promotional programs remains at headquarters, but quicker communication between the field and the home office can mean faster response to breaking

While most industry observers cite the local buying practices of such chains

as Tower Records/Video, HMV, and Virgin as the best way to respond to local markets, webs with centralized buying offices, like the Musicland Group, Strawberries, and WaxWorks, say they are using more flexible approaches in their purchasing and marketing practices to react to local trends.

Tower Records pioneered decentralized buying as it evolved into a chain

**Sufi Music's Rich Past** 

■ BY BRADLEY BAMBARGER

back in the '60s. Since then, only a few chains have tried to duplicate that approach, including two of today's foremost practitioners, HMV and Virgin

Tower president Russ Solomon says he believes he wields the ultimate tool



that allows him to keep ahead of the competition when it comes to local-market opportunities: Tower Records employs about 500 buyers throughout its 95 U.S. outlets.

Steve Harman, Tower Records regional manager covering Philadelphia and New York, says nothing can com-(Continued on page 87)

#### **Mouth Almighty Opens At Mercury**

■ BY LARRY FLICK

NEW YORK-Acknowledging the rising mainstream prominence of the ongoing spoken-word/poetry movement, Mercury Records has inked an agreement with Mouth Almighty Records, a venture that will be launched March 5



Unlike orthodox Islam, which frowns

upon the sensuality of music, the Sufi

SABBI BROTHERS

order of the religion holds music as an instrument of the divine. Sufi musicians use their devotional form, gawwali, to further channel the word of God into listeners' hearts.

(Continued on page 91)



with the star-studded soundtrack to the forthcoming PBS-TV special "The United States Of Poetry."

Helmed by industry veterans Bill Adler and Jim Coffman, as well as dis-(Continued on page 93)



# Soaring Sound Of Pakistan's Qawwali

#### **Khan: Master Of The Ecstatic Utterance**

BY BRADLEY BAMBARGER

NEW YORK-In Urda, the word for the Sufi Muslim devotional music of



NUSRAT FATEH ALI KHAN

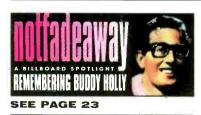
qawwali translates as "utterance" or saying." Therefore, a qawwali singer, or qawwal, is someone who has something to say. Of all qawwals, none has more to say and none has more who want to listen than Ustad Nusrat

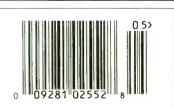
Fateh Ali Khan.

Khan, who is from Pakistan, has sold some 1 million albums worldwide, recording traditional qawwali for a number of labels. Since the late '80s, he has recorded for Real World, the Caroline-distributed label founded by Peter Gabriel and WOMAD (the World of Music, Arts, and Dance).
On Feb. 20, Real World releases

Night Song," Khan's second album of East-meets-West fusion with Canadian producer/guitarist Michael Brook. Boosted by a Massive Attack remix of the title track, the pair's previous collaboration, 1990's "Mustt Mustt," helped pioneer the ethno-trance genre in dance music and pave the way for such mainstream successes as Deep

(Continued on page 91)







|Soundtrack in stores January 30 Film opens February 9



### THE SONGS OF WEST SIDE STORY



#### THE MUSIC

RCA Victor's The Songs of West Side Story, is the result of three years of intense development and recording.

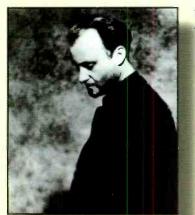
The Songs of West Side Story was inspired by the AIDS Project LA Concert in 1992 where the brightest stars in the industry paid tribute to Leonard Bernstein by performing new versions of the songs from West Side Story.

Enlisting the support of the NARAS Foundation and the Leonard Bernstein Beta Fund, (both of whom benefit from the proceeds of this recording) RCA Victor has captured the excitement and music from the LA Concert.

The Songs of West Side Story features...

All 4 One • Selena...her last recording • Sheila E. • Michael McDonald • James Ingram Brian Setzer • Kenny Loggins • Wynonna • Patti Austin • Mervyn Warren Bruce Hornsby • Natalie Cole • Patti Labelle • Little Richard • Tevin Campbell Salt-N-Pepa • Lisa "Left Eye" Lopes • The Jerky Boys • Def Jef • Paul Rodriguez Aretha Franklin • Trisha Yearwood • Chick Corea • Steve Vai • Phil Collins

#### FEATURING PERFORMANCES BY...

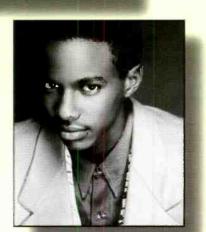


PHIL COLLINS Somewhere



KENNY LOGGINS WINONNA **Tonight** 





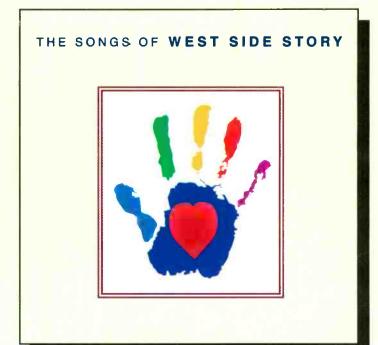
Tevin Campbell One Hand, **One Heart** 



Natalie Gole **America** 



ALL ONE Something's Coming





National TV Campaign















- TV Features on CNN Headline News, Showbiz Today & VH-1
- Print Features in USA Today, New York Times, A.P. and Los Angeles Times
- Video of "A Boy Like That" directed by Kenny Ortega -**February 1, 1996**

1-800-989-MUSIC (code: 150)





TRISHA I Have A Love

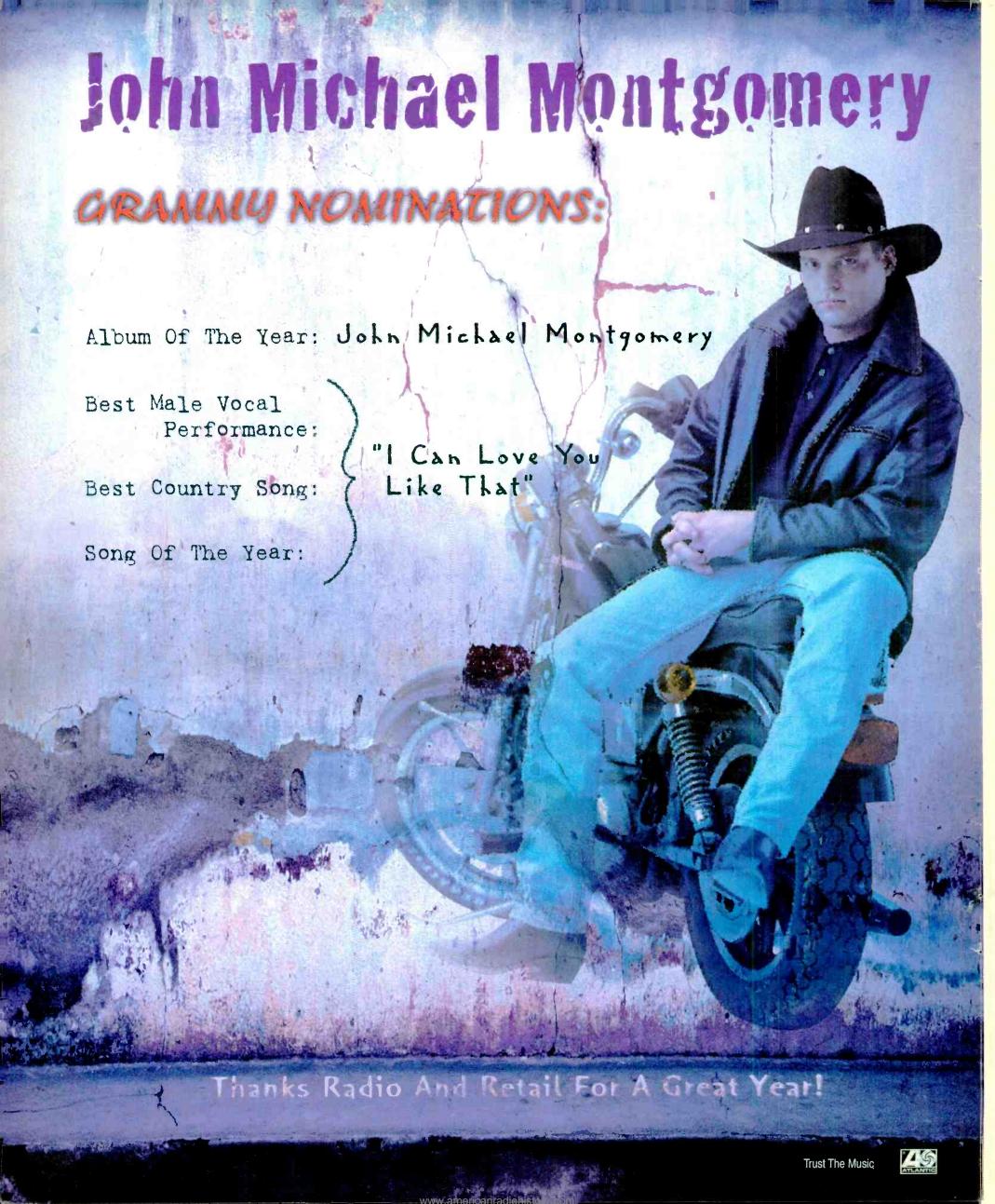
#### **BREAKING AT RADIO**

- Selena "A Boy Like That" over 500 BDS spins at **Latin Radio**
- Phil Collins "Somewhere" #1 most added at AC last week... debut #19 with a bullet R&R, **AC Mainstream Chart**

CD# 09026-62707-2 CS# 09026-62707-4

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# **Merchants Brace For Video Catalog Influx**

#### Suppliers Devise Strategies To Avoid Potential Glut

■ BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Studios and independents are treating the first quarter of 1996 as a continuation of the holiday season by pumping an unprecedented number of catalog titles into mass merchants, discounters, and music and video chains.

But at the same time, suppliers worry that their releases will get lost in a crowd that includes 10-12 recent theatrical hits, including "Babe" and "Pocahontas." So vendors have designed sales strategies that attempt to target different audiences for different products. MGM/UA Home Entertainment, for example, has created two lines, Vintage Classics and Movie Time, aimed at collectors who frequent video stores and at "moms who shop at Wal-Mart," says Corie Tappin, sell-through marketing product manager.

It's a new strategy designed to "break through the clutter" that can confuse retailers and limit their purchases, she notes. The studio hopes to at least triple the sales of previously released titles, repackaged for both labels, while sidestepping the catalog onslaught from Disney and 20th Century Fox Home Entertainment. FoxVideo is introducing two so-called "brands," Premiere Series and Double Features, to augment its established sell-through lines.

Glut is a problem, according to some observers. Mass merchants in particular are looking at each release "a little closer," says one wholesaler. "They're tightening up." Nontheatrical entries in the already huge kid-vid and fitness genres are suffering the most, he believes: "All the buyers are reading from the same book. Their managers are telling them to watch their inventories."

Sony Wonder marketing senior VP Wendy Moss concurs. "Once you could just fill the pipeline, and product could be on the shelves for years. Now retailers are rotating it out," Moss says. "There's so much out there and not enough room."

Special-interest titles are taking "a little hit," notes Shelly Rudin, senior VP of sales for fitness marketer PPI Entertainment. With many movies priced at less than \$10, "we have to be very selective in what we're releasing," he says. "It's rough out there." In its quest for exposure, PPI has begun selling to supermarkets and drugstores, which are considered to be the last retail frontiers.

However, the fear of a glut doesn't seem to have scared anyone into canceling introductions. The reason is simple: Suppliers want to be on a fast-moving bandwagon that has a

year-round business. "Retail in general may be hurting, but this is one of the bright spots. There's more shelf space in more outlets," says PolyGram Video marketing VP David Kosse.



POLYGRAM'S WISHBONE

At the same time, no one wants to be overly aggressive. BMG Video, eager to establish a retail foothold, is limiting releases, says marketing manager Michele Fiddler, "so we don't cannibalize ourselves. And we want to dodge the big studios." BMG, she claims, is doing well

with fitness series the Firm and three kidvid Felix the Cat titles, additions to genres that are "typically the most glutted."

One trade executive predicts that sell-through sales will jump 8%-10% this year over those of 1995, largely on the strength of first-quarter demand. As a result, duplica-

tors are experiencing a spurt of activity during what was once a quiet time of year. "It's not usually the way things run in January," says Mary Ann Fialkowski, senior VP of marketing and business development for Rank Video Services America. "This isn't Christmas, but business is pretty strong for a first quarter."

Fialkowski thinks vendors are encouraged by the holiday season, which will generate relatively few returns. Rank is striving to stay abreast of demand with a plant expansion in Arkansas and another yet to be announced, but the pace has quickened. There's less lead time for planning of promotions, displays, and the like, she notes.

The frenetic activity comes at a price. Expensive campaigns meant to heighten a line's profile slice into profits, observers note. "The pressure today is on advertising dollars," says Rudin.

Vendors must advertise, however. Poly-Gram Video is spending 30% more in first quarter '96 than it did last year to market its newest Reebok fitness tapes, which are (Continued on page 87)

# **BBC Radio 1 Hails Britannia With** 'The Great British Music Week'

 BY MIKE McGEEVER and PAUL SEXTON

LONDON—Britain's leading pop radio station, BBC Radio 1, will make an unusually partisan statement around the time of the Brit awards in February.

For most of one week, the public broadcaster—which has a cumulative weekly U.K. audience of more than 11 million will celebrate home-grown pop and rock and close the doors on music from elsewhere. During that time, it will program exclusively U.K. and U.K.-produced acts.

"The Great British Music Week" will begin at midnight on Feb. 18, and run until 7 p.m. on Feb. 23. The Brit Awards take place Feb. 19 at Earl's Court Exhibition Centre in London and will be presented as a prime-time TV show the following night.

The Radio 1 programming plans were disclosed recently by station head of production Trevor Dann to label and indepen-

dent promotion heads. "We're doing it because it has been an absolutely tremendous year for British music," says network controller Matthew Bannister. "Two or three years ago, we would have felt on shaky ground making this kind of commitment. But now we believe there is such a range and quality of British-made and British-produced music that it is a statement Radio 1 should stand up and shout about."

The move will affect record companies and artists. Most significantly, with playlists declared out of bounds to non-British material, labels are already deciding to delay the release dates of some priority international singles, while other "foreign" songs already released—including those being supported by Radio 1—will have to endure one week in storage. It is understood that the station will give particular prominence to British dance music during "The Great British Music Week."

Columbia Records head of radio promo-(Continued on page 94)

#### THIS WEEK IN BILLBOARD

#### PORTRAIT OF AN AUDIO GURU

He's one of the most accomplished figures in the recording industry and a self-styled audio-industry gadfly who's not afraid to take his colleagues to task. Producer/engineer/equipment designer George Massenburg is profiled by correspondent Jack Arky.

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#### **GOOD NEW FOR VIDEO RETAILERS**

Video purchasers aren't ready to abandon retail for the Internet, according to a new survey. They prefer shopping the old-fashioned way: at the local video store. Associate home video editor Eileen Fitzpatrick has the story.

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BILLBOARD FEBRUARY 3, 1996

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As we start our 10th Anniversary year, we wish to thank the many who have contributed to our successes especially in 1995 - when

ranked Number 1 in Singles Market Share\*

Number 2 in overall Current Market Share\*

and was 3 times as big as when we began in 1986



and thank you very much to our wonderfully talented ARTISTS; to our invaluable LABELS; to the professionals of BMG whose enthusiasm, energy and creativity are unmatched; and to all our ACCOUNTS for their valued partnership.





















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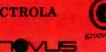






BMG

















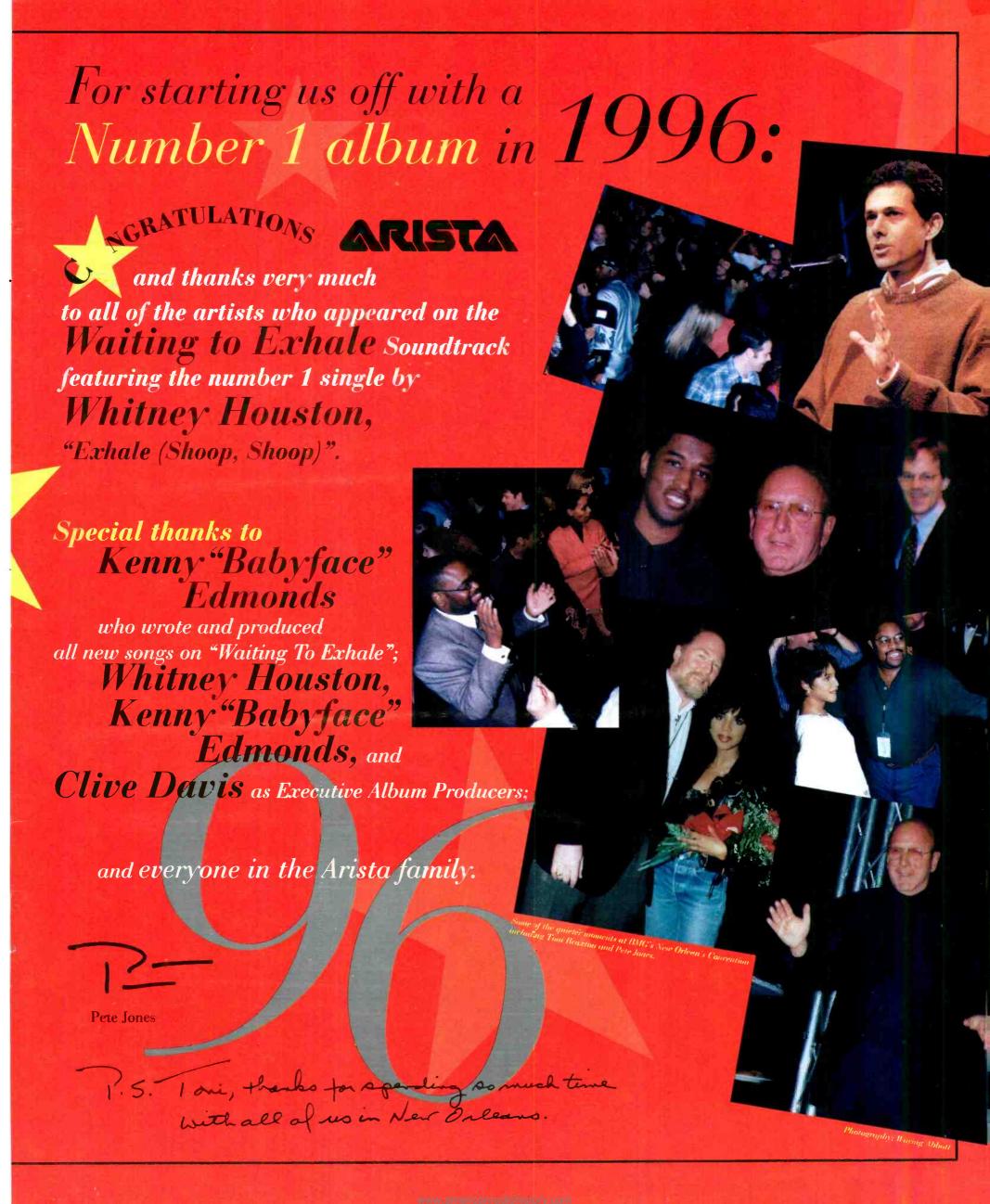




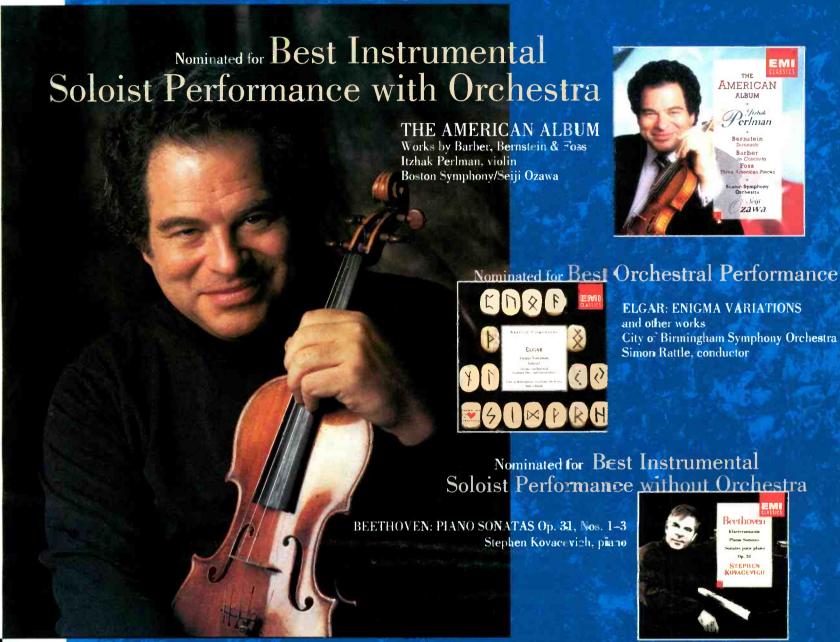








# BRAVO! To A Magnificent Seven



# GRAMMY

NOMINATED

THIS YEAR

FOR SEVEN

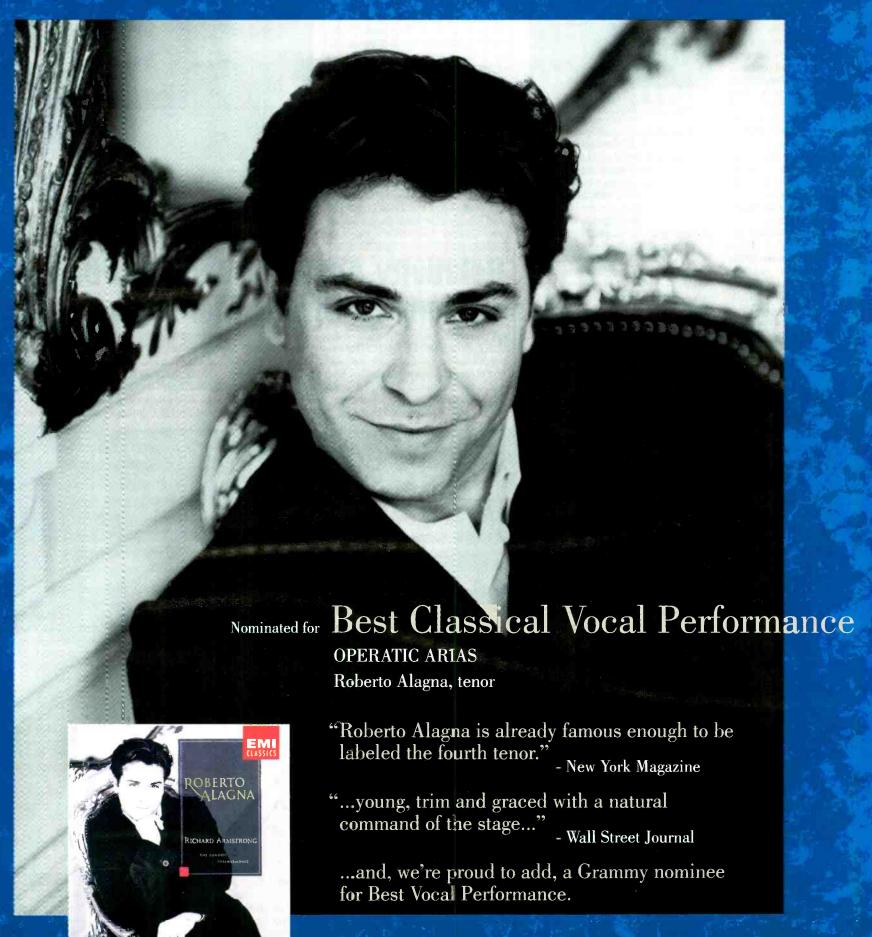
AWARDS.



To our 7 Grammy nominees, we at EMI Classics would



# ALAGNA! ATenor of Our Time



like to extend our heartfelt congratulations and our profound thanks.

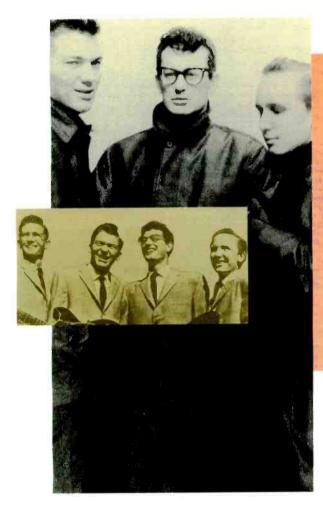
# notfadeaway

#### **Associated Press:**

Purely as a listening experience, notfadeaway lives up to Decca Records hype as a joyous celebration of a late legend's music. Infectious can-do spirit from artists, lift notfadeaway above the phoned-in performances that have started to dominate many tributes.

#### **USA Today:**

"Unlike some recent tribute-album victims, the late great Buddy Holly gets the royal treatment in **notfadeaway**. It captures some of the energy and innocence that marked Holly's rockabilly fusion of country, folk and blues and also speaks to the loss of both the man and the era."





January 4th

Tonight Show with Jay Leno appearance by Marty Stuart & Steve Earle

SJS syndicated radio special January 24th

by Joe Ely & Todd Snider

January 29th Jim Bohannon Show

Westwood One Radio January 30th

Letterman appearance by Nanci Griffith & the Crickets January 29th

Hard Rock Cafe / New York City Buddy Holly night January 31st

January 31st

WCBS Radio (NYC)

January 11th

Letterman appearance

Breakfast Time (f/x Network)



ABC Radio Network's Pure Gold promotion February 3rd

CNN's Larry King Live with Waylon Jennings February 5th

TNN special part #1 notfadeaway (remembering buddy holly) February 6th

TNN special part #2 notfadeaway (remembering buddy holly) February 3rd

Class Reunion Radio Network special (Copra Media)



February '96

Music City News:

"The album weaves together

diverse musical threads to make

a rich tapestry."

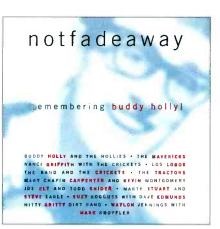
# {remembering buddy holly}

#### People:

"Here's a rarity-a well-made tribute album. The last few years have brought a spate of overstuffed, cast-of superstar tributes that usually embalm their honorees' spirit, but notfadeaway manages to rekindle the flame in Buddy Holly's soul."

#### Billboard review:

"These aren't just cameos by famous names." These songs were variously run through and reworked, demonstrating the durability of Holly's music."



Available Now

PEGGY SUE GOT MARRIED Buddy Holly and The Hollies. TRUE LOVE WAYS The Mavericks WELL... ALL RIGHT Nanci Griffith with The Crickets MIDNIGHT SHIFT Los Lobos NOT FADE AWAY The Band and The Crickets

THINK IT OVER The Tractors WISHING

Mary Chapin Carpenter and Kevin Montgomery OH BOY!

Joe Ely and Todd Snider CRYING, WAITING, HOPING Marty Stuart and Steve Earle

IT DOESN'T MATTER ANYMORE Suzy Bogguss with Dave Edmunds MAYBE BABY

The Nitty Gritty Dirt Band LEARNING THE GAME Waylon Jennings with Mark Knopfler





#### **COMMEMORATIVE ALBUM**

Continued from page 23

and huddled with MCA/Nashville chairman Bruce Hinton and Decca head Shelia Shipley Biddy, Hinton encouraged them to pursue a commemorative album for Holly. He had, after all, recorded for Decca those four decades ago, and now that the label is active again, they felt it would be appropriate.

"We didn't want just a tribute album," said Shipley Biddy. "We were tired of tribute albums. We wanted something special."

What they finally decided was a departure for this type of album:

notfadeaway

they would determine the artists they wanted on the album, let the artists pick whatever Holly cut they wanted to do and do it any way they wanted to, with the producer of their choice. With no back-seat driving by Decca.

#### SCARY AT TIMES

"It was scary at times," says Frank Liddell, one of three executive producers

on the project (Hinton and Wright were the other two). "We were giving people money and saying, 'Here, go do whatever you want. See you later."

After they began soliciting artists, he says, they were literally storming the door and the label ended up turning people away. "Some of them were very interesting names," Liddell says.

The first cut was "Learning The Game," sung by Waylon Jennings accompanied by guitarist Mark Knopfler. Since Jennings was a close friend of Holly and in fact was Holly's bass player at the time of his death in 1959, that fact had added significance for the project.



"True Love" tearjerker: Maverich

"That kind of set the tone for the album," Liddell says. "It was such an honest interpretation and very unique. Especially because it hadn't been a big hit for Holly, it showed we were serious about the album and it helped us get some other people. It showed that this wasn't just another tribute album."

Jennings says he was happy to contribute because "Buddy was my friend, and I want to do the best I can for him."

#### PASSION OVER PLATINUM

The initial consideration, Liddell says, was to get only platinum artists for the project, but the Decca team revised their criterion to this: they wanted only artists who were passionate about Holly.

"Everybody who's on the record is there because they really wanted to be on it," he explains. "One way you can tell is by the song selections. Nobody picked the obvious hits: 'Peggy Sue' or 'Rave On' or 'That'll Be The Day."

Once Decca agreed upon an artist or group, Liddell says, "We never asked for anything specifically. We just said, 'Y'all are Buddy Holly fans. It's your call, your interpretation.' Our only stipulation was that we wanted everything to be warm."

This kind of do-it-yourself structuring is illustrated by some of the artists' experiences. Robert Reynolds of the Mavericks recalls, "It was our good fortune that we heard about it early. The band collectively is a big Buddy Holly fan, and Trisha [his wife Trisha Yearwood] had bought me Buddy's autograph for a present because she knew I loved his music. So, we thought it was pretty cool to do this and pick whatever we wanted to do.

"I spent a lot of time listening to Buddy's songs and considering what we should do. At first, I thought we should avoid doing a ballad because it would be so obvious. But Raul [Malo] really wanted something straight and simple, so we came back to 'True Love Ways.' They gave us a list of producers, and we talked to Dave Edmunds first, but that just didn't work out. Then Nick Lowe was available and was Continued on page 28

# The Artist As Cultural Pioneer

One of the first rock'n'roll talents to pen the majority of his records, Buddy Holly also trailblazed the idea of the rock'n'roll band as a small, self-contained, guitar-driven unit and became one of the first performers in the genre to experiment in the studio. His music remains as vital and exciting as it was when it was made nearly 40 years ago.

#### BY CHRIS MORRIS

hink it over in your pretty little head. Was there a rock'n'roll pioneer whose music rivalled the sound and style of Buddy Holly in cultural impact?

Yes, Elvis will always be the King, and Chuck Berry's unparalleled song catalog has been widely covered for four decades. But Holly's durable songs, lean-and-mean performance approach, and evocative vocals rang a chord that continues to reverberate nearly

37 years after his death in an lowa plane crash.

Only recently, the force of Holly's music was communicated anew:
On the Beatles' smash 1995 archival collection "Anthology 1," Capitol
Records unearthed for the first time a dim, almost unearthly sounding
1958 tape of the Quarry Men—the pre-Beatles combo that included
John Lennon, Paul McCartney and George Harrison—performing an

ingenious version of Holly's No. 1 1957 hit "That'll Be The Day." The Beatles would of course go on to style themselves after Holly's band the Crickets, and McCartney would ultimately purchase Holly's song catalog (see accompanying story); the Rolling Stones (who released a

"He's like the boy mext door, he gave you confidence."

-Paul McCartney

ferocious 1964 version of "Not Fade Away" that became their first record to chart in America) and the Hollies (who owed their very name to the American musician) were also among a host of English musicians inspired by the Texan's music.

Many have paid specific lyrical homage to Holly. In 1971, Don McLean's touching "American Pie" rose to No. 1 and helped to renew interest in Holly's music. Even post-punk musicians are not immune to his influence: In 1994, the L.A. modern-rock band Weezer tipped a hat to its bespectacled forebear in its song "Buddy Holly."

#### COPPOLA AND TARANTINO FLICKS

As Holly's sound has become a cornerstone of rock's heritage, his story and image have been appropriated by Hollywood. (Maybe that should be "Holly-Wood.") In 1978, actor Gary Busey won raves for his portrayal of the musician in the highly romanticized biopic "The Buddy Holly Story." In 1986, director Francis Ford Coppola entitled his romantic fantasy "Peggy Sue Got Married," after Holly's 1959 musical sequel to his 1957 hit "Peggy Sue." Even a hipster like Quentin Tarantino has appropriated Holly for his own uses: In the director's 1994 feature "Pulp Fiction," when hood John Travolta takes mobster's wife Uma Thurman out on the town, their waiter at the retro-chic club Jackrabbit Slim's is togged like none other than...Buddy Holly.

With the 60th anniversary of Holly's birth arriving on Sept. 7, Decca Records, which issued the rocker's music during his lifetime on its

Brunswick and Coral imprints, has prepared a 21gun salute with its all-star album

"He was a terrific kid. He started to create things, hanging around my office. I didn't really know if we had something. Then I heard "Peggy Sue." Everything he did was successful. I never dreamt that he be like an

Elvis Presley. Years later. [Holly's producer] Norman Petty wanted to sell me his share of Enddy's publishing, a share that eventually was bought by Lee Ensury, who handled Paul McCartney's business affairs. I had no idea that the Beatles were such handled have

—Murray Deutch

1954, an early performance by Elvis Presley in Lubbock set him on the rock'n'roll path.

In 1956, he was signed to Decca (who prompted a professional name changed by misspelling his last name as "Holly" on his contract), and he made his first recordings with producer Owen Bradley and a studio group in Nashville. But it wasn't until he hooked up with the Crickets—drummer Jerry Allison, bassist Joe Mauldin and, later, guitarist Niki Sullivan—and began working with producer Norman Petty in his Clovis, New Mexico studio (where Roy Orbison had already cut some early sides) that the chemistry was right.

Holly's first hit, "That'll Be The Day" (which was, incredibly, his lone No. 1 record), encapsulated his style at its best. The sound was swinging, crisp and lean, and emphasized Buddy's sharply chorded Fender guitar work. The original lyrics, which spun off a John Wayne catch phrase in John Ford's 1956 Western "The Searchers," were clever, direct and indelible. And Holly's voice, which held a thick regional twang and a trademark hiccup, was boyishly flexible, able to vault from a baritone rumble to a near-falsetto. Buddy Holly was the complete package upon arrival.

Holly would only enjoy two other Top 10 hits during his lifetime, but, in the space of less than two years, he would author or co-write a raft of songs of impressive depth and permanence: "Peggy Sue," "Words Of Love," "I'm Lookin' For Someone To Love," "Not Fade Away," "Everyday," "Listen To Me," "Tell Me How," "Maybe Baby," "Well...All Right," "Think It Over," "It's So Easy," "Love's Made A Fool Of You,"

"True Love Ways," "Crying, Waiting, Hoping," "Learning The Game." He was one of the first rock'n'roll talents to pen the majority of his records.

Holly also trailblazed the idea of the rock'n'roll band as a small, self-contained, guitardriven unit and became one of the first performers in the genre to experiment in the studio. Much of his work remains fresh today because it was so daring when it was made: Listen to Allison

thumping on a cardboard box on "Not Fade Away" or slapping his knees with his hands behind producer Petty's celeste on "Everyday."

#### DEEPER EMOTIONS AND SOPHISTICATION

with him."

-Keith Richards

"The one who could

wrice chem, play

them, sing them

with a great band

—The Grickets. How

I wish I could have

had half an hour

There is little telling where Holly may have been heading just before his death: Recording without the Crickets, he cut the lavish. stringladen "True Love Ways," "It Doesn't Matter Anymore" and "Raining In

My Heart" in a New York studio in late 1958. And the songs he recorded in his apartment a month before he died—which included "Crying, Waiting, Hoping" and "Learning

The Game"—hinted at deeper emotions left to be plumbed and a still-blossoming sophistication.

But it was not to be: On Feb. 3, 1959, a small chartered plane went down in a field in Clear Lake, Iowa, killing Holly and tour mates Ritchie Valens and the Big Bopper.

Yet Holly's premature death was not the end of the story. In fact, Don McLean's "American Pie," affecting as it is, misstates the case entirely. Buddy Holly's music didn't die; if anything, it's as vital and exciting as it was when it was made nearly 40 years ago.

"notfadeaway: remembering buddy holly." That release, like many vibrant cover versions that have come before, reiterates the abiding power, grace, humor and charm of Holly's music.

#### IN PRESLEY'S PATH

Holly's talents as a writer, singer and bandleader developed rapidly. Born Charles Hardin Holley in Lubbock, Texas in 1936, he loved Hank Williams and as a teen formed an early country duo with his friend Bob Montgomery (today a respected Nashville music executive). But in



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#### **COMMEMORATIVE ALBUM**

Continued from page 26

incredibly interested in working with us and did a fave job. He produced it simply. We played everything live, and Nick did scratch vocals before Raul came in. Raul listened and said, 'Why bother recording it again? I'll just sing over one of these tracks.' So he did,

and it's very much the way Buddy recorded it long ago."

#### DIRT AND TRACTORS

The Nitty Gritty Dirt Band heard about the project through the Mavericks. The Dirt Band's Jeff Hanna says, "About a year ago, I was in Tower Records and ran into Nick Kane from the Mavericks, and he was talking about how they were going to cut with Nick Lowe for this great Buddy Holly tribute



Vintage chirpin' Cricket

album. And I said, 'Hey, what Buddy Holly tribute album?' So I started trying to track it down, because there are tribute albums and then there are tribute albums. I was amazed this had never happened with Holly before, because of the wealth of material and the fact that he's influenced everybody. Then I met Frank Liddell at South By Southwest, and he turned out to be a big Dirt Band fan. So we ended up going into the studio with Emory Gordy producing and cut 'Maybe Baby.' It was a song we loved. Our first choice was 'Think It Over,' but the Tractors had already cut that."

Liddell says that was the only overlap of song selections that happened.

### TNN Documentary Traces A Legend's Life And Impact

"Not Fade Away: Remembering Buddy Holly" the documentary will air on TNN in two one-hour segments on Feb. 5 at 8 p.m. (ET) and Feb. 6 at 8 p.m.

It is, says, TNN VP and GM Kevin Hale, very much a labor of love. "We were very fortunate to have gotten with Decca right from the get-go of this project, so our cameras were at every recording session, from the Hollies at Abbey Road to Los Lobos in Los Angeles to the Tractors in Tulsa to the Nashville sessions."

Former Holly sideman Waylon Jennings will narrate the special. Hale says, which adds poignancy to the project.

cial, Hale says, which adds poignancy to the project.

"The documentary follows two different paths," Hale continues. "One is the making of the Decca album. The other is tracing Buddy Holly's life and his legacy and impact." To that end, he says, MorningStar Entertainment Group from Dallas shot about 100 hours for TNN for this two hour special. "They went to Lubbock, to the Holly museum there. They went to London, for the Holly festival that Paul McCartney has there. We got home movies from Jerry Allison and a lot of original material. It's going to be a fascinating program," Hale explains, adding that the special will be syndicated on a worldwide basis.

Suzy Bogguss came to the project via another route. "Mark Wright asked me, and it made me really happy. He said they were gonna get some British rockers to produce some of the sides. I said, 'I'll do it if you get Dave Edmunds to produce me. I've been a Dave Edmunds fan for a long time. Lo and behold, one day Dave calls me up out of the blue one day. It turned out to be pretty fun. We discussed different songs and came up with 'It Doesn't Matter Anymore.'

"I was a little nervous about it because Linda Ronstadt had recorded it and had done such a beautiful version. Dave assured me that we were not gonna make the same record, and we did not. Hers was more of a ballad. We did it more traditionally Holly-style but with a country flavor, with the banjo running through the background and fiddle and steel. It's funny, I was initially turned on to Buddy Holly by other artists, by their cover versions. But it's such a cohesive body of work, I discovered."



In the beginning we just took a little leap of faith-but pretty soon the whole world was jumping!

THE CRICKETS
WILL NEVER LET BUDDY FADE AWAY

THE .

JuB.

Sonny

# Buddy Big In Britain

The U.K., which gave Holly more hits than his homeland, celebrates with a TV documentary, an updated bio and a long-running musical. Well, all right.

#### BY THOM DUFFY and PAUL SEXTON

LONDON—"Buddy Holly should be known by up-and-coming people as [well as] they know the Beatles," says Alan Crowder, head of publishing for Paul McCartney's MPL Communications, echoing the view that led McCartney to acquire Holly's song catalog in 1975.

In the two decades since, MPL has been involved in numerous projects to help keep Holly's musical legacy alive, including a role in the promotion of the tribute album "notfadeaway." McCartney's company administers rights to Holly's song catalog in the U.S. while peermusic oversees activity involving the copyrights outside America.

Sitting in the Soho Square offices of MPI. Communications, Crowder observes that Buddy Holly's fans in the U.S. may not realize "he had more hits here [in the U.K.] than in America. He came over in 1958 and did his first tour, and things took off."

did his first tour, and things took off."

"Peggy Sue Got Married," for example, is one of 16 hits by Buddy
Holly & The Crickets that charted in the U.K. but were never released
as singles in the U.S. An updated version of that song, combining
Buddy Holly's vocal track with the reunited Hollies, recorded in
September at Abbey Road studios in London, is the lead track on "Not
Fade Away."

#### QUARRYMEN AND CRICKETS

Holly's chart history in the U.S., U.K. and Australia is detailed in "Remembering Buddy," the biography by John Beecher and John Goldrosen which will be republished next year to mark Buddy Holly's 60th birthday.

"At least the first ±0 songs we wrote were Buddy Holly-influenced," McCartney is quoted as saying in "Remembering Buddy." The book



Hollies back Holly.

also notes that John Lennon wrote to a fan that Holly had "made it O.K. to wear glasses"; that Lennon may have been inspired by the Crickets to choose the Beatles as a group name, and that the first recording Lennon and McCartney made in their pre-Beatles days as the Quarrymen was a version of "That'll Be The Day."

McCartney is not among the Holly admirers who are featured on

"notfadeaway." Says Crowder, "Paul thought it was brilliant, [but] he just couldn't get involved in the time span they have because of other things he was doing."

But British musicians are well represented on "notfadeaway," including: the reunited Hollies, producer Nick Lowe on the Mavericks' version of "True Love Ways," Dave Edmunds in a duet with Suzy Bogguss on "It Doesn't Matter Anymore" and Mark Knopfler in a duet with Waylon Jennings on "Learning The Game."

#### CELEBRATED AND "STRIPPED"

In the U.K., signs of Buddy Holly's ongoing influence are numerous. "Buddy," the musical based on the singer's life, has been running in the West End for seven years and recently celebrated its 2,000th performance.

MPL Communications has sponsored Buddy Holly Week every September to coincide with the singer's birthday, staging events as varied as songwriter competitions, portrait contests and concerts. And while Holly provides inspiration to a new generation of songwriters, the Rolling Stones' version of "Not Fade Away" is featured on their current live album "Stripped."

MCA U.K. hopes the updated version of "Peggy Sue Got Married" will find support in Britain by programmers at stations such as album-rock Virgin Radio, adult-contemporary Heart 106.2 in London and even oldies stations such as City Gold in Liverpool, which currently has no fewer than 12 hits by Holly on its playlist.

Chris Griffin, MCA U.K. director of strategic marketing, says the company has an extended promotion planned for "notfadcaway." The TV documentary about the making of the album will likely be broadcast this month to coincide with its showing on TNN in the U.S., and MPI. anticipates that a BBC documentary produced in the '80s will be updated and broadcast as well.

"With the TV show, you have an enormous promotional opportunity," says Griffin at MCA. "This is one of those things that will sell steadily through the year. It's not just a compilation with three weeks of life."

### SALUTING A

# VISIONARY.





Visit us at: http://www.peermusic.com

Congratulations to the staff of DECCA for putting together this outstanding album, notfadeaway (remembering buddy holly).
Thank You for letting me be part of this labor of love!!

My heart-felt thanks goes out to all the artists who have expressed their love and appreciation for Buddy and his music. He and they will **notfadeaway**.

Maria Elena Holy

Maria Elena Holly





MARIA ELENA HOLLY

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TITLE

Hot R&B Airplay...

ST (LAREL/DISTRIBUTING LAREL)

\* \* NO. 1 \* \*

NOT GON' CRY
MARY J. BLIGE (ARISTA) 2 wks at No. 1

DOWN LOW (NOBODY HAS TO KNOW)

BEFORE YOU WALK OUT OF MY LIFE

ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)

CALIFORNIA LOVE 2PAC (FEAT, DR DRE AND R TROUTMAN) (DEATH ROW)

WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)

WHERE DO U WANT ME TO PUT IT

TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)

I MISS YOU (COME BACK HOME)
MONIFAH (UPTOWN/MCA)

YOU PUT A MOVE ON MY HEART

ALL THE THINGS (YOUR MAN WON'T DO)

LET'S PLAY HOUSE THA DOGG POUND FEAT. MICHEL'LE (DEATH ROW)

ALREADY MISSING YOU GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)

DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND)

NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)

BABY, BABY, BABY, BABY, BABY...

YOU REMIND ME OF SOMETHING

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

HOOKED ON YOU SILK (ELEKTRA/EEG)

TWENTY FOREPLAY

EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)

ON THE DOWN LOW

YOU USED TO LOVE ME

DON'T TAKE IT PERSONAL

WE MUST BE IN LOVE

CAN'T YOU SEE TOTAL FEAT THE NOTORIOUS B.I.G. (TOMMY BOY)

SOMEONE TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)

THIS IS HOW WE DO IT

HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)

WATERFALLS

SUGAR HILL

VISIONS OF A SUNSET SHAWN STOCKMAN (POLYDOR/A&M)

STILL IN LOVE BRIAN MCKNIGHT (MERCURY)

HEY LOVER LL COOL J (DEF JAM/RAL/ISLAND)

WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)

SOON AS I GET HOME

EXHALE (SHOOP SHOOP)

SITTIN' UP IN MY ROOM BRANDY (ARISTA)

LOVE U 4 LIFE

LADY D'ANGELO (EMI)

TELL ME GROOVE THEORY (EPIC)

DO YOU WANT TO XSCAPE (SO SO DEF/COLUMBIA)

WHERE EVER YOU ARE

NO ONE ELSE TOTAL (BAD BOY/ARISTA)

LET IT FLOW TONI BRAXTON (ARISTA)

FANTASY MARIAH CAREY (COLUMBIA)

DIGGIN' ON YOU

ast Data Systems' Radio Track service. 87 R&B stations ngs ranked by gross impressions, computed by cross-iis data is used in the Hot R&B Singles chart.

THIS TIME AROUND

I WILL SURVIVE

WHO DO U LOVE DEBORAH COX (ARISTA)

BROKENHEARTED

SENTIMENTAL DEBORAH COX (ARISTA)

HEAVEN SOLO (PERSPECTIVE)

HURRICANE THE CLICK (SICK WID: IT/JIVE)

TIL YOU DO ME RIGHT

CELL THERAPY GOODIE MOB (LAFACE/ARISTA)

LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)

FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)

KEEP TRYIN' GROOVE THEORY (EPIC)

TOO HOT

I REMEMBER

(YOU TO BE) BE HAPPY

GANGSTA'S PARADISE COOLIO FEAT. E.V. (MCA SOU

WANT YOU BACK

LOOK WHAT YOU'VE DONE

RUNAWAY JANET JACKSON (A&M)

SORRY, I WILL DOWNING (MERCURY)

HOW WE ROLL THE BARRIO BOYZZ (SBK/EMI)

YOUR HEART'S IN GOOD HANDS AL GREEN (MCA)

EVERYDAY IT RAINS MARY J. BLIGE (DEF JAM/RAL/ISLAND)

GIVE ME THE NIGHT RANDY CRAWFORD (BLUEMOON/ATLANTIC)

ROCK WITH YOU QUINCY JONES (QWEST/WARNER BROS.)

CAN'T BE WASTING MY TIME

I REFUSE TO BE LONELY

FUNNY HOW TIME FLIES

GIMME YOURS

YOU ARE NOT ALONE

CREEP TLC (LAFACE/ARISTA)

WATER RUNS DRY

I WANNA BE DOWN

BE ENCOURAGED

BABY BRANDY (ATLANTIC)

FREEK'N YOU

GRAPEVYNE
PROWNSTONE (MJJ/EPIC)

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

PRACTICE WHAT YOU PREACH

PRETTY GIRL

CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)

BOOMBASTIC

GOIN' UP YONDER M.C. HAMMER (GIANT/WARNER BROS.)

WELCOME ERICK SERMON (DEF JAM/RAL/ISLAND)

HEAVEN'S GIRL
O'BROY JONES (QWEST/WARNER BROS.)

THROW YOUR HANDS UP

DANGER BLAHZAY BLAHZAY (FADER/MERCURY)

LIKE THIS AND LIKE THAT

WIND BENEATH MY WINGS OFFRAID LEVERT & EDDIE LEVERT, SR. (EASTWEST)

RTIST (LABEL/DISTRIBUTING LABEL)

GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)

YOU WANT THIS PARTY STARTED
SOMETHIN' FOR THE PEOPLE (WARNER BROS.

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**HOT R&B RECURRENT AIRPLAY** 

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44 43 TITLE

#### R&B SINGLES A-Z TITLE (Publisher - Licensing Org.) Sheet Music Dist.

ALREADY MISSING YOU (Dwided BM/73/14) BM/Ramal, BM/Warner-Tamestane, BMI) WBM ANYTHING (To The Tee, BMI) BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIFE

THAT (EMI April ASCAP/IDA R.P., ASCAP/Nicthouse, ASCAP/ Sakandra, ASCAP/EMI Casadida, BMI/EMI Bladoword, BMI/EMI BWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE

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ASCAP) WBM BROKENHEARTED (Human Rhythm, BMI/Chrysalis,

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CRUISIN' (Bettarn, ASCAP)
CUTTIE (The Duce is Wild, ASCAP/Connotation, BMI/Brown Skin,
BMI/Wamer-Tamestone, BMI/Annotation, ASCAP/Chana,
ASCAP/MB, ASCAP/Egypt, ASCAP) WBM
DAMN THING CALLED LOVE (Sorry Songs, BMI/Yab Yum,
BMI/Vibzeled, BMI)

DANGER (Copyright Control)
DIGGIN\* ON YOU (Ecaf, BMI/Sony Songs, BMI) HL
DON'T GIVE UP (FROM DON'T BE A MENACE...) (Star

Brown, BMI/D.Lawrence, ASCAP/Crystal Aire, ASCAP)

Brown, BM/D Lawrence, ASCAP/Crystal Are, ASCAP/Dollarz, N-Serse, BM/Neenu, BM/Lorokhiris, BM/Songs Of PolyGram, BM/D HE EVERYDAY & EVERYNIGHT (Furbriessler Fix, BM/M Spart, BM/D EXHALE, (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ecat, BM/Sony Songs, BM/Fox Film, BM/D WB/M-HL, FADES EM ALL, (EMI April, ASCAP/Big/Poppa, ASCAP/Justin Combs, ASCAP/Bee Mo Easy, ASCAP/ FANTASY (Rye, BM/Sony Songs, BM/Metered, ASCAP/PolyGram Int LASCAP/Stone Jam, ASCAP/Ness, Nithy & Capone, ASCAP/MB, ASCAP/H MRM.

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FAST LIFE (Molle, ASCAP/Still Diggin', ASCAP/Below The Surface ASCAP/Comba, ASCAP) WBM FEEL THE FUNK (FROM DANGEROUS MINDS) (Zomba, BMI/Hodorran, BMI) WBM FU-GEE-LA (Sony Tures, ASCAP/Tete San Ko, ASCAP/Obverse Creation, ASCAP/McNela, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/III (FUNKDRBAM, Zomba, ASCAP) HILL FUNKDRBAM (Zomba, ASCAP) HISM

FUNKORAMA (Zomba, ASCAP) WBM

FUNNY HOW TIME FLIES (Frabenshaw, ASCAP/Stone Jam,

ASCAP) WBM
GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (TBON, ASCAP/OB/O Itself, ASCAP/Boo Baddy, ASCAP/Lany Sanders,
BM/Songs of PolyGram, BM/Madrastle, BM/Vobete, ASCAP/Black
Bull, ASCAP) HL/MBM
GIMME YOURS (Life Is A Blich, ASCAP)

GIVE ME THE NIGHT (Rottor, SMII)

GOIN 'UP YONDER ROld John BM/EMI (Christian, BMI)

GOLD (Controversy, ASCAP/WB ASCAP) WBM

GOT IT GOIN' ON (CDub, BM/Rapaca, BMI)

HEAVEN (EMI April, ASCAP/H)VE Tyrne, ASCAP/New Perspective.

ASCAP) HEY LOVER (Rodsongs, ASCAP/Almo, ASCAP) WBM HOOKED ON YOU (Young Legend, ASCAP/EMI Blackwood, BMI/Onysalis, ASCAP/Almo, ASCAP/Saliandra, ASCAP/EMI Casadida, BMI) WBM/HL

HOW WE ROLL (Hanes Hill & Valentine, ASCAP/Screen Gerns

EMI, BM/)
HURRICAME (Zomba, BMI/Tone Only, BMI/E-40, BMI/B-Legt, BMI/D-Shot, BMI/Suga T, BMI) WBM
I CANT STAND THE PAIN (Human Rhythm, BMI)
HAFE U (Controversy, ASCAPMB, ASCAP) WBM
I MISS YOU (COME BACK HOME) (FROM NEW YORK
UNDERCOVER) (EMI April, ASCAP/E-2 Diz-t, ASCAP/WB,
ASCAP/E-wile, SSCAP) HI JMMP. ASCAP/Eveile, ASCAP) HL/WBM
INCARCERATED SCARFACES/ICE CREAM (Careers-BMG.

INCARCERATED SCARFACES/ICE CREAM (Careers-BMG. BM/Ramecca, BM/Wu-Tang, BM/) HL
I NEED YOU TONIGHT (Undeas, ASCAP/Cark's True Funk, BM/Careers-BMG. ASCAP/Zarba BM/Baby Frigers, ASCAP) WBM/
I REFUSE TO BE LONELY (MCA, ASCAP/Allink), Children, ASCAP/Command Performance, ASCAP/Allink, Children, ASCAP/Command Performance, ASCAP/Music, Cop Of America, BM/Melana, BM/Music By Candelight, ASCAP) WBM/ I REMEMBER (Vanderpool, BM/Myraw, BM/Shawn Patrick, BM/Ensien, BM/Music By Candelight, BM/BM/Brisher, BMM H

BMI/Ensign, BMI/Tyme For Flyte, BMI/Butter Jinx, BMI) HL I SPECIALIZE (Speakout, BMI/New Charlotte, BMI/Dann Whittington, ASCAP/Nitty & Capone, BMI/Warner-Tamerlane

Whitington, ASCAP/Mayk & Capone, BMM/Warner-Tamerlane.
BMM/EMI Blackwood, BMM/Mecca Don, BMI) WBM
IT'S ALL ABOUT YOU (inverge BMI/DMI Virgor, ASCAP/Chilean
Swing, ASCAP/Mine Yarts, BMM/Too Slow U Blow, BMM/Dmty Diapers,
BMM/Eul Ked, ASCAP/Deep Technology, ASCAP) WBM
IT'S MY LIFE (Second Generation Rooney Tunes, BMI/Price,
BMM/MCA BMM)
LIMANT VOIL BANKY (Tools) ASCAP/Combo, ASCAP, Delays.

I WANT YOU BACK (Donni, ASCAP/Zomba, ASCAP/Blaire.

BMI/Sexy Girl, BMI) WBM JUST TAH LET U KNOW (Ruthless Attack, ASCAP/Rage Of A

JUST TAH LET U KNOW Rothless Attack, ASCAP/Rage Of A Psychopath, ASCAP/Almo, ASCAP/
LAST DAYZ (Accustic Lady, ASCAP/Zomba, ASCAP/Zomba, BMV-11 Posse, ASCAP/E-Hir Billy's, BMM WBM. LET'S PLAY HOUSE (Suge, ASCAP/E-mon's, ASCAP) LIKE MARVIN GAYE SAID (WHAT'S GOING ON) (Jobete, ASCAP/Stone Agate, BMI) WBM. LOOK WHAT YOU'VE DONE (Trauma Unit, ASCAP/BMG, ASCAP/BM, ASCAP/BMG, ASCAP/The LAY Rose ASCAP/BMG.

ASCAP/The Lady Roars, ASCAP)

ASCAP/The Lady Roars, ASCAP)
LOVE OF MINE OF Lar BMI)
LOVE U 4 LIFE (EMI April, ASCAP) DeSwing Mob, ASCAP) HL
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Eastmort ASCAP/Arian, ASCAP/Mortos, ASCAP/Cark (Since First, BMI)
NOBODY KNOWS (doe Shade, BMI/Stiff Shirt, BMI/D) Ion, BMI) CLM
NO ONE ELSE (Jumping Bean, BMI/Stiff Shirt, BMI/D) Ion, BMI) CLM
APRIL ASCAP/EMIE, ASCAP/SDP, ASCAP/Zomba, ASCAP/Air Control,
ASCAP) HL/MBM
NOT GON' CRY (FROM WAITING TO EXHALE) (Eczil,
BMI/Srony Strongs RMI/Fine Emit RMI/EMI Backboynot RMII) MPM.

BMI/Sony Songs, BMI/Fox Film. BMI/EMI Blackwood, BMI) WBM OL'SKOOL (EMI April, ASCAP/Bovina, ASCAP/Groove Child,

BMI/Songs Of PolyGram, BMI/Run Devine, ASCAP/Protoons. ASCAP/Rush Groove, ASCAP/Def Jam, ASCAP)

ASCAP/Rush Grove, ASCAP/Def Jam, ASCAP/ ONE SWEET DAY (Sony Songs, BMI/Rye, BMI/Sony Tunes, ASCAP/Walyworld, ASCAP/Black Parther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/I H. PLAYA HATA (Stackola, BMI/Triple Cold, BMI/Longitude, BMI/Sony Tunes, ASCAP/Sia & CMT, ASCAP/WBM RETURN OF DA LIVIN' DEAD (Funky Shit, BMI/Documented Sounds BMI)

Sounds, BMI)
THE RIDDLER (FROM BATMAN FOREVER) (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Miller, ASCAP) HL RIDIN' LOW (Rikko, BMI)

RUNAWAY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyrne, ASCAP)

vrovym, RUNNIN' (Beetjunkye, BM/EM) Biadkwood, BM/Ephcy, ASCAP) HL SENTIMENTAL (EMI April, ASCAP/DA.R.P., ASCAP/WB, ASCAP/ Nuthouse ASCAP/EMI Biadkwood, BM/Deborah Cox, BMI) WBM:HL

Billboard.

FOR WEEK ENDING FEBRUARY 3, 1996

# Hot R&B Singles Sales TAN PORT PORT PORT OF THE PORT O

Soundscane

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO.1 * *	38	26	21	FADES EM ALL JAMAL (ROWDY/ARISTA)
1	1	10	ONE SWEET DAY M. CAREY & BOYZ # MEN (COLUMBIA) 4 WIS # NO. 1	39	45	5	FUNKORAMA REDMAN (INTERSCOPE)
2	51	2	NOT GON' CRY/MY FUNNY VALENTINE MARY J. BLIGE/CHAKA KAHN (ARISTA)	40	32	14	HOOKED ON YOU SILK (ELEKTRA/EEG)
3	2	9	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)	41	40	17	THROW YOUR SET IN THE AIR CYPRESS HILL (RUFFHOUSE/COLUMBIA)
4	3	16	BEFORE YOU WALK/LIKE THIS AND MONICA (ROWDY/ARISTA)	42	38	9	EAST 1999 BONE THUGS-N-HARMONY (RUTHLESS-RELATIMTY)
5	6	8	NO ONE ELSE TOTAL (BAD BOY/ARISTA)	43	39	13	THE RIDDLER METHOD MAN (ATLANTIC)
6	10	6	FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)	44	30	17	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)
1	7	9	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)	45	48	10	FAST LIFE KOOL G RAP (COLD CHILLIN/EPIC STREET/EPIC)
8	4	11	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)	46	44	11	STILL IN LOVE BRIAN MCKNIGHT (MERCURY)
9	5	12	HEY LOVER LL COOL J (DEF JAM/RAL/ISLAND)	47)	57	4	BROKEN LANGUAGE/HUSTLIN' SMOOTHE DA HUSTLER (PROFILE)
10	8	6	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	48	59	10	I NEED YOU TONIGHT JUNIOR M.A.F.I.A. FEAT AALIYAH (UNDEAS/BIG BEAT)
11)	14	8	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	49	53	17	ICE CREAMINCARCERATED SCARFACES CHEF RAEKWON (LOUD/RCA)
12	9	14	LOVE U 4 LIFE JODECI (UPTOWN/MCA)	50	49	15	WINGS OF THE MORNING CAPLETON (AFRICAN STAR/RAL/ISLAND)
<u> </u>	12	9	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)	51	43	27	HEAVEN SOLO (PERSPECTIVE)
14	11	6	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE)	52	41	10	THROW YOUR HANDS UP
15	16	17	- ANYTHING 3T (MJJ 550 MUSIC)	53	68	4	DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND)
16	13	17	CELL THERAPY GOODIE MOB (LAFACE/ARISTA)	54	33	8	BEWARE OF MY CREW L.B.C. CREW (JAC-MAC/WARNER BROS.)
11)	19	15	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/MCA)	55	52	17	RUNNIN'
18	17	18	DANGER BLAHZAY BLAHZAY (FADER/MERCURY)	56	56	10	THE PHARCYDE (DELICIOUS VINYL/CAPITOL)  I REMEMBER  BOYTHERS (MOTORIN)
19	15	5	LET'S PLAY HOUSE THA DOGG POUND FEAT. MICHEL'LE (DEATH ROW)	57	50	8	BOYZ II MEN (MOTOWN)  COLD WORLD  CONTROL OF A (CEEEEN)
20	24	4	VISIONS OF A SUNSET SHAWN STOCKMAN (POLYDOR/A&M)	58	46	23	GENIUS/GZA (GEFFEN)  SENTIMENTAL  DEPORAL COX (ARISTA)
21	18	12	YOU REMIND ME OF SOMETHING R. KELLY (JIVE)	59	54	20	Y'ALL AIN'T READY YET
(22)		1	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)	60	60	25	JEEPS, LEX COUPS, BIMAZ & BENZ LOST BOYZ (UPTOWN/MCA)
23	23	25	GANGSTA'S PARADISE	61	55	2	MOVE YA BODY
24	20	14	COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)  WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)	62	47	12	MAD SKILLZ (BIG BEAT/ATLANTIC)  RETURN OF DA LIVIN' DEAD
25	21	7	JUST TAH LET U KNOW EAZY-E (RUTHLESS/RELATIVITY)	63	62	21	THE D.O.C. (GIANT)  RUNAWAY
26	22	12	DIGGIN' ON YOU TLC (LAFACE/ARISTA)	64	58	19	ALREADY MISSING YOU
<u>27</u>	25	16	CRUISIN'	65	64	14	GERALD LEVERT & EDDIE LEVERT, SR (EASTWEST)  LAST DAYZ  ONLY (MAIRS A MIS)
28	37	9	D'ANGELO (EMI)  BLAH/LEFLAH THE FAB 5 (FEAT. HELTAH SKELTAH) (DUCK DOWN	66	70	2	YOU WANT THIS PARTY STARTED
<u> </u>		1	WHO DO U LOVE DEBORAH COX (ARISTA)	67	73	33	ONE MORE CHANCE/STAY WITH ME
30	29	9	тоо нот	68	61	5	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)  GIMME YOURS
31	31	26	COOLIO (TOMMY BOY)  TELL ME GROOVE THEORY (EPIC)	69	69	23	YOU ARE NOT ALONE
32)	42	7	GOIN' UP YONDER	70	63	4	MICHAEL JACKSON (EPIC)  WRECKONIZE  SME N MESSIN (MESSICALED) (OUR)
(33)	35	22	M.C. HAMMER (GIANT/WARNER BROS.)  COME WITH ME SHALL CASCLINE ALL EVIMON	(II)		12	PLAYA HATA
34	27	11	SHAI (GASOLINE ALLEY/MCA)  YOU PUT A MOVE ON MY HEART Q. JONES INTRODUCING TAMIA (QWEST/WB)	(72)		1	A THIN LINE BETWEEN LOVE & HATE
35	34	19	FANTASY MARIAH CAREY (COLUMBIA)	73	65	22	BROKENHEARTED
36	28	13	HURRICANE THE CLICK (SICK WID' IT/JIVE)	74	72	30	SUGAR HILL
37	36	9	RIDIN' LOW	75	66	4	SORRY, I
	-		LAD FEATURING DARVY TRAYLOR (HOLLYWOOD) vith the greatest sales gains. © 1996 Billboa	4	-		mications and SoundScan, Inc.

- SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ezaf, BMI/Sony Songs, BMI/Fox Film, BMI) WBM SOON AS I GET HOME (Othyra Baty, BMI/Ianice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Iiistin Combs, ASCAP/EMI April, ASCAP/EMI April, ASCAP/EMI Bown, ASCAP/EMI Bown, ASCAP/EMI Brut I ASCAP/EMI Combs, ASCAP/EMI Combs, ASCAP/EMI Combs, ASCAP/EMI
- Int'l, ASCAP/Nectivity, SESAC) STILL IN LOVE (PolyGram Int'l, ASCAP/Cancelled Lunch)

- STILL IN LOVE POX/Sam Infl ASCAP/Canceled Lunch, ASCAP/Songs Of PolyGram, BM/Brandon Barnes, BM/I SURRENDER (Neth Sweat, ASCAP/EA, ASCAP/MB, ASCAP/ Deep Sound, ASCAP/Srnt Dols, BM/Zomba, ASCAP/ WBM TAKE A LOOK (Sam U Well, BM/Jumping Bean BM/Evelle, ASCAP/Wanner Chappell, ASCAP/Twelve And Under, ASCAP/lely Jams, ASCAP/Inving, BM/I WBM TELL ME (Mino, ASCAP/Groove 78, ASCAP/Icop, BM/JSony Tree, BM/JUmpan Leep, BM/I WBM/AJI
- BMI/Dream Team, BMI) WBM/HL THERE'S NOTHING LIKE THIS (PolyGram Int'l, ASCAP) A THIN LINE BETWEEN LOVE & HATE (Cotilion, BMI/Win Or
- A THIN LINE BETWEEN LOVE & HATE (Cotilion, BM/Win Or Lose, BM/Warner-Tarrelane, BMI)
  THROW YOUR HANDS UP (T-grit, BMI/Large, Vanety, BMI/G's Only, BMI/A Jamatt 9, BM/Maunce Thompson, ASCAP/Feel'n Blue, ASCAP/Sony Teller, ASCAP/Jobete, ASCAP) WBM
  THEY ASCAP/Sony Teller, ASCAP/Jobete, ASCAP/WBM,
  THEY ASCAP/THIS From Da Bong, ASCAP/BMI, ASCAP/HI
  TIL YOU DO ME RIGHT (SON) Tree, BMI/Earl, BMI/Winel, BMI)
  TOMITE'S THA NIGHT (SO SO DET, ASCAP/EMI/April, ASCAP/

- Globe Art. BMI/Montezk. BMI/Play One. BMI/Rightsong. BMI) HL
- TOO HOT (T-Boy, ASCAP/Boo Daddy, ASCAP/Mino Funk.
  BM/Second Decade, BM/Warner-Tarnetiane, BMI) WBM
  TOP OF THE STAIRS (FROM MONEY TRAIN) (Orange Bea

- BM/Arphyltoine BMI)
  USE ME (Interior, BMI)
  VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)
- (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL, WE GOT IT GOIN' ON (FROM WHITE MAN'S BURDEN) (Warner-Tamerlane, BMI/Opi's, BMI/Normad-Norman, BMI/WB ASCAP/Curmmin At Ya, ASCAP) WBM
- ASCAP/Currinia At Ya, ASCAP/ WBM
  WE GOT IT (Zorba, ASCAP-Mostman BMJSean: "The Mystor"
  Mather, ASCAP/Se-Mac, ASCAP/Screen Gerns-EMI, BMI) WBM/HL,
  WHAT'S UP STAR? (FROM THE SHOW) (Henchmen, BMJ/II
  HI BMI/E BMI/MSery Systems, BMI/Ba-Dake, BMI/Seven,
  BMI/Super Songs, BMI)
  WHERE DO U WANT ME TO PUT IT (EMI April, ASCAP/Fyte
  Tyme ASCAP/FMI Barchwond; BMI/Hah The Pager BMI)
- Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI)
  WHERE EVER YOU ARE (Two Tuff-Enuff, BMI/EMI Blackwood) WHERE IS THE LOVE (FROM DEAD PRESIDENTS) (Antes ASCAP)
- WHERE IS THE LOVE (FROM DEAD PRESIDENTS) (INTEGRALA)
  WHO CAN I RUN TO (Winner-Tamesters (BM)) WBM
  WHO DO U LOVE (MCA ASCAP)Artik (Rhyfirm ASCAP)Zimiba ASCAP)
  WINGS OF THE MORNING (Invig, BMI) WBM
  WREKONIZE (Buckdown USA BMI/Bootcamp Clik, BMI/Misam.
  ASCAP/Baby Pall, BMI/Sortat, BMI/Bleung, BMI/Andisa, BMI)
  Y'ALL AIN'T READY YET (Zomba, ASCAP)Chin Checkini, ASCAP)

- YOU PUT A MOVE ON MY HEART (Rodsongs, ASCAP/Almo.
- YOU REMIND ME OF SOMETHING (Zomba BW/R Kelly BIVI) WRM

- YOUR HERRI'S IN GOOD HANDS (Realsongs, ASCAP) WBM YOU WANT THIS PARTY STARTED (lunkie Funk, BM/VBleu Joli, BM/Whole Nine Yards, BM/Maximum Strength, ASCAP)

IF YOU LOVE ME

# Billboard TOP R&B ALBUNS

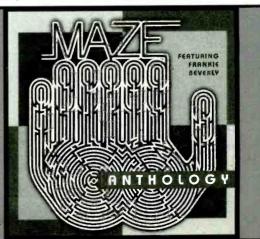
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	LE_	PEAK POSITION
1	ì	1	10	★★★NO. 1★★★  SOUNDTRACK A ARISTA 18796 (10.98/16.98) 8 weeks at No. 1 WAITING TO EXH/	ALE	1
2	3	2	10	R. KELLY ▲² JIVE 41579* (10,98/16,98)  R. KEL		1
3	4		2	SOUNDTRACK DON'T BE A MENACE TO SOUTH CENTRA	_	3
4	2		2	ISLAND 524146* (10.98/16.98)  KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)  YOUNG, RICH AND DANGERO		2
(5)	6	3	16	MARIAH CAREY ▲ 6 COLUMBIA 66700 (10.98 EQ/16.98)  DAYDRE		1
6	7	5	9	* * * GREATEST GAINER * * *  LL COOL J DEF JAM/RAL 523845*/ISLAND (10.98/16.98)  MR. SMI		4
7	5	4	13	THA DOGG POUND ▲2 DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) IS DOGG FO	OOD	1
8	8	6	11	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98) Q'S JOOK JO	INT	6
9	12	7	27	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98) MISS THA	NG	7
10	9	8	11	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98) SOUL FO	OOD	8
(11)	10	19	19	SOLO PERSPECTIVE 549017/A&M (9.98/15.98) SC	DLO	10
(12)	15	13	29	<b>D'ANGELO</b> ● EMI 32629 (10.98/15.98) BROWN SUG	SAR	5
13	11	9	21	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	ITH	2
14	13	14	27	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)  OFF THE HC	OOK	3
15	22	20	11	VARIOUS ARTISTS  LOUD 66805*/RCA (10.98/15.98)  FUNKMASTER FLEX: 60 MINUTES OF FU	INK	15
(16)	21	16	62	TLC ▲8 LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCO	OOL	2
17	14	11	- 11	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)  GAME RELAT	TED	3
18	17	15	12	GENIUS/GZA ● GEFFEN 24813* (10.98/15.98) LIQUID SWOF	RDS	2
19	19	10	27	BONE THUGS-N-HARMONY ▲ 2 RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERN	VAL	1
20	20	17	7	IMMATURE MCA 11385* (9.98/15.98) WE GO	T IT	14
21	16	18	12	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98) ON TOP OF THE WOR	RLD	2
22	24	23	17	GERALD LEVERT & EDDIE LEVERT, SR. ● FATHER AND S EASTWEST 61859/EEG (10.98/15.98)	ON	2
23	18	12	7	SPICE 1 JIVE 41583 (10.98/15.98) 1990 S	ICK	3
24	23	21	46	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) LS MIND OF MYSTI	KAL	14
25	26	27	15	JANET JACKSON ▲²  A&M 540399* (11.98/17.98)  DESIGN OF A DECADE 1986/19	996	4
26	32	39	22	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98) CONSPIRA	ACY	2
27	28	22	11	COOLIO TOMMY BOY 1141* (11.98/16.98)  GANGSTA'S PARAD	ISE	15
28	27	29	10	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
29	25	24	27	JODECI A THE SHOW, THE AFTER PARTY, THE HO UPTOWN 11258*/MCA (10.98/16.98)	TEL	1
30	31	31	11	PHYLLIS HYMAN PIR 11040/Z00 (10.98/16.98) I REFUSE TO BE LON	ELY	12
31)	NE	wÞ	1	★ ★ HOT SHOT DEBUT ★ ★ ★ THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98) WOF	RDS	31
32	33	26	12	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)  CYPRESS HILL III (TEMPLE OF BOO	OM)	3
(33)	42	42	13	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98) GROOVE THEO	ORY	14
34	34	34	12	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)  DOUBLE OR NOTH	ING	6
35	35	38	10	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) IS SOUTHERN (	GAL	27
36	29	28	11	BOYZ II MEN MOTOWN 530584* (10.98/16.98)  THE REMIX COLLECT	ION	15
37)	37	30	24	BRIAN MCKNIGHT   MERCURY 528280 (10.98 EQ/15.98)  I REMEMBER Y	YOU	4
38	30	25	8	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98) ETERNA		19
39	36	46	12	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)  DOWN SOUTH HUSTLE		13
(40)	43	41	4	JERALD DAEMYON GRP 9829 (10.98/16.98) 👪 THINKING ABOUT Y	_	40
41	49	43	14	S.O.S. BAND TABU 530594/MOTOWN (7.98/11/98)  THE BEST OF S.O.S. BA		27
42	38	36	11	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)  RATE		16
(43)	46	33	17	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)  DEAD PRESIDE		1
44	39	37	25	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ●ONLY BUILT 4 CUBAN LOUD 66663*/RCA (1D.98/16.98)	LINX	-
45	45	45	13	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)  JEALOUS ONE'S EI		7
46)	48	47	11	WILL DOWNING MERCURY 528755 (10.98 EQ/15.98) MOG	ODS	23

34	079*/ISLAND IS LIVIN' PROOF	GROUP HOME PAYDAY/FFRR 124079*	9	35	44	47
	* PACESETTER * * *	***	W.	-		
6	AMILY A KIDE FOANKLIN AND THE FAMILY	KIRK FRANKLIN AND THE FAM	59	63	74	48)
		GOSPO CENTRIC 72119 (9.98/13.98)				
1		ONYX JMJ/RAL 529265*/ISLAND (10.98/1	13	32	40	49
-		THE PHARCYDE DELICIOUS VINYL 35	10	60	54	50)
1		2PAC ▲ INTERSCOPE 92399*/AG (10.98/	45	52	52	51
3		VARIOUS ARTISTS MERGELA 72667	11	44	50	52
3		C-BO AWOL 7199 (9.98/14.98)	11	74	53	53
7		SADE ▲2 EPIC 66686* (10.98 EQ/16.98)	63	71	76	54)
]	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	MICHAEL JACKSON ▲ <sup>6</sup> EPIC 59000* (23.98 EQ/32.98)	31	56	66	55)
2	\$ 41573/JIVE (10.98/15.98) DON'T TRY THIS AT HOME	VARIOUS ARTISTS DANGEROUS 415	9	49	41	56
1	DOE OR DIE	AZ EMI 32631* (10.98/15.98)	15	48	55	57
]	23 (10.98/16.9 <b>8</b> )	BOYZ II MEN ▲¹¹ MOTOWN 530323 (1	73	62	68	58
3	758/VIRGIN (9.98/15.98) RATED G	5TH WARD BOYZ RAP-A-LOT 40758/	10	53	47	59
3	OO/CAPITOL (10.98/16.98) GREATEST HITS	AL GREEN THE RIGHT STUFF 30800/CA	25	61	59	60
]	29021*/ISLAND (10.98/16.98) THE SHOW	SOUNDTRACK A DEF JAM/RAL 52902	24	40	58	61
1	13.98) OPERATION STACKOLA	LUNIZ ● NOO TRYBE 40523 (9.98/13.98	29	50	51	62
1	10.98/15.98) BLACKFACE	SHAI GASOLINE ALLEY 11176/MCA (10.98	14	67	56	63
1	15.98) NEW LIFE	INTRO ATLANTIC 82662/AG (10.98/15.98	12	64	70	64
6	B EQ/15.98) HS BROTHERHOOD	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/	11	69	65	65
(	9.98/15.98) BRANDY	BRANDY ▲3 ATLANTIC 82610/AG (9.98/	69	54	60	66
- 5	156*/MCA (10.98/15.98) MY LIFE	MARY J. BLIGE ▲3 UPTOWN 11156*/	60	58	57	67
3	AD BOY 73000*/ARISTA (9.98/15.98) READY TO DIE	THE NOTORIOUS B.I.G. ▲2 8AD B	71	75	75	68)
]	9* (10.98/15.98) FRIDAY	SOUNDTRACK ▲ PRIORITY 53959* (1	41	57	69	69
2	DS WEB 9145/INTERSOUND (9.98/13.98) HS BROKEN	WILLIAM BECTON & FRIENDS V	32	68	81	70)
2	8) KRS-ONE	KRS-ONE JIVE 41570* (10.98/15.98)	15	59	64	71
1		SHAGGY ● VIRGIN 40158* (10.98/15.9	28	73	61	72
3		JAMAL ROWDY 37008/ARISTA (10.98/15.	11	77	62	73
4		BAY AREA PLAYAZ ANONYMOUS 100	7	79	73	74
7		GAME RELATED BIG K 1234 (9.98/16	1		NE	75)
3		FROST RUTHLESS 1504*/RELATIVITY (10	13	76	71	76
	ENTER THE WU-TANG (36 CHAMBERS)	WU-TANG CLAN				-
_		LOUD 66336*/RCA (9.98/15.98)	104	80	82	77
2	98/15.98) <b>HS</b> TRUE	TRU NO LIMIT 53983*/PRIORITY (10.98/1	26	65	63	78
2	RACKS 11228*/MCA (10.98/17.98) DANGEROUS MINDS	SOUNDTRACK ▲3 MCA SOUNDTRACK	26	51	72	79
3.	PE 92638/AG (10.98/16.98) <b>HS</b> PURE SOUL	PURE SOUL STEP SUN/INTERSCOPE 92	14	NTRY	RE-E	80)
	523839*/ISLAND (10.98/16.98) TICAL	METHOD MAN ▲ DEF JAM/RAL 52383	51	85	100	81)
-						82
	8/15.98) BREATHLESS	KENNY G ▲ 10 ARISTA 18646 (10.98/15.	166	83	83	
1	9,10,00	KENNY G ▲ 10 ARISTA 18646 (10.98/15. AL GREEN MCA 11350 (10.98/16.98)	166 11	83 86	83 97	83
1	98) YOUR HEART'S IN GOOD HANDS			-		83) 84
5	998) YOUR HEART'S IN GOOD HANDS 16.98) REFLECTIONS	AL GREEN MCA 11350 (10.98/16.98)	11	86	97	
5	98) YOUR HEART'S IN GOOD HANDS 16.98) REFLECTIONS (1139 (11.98/15.98) MTV PARTY TO GO VOLUME 8	AL GREEN MCA 11350 (10.98/16.98) AFTER 7 ● VIRGIN 40547 (10.98/16.98)	11 27	86 72	97 78	84
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Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. Its indicates past or present Heatseeker title. ⊕1996, Billboard/BPI Communications, and SoundScan, Inc.

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FRANKIE BEVERLY
ANTHOLOGY
20 CLASSIC TRACKS ON 2 CD'S





### Artists & Music

#### TVT DEBUT GRAVITY KILLS IS 'GUILTY' OF A SPEEDY RISE

(Continued from page 18)

that it pressed itself.

TVT director of A&R Tommy Sarig says that he recognized the song's potential immediately. "I thought it had a totally universal appeal," he says. "It was a total smash."

TVT president Steve Gottlieb agrees: "'Guilty' hit me right away as a killer single, and I understood why it was getting tons of requests. We really look for long-term artist development; for us, the song being on the radio was just the beginning. It became quite apparent that even though this band was pretty young, they had a tremendous future."

Kerns, Dudenhoeffer, and Firley had played in bands together since junior high in Jefferson City, Mo., but weren't in an active band when they decided to work on a song for the sampler. Kerns' cousin Scheel flew to St. Louis from Dallas to write the lyrics and cut the vocals just hours before the deadline.

"We all felt exhilarated," says Kerns. "This was the best thing we'd ever worked on musically. But we didn't realize for a minute what all would happen... Our intentions were to get on the [sampler], finish an album's worth of material, and start performing, and hopefully after a year of really working at it, to be at a place where we could pursue a record contract. But the song took off and grew legs. The irony of the whole thing is that we'd never even taken a group photo until our album was done—we'd never played a gig."

Of "Guilty's" aggressive, nearly industrial edge and defining pop hook, Kerns says, "new music should fall in a fissure somewhere between undigestible and easily digestible. If it's too approachable, it's boring. If it's too new and experimental, people can't relate to it."

For Gottlieb, the attraction of "Guilty" extends to the entire project. "It's very striking when a band can create a great sonic experience that's surprising and challenging yet has what it takes to succeed on radio. They have their own studio and were able to go into the production of a record with well-developed songs and ideas."

The album was recorded at Firley's home studio. "The guys would come in on

their lunch hour from their day jobs, in their suits and ties, and record stuff. Matt would be getting feedback with his tie thrown over his shoulder," says Firley. "Then I'd edit during the day, and we'd work on building the songs at night."

Gravity Kills then hired producer John Fryer (Nine Inch Nails, Stabbing Westward) to mix the album.

"I've never signed a band that I haven't seen play live," says Sarig. However, he says, "they had great songs, and they've all had live experience. At their first show, they totally exceeded my expectations. They were really good; they've got something special."

Gottlieb says, "We have an enormous amount of confidence in this record. We produced a CD-5, which is over an hour long, with 11 tracks, including remixes [of 'Guilty' and 'Goodbye'] by Roli Mosimann, Youth, Juno Reactor, and tomandandy. We'll be doing a fair amount of promotion and advertising to make this a hit CD-5 and then drop the album."

Although a number of modern rock stations are already playing "Guilty," the

track officially goes to radio on Monday (29). The CD-5 will be released Feb. 13.

Of the single's potential, KPNT's Luke concludes, "I have no doubt, based on the phones and research, that this is going to be a huge format hit. The same thing has happened in other cities where they've added it. And the album is deep; there may be four singles here. This is very good for St. Louis' music scene."

The video for "Guilty" was directed by Rocky Morton, who created Max Headroom and directed a clip for the Foo Fighters. Sarig says, "I wanted to do something darker with the video—something really futuristic, but bleak like 'Blade Runner' or 'Seven'—because the song is so pop, to give it substance."

Gravity Kills will be hitting the road in February, according to Sarig. "We want to get them out and have them play in a situation where there's not a lot of pressure, but see what it's like to do 30 shows in 35 days. They'll open for Sister Machine Gun... We have a little bit of catching up to do as far as playing live, but I think we're going to do that easily."

#### **AFGHAN WHIGS GET PASSIONATE**

(Continued from page 18)

above people's heads."

For Elektra, the Afghan Whigs' vision and personality are what make them marketable. "The Whigs have definitely developed their own way, musically and businesswise," says Marcia Edelstein, Elektra senior director of marketing. "But their individuality is their strength."

As testimony to the Afghan Whigs' following of a different drum, there won't be any morning shows or in-stores for the band: The Whigs don't unplug. "Our band is rooted in the discovery of electricity," Dulli says. "I need to hear the roar."

It's that Stax-on-steroids roar that helps make the Afghan Whigs a tremendous live act, and touring and the impending accolades make Wherehouse Entertainment new-release buyer Bob Bell confident of the band's potential. "Gentlemen' sold consistently over time, which bodes well," Bell says. "Plus, the band has such a high press profile that street-date

awareness is going to be really good, so we're going to be well-stocked for it."

Helping set up the release of "Black Love" is the Elektra soundtrack to the film "Beautiful Girls," which features the Afghan Whigs continuing their tradition of soul covers. The EPs "What Jail Is Like" from 1994 and "Uptown Avondale" from 1992 included minor-key makeovers of such Motown classics as "My World Is Empty Without You"," I Hear A Symphony" and "Come See About Me."

Dulli executive-produced the "Beautiful Girls" album, which features his band's renditions of Barry White's "Can't Get Enough Of Your Love, Babe" and Frederick Knight's "Be For Real." Actual '70s soul nuggets from the Spinners and Billy Paul also grace the album. "It gives me an artistic hard-on to have some of our music on the same record as 'Me And Mrs. Jones,'" Dulli says.

The Whigs also appear in the film, playing the revved-up "Can't Get Enough Of Your Love, Babe." Elektra serviced a sampler from the "Beautiful Girls" soundtrack to various rock radio formats in November, highlighting "Can't Get Enough Of Your Love, Babe." The film is scheduled for nationwide release Feb. 9.

According to Edelstein, Elektra plans to release multiple singles from "Black Love." Dulli says the band has several cover songs ready as B-sides for possible EPs down the road, including such unlikely choices as TLC's "Creep" and "If I Only Had A Heart" from "The Wizard Of Oz."

On behalf of "Black Love"—released via Mute in the U.K. and WEA in Europe—Dulli and Curley embark on a 10-day European promotional trek in February. The band's European club tour follows in mid-March, extending to early April. In mid-April, the Whigs begin an extensive stateside club tour. The band goes back to Europe in the summer, returning home to play festivals. There are also plans for dates in Japan and Australia.

In the U.S., the Afghan Whigs are booked by Hoboken, N.J.-based Go Ahead Booking, and in Europe, International Talent Booking coordinates the band's tours. Warner-Tamerlane publishes the Afghan Whigs' songbook.

# Hot Rap Singles...

THIS	WEEK	2 WKS AGD	WHS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED. AND PROVIDED BY SOUNDSCAN® TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	9	* * * No. 1/GREATEST GAINER * * *  TONITE'S THA NIGHT *  IC, GP MI IT RUTTHOUSE 78052COLUMBIA  3 weeks all No.
(2)	3	8	6	FU-GEE-LA (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA  ◆ FUGEE
3	2	2	12	HEY LOVER ▲
4)	4	3	17	CELL THERAPY (C) (D) (M) (T) LAFACE 2-4113/ARISTA
5	6	5	18	DANGER (C) (T) (X) FADER 127049/MERCURY
6	5	6	5	LET'S PLAY HOUSE   ◆ THA DOGG POUND FEAT. MICHEL'I (C) (D) DEATH ROWINTERSCOPE 53230/PRIORITY
7)	8	7	25	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ 2 COOLIO FEAT. L
8	7	4	7	(C) (D) MCA SOUNDTRACKS 55104/MCA  JUST TAH LET U KNOW  ◆ EAZY
9)	14	15	11,	(C) (D) (T) RUTHLESS 5532/RELATIVITY <b>BLAH/LEFLAH</b> HELTAH SKELTAH AND O.G.C. A.K.A. THE FAE
10)	11	10	9	(C) (T) DUCK DOWN 53223/PRIORITY  TOO HOT  ◆ COOL
11)	18	24	8	(C) (D) (T) TOMMY BOY 7718 <b>GOIN' UP YONDER</b>
12	10	9	13	(C) (D) GIANT 17717/WARNER BROS  HURRICANE  ♦ THE CLIC
13)	13	19	11	(C) (T) (X) SICK WID' IT 42335/JIVE  RIDIN' LOW  ◆ L.A.D. FEATURING DARVY TRAYLO
14	9	12		(C) (D) (T) HOLLYWOOD 64004  FADES EM ALL  ◆ JAM
La L			21	(C) (D) (M) (T) ROWDY 3-5042/ARISTA <b>FUNKORAMA</b> ◆ REDMA
15)	19	14	5	(M) (T) INTERSCOPE 95691*/AG  THROW YOUR SET IN THE AIR   ◆ CYPRESS HI
16)	17	17	17	(C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA  EAST 1999 ◆ BONE THUGS-N-HARMON
17	15	13	9	(C) (D) (T) RUTHLESS 6332/RELATIVITY  THE RIDDLER (FROM "BATMAN FOREVER")  METHOD MA
18	16	16	13	(C) (D) (T) ATLANTIC 87100  FAST LIFE
19)	21	22	10	(C) (T) COLD CHILLINYEPIC STREET 78081/EPIC  BROKEN LANGUAGE/HUSTLIN'  SMOOTHE DA HUSTLE
20)	28	29	13	(C) (T) (X) PROFILE 5440
21)	29	25	10	I NEED YOU TONIGHT  (C) (T) UNDEAS/BIG BEAT 98097/AG   ◆ JUNIOR M.A.F.I.A. FEAT. AALIYA
22)	25	27	17	INCARCERATED SCARFACES/ICE CREAM (C) (D) (T) LOUD 64425/RCA  ◆ CHEF RAEKWO
23	22	20	15	WINGS OF THE MORNING (C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND  ◆ CAPLETO
24	12	11	8	BEWARE OF MY CREW ◆ L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRE (C) (D) (T) JAC-MAC 17722/WARNER BROS
25	24	18	17	RUNNIN' (C) (T) (X) OELICIOUS VINYL 58483/CAPITOL  ◆ THE PHARCYE
26	23	23	8	COLD WORLD (C) (T) GEFFEN 19391  ◆ GENIUS/GZA FEAT. INSPEKTAH DEC
27	26	26	20	Y'ALL AIN'T READY YET  (C) (T) BIG BOY 42331/JIVE  ♠ MYSTIKA
28)	30	33	25	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) UPTOWN 55062/MCA  ◆ LOST BOY
29	27	-	2	MOVE YA BODY  ⟨C) (T) BIG BEAT 98100/AG-
30	20	21	12	RETURN OF DA LIVIN' DEAD (C) (T) (X) GIANT 17796/WARNER BROS  ↑ THE D.O.
31	33	28	15	LAST DAYZ (C) (T) (X) JMJ/RAL 577114/ISLAND
32	35	36	33	ONE MORE CHANCE/STAY WITH ME ▲ ↑ THE NOTORIOUS B.I.(C) (D) (M) (T) BAD BOY 7-9031/ARISTA
33	31	31	6	GIMME YOURS (C) (T) (X) EMI 58512
34	32	30	11	WREKONIZE/SOUND BWOY BURIAL  (M) (T) (X) WRECK 20161*/NERYOUS   ◆ SMIF-N-WESSU
35	37	34	13	PLAYA HATA (C) (D) (T) NOO TRYBE 38517
36	34	32	31	SUGAR HILL ● ◆ A
37	36		3	(C) (T) (X) EMI 58407  NASTY DANCER (C) (T) WRAP 349/ICHIBAN
38	40		2	UKNOWHOWWEDO ♦ BAHAMAD
39	45		3	(C) (M) (T) (X) CHRYSALIS 58507/EMI  COOLIE HIGH  ◆ CAMP L
40	43	42	9	(C) (T) PROFILE 5445  WHAT'S UP STAR? (FROM "THE SHOW")  ◆ SUG
41	42	38	24	(C) (D) (T) JMJ/RAL 577432/ISLAND  HOW HIGH (FROM "THE SHOW")   ◆ REDMAN/METHOD MA
42	48	41	11	(C) (T) (X) 0EF JAM/RAL 579924/ISLAND  LIVIN' PROOF   ◆ GROUP HON
43	40	37	16	(C) (T) PAYDAY/LONDON 127050/ISLANO  BOMDIGI ◆ ERICK SERMO
43	39	40		(C) (D) (M) (T) DEF JAM/RAL 577196/ISLAND  LIQUID SWORDS   ◆ GENIUS/GZ
-			16	(C) (T) GEFFEN 19390  I GOT 5 ON IT ▲ ◆ LUNI
45	38 MEV	35	36	(C) (D) (T) NOO TRYBE 38474  FOR REAL JACKAL THE BEA
46)	NEV		1	(C) (T) (X) UNION 189/WARLOCK  EAST SIDE RENDEZVOUS  FROS
47	49	39	16	(C) (T) RUTHLESS 1534/RELATIVITY  REAL LIVE SH*T  • REAL LIVE FEAT, K-DEF & LARRY-
48)	RE-EI		2	(C) (T) (X) BIG BEAT 98113/AG  PLAYER'S ANTHEM   JUNIOR M.A.F.I./
49	44	43	29	(C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG
50)	NEV	<b>V</b>	1	SAFE SEX, NO FREAKS  (M)  T) (X) WRECK 20170* NERVOUS  ◆ FUNKMASTER FLEX/GHETTO CELES

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

# BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	16	2	ALL I NEED JESSE POWELL (SILAS/MCA)
2	4	5	COOLIE HIGH CAMP LO (PROFILE)
3	12	2	UKNOWHOWWEDU BAHAMADIA (CHRYSALIS/EMI)
4	2	2	HEINY HEINY 95 SOUTH (RIP-IT)
5	_	1	FOR REAL JACKAL THE BEAR (UNION/WARLOCK)
6	18	2	SEXY MAYSA (BLUE THUMB/GRP)
7	7	4	NASTY DANCER KILO (WRAP/ICHIBAN)
8	14	7	SOMETIMES I MISS YOU SO MUCH P.M. DAWN (GEE STREET/ISLAND)
9	3	12	LIVIN' PROOF GROUP HOME (PAYDAY/LONDON/ISLAND)
10	_	1	DON'T WASTE MY TIME N-JOI FEAT MARK FRANKLIN AND NIGEL CHAMPION (EASTWEST)
11	1	6	FIRE UP THIS FUNK! POISON CLAN (WARLOCK)
12	_	5	REAL LIVE SH*T REAL LIVE FEATURING K-DEF & LARRY-O (PIRATE)
13	22	2	SAFE SEX, NO FREAKS FUNKMASTER FLEX & THE GHETTO CELEBS (WRECK)

THIS W	LAST W	WEEKS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	9	5	ROUGH IS THE TEXTURE RBX (PREMEDITATED/WARNER BROS )
15	15	2	SO SENSITIVE MAREE (GAMMA)
16	_	1	I GOT DAT FEELIN' D.J. KOOL (CLR)
17	20	13	SOME ENCHANTED EVENING THE TEMPTATIONS IMOTOWN)
18	_	1	WHAT'S YO NAME KENNETH MANGRAM (QWEST/WARNER BROS.)
19	_	2	ON THE REGULAR PUDGEE THA PHAT BASTARD (PERSPECTIVE)
20	_	3	HANDS IN THE AIR DOUG E. FRESH (GEE STREET/ISLAND)
21		6	WE FUNK (THE G FUNK) THE DOVE SHACK (G FUNK/RAL/ISLAND)
22	11	24	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)
23	8	8	THE CLOSER I GET TO YOU FOURPLAY (WARNER BROS.)
24	10	11	LIFE GOES ON OTR CLIQUE (ALL NET)
25	_	2	HEADZ AIN'T REDEE/BLACK SMIF N WESSUN BLACK MOON/SMIF-N-WESSUN (WRECK)

Bubbling Under lists the top  $25\,\mathrm{singles}$  under No.  $100\,\mathrm{which}$  have not yet charted.

#### ARTISTS & MUSIC

# Robert Miles Has A Newborn Hit With 'Children'

SOAKING IN RHYTHM: The kids at the mighty deConstruction Records have once again unearthed a masterful iam destined to become a classic. "Children" by Robert Miles is an epic instrumental with the complexity of a classical piece and the rhythmic force of a peak-hour club anthem. Miles, aka prodigious young Italian producer Roberto Milani, wisely takes his time unraveling his melody, letting it breathe over an urgent, nu-NRG beat and coloring it with twinkling electro effects and vibrant synths. Joyous and invigorating as can be, "Children" deserves to be one of those rare records that never fades beyond recurrent status on any DJ's playlist. We need to hear more from Miles . . . and we need to hear it now.

Speaking of labels with a knack for uncovering one cute hit after the next, L.A.'s Sunshine Records (which has given birth to such crossover successes as Miranda and Skee-Lo) comes out with "Hot Shot," a ragga-house take on the Karen Young disco classic by Young Girl. Producer Gary Quintin is faithful to the energy of the original recording while injecting several amusing ideas, including male dancehall toasting and an island-spiced house beat-and, yes, that is Ms. Young serving up the vamps herself. No one could fully imitate that special way she lengthens and then bends the word "shot." And y'all know exactly what we mean! A no-brainer for jocks catering to mainstream crowds. Next stop, crossover radio.

Jason Nevins turns it out quite nicely on a pair of 12-inchers for New York's Sneak Tip Records. He serves runway dollies some fierce tribal curves on "I Got My Man," which combines hard percussion and uncredited drag-queen chit-chat. (We're still titering over the racy refrain that begins "work it, you black-bean eating..." and ends with the punctuating "mmmhmm.") Mike Delgado contributes a thick, bass-heavy remix. Fun stuff.

Nevins' "Bootleg" EP is a tad less

Billboard. Dayce

**CLUB PLAY** 

THIS IS THE WAY E-TYPE STOCKHOLM

**MAXI-SINGLES SALES** 

THERE IS A STAR PHARAO COLUMBIA

3. TODOS LOS LATINOS (EN LA CASA)
MOREL'S GROOVES PT. 9 STRICTLY

5. NOBODY KNOWS THE TONY RICH PROJECT LAFACE

TRES DESEOS (THREE WISHES)
GLORIA ESTEFAN EPIC
 LIGHT YEARS JAMIROQUAI WORK

4. UNTIL WE MEET AGAIN URBAN

5. LUCKY LOVE ACE OF BASE ARISTA

1. DANCE WORKS DANCE WORKS

4. EL TIBURON LOS LOCOS ZYX



by Larry Flick

festive but smokin' house fare nonetheless. Of the set's six jams, "The Rhythm Is Hype" and "I Got Something Here" kick the hardest.

Sony's industrious Work Records reaffirms its commitment to clubs with Diana King's reading of the Rufus chestnut "Ain't Nobody" and Jamiroquai's "Light Years." The former cut benefits from a typically smooth house remix by David Morales, as well as a solid, slightly trance-spiked version by the long-absent Freddy Bastone. (And just where have you been hiding, Mr. B?)

"Light Years" has a far more intense underground vibe, largely due to two totally over-the-top trance mixes by Derrick McKenzie, Rickard Berg, and Roy The Roach. The act's core acid-funk sound is respected and represented in a dubby downtempo version by Philly "Cheese Steak" Cassens and Todd Chapman. Lipsmackin' soul that should not go unnoticed by hardcore hip-hop programmers.

Hangin' on the funk tip for another moment, Groove Collective previews its first album for the GRP-distributed Giant Step/Impulse Records, "We The People," with a startling but delightfully blissed-out version of the Beatles' "I Want You (She's So Heavy)." A curious song choice for the act on paper, but several seconds into the track, it all makes sense. Eric Kupper and Jazzmoses (aka DJ Jazzy Nice and Mitch Moses) brew a batch of mixes that are down'n'dirty and ripe for urban floors and a must-hear for fans of live dance music.

ROBIN'S ON THE WAY: It has been longer than a hot second since Robin S. has been visible on the club circuit. The New York-based diva is in the studio tracking the follow-up to her 1993 Big Beat/Atlantic breakthrough "Show Me Love." It is planned for release this fall.

Already in the can is the Steve "Silk" Hurley production "Been So Long," as well as a cover of Stevie Wonder's "All I Do," produced by Eric "E-Smoove" Miller. Robin is writing material for the album with several top dance and R&B tunesmiths, including Michael O'Hara, who has previously penned hits for Anita Baker, among numerous others.

Although the album's still-to-bedetermined first single is due in July,
fans can look forward to hearing Robin
on Atlantic's pending tribute album
honoring songwriting team Holland,
Dozier & Holland, which is tentatively titled "Divas." The singer will be
cutting Bonnie Pointer's "Heaven
Must Have Sent You" with producer
Shep Pettibone for the set. Should be
very cute. We just can't wait to have
dear Robin back on the boards with a
new record.

ALSO COMING to a turntable near you very soon is the long-awaited return of CeCe Peniston. The lovely young belter is putting the finishing touches to "Movin' On," her third collection for A&M Records.

Under the firm guiding hand of mentor/A&R exec Manny Lehman, Peniston is exploring more mature jeep-soul fare à la Faith Evans this time around—but with a mindful eye to her house music roots. The lineup of producers includes up-and-comer Nytro, Hurley, and Jorge "G-Man" Corante, among others. Slated for release in May, the album will be previewed in mid-March with "Looking For A Love That's Real," a warm and breezy funk jam that will sport clubfriendly mixes by Morales.

Judging from an early preview of several cuts, this is going to be a mighty strong album. Peniston has never sounded so assured and convincingly soulful.

GROOVIN': Venerable producer/DJ Ralphi Rosario will soon expand his industry profile by helming his own indie label. Named Pitch Records, Rosario's new outlet will be manufactured and distributed by fellow local indie Strictly Hype Records, for which he has cut a string of singles over the last two years.

This is actually not the Chicago native's first attempt at forming a label, but it is what he describes as "the first time I'm in complete control of the situation."

Although Rosario's new record, "Energy Factor," will be the first release on the label, he plans to build a full roster of new talent. Also planned for release this month on Pitch is "The Junglesque Groove," an EP by producer/composer Mark Grant.

Ya gotta love the indomitable Izora Armstead for keeping the name the Weather Girls alive for nearly 10 years after partner Martha Wash's departure. Teamed with daughter Dynelle Armstead, La Izora serves up "Think BIG!," the act's latest album for East-West Germany.

The set is helmed by a posse of luminous European producers lead by the



**D:Ream On.** Peter Cunnah, left, is recently joined by producer David Morales at Quad Studio in New York to write material for a future recording by Cunnah's Sire/Elektra act D:Ream. Cunnah is trekking around the U.S. in support of the group's new album, "World," which is slated for release in early May. The set is previewed by the single "Shoot Me With Your Love," which is currently in the top 10 of Billboard's Club Play chart.

Rapino Brothers and leans heavily on garish pop/NRG kitsch (gag on the galloping cover of Rod Stewart's "Do Ya Think I'm Sexy?" for ample proof). "Think BIG!" does have several solid moments, including the breathlessly catchy "I Just Want You (To Dance To The Music)" and "Star," a cheeky duet with Jimmy Somerville.

The ever-reliable Liberty City is putting the finishing touches on six jams for an album due on Tribal America Records in March. Although it has not even been pressed on vinyl yet, the cut "Fired Up" has got many of clubland's insiders in a festive froththanks in large part to way-early exposure given by master DJ/producer Danny Tenaglia during his recent turntable gigs around New York. The track is quite a departure from the Miami-rooted act's past recordings, with its fleshier song structure and a throaty performance by Pamela Williams. It's da bomb!

Dirt on the dudes from Def Mix Productions: Frankie Knuckles has just completed a remix of "Lucky Love," the imminent new single from Arista's Ace Of Base. He is also being tapped to produce some of the second album by brilliant British soul/house duo

Secret Life. (We are still heartbroken that the act's first album, "Soul Purpose," went largely unnoticed here.)

Meanwhile, Satoshi Tomiie has beautifully reconstructed the forthcoming Simply Red single "Remembering The First Time" with sweeping house rhythms and sweet keyboards that enhance the melody and vocal. This will be the year that Tomiie is universally recognized as the top-shelf producer and composer he truly is . . . we just *know* it.

Finally, we are ready to fearlessly step out on a limb and predict that redhot Australian ingenue Tina Arena will be well on the road to stateside success by this time next year. Her debut disc, "Don't Ask," is due here on Epic in April, and it is an essential listening choice for folks who like their pop music rife with subtle grooves and unabashedly gooey, instantly catchy hooks

Imagine a youthful hybrid of Celine Dion and Olivia Newton-John, with a dash of Mariah Carey tossed in for good diva measure, and you will have an idea of Arena's vocal style. "Chains," a moody, midtempo jam, previews the set in March, and it will sport rhythm-smart remixes by Daniel Abraham, Tony Moran, and Love To Infinity that are designed to complement its winding melody and strong, sing-along chorus. Check into this project upon impact and beat the rush to the party.

PARTING GLANCES: The dance music community is mourning the untimely passing of Eddie Rivera, founder of the influential Record Pool Business Center. He died of complications resulting from spinal meningitis on Jan. 19. He was 53 years old.

Besides running the RPBC, which recently changed its name to the New York Record Pool, Rivera served as a talent scout for several labels, contributing to the early career of Lisa Lisa, among others.

With Rivera's absence, the New York Record Pool will now be based in Brooklyn, N.Y., and will be operated by Tim Pagan, Willie Cabrera, and George Gee.



Bombs Away. Island-distributed Quango Records celebrated the upcoming release of "Clear" by U.K. groove collective Bomb The Bass at Bokaos in Beverly Hills, Calif. Due in early March, the internationally acclaimed disc includes previously unavailable remixes of several songs. Among the key cuts going to clubs and radio are "Dark Heart," featuring vocals by Spikey T., and "Brain Dead," which has a guest appearance by Justin Warfield. Pictured, from left, are Jason Bentley, co-president, Quango; Tim Simenon, Bomb The Bass; and George Ghiz, co-president, Quango.

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

# Bilboard HOT DANCE MUSIC

				CHI	B PLAY
			7		M A NATIONAL SAMPLE
EX	느품	2 WKS AGO	WKS. ON CHART	OF DANCE	CLUB PLAYLISTS.
WEEK	LAST WEEK	2 W AG(	SK CH	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	AKTE
				***	lo. 1 * * *
1)	2	2	10	I FOUND IT MAXI 2030	1 week at No. 1 DAPHI
2)	3	4	8	WHEN COLUMBIA IMPORT	SUNSCREE
3	4	7	8	THE LOVER THAT YOU ARE JELLYBEAN 2506	PULSE FEATURING ANTOINETTE ROBERSO
4)	5	6	8	DAY BY DAY CAJUAL 234	DAJ
5	1	1	9	GOT MYSELF TOGETHER HENRY STREET/BIG BEA	r 95697/ATLANTIC THE BUCKETHEAD
6	7	11	9	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D:REA
1)	13	21	7	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOT
8	6	8	9	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPO
9	16	20	7	TOMA DIGITAL DUNGEON 1208	EL CANTO
10	12	16	9	FINGERS & THUMBS (COLD SUMMER'S DAY)	MUTE/ELEKTRA 66053/EEG ◆ ERASUI
11)	17	22	7	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM	12403 BLACK MAG
12)	19	26	5	CATERPILLAR MOONSHINE MUSIC 88419	KEC
13	9	3	12	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LAN
14)	24	34	4	ENERGY AQUA BOOGIE/WING 020/MERCURY	DEVO
15	14	14	8	PEOPLE DEEPER 0002	DEEPER FEATURING KAREN POLLAR
16	8	5	11	BEAUTIFUL LIFE ARISTA 1-2918	◆ ACE OF BA
17	10	10	10	ADDICTED BOLD! 2008	PLUTON
18	20	25	7	PASSION OF THE NIGHT LOGIC 59031	◆ CLUBZO
19)	27	33	4	UNLEARN WAX TRAX! 8728/TVT	PSYKOSON
20	15	9	13	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLE
21	11	12	10	COME ON HOME EPIC 77941	CYNDI LAUPI
22)	28	32	5	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNE
23)	39	- 07	2	THE WINDING SONG SIRE 66019/EEG	ER PICK * * *  DOUBLEPLUSGOO
24)	31	37	4	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSO
25	43	-	2	WHO DO U LOVE ARISTA 1-2943	DEBORAH CO
26	26	28	5	SUPERSTAR DJ MOONSHINE MUSIC 88424	CIRRU
27)	36	42	3	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY	
28	22	23	8	GOLDENEYE VIRGIN PROMO	◆ TINA TURNI
29)	46		2		JOI FEAT, MARK FRANKLIN AND NIGEL CHAMPIO
30	18	15	14	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTIO
31)	38	43	3	LOVE IN C MINOR PURE 2251	CERROI
32)	37	41	3	SHUT UP (AND SLEEP WITH ME) LOGIC 59033	◆ SIN WITH SEBASTIA
33	21	13	12	WALKIN' VIRGIN IMPORT	FRANKIE KNUCKLES FEATURING ADE
34	25	17	12	LOOK WHO'S TALKING LOGIC 59503	◆ DR. ALBA
35)	44	46	3	EARTH SONG EPIC PROMO	◆ MICHAEL JACKSO
36	33	35	5	EVERYBODY SALSA PUENTE 12688/H0T	TITO PUENTE JR. & THE LATIN RHYTH
37	42	44	3	HAPPY MAXI 2032	JUDY ALBANE
38	41	40	3	TIME TO GET DOWN HOT'N'SPYCY 1285 ANGE	L MORAES FEAT. SALLY CORTEZ & OCTAVIA LAMBERT
39	32	29	8	MY LIFE JELLYBEAN 2505	95 NORTH FEATURING SABRYNAAH POI
40	40	38	5	THE JOY YOU BRING CUTTING 359	SWING !
41	34	31	7	WE'VE GOT IT GOIN' ON JIVE 42328	◆ BACKSTREET BO
42)	NE	<i>u</i>	1		HOT DEBUT * * *
_	NE			MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA	
43	29	27	11	SAME THING IN REVERSE VIRGIN 38527	BOY GEORG
44	23	18	13	BE MY LOVER RCA 64445	◆ LA BOUCH
45	47	48	3	SUNRISE SERVICE TON-A 006	A-ME
46)	NE	W P	1	LET THERE BE LIGHT REPRISE 43561	♦ MIKE OLDFIEI
47	48		2	HAPPY SAD MATADOR 95725/ATLANTIC	◆ PIZZICATO FI
48	NE		1	SET ME FREE ICHIBAN 24875	MII
49)	NE		l	GIVE ME LUV YOSHITOSHI 005	ALCATR
50	30	19	14	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC	59029 CHA

	>	S	NO L	MAXI-SINGLES SA  COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) E STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, IN	OUIDDED KEY DANCE DETAIL
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIS
(1)	2	1	21	★ ★ NO. 1 ★ ★  MISSING (T) (X) ATLANTIC 85620/AG 3 weeks at No. 1 ◆	EVERYTHING BUT THE GIR
2	1	2	6	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEE
				* * * HOT SHOT DEBUT *	
(3)	NE\	N Þ	1	EVERYDAY & EVERYNIGHT (T) LOUD 64450/RCA	◆ YVETTE MICHELL
(4)	7	-	2	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) UNIVERSAL 56004	LINA SANTIAG
(5)	6	6	5	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	◆ REDMAI
<u> </u>				* * * GREATEST GAINER *	
6	26	14	9	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	◆ FAITH EVAN
7	5	13	19	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOU
8	3	5	13	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCH
9	4	4	11	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BAS
(10)	16	21	18		FFNECK FEATURING YAVAHI
(11)	NE	<i>u</i> <b>•</b>	1	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	DEBORAH CO.
(12)	14	38	6	STAYIN' ALIVE (F) (X) RADIKAL 15562/AVEX-CRITIQUE	◆ N-TRANC
13	10	10	15	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROW	
14	13	7	18	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEOR
15	12	8	19	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CARE
(16)	21	18	8	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS BIG BEAT 95694/AG	◆ JUNIOR M.A.F.J.A
(17)	24	17	9	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROS
(18)	NE		1	YOU'LL SEE (T) (X) MAVERICK 43649-WARNER BROS.	◆ MADONN
19	15	9	12	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	
(20)	37	19	16	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MO
(21)	30	35	10		AND O.G.C. A.K.A. THE FAB
22	17	33	2	WONDERWALL (X) EPIC 78204	◆ OASI
(23)	23	11	8	NO ONE ELSE (M) (1) BAD BOY 7-9043/ARISTA	◆ TOTA
24	19		2		EATURING PAUL ALEXANDE
25	11	15	10		ARIAH CAREY & BOYZ II MEI
26	22	16	13	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL
(27)	35	_	5	CARNIVAL (T) (X) CUTTING 364	◆ 2 IN A ROOM
28	9	24	3	CAUGHT A LITE SNEEZE (X) ATLANTIC 85519/AG	◆ TORI AMO:
29	8		2	MOVE YA BODY (T) BIG BEAT 95701/AG	◆ MAD SKILL
30	27	12	18	DANGER (T) (X) FADER 120076 MERCURY	◆ BLAHZAY BLAHZA
31	28		16	MAGIC CARPET RIDE (1) (X) SM.)E 9014/PROFILE	◆ THE MIGHTY DUB KAT
32	20	20	12	TO DESERVE YOU (T) (X) ATLANTIC 85531 AG	◆ BETTE MIDLE
(33)	NE\		1	FOR REAL (T) (X) UNION 189/WARLOCK	JACKAL THE BEAL
34	31	26	11	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916	◆ WHITNEY HOUSTON
35	32	31	14	LIVIN' PROOF (T) PAYDAY LONDON 120077 ISLAND	◆ GROUP HOM
(36)		NTRY	3		FRESH FEATURING BEENIE MAI
37	40	40	14	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAL
38	34	33	6	BROKEN LANGUAGE/HUSTLIN' (T) (X) PROFILE 7440	◆ SMOOTHE DA HUSTLER
39	18		2	UKNOWHOWWEDO (M) (T) (X) CHRYSALIS 58511/EMI	◆ BAHAMADIA
40	49	-	8	THROW YOUR HANDS UP/GANGSTA'S PARADISE (T) (X) TOMMY BOY 6	
		20			
41 (42)	39 RE-E	30 NTDV	9	TOO HOT (T) TOMMY BOY 718	◆ COOLIG
43	25	29	16	CHILDREN OF THE WORLD (T) LIGHTYEAR 54166	SOUNDS OF BLACKNES:  REAL MCCO
(44)	RE-E		12	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877  THROW YOUR SET IN THE AIR (M) (T) (Y) PHEELIQUISE 78217 (COLUMBIA	◆ CYPRESS HIL
45	36	28	15	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78217/COLUMBIA RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPI®OL	◆ THE PHARCYD
(46)	RE-E		4	HELLO (T) (X) RCA 64458	STATE OF GRACI
(47)	RE-E		6	GOT MYSELF TOGETHER (T) (X) HENRY STREET/BIG BEAT 95697/AG	THE BUCKETHEAD
(48)	RE-E		6	CRUISIN' (T) (X) EMI 58518	◆ D'ANGELO
49	33	37	7	LOVE U 4 LIFE IT) UPTOWN 55159/MCA	◆ JODEC
(50)		N D	1	MR. KIRK (T) (\$\overline{x}\$) SM:)E 9030 PR0FILE	4 HERO

Titles with the greatest sales or club play increases this week maxi-single availability. § 1996, Billboard/BPI Communications.



# Country ARTISTS & MUSIC

# **Rose Maddox Enjoys A Revival**

### Arhoolie's '\$35 And A Dream' Up For Grammy

■ BY CHET FLIPPO

Fifty-nine years in the business, and she finally gets a Grammy nomination. So how does Rose Maddox feel about her first-ever Grammy possibility?

"I screamed when I heard the news," the 70-year-old singer says from her home in southern Oregon.

Maddox is nominated for best bluegrass album for "\$35 And A Dream, recorded and issued by Arhoolie Records in 1994. And it looks as if there's a bit of a Rose Maddox revival in the works. Arhoolie has five other titles in catalog and is planning a late-spring release of vintage Maddox Brothers & Rose radio transcriptions, Capitol is reissuing the "Rose Maddox Sings Bluegrass" album Feb. 20, and the Country Music Foundation in conjunction with Vanderbilt University Press is publishing a Rose Maddox biography in the spring. The International Bluegrass Music Assn. presented her with a lifetime achievement award, and she's up



for induction into the Alabama Music Hall of Fame.

As a sometimes-overlooked pioneer of the Bakersfield sound, does she think it's high time she got a little recognition? "Yes I do," she says.

Maddox and her parents and her four brothers left Alabama in 1933 for California. "We walked, hitchhiked, and rode the rails to California," she says. There's a famous old picture of

the family seeking shelter in Oakland's "Pipe City" that ran in The Oakland Tribune April 11, 1933, and the caption read, "Family Roams U.S. For Work."

She was 11 years old when she and her brothers began performing in Bakersfield, Calif., honky-tonks and on radio in Modesto. The act went on to become one of the most popular country groups of the '40s and '50s and became regulars on "The Louisiana Hayride" radio show. Their repertoire ranged from Bob Wills to Hank Williams, from jazz and boogie-woogie to what sounds suspiciously like early rock'n'roll. After the group disbanded in 1959, Rose Maddox pursued a solo

(Continued on page 40)



Family Tradition. Hank Williams III, right, has signed for artist representation with Jack McFadden. The 23-year-old grandson of Hank Williams and son of Hank Jr. has been a musician since age 8.

## **MCA Goes Racing With Murphy**; Walker Fiesta: Check Fun At Door

**W**USIC + SPEED = SUCCESS: In what seems a natural pairing, country music is increasingly embracing stock car racing. In a first, MCA/Nashville will sponsor a car in the Daytona 500, which opens the NASCAR Winston Cup series Feb. 18. Graphics from the cover of David Lee Murphy's "Out With A Bang" album will be on the hood of driver Joe Ruttman's No. 80 Ford Thunderbird. A national CBS-TV audience, as well as 110,000 fans at the speedway, will see the car. MCA/Nashville chairman Bruce Hinton says Murphy was a natural selection for a cross-promotion with auto racing because of his core audience. In an involvement with the 520-store Blockbuster chain, the retailer's logo will appear on the car's back lid. MCA claims that stock car racing is the No. 1 spectator

sport in the U.S., so what better way to promote country music?

Columbia, meanwhile. will release an album celebrating NASCAR racing Feb. 13. "NASCAR Hotter Than Asphalt" is a follow-up to 1995's "NASCAR Runnin' Wide Open" and features new songs by Ricochet, Mark Collie, Joe Diffie, Waylon Jennings, Alabama, Tracy Lawrence, Tanya Tucker, Lit-

tle Texas, Hank Williams Jr., Killer Beaz, and Lynyrd Skynyrd, Blake Chancey produced the album. Meanwhile, TNN's NASCAR coverage begins Feb. 24-25 with live coverage of the Goodwrench 200 and Goodwrench 400 in the NASCAR Busch Series . . . Also, Alabama's Randy Owen will be the headline entertainer for the 1996 induction ceremonies at the Ted Williams Museum Hitters Hall of Fame Feb. 26-27 in Hernando, Fla.

CHANGING TIMES DEPT: Jerry Jeff Walker's legendary bashes used to automatically bring out the riot squad. Now, his birthday bash at Luckenbach, Texas, on March 31 has an official airline (American) and an official hotel (the Driskill in Austin, Texas). It also has chartered buses with rules: "No bottles or kegs are permitted on the buses. You may BYOB (your own canned beer or soda) on the bus (but not into the Luckenbach Dancehall). One change this year: Luckenbach no longer permits BYOB liquor and set-ups, so leave the hard stuff at home. Note: you must have an advance reservation to ride the bus . . . Please note: all [concert] seats are reserved and tickets sold in advance." The concert culminates his three-month Life Is Good tour of Texas honky-tonks sponsored by Miller Lite Beer. Walker's Tried & True Music has just issued an album, "Old Fart In The Mirror," by old-time Austinite Steven Fromholz, whose "Frummox'

album remains a landmark of the Austin progressive country music scene of the '70s. Tried & True is also a thriving mail-order business, selling CDs, tapes, golf caps, T-shirts, songbooks, bumper stickers, and beer-can

LASSIC ENCORES: Essex Entertainment is releasing its eight-album "Only Country" anthology series. The series documents 1950-89, with each album presenting 20 songs covering a five-year span. The first, for example, covers 1950-54, with original recordings by such representative artists as Ernest Tubb, Kitty Wells, Hank Williams, Webb Pierce, and "T" Texas Tyler. The second, covering 1955-59, features the likes of Patsy Cline,

Carl Smith, Wells, and Ray Price. Subsequent discs feature prominent acts and songs from each

River North Records is planning a summer Beach Boys tribute album. Initial artists are said to be Willie Nelson, James House, and Ronna Reeves . . . The much-heralded Tootsie's Alley Bash is scheduled for Friday (2) in the alley



ERRY BRADSHAW (remember when he recorded a country album?) will be the keynote speaker for the 27th annual Country Radio Seminar at the opening session on Feb. 29 at the Opryland Hotel. Bryan White and Ty England will perform at the ASCAP luncheon and showcase March 1. The seminar's wrap-up session March 2 will feature a guitar pull with John Berry, Tony Arata, Lee Roy Parnell, and Gretchen Peters among the committed performers... The Country Radio Broadcasters Inc., meanwhile, have bought new headquarters space at 819 18th Ave. S. and plan to complete the move by late spring or early summer . . . Neil Diamond will debut the first single, "Can Anybody Hear Me," from his Nashville album. Tennessee Moon," on the American Music Awards show Monday (29) on ABC-TV Artists added to the tribute to Award of Merit winner Tammy Wynette include Linda Davis, George Jones, Martina McBride, and Pam

### **Arista's Wariner Gets Back To Roots With Instrumental Set**

■ BY DEBORAH EVANS PRICE

NASHVILLE—After carving a niche as one of country music's most successful vocalists, Arista's Steve Wariner returns to his first love and displays another side of his musical personality with the March 12 release of "No More Mr. Nice Guy.'

The instrumental album features Wariner playing guitar with a variety of heroes and friends, including Bon Jovi's Richie Sambora, Leo Kottke, Chet Atkins, Lee Roy Parnell, Vince Gill, and many others.



"It's been fun all the way around, coming up with neat titles, casting different people, trying to figure out who would be good for what and seeing if they are available, and trying to make it work," Wariner says. "It's been a great challenge also, being the producer and writing and being involved in every aspect of it.'

Warriner entered country music as a bassist in Dottie West's band while he was still a teenager. He went on to become one of country's most consistent hitmakers, with such songs as "All Roads Lead To You," "Lonely Women Make Good Lovers," "Leave Her Out Of This," "The Tips Of My Fingers," "Lynda," "What I Didn't Do," and many others.

Though his songwriting and vocal accomplishments eclipsed his guitar prowess, Wariner always wanted to get back to his roots as a musician by recording an instrumental album. His interest was rekindled when he was part of Mark O'Connor's "The New Nashville Cats" project. "Restless," the cut he collaborated on with Vince Gill, Ricky

Skaggs, and O'Connor, won both Grammy and Country Music Assn. awards.

"As a young guy, I used to listen to Chet Atkins records and always wanted to do records like he did," Wariner says, "I've been asked if the New Nashville Cats sparked my interest in doing [this album]. Sure it did . . I've wanted to do a project like this since I was a kid, but I was always realistic. I knew my voice and the lyrics were my bread and butter, especially in the commercial world."

Wariner says Arista was extremely supportive of his project. "I really respect and admire [Arista Nashville president] Tim DuBois for letting me do it," Wariner says. "He just gave me the budget and said, 'Go off and do what you want to do.' He understands the artistic and creative part so well."

"I'm immensely excited for Steve, because this is something that has been a dream of his for a long time," DuBois says. "He's a great vocalist, obviously, but he's also a great instrumentalist.

DuBois thinks the album will hold a few surprises for Wariner fans. He admits the rock cuts surprised him. "I expected a more country album when we first talked about it, and this album obviously has a lot of influences, a lot of jazz influences, a lot of rock influences I think one of the nicest surprises for me was the song with Larry Carlton that they just called 'The Theme. To me, it's a great piece of music.

"It's just a really diverse and eclectic album. You put it on and play it and it flows nicely, but it moves through a bunch of musical styles while doing it. It's real interesting . . . It's smile music. It takes you to a good place.

The album is also getting rave reviews from others. Wariner has previously toured in Japan, and his "I Am Ready" album was released in that market. When BMG representatives in (Continued on page 40)



by Chet Flippo

BILLBOARD FEBRUARY 3, 1996

# Bilboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
1	1	3	50	* * * No. 1 * *		1
2	2	2	13		13 weeks at No. 1 THE WOMAN IN ME THE GREATEST HITS COLLECTION	1
3	3	1	9	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
4	4	4	9	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
5	6	8	21	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
6	5	5	18	TIM MCGRAW ▲2 CURB 77800 (10 98/16 98)	ALLIWANT	1
7	7	7	58	GARTH BROOKS ▲8 CAPITOL NASHVILLE 29689 (10.98/15.98)		1
8	8	6	16	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
9	10	10	43	JOHN MICHAEL MONTGOMERY ▲2	JOHN MICHAEL MONTGOMERY	1
10	9	9	27	ATLANTIC 82728/AG (10.98/16.98)  JEFF FOXWORTHY ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
11	11	11	19	TRAVIS TRITT	EST HITS - FROM THE BEGINNING	3
12	13	13	22	WARNER BROS. 46001 (10.98/16.98)  COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
13	14	18	31	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	13
14)	18	22	14	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
15	16	15	36	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) IS	OUT WITH A BANG	10
16	15	14	85	VINCE GILL ▲ 3 MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
17	12	12	19	GEORGE STRAIT ▲2 MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
18	17	16	50	ALISON KRAUSS A NOW THAT	I'VE FOUND YOU: A COLLECTION	2
19)	27	32	17	* ★ ★ GREATEST GAIN!  THE MAVERICKS MCA 11257* (10.98/15.98)	ER★★★ MUSIC FOR ALL OCCASIONS	9
20)	24	24	24	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK	20
21	19	17	13	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
22	23	23	17	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
23	20	20	12	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/	16.98) GONE	5
24	22	21	96	TIM MCGRAW ▲4 CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
25	21	19	19	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
26	25	26	30	LORRIE MORGAN ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
27)	28	31	55	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98)	OLD ENOUGH TO KNOW BETTER	19
28)	31	30	7	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
29	26	25	27	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
30	30	28	17	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
31	32	29	106	JEFF FOXWORTHY ▲ <sup>2</sup> WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF	3
32	34	37	175	GEORGE STRAIT ▲ 5 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
33	29	33	46	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
34	33	34	85	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
	41	- 24	2	* * * PACESETTER 3 VARIOUS ARTISTS DECCA 11250/MCA (10.98/16.98) NOT FA	★ ★ ★ DE AWAY (REMEMBERING BUDDY HOLLY)	35
35	41					
35 36	35	42	38	TY HERNDON EPIC 66397/SONY (9.98 EQ/15.98) (15.98)	WHAT MATTERED MOST	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE O	TITLE REQUIVALENT)	PEAK POSITION
38	40	38	121	REBA MCENTIRE ▲ 4 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
39	37	35	23	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
40	36	41	30	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98)	JEFF CARSON	22
41	42	43	105	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	7
42	39	36	91	REBA MCENTIRE ▲3 MCA 10994 (10.98/15.98)	READ MY MIND	2
(43)	50	73	17	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
44	48	67	4	DOUG SUPERNAW GIANT 24639/WARNER BROS. (10.98/15.	98) HS YOU STILL GOT ME	44
45	43	49	23	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
(46)	53	62	103	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) #S	WHAT A CRYING SHAME	6
47	46	46	11	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
48	44	40	69	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
49	51	69	47	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES	48
50	55	72	17	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98	/15.98) HS DARYLE SINGLETARY	50
51	49	45	79	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
52	47	47	103	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
53	56	50	104	JOHN MICHAEL MONTGOMERY ▲3 ATLANTIC 82559/AG	(10.98/15.98) KICKIN' IT UP	1
54	52	44	19	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ	(16.98) THE HITS/CHAPTER 1	19
55	57	54	74	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
56	59	64	70	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
57	58	65	49	TRISHA YEARWOOD ▲ MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
58	60	55	63	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
59	61	61	232	BROOKS & DUNN ▲ 5 ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
60	54	48	18	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
61	62	60	62	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
62	66	75	185	MARY CHAPIN CARPENTER ▲3 COLUMBIA 48881/SONY (1	0.98 EQ/16.98) COME ON COME ON	6
63	70	68	16	MARK CHESNUTT DECCA 11261/MCA (10 98/15.98)	WINGS	24
64)	NE	w Þ	1	★ ★ HOT SHOT DEB	UT★★★ LONESTAR	64
65	65	59	42	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35
66	64	52	75	THE TRACTORS ▲2 ARISTA 18728 (9.98/15.98)	THE TRACTORS	2
67	63	58	45	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27
68	74	-	25	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW	39
69	RE-E	NTRY	50	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
70	RE-E	NTRY	20	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98)	S THE MOFFATTS	44
71	67	71	15	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES	52
72	69	57	71	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
73	RE-E	NTRY -	16	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)  AMAZING GRAC	E: A COUNTRY SALUTE TO GOSPEL	41
74	75		12	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)	54
75	72	56	82	ALAN JACKSON ▲3 ARISTA 18759 (10.98/15.98)	WH <mark>O I</mark> AM	1
						_

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

# Billboard. Top Country Catalog Albums...

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

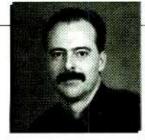
FOR WEEK ENDING FEB. 3, 1996

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THIS	LAST	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE	TITLE NT FOR CASSETTE/CD)	WKS. ON CHART	
1	1	PATSY CLINE ▲ 6 MCA 12* (7.98/12.98) 206 weeks at No. 1	GREATEST HITS	246	
2	2	REBA MCENTIRE ▲ 3 MCA 4979* (7.98/12.98)	GREATEST HITS	244	
3	3	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	58	
4	4	GEORGE STRAIT ▲ 2 MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	244	
5	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	225	
6	6	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	27	
7	7	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	45	
8	10	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	242	
9	8	GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	240	
10	11	JOHN MICHAEL MONTGOMERY ▲3 ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	8	
11	9	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	10	
12	12	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98) GREATEST HITS			
13	14	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	71	

THIS	LAST			WKS. ON CHART
14	13	GARTH BROOKS ▲ 13 CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	11
15	15	BILLY RAY CYRUS ▲8 MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	36
16	22	DWIGHT YOAKAM ▲ <sup>2</sup> REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	2
17	17	GARTH BROOKS ▲8 CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	8
18	23	WYNONNA ▲4 CURB 10529/MCA (10.98/15.98)	WYNONNA	22
19	18	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	107
20	20	WAYLON JENNINGS ▲ 4 RCA 8506* (8.98)	GREATEST HITS	109
21	21	THE BELLAMY BROTHERS CUR8 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	44
22	19	GARTH BROOKS ▲ 6 CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	5
23	_	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	29
24		ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	3
25		<b>ALABAMA</b> ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	58

 $Catalog\ albums\ are\ older\ titles\ \textbf{w} hich\ are\ registering\ significant\ sales.\ \textcircled{@}\ 1996,\ Billboard/BPI\ Communications\ and\ SoundScan,\ Income and\ SoundScan,\ SoundScan,\$ 



by Wade Jessen

THINK TWICE: Shania Twain (Mercury Nashville) scores her second No. 1 on Billboard's Hot Country Singles & Tracks with "(If You're Not In It For Love) I'm Outta Here!," bumping Faith Hill's "It Matters To Me" (Warner Bros.) back to No. 2 after it topped that chart for three consecutive weeks. Twain inches ahead of Hill by slightly more than 300 detections, and the margin of difference for the rest of the titles in the top 10 is just as tight. For example, fewer than 1,000 detections separate the titles between No. 2 and No. 8, while slightly more than 1,500 detections separate the No. 1 and No. 10 titles. Less than half the titles in the top 10 showed any chart movement, and the Hill title is the only song in the top 10 that showed a decrease in airplay from the previous week and is one of only two songs in the top 20 to do so.

AIR POWDER: Patty Loveless is the only artist to qualify for Airpower status, as "You Can Feel Bad" jumps 24-18 for an increase of more than 500 detections. Airplay leaders include KOUL Corpus Christi, Texas (36 spins), KYNG Dallas (40 spins), and WUBE Cincinnati (36 spins). Gary Griffin, music director at WEZL Charleston, S.C., says that his station has aired the track more than 145 times during its seven chart weeks, more than any other monitored station. Griffin cites the Loveless song among his station's major-impact female hits of the past year.

That track is the lead single from "The Trouble With The Truth," Loveless' third Epic set, produced by husband Emory Gordy Jr., and available at retail Jan. 23. Loveless' prior album, "When Fallen Angels Fly" (57-55), was named album of the year by the Country Music Assn. in 1995 and spawned the Grammy-nominated "You Don't Even Know Who I Am." Only once before has the CMA awarded its album of the year trophy to a female artist, the first being Anne Murray's "A Little Good News" (Capitol) in 1984.

SEEING HIS SHADOW: The post-holiday depression for country album sales appears to be improving a bit. This is the first week since our Jan. 6 issue that saw any title on Top Country Albums show a unit increase, thus the return of our Greatest Gainer award. The Mavericks earn those roses based upon an increase of 2,500 units for their "Music For All Occasions" set, which jumps 27-19 on the country list and 175-120 on The Billboard 200.

Dave Wiegand, sales VP at MCA/Nashville, says the hike for that title can be traced to TV and radio exposure, citing the success of the new single, "All You Ever Do Is Bring Me Down," which features Flaco Jimenez. On the radio less than one month, this single is only beginning its impact on album sales, Wiegand says, adding that CMT's monthlong artist spotlight on the Mavs is also fueling sales for "What A Crying Shame," which bullets at No. 46 for an increase of 20% According to data supplied by Broadcast Data Systems, CMT aired the video for the current single 28

UH BOY: Pacesetter honors on Top Country Albums go to "Not Fade Away (Remembering Buddy Holly)" (Decca), for an increase of 25% (41-35). Some of the artists contributing affectionate readings of Holly's material to the tribute include the Crickets, Marty Stuart, Los Lobos, Suzy Bogguss, and former Cricket Waylon Jennings. TNN will air a two-hour special based on the project Feb. 5-6.

#### ARISTA'S WARINER GETS BACK TO ROOTS WITH INSTRUMENTAL SET

(Continued from page 38)

Japan heard "No More Mr. Nice Guy," the response was so swift and positive that the album is being released in Japan in February, before the U.S. release. "I think they really like players," Wariner says. "And this has a lot of artists on it that are big in Japan."

The album features a wide variety of guitar talents. Gill joins Wariner on the title cut, which also features baseball great Nolan Ryan making a nonmusical contribution. The remaining 11 cuts spotlight Wariner performing with Sam Bush, O'Connor, Randy Goodrum, Béla Fleck, Mac McAnally, Carl Jackson, Diamond Rio's Jimmy Olander, Bryan White, Derek George, Bryan Austin, and Jeffrey Steel.

Most of the album was recorded at Wariner's home; Carlton's cuts were recorded in Los Angeles and Sambora's part on "Guitar Talk" was recorded in a little studio in Singapore while he was on tour with Bon Jovi.

Arista is supporting "No More Mr. Nice Guy" with a tailor-made marketing plan designed to let Wariner's existing fan base know he's released something different while also informing guitar enthusiasts about the project.

National Assn. of Music Merchants attendees got a preview of the new album during their recent convention. Wariner endorses Takamine Guitars, and their distributor, Kaman, set up listening booths to promote the new album in Anaheim, Calif., in January.

"He has his third-edition signature model guitar that comes out this year.' Clark Beavon of Wariner's Renaissance Management says. "We set up a listening post so that people attending NAMM could go to Kaman's booth and get a preview of the album. It was the first place anybody could hear the new album.

Wariner also performed with other guitarists as part of an all-star guitar night during the convention. "We really want to focus on the guitar players and the studio-type people who are going to be really interested in this type of project," Beavon says. "And on May 14 we will be doing the first show around this album in Nashville at the Ryman. It's scheduled to be the first of these shows. It will feature Steve, Chet Aktins, and Leo Kottke."

William Morris is booking a guitaroriented "No More Mr. Nice Guy" tour to promote the new album. (Wariner will also continue to perform vocal concerts for country audiences expecting his regular repertoire of hits.) Beavon

says he and Arista are exploring some unique ways to promote his guitar shows by tying in some of his other talents. Wariner is also a painter, and in some markets there are plans to have an exhibit of his paintings in a local gallery, coffeehouse, or possibly the venue in which he's performing. "We want to go in early and show Steve's other talents," Beavon says. "People know him as a country artist, singer, and songwriter, and now we're getting the guitar aspect and making sure everybody knows about him that way. And we'll also go in and display his artwork around some of the shows. The man can do just about anything.

"Another thing we're talking about doing is he will be going, hopefully, to a lot of the big music colleges and music schools and doing guitar seminars and workshops in support of these dates. He might even go do a few of the bigger schools that aren't necessarily connected to [a concert], but I think most of

them we're going to try to route around the concerts.

Wariner will also participate in the special Grammy in the Schools music program. Beavon says they are also exploring several other opportunities, such as Wariner making an instructional guitar video. He says there's also a possibility of a TV special in conjunction with the album that would feature Wariner and his special guests.

DuBois says Arista is undecided about whether a single will be released to radio, and he admits they are still trying to figure out the best means of marketing an instrumental album. "We don't have any experience in doing this," he says. "So we are kind of feeling our way along as we go. It's not what Arista Nashville does for a business usually, making instrumental albums, so this is 'earn while you learn' time for us. We have an exciting piece of product, and we are going to do our best to get it in front of people."

#### **ROSE MADDOX ENJOYS A REVIVAL**

(Continued from page 38)

career and had a series of hits on Capitol, including duets with Buck Owens.

Maddox still performs at bluegrass festivals and in Europe, and the germ for the Grammy-nominated album came about when she was playing Austria. "There was a songwriter there, a fiddle player out of Texas named David Price.' Maddox says, "He was sitting in his hotel room reading my biography. He thought, 'That would make a good song,' and he started writing. He called my room and asked if he could come down. He came and sang '\$35 And A Dream' for me.'

Arhoolie president Chris Strachwitz credits an Austrian printer named Gary Mueller with prompting the new recording. "We had been issuing the old Maddox Brothers and Rose music, which I had been crazy about since first hearing them live on KTRB in Modesto in 1948 or 1949. But Mueller convinced her to come to Austria, and he was on to me about recording her again.

"She had recorded bluegrass with Vern Williams, but he was out of the business. [Fiddler and mandolin player] Byron Berline had been backing her and he's an organizer, so we approached him about producing the album and he said, 'Hell, let's do it.

Berline brought in guitarist John Jorgenson, steel guitarist Jay Dee Maness, bassist Bill Bryson, and Herb Pedersen on banjo and guitar. Two cuts that Maddox recorded with Merle Haggard and his band in 1990 were added. Johnny Cash provided a testimonial for the end of the album.

"When I heard that, it just sent chill bumps all over me," says Maddox. "Johnny's special. So's Merle. So's Willie. So's Waylon. But they're like me. They ain't workin' as much as they did. I guess that's what they call progress.'

Does she think Alison Krauss' success is a good trend? "No. She's not bluegrass. Not in my opinion. She doesn't have a bluegrass voice. Now, maybe I shouldn't talk; I've never met her, only seen her on television. From what I've seen on television, it simply isn't there.

'Today's country don't sound country to me. It's good-don't get me wrong. The artists are good. Sometimes when I listen to some of it I wonder if it's for the better or not. But that's just an old woman thinkin' out loud. None of us older artists get radio play—except for public radio. George and Loretta and Dolly and Merle, Public radio will play us. And independent radio will. But country radio won't.

"And there's not a thing I can do about it. Except win a Grammy."

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

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

- 74 10, 000 ANGELS (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI)
  61 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM
  68 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven,
- ALL YOU EVER DO IS BRING ME DOWN (Sony Tree
- BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersongs, B ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Ter BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM BMI/Sony Cross Keys, ASCAP/WB, ASCAP/ HL/WBM THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April ASCAP/Rode And Dally, ASCAP/No Fences,
- APRIL ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP WBM/HL
  BIGGER THAN THE BEATLES (Timbuk One,
- ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar. ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar. ASCAP/Texas Wedge, ASCAP) WBM BORN IN THE DARK (House of Dust, BMII/First Write, BMI) CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr,
- ASCAP) HL
  THE CAR (Diamond Storm, BMI/EMI Tower Street,
  BMI/EMI Blackwood, BMI/Mike Curb, BMI) HL/WBM
  CHECK YES OR NO (John Juan, BMI/Victoria Kay,
- ASCAP) HL
  COUNTRY CRAZY (Square West, ASCAP/Howlin' Hits
  ASCAP/Longest Day, ASCAP/Great Cumberland
  RMI/Firpine. BMI) WBM
- 8MI/Fugue, BMI) W8M

  COWBOY LOVE (EMI Tower Street, 8MI/EMI Blackwood BMI) HL

- 39 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM
  51 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
  60 GONE (THAT'LL BE ME) (Coal Dust West, BMI/Warn-

- GRANDPA TOLD ME SO (Murrah, BMI/Tom Collins, 23
- HANGIN' ON (Magnatone, ASCAP/Moraine, ASCAP)
  HEADS CAROLINA, TAILS CALIFORNIA (EMI Black-
- HEADS CAROLINA, TAILS CALIFORNIA (EMI Black-wood, BMI/Y Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Karey, BMI/J or Poly Parcell BMI/)
- Arney, 8MI/Lee Roy Parnell, 8MI)
  HEAVEN IN MY WOMAN'S EYES (Glitterfish,
- BMI/Carpad, 8MI)
  HYPNOTIZE THE MOON (Galewood, BMI/Ensign,
- BMI/Zena, ASCAP) WBM/HL

  50 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WBM

  16 IF YOU LOYED ME (Sony Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL
- stein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL

  1 (IF YOU'RE NOT IN IT FOR LOYE) I'M OUTTA HERE!
  (Loon Echo, BMI/Zomba, ASCAP) WBM

- 13 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street
- BMI/Malaco, BMI) HL

  14 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM

  41 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI)
- WBM/HL
  2 IT MATTERS TO ME (Starstruck Writers Group ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill
- BMI) W8M/HL

  75 IT'S MIDNIGHT CINDERELLA (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob. ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) W8M
- Write, 8MI) WBM IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom
- apiro, BMI/Mike Curb, BMI/Diamond Struck, BMI)
  WORKS (Alabama Band, ASCAP/Wildcountry,
  CAP/EMI Blackwood, BMI/Mark Alan Springer, BMI)
- WOULDN'T HURT TO HAVE WINGS (Warner-merlane BMI/Miss Holly, BMI/Hapsack, BMI/Great Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM 69 LADY'S MAN (Music Corp. Of America, BMI/Santee
- 54 LET YOUR HEART LEAD YOUR MIND (Smokin'
- 32 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI
- Blackwood, BMI/Bethlehem, BMI/ WBM/HL
  LIKE THERE AIN'T NO YESTERDAY (Rick Hall,
  ASCAP/Watertown, ASCAP/Fame, BMI) WBM
  O NEWS (Sony Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group,
  ASCAP/Mark D., ASCAP) HL
  NOT ENOUGH HOURS IN THE NIGHT (Sony Cross
  Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit
  Street RMI/H HI
- Street, BMI) HL

  59 NOTHING (Coal Dust West, BMI/Warner-Tamerlane

- BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)
- NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good.
- SESAC/Spoofer, BMI) WBM

  55 NOW THAT'S ALL RIGHT WITH ME (Songs Of Poly-
- Gram, BMI/Seven Angels, BMI) HL
  ONLY YOU (AND YOU ALONE) (Tro-Hollis, BMI)
  OUT WITH A BANG (NZ D, ASCAP/Brian's Dream, ASCAP)
  PARADISE (PolyGram int'l, ASCAP/Ranger Bob,
  ASCAP/Murrah, BMI) WBM/HL
- ASCAP/Murrah, BMI) WBW/HL

  2 READY, WILLING AND ABLE (DreamCatcher,
  ASCAP/Little Gila Monster, ASCAP/Moon Catcher,
  BMI/Son Of Gila Monster, BMI)

  2 REBECCA LYNN (MCA. ASCAP/Acuff-Rose, BMI)
- WBM/HL RING ON HER FINGER, TIME ON HER HANDS (Sony Iree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) HL RIPPLES (Millhouse, BMI/Ashwords, BMI/Songs Of PolyGram, BMI)

- THE RIVER AND THE HIGHWAY (Housenotes. BMI/New Don. ASCAP/New Hayes. ASCAP)
  'ROUND HERE (Travelin' Zoo., ASCAP/Myrt & Chuck's Boy. ASCAP/Club Zoo. BMI) CLM
  RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM
  SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/MR, ASCAP/Sierra Home, ASCAP) WBM/HL
  SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL
  SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes ASCAP/New Don. ASCAP)
- Hayes, ASCAP/New Don, ASCAP) WBM

  SMOKE IN HER EYES (Careers-BMG, BMI/Hugh
- Prestwood, BMI) HL
  71 SOLID GROUND (Marledge, ASCAP)
  26 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse,

- BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers,
- BMI/Michael Garvin, BMI/Ensign, BMI/BMI-C-Gareers, BMI) HL
  STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI) THE STRENGTH OF A WOMAN (Mike Curb, BMI) TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM/HL
  TO BE LOVED BY YOU (MCA, ASCAP/Gary Bur, ASCAP/AImo, ASCAP/BIOS Blues, ASCAP/WBM/HL
  TOO MUCH FUN (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/AImoypop, BMI/Wildcountry, BMI) WBM
- try, BMI) WBM TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI) WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy
- WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM WHAT DO I KNOW-(Starstruck Angel, BMI/EMI Blackwood, BMI/Sony Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HI TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/MIII Village, ASCAP) HL WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI/Tom Shapiro, BMI) WBM/HL WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Suffalo Prairie, BMI/Showbilly, BMI) HL WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/Zomba,

- WHUS IMAI GINL (Careers-8ml, Bmi/zomba, BMi/GLD, ASCAP)
  WILD ANGELS (Longitude, BMI/August Wind, BMi/Great Broad, BMi/Sony Tree, BMI) WBM/HL
  WITHOUT YOUR LOVE (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Almo, ASCAP)
  YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBMI/BLUE Water, BMI/WBMI/BLUE BMI/WBMI/BLUE BMI/BLUE BMI/WBMI/BLUE BMI/WBMI/BLUE BMI/BLUE BMI/WBMI/BLUE BMI/BLUE BMI/BMI/BLUE BMI/BLUE BMI/BL
- YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM

# Board HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE, 151 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

FOF	FOR WEEK ENDING FEB. 3, 1996							
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK		
1	2	2	12	★★★ No. 1 ★  (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! 1  R.JLANGE (S.TWAIN,R.J.LANGE)	★ ★ week at No. 1 ◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	1		
2	1	1	13	IT MATTERS TO ME S.HENDRICKS (M.D. SANDERS,E.HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	1		
3	3	5	15	WHEN BOY MEETS GIRL K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	3		
4	4	6	12	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4		
(5)	5	7	17	NOT ENOUGH HOURS IN THE NIGHT R.LANDIS (A.BARKER,R.HARBIN,K.WILLIAMS)	◆ DOUG SUPERNAW (C) (V) GIANT 17764/REPRISE	5		
6	6	10	10	BIGGER THAN THE BEATLES J.SLATE, J.DIFFIE (J.S.ANDERSON, S.DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	6		
7	7	13	13	LIKE THERE AIN'T NO YESTERDAY M.BRIGHT (W.ALDRIDGE,M.NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	7		
8	9	14	12	NOT THAT DIFFERENT P.WORLEY,E.SEAY, J.HOBBS (K. GOOD, J. SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	8		
9	11	12	13	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	9		
10	13	18	15	WHAT I MEANT TO SAY D.COOK (D.COOK,S.HOGIN,J.MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	10		
(11)	12	17	10	WILD ANGELS M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,G.HARRISON,H.STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	11		
(12)	18	30	9	THE BEACHES OF CHEYENNE A.REYNOLDS (D. ROBERTS, B.KENNEDY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	12		
(13)	15	20	7	I KNOW SHE STILL LOVES ME T.BROWN,G.STRAIT (A.BARKER,M.HOLMES)	GEORGE STRAIT (V) MCA 55163	13		
<u>(14)</u>	17	28	6	I'LL TRY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	14		
15	8	3	17	CAN'T BE REALLY GONE J.STROUD,B.GALLIMORE (G.BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	2		
(16)	19	25	8	IF YOU LOVED ME D.COOK (P.NELSON,T.SHAPIRO)	TRACY LAWRENCE	16		
<u>17</u>	20	22	11	OUT WITH A BANG T. BROWN (D.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	17		
				★ ★ ★ AIRPOWER				
18	24	33	6	YOU CAN FEEL BAD E.GORDY JR. (M.BERG, T. KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	18		
19	22	26	11	'ROUND HERE M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,G.HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	19		
20	26	37	5	TO BE LOVED BY YOU T.BROWN (G.BURR,M.REID)	WYNONNA (C) (V) CURB 55084/MCA	20		
21	21	21	17		EATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	21		
22	10	4	18	REBECCA LYNN B.J.WALKER,JR.,K.LEHNING (D.SAMPSON,S.EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	1		
(23)	25	31	13	GRANDPA TOLD ME SO B.BECKETT (M.A.SPRINGER, J.D.HICKS)	KENNY CHESNEY (C) (V) BNA 64352	23		
(24)	29	35	8	WALKIN' AWAY M.D.CLUTE, T.DUBOIS, DIAMOND RIO (A.ROBOFF, C. WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1-2934	24		
25	14	9	18	THE CAR C.HOWARD (C.M.SPRIGGS,G.HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	3		
26	27	32	10	SOME THINGS ARE MEANT TO BE J.GUESS (M.GARVIN,G.PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	26		
27	23	23	20	CHECK YES OR NO T.BROWN,G.STRAIT (D.M.WELLS,D.H.OGLESBY)	◆ GEORGE STRAIT (V) MCA 55127	1		
28	31	34	9	PARADISE J.STRDUD,J.ANDERSON (B.MCDILL,R.MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	28		
29	33	39	16	SHE SAID YES M.WRIGHT (J.DOYLE,R.AKINS)	◆ RHETT AKINS (V) DECCA 55085	29		
30	34	40	9	TOO MUCH FUN J.STROUD,R.TRAVIS,D.MALLOY (C.WRIGHT,T.J.KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	30		
(31)	37	48	4	HYPNOTIZE THE MOON J.STROUD (S.DORFF,E.KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	31		
32	16	8	17	LIFE GETS AWAY  J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,T.SCHUYLER)	CLINT BLACK (V) RCA 64442	4		
33	36	45	5	YOU GOTTA LOVE THAT  B.BECKETT (J.BROWN, B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	33		
34	30	24	16	TALL, TALL TREES K.STEGALL (G.JONES,R.MILLER)	◆ ALAN JACKSON (V) ARISTA 1-2879	1		
35)	39	46	6	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J.FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (v) DECCA 55164	35		
36	44	52	4	NO NEWS D.COOK,W.WILSON (S.HOGIN,P.BARNHART,M.D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	36		
37)	40	41	9	WHAT DO I KNOW R.CHANCEY,E.SEAY (S.RUSS,C.MAJESKI,S.SMITH)	RICOCHET (C) (V) COLUMBIA 78088	37		
38	45	56	4	IT WORKS E.GORDY, JR., ALABAMA (M.CATES, A.SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	38		

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK
39	32	19	18	DEEP DOWN P.TILLIS,M.POOLE (W.ALDRIDGE,J.JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1-2878	6
40	42	42	14	ALWAYS HAVE, ALWAYS WILL D.COOK (P.NELSON,LBOONE,W.LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	40
41	41	36	19	IN PICTURES E.GORDY, JR., ALABAMA (J.DOYLE, B.E.BOYD)	ALABAMA (C) (V) RCA 64419	4
42	43	49	8	READY, WILLING AND ABLE J.LEO,L.WHITE (J.LEARY,J.A.SWEET)	LARI WHITE (C) (V) RCA 64455	42
43	28	15	20	BORN IN THE DARK J.STROUD,D.STONE (C.HINESLEY)	DOUG STONE (v) COLUMBIA 78039	12
44)	52	64	3	HEART'S DESIRE S.HENDRICKS (C.MOORE, L.R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	44
45)	46	51	7	STANDING TALL J.STROUD (L.BUTLER, B.PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	45
46	49	54	8	SHE'S GOT A MIND OF HER OWN D.JOHNSON (B.LIVSEY D.SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	46
47)	54	66	3	ALL YOU EVER DO IS BRING ME DOWN  D.COOK, R.MALO (R MALO, A ANDERSON)  ◆ THE MAVER	RICKS (FEATURING FLACO JIMENEZ) (V) MCA 55154	47
48	48	50	20	WHISKEY UNDER THE BRIDGE S.HENDRICKS,D. COOK (D.COOK,K.BROOKS,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	5
49	50	55	6	COUNTRY CRAZY C.D.INAPOLI, D.GRAU, LITTLE TEXAS (P.HOWELL, C.JONES)	LITTLE TEXAS WARNER BROS. ALBUM CUT	49
50	35	29	16	IF I HAD ANY PRIDE LEFT AT ALL J.BOWEN,C.HOWARD (J.GREENEBAUM,T.SEALS,E.SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	25
(51)	59	69	3	EVEN IF I TRIED  B.BECKETT (C.FAULK,N.MUSICK,B.REGAN)	◆ EMILIO (C) CAPITOL NASHVILLE 58507	51
(52)	62	_	2	THE RIVER AND THE HIGHWAY	◆ PAM TILLIS (V) ARISTA 1-2958	52
(53)	60	68	3	P.TILUS (G.HOUSE, D.SCHLITZ) ONLY YOU (AND YOU ALONE) ORDOWN, LTDITT (B.PALLA BALL)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	53
(54)	56	60	4	G.BROWN,T.TRITT (B.RAM,A.RAM)  LET YOUR HEART LEAD YOUR MIND C.HOWARD (S.MEEKS)	◆ SMOKIN' ARMADILLOS (C) (D) (V) MCG CUR8	54
(55)	58	67	4	NOW THAT'S ALL RIGHT WITH ME B.SCHNEE,K.LEHNING (KOSTAS,T.PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM	55
56	55	58	11	SHE CAN'T SAVE HIM	◆ LISA BROKOP	55
57	47	44	15	J.CRUTCHFIELD (B.REGAN, L. HENGBER) SMOKE IN HER EYES	(C) CAPITOL NASHVILLE 58502  TY ENGLAND (C) (V) RCA 64405	44
				G.FUNDIS (H.PRESTWOOD)  ★★★ HOT SHOT DEB		
<u>58</u>	NE	w Þ	1	WITHOUT YOUR LOVE S GIBSON (A.ANDERSON,C.WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	58
59	51	47	17	NOTHING P.ANDERSON (D.YOAKAM,KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734	20
60	NE	w Þ	1	GONE (THAT'LL BE ME)	DWIGHT YOAKAM	0.0
<b>61</b>				P.ANDERSON (D.YOAKAM)	REPRISE ALBUM CUT	60
(3.5)	67	-	2	1969	REPRISE ALBUM CUT  KEITH STEGALL	61
<b>(62)</b>	70	<u>-</u>		1969 K.STEGALL,J.KELTON,C.CHAMBERLAIN (K.STEGALL,G.HARRISON,D.HENSO HEADS CAROLINA, TAILS CALIFORNIA	REPRISE ALBUM CUT	-
(62) (63)		_	2	1969 K.STEGALL, J.KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSO HEADS CAROLINA, TAILS CALIFORNIA B GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS) HANGIN'ON	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY MASHVILLE 8526.18  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY	61
=	70	_	2	1969 K.STEGALL,J.KELTON,C.CHAMBERLAIN (K.STEGALL,G.HARRISON,D.HENSO HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE,T.MCGRAW (T.NICHOLS,M.D. SANDERS) HANGIN' ON B.D.MAHER (R.MCCREADY,B.D.MAHER.K.HURLEY,D.INGRAM) RIPPLES	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  4 RUNNER	61
63	70 65		2 2 2	1969 K.STEGALL, J.KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSO HEADS CAROLINA, TAILS CALIFORNIA B. GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS) HANGIN'ON B. D. MAHER (R. MCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM) RIPPLES B. CANNON, L. SHELL (T. HASELDEN) RUB-A-DUBBIN'	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY MASHVILLE 85261B  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  4 RUNNER (C) (V) POLYDOR NASHVILLE 577730  KEN MELLONS	61 62 63
63 64	70 65 66	72 65	2 2 2 3	1969  KSTEGALL, J. KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSO HEADS CAROLINA, TAILS CALIFORNIA B GALLIMORE, T. MCCRAW (T. NICHOLS, M. D. SANDERS)  HANGIN' ON B.D. MAHER (RMCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM)  RIPPLES B. CANNON, L. SHELL (T. HASELDEN)  RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)  WHO'S THAT GIRL	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  4 RÜNNER (C) (V) POLYDOR NASHVILLE 577730  KEN MELLONS (C) (V) PPIC 78066  STEPHANIE BENTLEY	61 62 63 64
63 64 65	70 65 66 63	72 65	2 2 2 3 18	1969 K.STEGALL,J.KELTON,C.CHAMBERLAIN (K.STEGALL,G.HARRISON,D.HENSO HEADS CAROLINA, TAILS CALIFORNIA B GALLIMORE,T. MCGRAW (T.NICHOLS,M.D. SANDERS) HANGIN' ON B.D. MAHER (R.MCCREADY,B.D.MAHER.K.HURLEY,D.INGRAM) RIPPLES B.CANNON,L.SHELL (T.HASELDEN) RUB-A-DUBBIN' J.CUPIT (D.GOODMAN,S.P.DAVIS,B.HOBBS) WHO'S THAT GIRL T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER) TROUBLE	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY MASHVILE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  4 RUNNER (C) (V) POLYDOR NASHVILE 577730  KEN MELLONS (C) (V) EPIC 78066  STEPHANIE BENTLEY (C) (V) EPIC 78234  MARK CHESNUTT	61 62 63 64 39
63 64 65 66	70 65 66 63 NE	72 65	2 2 2 3 18	1969 KSTEGALL, J.KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSO HEADS CAROLINA, TAILS CALIFORNIA B GALLIMORE, T. MCGRAW (T. NICHOUS, M. D. SANDERS) HANGIN' ON B.D. MAHER (R. MCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM) RIPPLES B. CANNON, L. SHELL (T. HASELDEN) RUBA. DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS) WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TEREN, D. PFRIMMER) TROUBLE T. BROWN (T. SNIDER) ALL I WANT IS A LIFE	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  4 RUNNER (C) (V) POLYDOR NASHVILLE 577730  KEN MELLONS (C) (V) EPIC 78066  STEPHANIE BENTLEY (C) (V) EPIC 78234  MARK CHESNUTT (C) (V) DECCA 55103  TIM MCGRAW	61 62 63 64 39 66
63 64 65 66 67	70 65 66 63 NET		2 2 2 3 18 1	1969 K.STEGALL,J.KELTON,C.CHAMBERLAIN (K.STEGALL,G.HARRISON,D.HENSO HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE,T.MCGRAW (T.NICHOLS,M.D. SANDERS) HANGIN' ON B.D.MAHER (R.MCCREADY,B.D.MAHER.K.HURLEY,D.INGRAM) RIPPLES B.CANNON,L.SHELL (T.HASELDEN) RUB-A-DUBBIN' J.CUPIT (D.GOODMAN,S.P.DAVIS,B.HOBBS) WHO'S THAT GIRL T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER) TROUBLE T.BROWN (T.SNIDER) ALL I WANT IS A LIFE J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER) LADY'S MAN	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  4 RUNNER (C) (V) POLYDOR NASHVILLE 577730  KEN MELLONS (C) (V) EPIC 78066  STEPHANIE BENTLEY (C) (V) EPIC 78234  MARK CHESNUTT (C) (V) DECCA 55103  TIM MCGRAW CURB ALBUM CUT  ROB CROSBY	61 62 63 64 39 66 18
63 64 65 66 67 68	70 65 66 63 NET 64 72 69		2 2 2 3 18 1 19	1969  K.STEGALL, J.KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSO HEADS CAROLINA, TAILS CALIFORNIA B GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS)  HANGIN' ON B.D. MAHER (R. MCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM)  RIPPLES B. CANNON, L. SHELL (T. HASELDEN)  RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)  WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TEREN, D. PFRIMMER)  TROUBLE T. BROWN (T. SNIDER)  ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER)  LADY'S MAN J. CRUTCHFIELD (R. CROSBY, G. COTTON)  IT'S WHAT I DO	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  A RUNNER (C) (V) POLYDOR NASHVILLE 577730  KEN MELLONS (C) (V) PPIC 78066  STEPHANIE BENTLEY (C) (V) EPIC 78034  MARK CHESNUTT (C) (V) DECCA 55103  TIM MCGRAW CURB ALBUM CUT  ROB CROSBY RIVER NORTH ALBUM CUT	61 62 63 64 39 66 18
63 64 65 66 67 68 69	70 65 66 63 NET 64 72 69	72 65 <b>W</b> 63 74	2 2 2 3 18 1 19 4 3	1969  KSTEGALL, J.KELTON, C.CHAMBERLAIN (K.STEGALL, G. HARRISON, D. HENSO  HEADS CAROLINA, TAILS CALIFORNIA  B GALLIMORE, T. MCCRAW (T. NICHOLS, M. D. SANDERS)  HANGIN' ON  B.D. MAHER (R. MCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM)  RIPPLES  B.CANNON, L. SHELL (T. HASELDEN)  RUB-A-DUBBIN'  J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)  WHO'S THAT GIRL  T. WILKES, P. WORLEY (S. BENTLEY, G. TEREN, D. PFRIMMER)  TROUBLE  TROUBLE  T. BROWN (T. SNIDER)  ALL I WANT IS A LIFE  J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER)  LADY'S MAN  J. CRUTCHFIELD (R. CROSBY, G. COTTON)  IT'S WHAT I DO  T. SHAPIRO (C. JONES, T. SHAPIRO)  SOLID GROUND	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  4 RUNNER (C) (V) POLYDOR NASHVILLE 577730  KEN MELLONS (C) (V) EPIC 78066  STEPHANIE BENTLEY (C) (V) EPIC 78234  MARK CHESNUTT (C) (V) DECCA 55103  TIM MCGRAW CURB ALBUM CUT  ROB CROSBY RIVER NORTH ALBUM CU	61 62 63 64 39 66 18 68
63 64 65 66 67 68 69 70	70 65 66 63 NE 64 72 69 NE		2 2 3 18 1 19 4 3	1969 KSTEGALL, J. KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSO HEADS CAROLINA, TAILS CALIFORNIA B GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS) HANGIN' ON B. D. MAHER (R. MCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM) RIPPLES B. CANNON, L. SHELL (T. HASELDEN) RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS) WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TEREN, D. PFRIMMER) TROUBLE T. BROWN (T. SNIDER) ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER) LADY'S MAN J. CRUICHFIELD (R. CROSBY, G. COTTON) IT'S WHAT I DO T. SHAPIRO (C. JONES, T. SHAPIRO) SOLID GROUND R. SKAGGS (G. OWENS) HEAVEN IN MY WOMAN'S EYES	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE \$52618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  A RUNNER (C) (W) POLYDOR NASHVILLE 577730  KEN MELLONS (C) (V) PPIC 78036  STEPHANIE BENTLEY (C) (V) EPIC 78234  MARK CHESNUTT (C) (V) DECCA 55103  TIM MCGRAW CURB ALBUM CUT  ROBE NOSBY RIVER NORTH ALBUM CUT  BILLY DEAN (C) CAPITOL NASHVILLE 58526  RICKY SKAGGS ATLANTIC ALBUM, CUT  TRACY BYRD	61 62 63 64 39 66 18 68 69
63 64 65 66 67 68 69 70 71 72	70 65 66 63 NE 64 72 69 NE 57		2 2 3 18 1 19 4 3 1	1969  KSTEGALL, J.KELTON, C.CHAMBERLAIN (K.STEGALL, G. HARRISON, D. HENSO HEADS CAROLINA, TAILS CALIFORNIA B GALLIMORE, T. MCCRAW (T. NICHOLS, M. D. SANDERS)  HANGIN' ON B.D. MAHER (R. MCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM)  RIPPLES B.CANNON, L. SHELL (T. HASELDEN)  RUBA. DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)  WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TEREN, D. PFRIMMER)  TROUBLE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER)  LADY'S MAN J. CRUTCHFIELD (R. CROSBY, G. COTTON)  IT'S WHAT I DO T. SHAPIRO (C. JONES, T. SHAPIRO)  SOLID GROUND R. SKAGGS (G. OWENS)  HEAVEN IN MY WOMAN'S EYES T. BROWN (M. NESLER)  THE STRENGTH OF A WOMAN	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  A RUNNER (C) (V) POLYDOR NASHVILLE 577730  KEN MELLONS (C) (V) EPIC 78066  STEPHANIE BENTLEY (C) (V) EPIC 78234  MARK CHESNUTT (C) (V) DECCA 55103  TIM MCGRAW CURB ALBUM CUT  ROB CROSBY RIVER NORTH ALBUM CUT  BILLY DEAN (C) CAPITOL NASHVILLE 58526  RICKY SKAGGS ATLANTIC ALBUM CUT  TRACY BYRD (V) MCA 55155  PHILIP CLAYPOOL	61 62 63 64 39 66 18 68 69 70
63 64 65 66 67 68 69 70	70 65 66 63 NE1 64 72 69 NE1 57	72 65 W > 63 74 70 W > 57	2 2 2 3 18 1 19 4 3 1	1969  K.STEGALL,J.KELTON,C.CHAMBERLAIN (K.STEGALL,G.HARRISON,D.HENSO HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE,T.MCGRAW (T.NICHOLS,M.D. SANDERS)  HANGIN' ON B.D.MAHER (R.MCCREADY,B.D.MAHER.K.HURLEY,D.INGRAM)  RIPPLES B.CANNON,L.SHELL (T.HASELDEN)  RUB-A-DUBBIN' J.CUPIT (D.GOODMAN,S.P.DAVIS,B.HOBBS)  WHO'S THAT GIRL T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER)  TROUBLE T.BROWN (T.SNIDER)  ALL I WANT IS A LIFE J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER)  LADY'S MAN J.CRUTCHFIELD (R.CROSBY,G.COTTON)  IT'S WHAT I DO T.SHAPIRO (C.JONES,T.SHAPIRO)  SOLID GROUND R.SKAGGS (G.OWENS)  HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	REPRISE ALBUM CUT  KEITH STEGALL  (C) (V) MERCURY NASHVILLE 852618  JODEE MESSINA (C) (D) (V) CURB 76982  RICH MCCREADY (C) MAGNATONE 1104  4 RUNNER (C) (V) POLYDOR NASHVILLE 577730  KEN MELLONS (C) (V) EPIC 78066  STEPHANIE BENTLEY (C) (V) EPIC 78234  MARK CHESNUTT (C) (V) DECCA 55103  TIM MCGRAW CURB ALBUM CUT  ROB CROSBY RIVER NORTH ALBUM CUT  ROB CROSBY RIVER NORTH ALBUM CUT  TRACY BYRD (V) MCA 55155	61 62 63 64 39 66 18 68 69 70 57

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

FOR WEEK ENDING FEB. 3, 1996

# Billboard. Top Country Singles Sales...

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

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	★ ★ NO. 1 ★ ★ IT MATTERS TO ME WARNER BROS. 17718 2 weel	r ★ ks at No. 1 FAITH HILL
2	- 2	1	17	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVIL	LE 852206 SHANIA TWAIN
3	3	3	24	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
4	4	4	10	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
(5)	6	8	8	NOT THAT DIFFERENT EPIC 78189	COLLIN RAYE
6	7	10	11	WHAT I MEANT TO SAY COLUMBIA 78087	WADE HAYES
	8	9	12	REBECCA LYNN ASYLUM 64360	BRYAN WHITE
8	5	5	20	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64	4392 AARON TIPPIN
9	10	6	7	WHEN BOY MEETS GIRL MERCURY NASHVILLE 852388	TERRI CLARK
10	9	7	11	THE CAR MCG CURB 76970	JEFF CARSON
(11)	-11	20	7	HEART HALF EMPTY EPIC 78073 TY HERNDON I	FEATURING STEPHANIE BENTLEY
12	12	16	32	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA AL	LISON KRAUSS & UNION STATION
(13)	14	17	32	ANGELS AMONG US RCA 62643	ALABAMA

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14)	15	14	14	TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
15	17	24	5	BIGGER THAN THE BEATLES EPIC 78202	JOE DIFFIE
16	25		2	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
17	16	18	32	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
18	24	_	2	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS	DOUG SUPERNAW
19	19	11	20	NO MAN'S LAND ATLANTIC 87105 JOH	IN MICHAEL MONTGOMERY
20	22	21	10	NOTHING REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM
21	21	22	25	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
22	18	12	18	WHO NEEDS YOU BABY GIANT 17771/WARNER BROS.	CLAY WALKER
23	20	19	31	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
24	13	13	16	IN PICTURES RCA 64419	ALABAMA
25	23	15	27	PARTY ALL NIGHT WARNER BROS. 17806 JEFF FOXWORTHY V	VITH LITTLE TEXAS & S. ROUSE

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

# **EMI Latin Has 'Voces' In Olympic Games**

Emi latin's olympic gold: The 26th installment of the Olympic Games might be more than six months away, but EMI Latin is readying a stellar, multi-artist album package that label president José Béhar says "will deliver a musical message of unity associated with the Olympics that can be appreciated long after this year's

Titled "Voces Unidas," the album is due for release in April. The cast of renowned Latino recording artists confirmed, so far, to participate on the project includes Gloria Estefan, Plácido Domingo, Julio Iglesias, Jon Secada, Juan Luis Guerra, Marc Anthony, India, Luz Casal, José Luis Rodríguez, Patricia Sosa, Cristian, Lucero, Emilio, Ednita Nazario, Roberto Carlos, Graciela Beltrán, the Barrio Boyzz, Marta Sánchez, Mijares, Thalía, Pandora, and Pauli-

Emilio Estefan Jr. heads an equally standout crew of producers, including A.B. Quintanilla III, K.C. Porter, Christian de Walden, Alvaro Torres, Oscar Mediavilla, and Anthony.

EMI Latin was chosen for the Olympics project by the Atlanta Committee for the Olympic Games, which

LOQUEUSTED





by John Lannert

is helping to stage this year's games in Atlanta.

Estefan is producing the album's flagship single, "Puedes Llegar," the Spanish-language counterpart to Olympic theme "Reach." Penned by Gloria, "Puedes Llegar" will sport a "We Are The World"-type chorus composed of Gloria, Secada, Iglesias, Domingo, Guerra, Carlos, Rodríguez,

Polygram inks emmanuel: Looking to break an artist internationally, Miami-based PolyGram Latin America has signed Mexican pop singer Emmanuel to a four-album deal. His first album for PolyGram is due in the middle of 1996.

SAÚL, UNEXPECTEDLY: Saúl Hernández, lead vocalist of BMG's

Mexican rock stars Caifanes, made a surprise appearance at a gig of local rock en español bands staged Jan. 14 at Los Angeles Sunset Strip club the Troubador. Hernández joined Ley De Hielo-which is signed to California indie Aztlan-for old Caifanes tune 'Viento.'

Needless to say, the crowd went crazy, and the security was no match for the young women who rushed the stage and mobbed Hernández. Rounding out the bill was Aztlan band María Fatal and unsigned act Juana La

HONORING LOS PRISIONEROS: A host of acts from Chilean indie Alerce is paying tribute to a venerable homebred rock act from the '80s: Los Prisioneros. The brainchild of Alerce execs and ex-Prisioneros band member Claudio Narea, the project will feature songs chosen by Narea and the two other former members of Los Prisioneros-Jorge González and Miguel Tapia.

So far, the groups confirmed to participate in the project are Mal Corazón, Los Miserables, Los Morton, Chancho En Piedra, Ludwig Band, Lafloripondio, and San-

Also, there is a possibility of a contest for unsigned bands to fill out the balance of participating acts for the as-yet-unnamed album, due at the (Continued on page 44)

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#### LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist AHORA DILE (Sony Discos, ASCAP)
- 28 AMANDOTE (BMG Songs, ASCAP)
- 4 AMANECI EN TUS BRAZOS (BMG Songs, ASCAP)
- 33 AMIGOS (Caribbean Waves, ASCAP) AMOR (Fonomusic SESAC)
- 5 COMO TE EXTRANO (A.Q.III Music, BMI/EMI
- Blackwood, BMI/Peace Rock, BMI)
- 18 COQUETA (Copyright Control)
- 21 DESVELADO (Copyright Control)
- ENAMORADO DE UN FANTASMA (Edimonsa, ASCAP)
- 24 ERES ASI (Copyright Control)
- 17 ESO ME GUSTA (Vander, ASCAP)
- ES POR TI (FIPP, BMI)
- 23 EXITOS Y MAS (WEA Latina, ASCAP/Unimusica. ASCAP/Yaidelice Music, ASCAP/AIS, ASCAP/Sony Discos, ASCAP/Right Melody, ASCAP)
- 20 JUAN SABOR (Copyright Control)
- 25 LAGRIMAS DE ALEGRIA (Sony Latin, BMI)
- 31 LA MUJER DE LOS DOS (Editora Angel Musical, SESAC)
- 36 LLORA CORAZON (Rafa, ASCAP/Livi, ASCAP) 22 MANDAME FLORES (AY, AY, AY) (Striking, BMI)
- MARIA (Draco Cornelius, BMI/Sony Latin, BMI/Mundo
- Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP)
- 19 ME GUSTAN GORDAS (Copyright Control)
- 16 MI BENDITA TIERRA (BMG Songs, ASCAP) 10 MI FORMA DE SENTIR (Fonomusic, SESAC)
- NADA (Zomba Golden Sands, ASCAP) NI POR CAPRICHO (M.A.M.P. BMI)
- NO PUEDO MAS (Jam Entertainment, BMI)
- 11 POR AMOR A MI PUEBLO (Mas Latin, SESAC)
- QUIEN (Copyright Control)
- SI NOS DEJAN (BMG Songs, ASCAP)
- 13 SI QUISIERAS (Copyright Control)
- 2 SI TU TE VAS (Fonovisa, SESAC/Unimusica, ASCAP) SUAVE (Warner-Tamerlane, BMI)
- 12 TE AMARE (Rhinestone Jacket, ASCAP/Ramirez C.A.R., ASCAP/Ettiene Music, ASCAP/Schosh, ASCAP)
- TE LO DEBO A TI (Vander, ASCAP)
- 39 TIMIDA (Polygram Latino, ASCAP)
- TODO POR TI (Vander, ASCAP)
- TONTA (San Antonio Music, BMI)
- TRES DESEOS (FIPP BMI)
- 3 UN MILLON DE ROSAS (Copyright Control) VUELVEME A QUERER (Fonovisa, SESAC)
- 35 YA LO SE TODO (Bello Musical)

#### \* \* \* No. 1 \* \* \* SELENA ▲2 EMI LATIN/EMI 34123/EMI LATIN 27 weeks at No. 1 DREAMING OF YOU 17 GLORIA ESTEFAN EPIC 67284/SONY ABRIENDO PUERTAS 4 43 GIPSY KINGS NONESUCH 79358/AG THE BEST OF GIPSY KINGS 14 LUIS MIGUEL ● WEA LATINA 11212 EL CONCIERTO

™Billboard. Latin 50

ARTIST LABEL & NUMBER/DISTRIBUTING LABEL

THIS WEEK WEEK WEEK WEEK

7	J	14	LOIS WINGOLL & WER LATINA 11212	EL CONCIERTO		
5	5	96	SELENA ▲ EMI LATIN 28803	AMOR PROHIBIDO		
6	8	30	JULIO IGLESIAS SONY 81604	LA CARRETERA		
7	9	29	VARIOUS ARTISTS ARIOLA 29136/BMG	MACARENA MIX		
8	7	12	ENRIQUE IGLESIAS FONOVISA 0506	ENRIQUE IGLESIAS		
		100	* * GREATEST G	AINER * * *		
9	10	2	LA TROPA F EMI LATIN 36463	A UN NUEVO NIVEL		
10	6	11	PETE ASTUDILLO EMI LATIN 32263	COMO TE EXTRANO		
11	14	18	RICKY MARTIN SONY 81651	A MEDIO VIVIR		
12	16	19	MAZZ EMI LATIN 30913HS	SOLO PARA TI		
13	13	19	THALIA EMI LATIN 35217	EN EXTASIS		
14	11	7	OLGA TANON WEA LATINA 13090	EXITOS Y MAS		
15	19	34	INTOCABLE EMI LATIN 32632	OTRO MUNDO		
16	12	74	LUIS MIGUEL A WEA LATINA 97234	SEGUNDO ROMANCE		
17	22	135	GLORIA ESTEFAN A EPIC 53807/SONY	MI TIERRA		
18	18	39	LOS TIGRES DEL NORTE FONOVISA 6030	EL EJEMPLO		
19	23	11	DI BLASIO ARIOLA 31945/BMG	LATINO		
20	15	24	CARLOS VIVES POLYGRAM LATINO 528531	LA TIERRA DEL OLVIDO		
21	26	135	LUIS MIGUEL A WEA LATINA 75805	ROMANCE		
22	21	56	SELENA EMI LATIN 30907	12 SUPER EXITOS		
23	27	6	PEDRO FERNANDEZ POLYGRAM LATINO 528 671	PEDRO FERNANDEZ		
24	20	13	ANA GABRIEL SONY 81678	JOYAS DE DOS SIGLOS		
25	34	135	SOUNDTRACK ● ELEKTRA 961240/EEG	THE MAMBO KINGS		
26	24	114	SELENA ● EMI LATIN 42770	LIVE!		
27	25	29	JUAN LUIS GUERRA 440 KAREN 29418/8MG	GRANDES EXITOS		
28	17	9	LOS TEMERARIOS AFG SIGMA 3014	CAMINO DEL AMOR		
29	38	34	MARC ANTHONY RMM 81582	TODO A SU TIEMPO		
30	36	134	LINDA RONSTADT ▲ ELEKTRA 60765/EEG	CANCIONES DE MI PADRE		
31	32	15	JON SECADA SBK 35468/EMI LATIN	AMOR		
(32)	40	23	LOS DEL RIO ARIOLA 18570/BMG	A MI ME GUSTA		
33	33	8	FAMA SONY 81718	LAGRIMAS DE ALEGRIA		
34	37	9	EL GENERAL RCA 31522/BMG	CLUB 555		
(35)	45	22	KINITO MENDEZ J&N 35164/EMI LATIN	EL HOMBRE MERENGUE		
36	28	39	MANA WEA LATINA 99707HS C	UANDO LOS ANGELES LLORAN		
(37)	RE-E	NTRY	MICHAEL SALGADO JOEY 3427	EN CONCIERTO		
(38)	50	11	DAVID LEE GARZA Y LOS MUSICALES EMILL	ATIN 32899 ALGO DIFERENTE		
39	31	109	SELENA ● EMI LATIN 42635	ENTRE A MI MUNDO		
40	30	9	BRONCO FONOVISA 0509	ANIMAL		
41	35	9	JOSE JOSE ARIOLA 30422/BMG	MUJERIEGO		
42	44	45	LA MAFIA SONY 81520	EXITOS EN VIVO		
(43)	RE-E	NTRY	GIPSY KINGS ● ELEKTRA 60845/EEG	GIPSY KINGS		
<u>(i)</u>						
(44)	NE	w▶	★ ★ ★ HOT SHOT D	DESVELADO		
45	47	85	CARLOS VIVES POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA		
46)		NTRY	LOS DEL MAR CRITIQUE 15440/8MG	MACARENA		
47	39	131	MANA ● WEA LATINA 90818	DONDE JUGARAN LOS NINOS		
(48)		NTRY	PEDRO FERNANDEZ POLYGRAM LATINO 526 175			
$\approx$						
(49)	RE-ENTRY		LOS PALOMINOS SONY 81567	EL GANAD <mark>OR</mark>		

#### 50 49 9 VARIOUS ARTISTS J&N 36382/EMI LATIN MERENHITS '96 TROPICAL/SALSA REGIONAL MEXICAN

POP 1 SELENA EMI LATIN/EMI/EMI LATIN DREAMING OF YOU

- 2 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS 3 LUIS MIGUEL WEA LATINA
- EL CONCIERTO
  4 JULIO IGLESIAS SONY
- 5 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX 6 ENRIQUE IGLESIAS FONO
- VISA ENRIQUE IGLESIAS
  7 RICKY MARTIN SONY A MEDIO VIVIR

  8 THALIA EM LATIN EN EXTASIS

  9 LUIS MIGUEL WEA LATINA
  SEGUNDO ROMANCE

  10 DI BLASIO ARIOLA/BMG
- 11 LUIS MIGUEL WEA LATINA ROMANCE
  12 JON SECADA SBEVEMI LATIN
- 13 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA
- A MI ME GUSTA

  14 EL GENERAL RCA/BMG
  CLUB 555

  15 MASS
- CLUB 555 15 MANA WEA LATINA CUANDO-LOS ANGELES LLORAN

- 1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS 2 OLGA TANON WEA LATINA
- EXITOS Y MAS 3 GLORIA ESTEFAN EPIC/SONY
- MI TIERRA
  4 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO
  5 SOUNDTRACK ELEKTRA/EEG
  THE MAMBO KINGS
  6 JUAN LUIS GUERRA 440
  KAREN/BMG GRANDES EXITOS
  7 MARC ANTHONY RMM
  TODO A SU TIEMPO

- 7 MARC ANTHONY RIMM
  TODO A SU TIEMPO
  8 KINITO MENDEZ JANJEMI LATIN
  EL HOMBRE MERENGUE
  9 VARIOUS ARTISTS JANJEMI
  LATIN MERENHITS '96
  10 VARIOUS ARTISTS MAX/SONY
  SALSA MIX 2
  11 INDIA RIMM DICEN QUE SOY
  12 ZAFRA NEGRA JÄNJEMI LATIN
  VAMO AL MAMBO!!
  13 JERRY RIVERA SONY MAGIA
  14 GILBERTO SANTA ROSA
  SONY EN VIVO DESDE EL
  CARNEGIE HALL
- 15 LOS HERMANOS ROSARIO LOS DUENOS DEL SWING

- 1 SELENA EMILATIN AMOR PROHIBIDO
- AMOR PROHIBIDO
  2 LA TROPA F EM LATIN
  A UN NUEVO NIVEL
  3 PETE ASTUDILLO EMI LATIN
  COMO TE EXTRANO
  4 MAZZ EMI LATIN SOLO PARA TI
  5 INTOCABLE EMI LATIN
- 6 LOS TIGRES DEL NORTE
- FONOVISA EL EJEM
  7 SELENA EMI LATIN
  12 SUPER EXITOS 12 SUPER EXITOS

  8 PEDRO FERNANDEZ POLY
- 8 PEDRO FERNANDEZ POLYGRAM LATINO
  PEDRO FERNANDEZ
  9 ANA GABRIEL SONY
  JOYAS DE DOS SIGLOS
  10 SELENA EMI LATIN LIVE!
  11 LOS TEMERARIOS AFG
  SIGMA CAMINO DEL AMOR
  12 LINDA RONSTADT LEINTRA
  EG CANCIONES DE MI PADRE
  13 FAMA SONY
  LAGRIMAS DE ALEGRIA
  14 MICHAEL SALGADO JOEY
  EN CONCIENTO

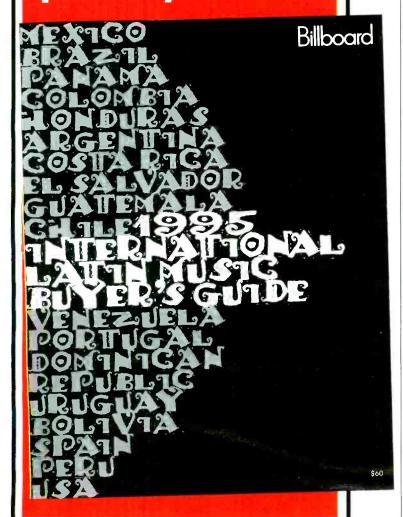
- EN CONCIERTO
  15 DAVID LEE GARZA Y LOS
  MUSICALES EMI LATIN
  ALGO DIFERENTE

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. 

Is indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.



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#### **Artists & Music**

#### LATIN NOTAS

(Continued from page 42)

beginning of May.

Although the songs to be included on the tribute record are yet to be determined, the brass from Alerce have indicated that the participating bands have expressed the desire to record such Prisioneros hits as "La Voz De Los '80s" and "Pateando Piedras."

The first project of its kind in Chile, the tribute record will be preceded by a live concert starring the participating acts. There is a possibility that a video of the first single will be shot. Artists from other labels also may be invited to take part in the campaign.

Sony will distribute the album and provide promotion and marketing support.

Concurrent with Alerce's tribute project is EMI Chile's upcoming release of a double-CD retrospective package of Los Prisioneros material, which will be supervised by the band members. The collection is scheduled to drop, not coincidentally, in early May

Like the Beatles' "Anthology 1," the Los Prisioneros reissue will contain the band's greatest hits, previously unreleased takes of songs, and live performances. Los Prisioneros cut four records for EMI: "La Voz De Los '80s" (1984), "Pateando Piedras" (1986), "La Cultura De La Basura" (1987), and "Corazones" (1989)

U.S. RELEASE UPDATE: Below is a selected list of key releases in February:

BMG: Beatriz Montes, "Beatriz Montes," Feb. 13; Víctor Manuel/Pablo Milanés, "En Blanco Y Nagro" Feb. 13

Negro," Feb. 13.
EMI Latin: Natusha, "Sol Y Luna," Feb. 6; Tito Puente Jr., "Guarachando," Feb. 20.

RMM: Charlie Sepúlveda, "Watermelon Man." TropiJazz/-RMM, Feb. 13; Jesús Enríquez, "Nada Sera Igual," RMM, Feb. 13; "Tropical Tribute To The Beatles," various artists, RMM, Feb. 27.

Sony: Shakira, "Pies Descalzos," Feb. 13; Diomedes Díaz. "Remixes." SDI/Sony, Feb. 20; "Salsa En La Calle 8," various artists, Protel/Sony, Feb. 20; Lourdes Robles, "Soy Onien Soy" Feb. 20

Quien Soy," Feb. 20.

WEA Latina: Miguel Bosè,
"Laberinto," Feb. 6; Ofelia Medina,
"Sor Juana Hoy," Feb. 13; Angela
Carrasco, "Una Producción de Juan
Gabriel," Feb. 13; Dee, "El Moreno,"
Manny/WEA Latina, Feb. 13; Culturas, "Simplemente Delia,"
Manny/WEA Latina, Feb. 13.

FM NO. 2 IN N.Y: WPAT-FM New York, recently purchased by the Spanish Broadcast System, has kept its call letters, but the erstwhile public station has been converted to the city's second Spanish FM.

Now an oldies/AC dubbed "Radio Suave," WPAT is a sister station to the market's second-ranked powerhouse, WSKQ-FM.

ARGENTINA NOTAS: Main Records has shipped "El Puente" by Uruguay's most important artist, Jaime Roos, whose singular synthesis of rock and Afro-Uruguayan candombe cadences is profiled on the label's two new compilations containing previously unreleased old songs—"Selección 1 Y 2" . . . Milán Sur has released "Piazzolla X Piazzolla," the first album by the Daniel Piazzolla Octet. The recording includes songs by Daniel's father, Astor, with lyrics penned and sung by Warner Argentina's famed Fito Páez.

Ending a self-imposed, two-year hiatus, Luis Alberto Spinetta—one of Argentina's most influential rock artists—made a spectacular return recently with three sold-out shows at the 2,200-seat Opera theater in Buenos Aires. Armed with new songs. Spinetta was backed by trio Los Socios Del Desierto. While several record companies have approached him for a deal, Spinetta vows to toe an independent line unless he can secure a recording contract "on my own terms."

CHART NOTES: Melody/Fonovisa star Cristian notches his second No. 1

hit on Hot Latin Tracks this week as his rhythmic love song "Amor" moves Enrique Iglesias' smash "Si Tú Te Vas" (Fonovisa) into second place. "Amor" is the leadoff single of Cristian's just-released album, "El Deseo De Oir Tu Voz."

At retail, venerable Tejano act La Tropa F lands its highest chart position ever on The Billboard Latin 50 as the group's appropriately titled EMI Latin bow "A Un Nuevo Nivel" (At A New Level) moves 9-8 with a bullet. Likewise, the band has reached uncharted territory on Hot Latin Tracks with "Juan Sabor," which debuts at No. 20

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires, Pablo Márquez in Santiago, Chile, and María Elena Fernández in Los Angeles.



**Prima Donna.** Island recording artist Melissa Etheridge recently visited the MTV Latino studios for an appearance on the channel's "Hora Prima." Shown, from left, are Marya Meyer, director of international artists marketing, PolyGram Latin America; Alfredo Lewin, VJ, MTV Latino; Bruno del Granado, VP of music and talent, MTV Latino; Tom Hunter, president, MTV Latino; and Etheridge.



# **Hot Latin Tracks**



WKS. 0 CHART ARTIST \* \* \* No. 1 \* \* \* CRISTIAN (1) **ENRIQUE IGLESIAS** 17

◆ SI TU TE VAS
R PEREZ-BOTIJA (E.IGLESIAS.R.MORALES)

◆ UN MILLON DE ROSAS
M LICHTENBERGER JR. (A.LARRINAGA)
AMANECI EN TUS BRAZOS
L MIGUELK CIBRIAN (J.A.JIMENEZ) LA MAFIA 3 3 11 3 LUIS MIGUEL 4 6 8 4 2 16 5 MARIA

K C PORTER (I BLAKE, K C PORTER L GOMEZ ESCOLAR)

ENAMORADO DE UN FANTASMA
LIBERACION (H PONY GONZALEZ) RICKY MARTIN 6 7 9 LIBERACION 5 6 8 PEDRO FERNANDEZ (8) 9 9 BRONCO TODO POR TI BRONCO (J.G.ESPARZA) 9 8 4 11 MI FORMA DE SENTIR GIRO (10) 11 27 3

\* \* \* AIRPOWER \* \* \*

M. A. SOLIS Y LOS BUKIS POR AMOR A MI PUEBLO
FONOVISA PARAMOR A MI PUEBLO
M.A.SOLIS (M.A.SOLIS) (11) 23

\* \* \* AIRPOWER \* \* \* TE AMARE S.GEORGE, M. ANTHONY (A.RAMIREZ JR., E.STAWTICH) (12) NEW > MICHAEL SALGADO 13 10 JOEY

DAVID LEE GARZA Y LOS MUSICALES

→ TONTA

FMI LATIN

D.L. GARZA, T. GONZALEZ (J. RODRIGUEZ, M.GISNEROS) **14**) 12 13 16 LOS TIGRES DEL NORTE NO PUEDO MAS TN INC. (T. BELLO) **15**) 9 18 28 MI BENDITA TIERRA IUAN GARRIFI **16**) 37 ESO ME GUSTA PESADO (17) 36 INTOCABLE COQUETA 18 14 20 ME GUSTAN GORDAS GRUPO MOJADO (19) 31 L.LOZANO (A.MIXI)

JUAN SABOR

J.FARIAS J.FARIAS (J.FARIAS) LA TROPA F NEW **NEW** NEW > 23 13 THE BARRIO BOYZZ 29 FAMA 21 7 26 25

(20) BOBBY PULIDO

EMI LATIN

SPARX

MANDAME FLORES (AY, AY, AY)
FONOVISA

OLGA TANON

WEALTINA

NOT LISTED IR VAZQUEZ SE RAMIREZ-CARRERO Y, MONROUZFAU RI OPEZ, B BARERBAS, O IANON

THE RADELO BOYZZ

FEFS. S.S.I. (21) (22) ERES ASI K.C. PORTER (M. FLORES) LAGRIMAS DE ALEGRIA OGALVAN, J. GALVAN VUEL VEAST 24 VUELVEME A QUERER
J.AVENDANO LUHRS (J.AVENDANO LUHRS) CRISTIAN 26 19 10 21 J. AVENDANO LUHRS (J. AVENDANO LUHRS)

• ES POR TI

E.ESTEFAN JR., J. SECADA, J. CASAS (K. SANTANDER)

AMANDOTE

T. MORRIE (JUAN GABRIE)

TE LO DEBO A TI JON SECADA **(27) NEW** LORENZO ANTONIO (28) 25 BANDA MACHOS (29) 26 24 6 SUAVE S.GEORGE (K.CIBRIAN,O.CASTRO) JERRY RIVERA 17 30 16 LA MUJER DE LOS DOS A.ANGEL ALBA (A.ANGEL ALBA) LOS TEMERARIOS 31 15 15 11 LOS RIELEROS DEL NORTE (32) NI POR CAPRICHO **NEW** MMIGOS

L.MARTI.J QUEROL (R VAZQUEZ)

◆ SI NOS DEJAN

L.MIGUEL K.CIBRIAN (J.A.J)MENEZ)

YA LO SE TODO

A PASTOR (T. RELIO) CELINES (33) 34 2 LUIS MIGUEL (34) 35 39 20 GUARDIANES DEL AMOR 35 28 2 A PASTOR (F.BELLO)

LLORA CORAZON

RLIVI (RLIVI.R FERRO)

TRES DESEOS

E.ESTEFAN JR. K. SANTANDER (K. SANTANDER) JOSE JOSE 36 20 18 14 GLORIA ESTEFAN 37 22 12 3

REGIONAL MEXICAN POP TROPICAL/SALSA 20 STATIONS 59 STATIONS 21 STATIONS 1 LA MAFIA SONY
UN MILLON DE ROSAS
2 PETE ASTUDILLO EMILATIN.
COMO TE EXTRANO
3 LIBERACION FONOVISA
ENAMORADO DE UN. 1 CRISTIAN MELODY/FONOVISA

STEPHANIE LYNN & HIGH ENERGY

RAM HERRERA

LOS MIER

AMOR
2 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS
3 LUIS MIGUEL WEA LATINA
AMANECI EN TUS BRAZOS
4 RICKY MARTIN SONY
MARIA

11

5

38

39

40 27 36

30 40

32

- MARIA
  5 JON SECADA SBK/EMI LATIN
- 6 RICARDO MONTANER EMI
- LATIN SOY TUYO
  7 DONATO & ESTEFANO SONY
  ESTOY ENAMORADO
  8 MILLIE EMI LATIN
  CON LOS BRAZOS ABIERTOS
  9 THE BARRIO BOYZZ SBK/EMI
- 9 THE BARRIO BOYZZ SBK/EM
  LATIN ERES ASI
  10 CRISTIAN MELODY/FONOVISA
  VUELVEME A QUERER
  11 NINO BRAVO POLYGRAM
  LATINO TE QUIERO, TE...
  12 YOLANDITA MONGE WEA
  LATINA TU, TU, TU, TU
  13 ROSARIO SDUSONY
  VO TE DAPE
- YO TE DARE
  14 PEDRO FERNANDEZ POLY

- 1 GIRO SDI/SONY MI FORMA DE SENTIR 2 MARC ANTHONY RMM TE AMARE 3 CELINES RMM
- 4 JERRY RIVERA SONY
- 5 OLGA TANON WEA LATINA
- EXITOS Y MAS
  6 GISSELLE RCA/BMG
  LO MIO ES MIO
  7 KAOS SDI/SONY
  ME HACES FALTA
  8 RICKY MARTIN SONY
- MARIA
  9 RIKARENA J&N/EMI LATIN
- ME HICIERON OLVIDAR

  10 MANNY MANUEL MERENGA-ZORMM DISTANCIADO

  11 CRISTIAN MELODY/FONOVISA AMOR 12 EDGAR JOEL POLYGRAM ROD-
- 13 ENRIQUE IGLESIAS FONO-
- VISA SI TU TE VAS
  14 VICTOR MANUELLE SONY
  HAY QUE PONER EL ALMA
  15 EL GRAN COMBO FONOVISA
  CHICA DE MIS SUENOS

◆ AHORA DILE R.HERRERA,R.MARTINEZ (A.VEZZANI)

LOS MIER (H.POS.

- 4 BRONCO FONOVISA 5 CRISTIAN MELODY/FONOVISA
- 6 ENRIQUE IGLESIAS FONO-
- VISA SI TU TE VAS
  7 LUIS MIGUEL WEA LATINA
  AMANECI EN TUS BRAZOS
  8 MICHAEL SALGADO JOEY 9 M. A. SOLIS Y LOS BUKIS
- FONOVISA POR AMOR A...

  10 DAVID LEE GARZA Y LOS
  MUSICALES EMILATIN TONTA

  11 PEDRO FERNANDEZ POLY
  GRAM LATINO QUIEN

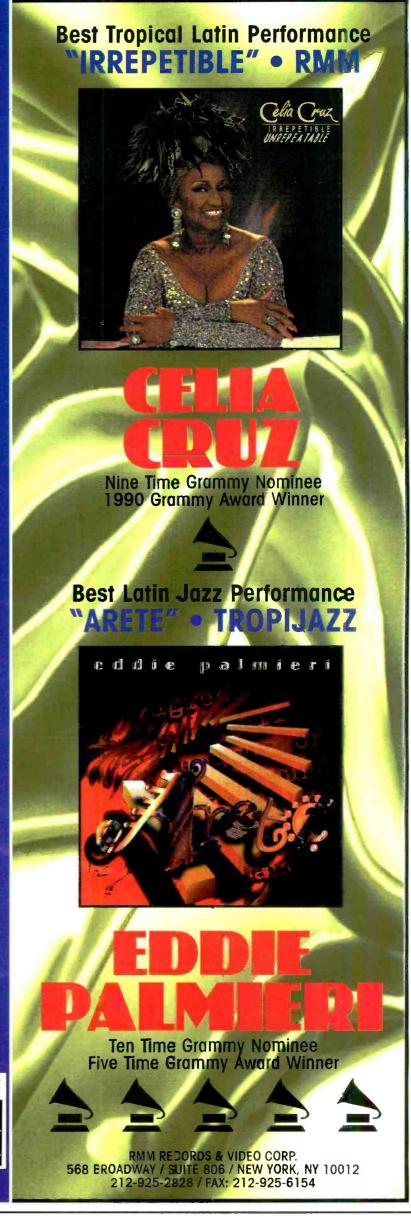
  12 LOS TIGRES DEL NORTE
  FONOVISA NO PUEDO MAS

  13 PESADO FONOVISA
  ESO ME GUETA
- ESO ME GUSTA

  14 INTOCABLE EMI LATIN

over the previous week, regardless of chart mi, , even if it registers an increase in detections, are tied in number of plays, the record being i ter 26 weeks. © 1996 Billboard/BPI Commu





#### **Artists & Music**

# Top Contemporary Christian...

THIS WEEK	WKS AGO	WKS. ON CHART	Compiled from a national sample of retail sto and one-stop sales reports.  ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL	re SoundScan®
_			* * No. 1 * *	
$\bigcirc$	1	9	DC TALK •	IEGUE EDEAK
2	2	11	FOREFRONT 2514G/CHORDANT 9 weeks at No. 1  VARIOUS ARTISTS SPARROW 51516/CHORDANT	JESUS FREAK WOW-1996
3	3	22		LEAD YOU HOME
4	4	12	CARMAN SPARROW 51422/CHORDANT	R.I.O.T.
5	5	34	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD IN	JARS OF CLAY
6	6	33		FOR HIS HIGHEST
7	7	46		IE WHOLE TRUTH
(8)			KIRK FRANKLIN AND THE FAMILY A	
9	8	88	GOSPO CENTRIC 72119/CHORDANT IS KIRK FRANKLIN	AND THE FAMILY
	9	15		IN HIS PRESENCE
10	10	73	AMY GRANT ▲² MYRRH 6974/WORD	HOUSE OF LOVE
11	14	12	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT	TRUST
12	11	25	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KI	RT OF A LIFETIME
(13)	27	44	VERITY 43010 ES	SHOW UP!
14	13	22	PETRA WORD 9624 (IS	NO DOUBT
15	15	29	VARIOUS ARTISTS SPARROW 1445/CHORDANT AMAZING GRACE: A COUNTRY	SALUTE TO GOSPEL
<u>16</u> )	19	43	ANOINTED WORD 67051	CALL
<u>17</u>	29	27	YOLANDA ADAMS TRIBUTE 5921/DIADEM ES MORE	THAN A MELODY
18	17	79	STEVEN CURTIS CHAPMAN ● SPARROW 51408/CHORDANT ■ HEAVEN IN 1	THE REAL WORLD
19	26	77	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
20	22	23	RON KENOLY INTEGRITY 02392 TS SING OUT	WITH ONE VOICE
21	16	16	KATHY TROCCOLI REUNION 0110/WORD (15) SOU	JNDS OF HEAVEN
<u>22</u> )	RE-E	NTRY	DONALD LAWRENCE & TRI-CITY SINGERS SPARROW 1480/CHORDANT	BIBLE STORIES
23	21	13	THE WINANS QWEST 45888/WCD	HEART & SOUL
(24)	35	23	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 [IS] LIVE IN NEW YORK BY ANY ME	FANS NECESSARY
25	23	118	MICHAEL W. SMITH  REUNION 0086/WORD FIRST DE	
26	18	33	CLAY CROSSE REUNION 0104/WORD IS	TIME TO BELIEVE
27	25	165	DC TALK A FOREFRONT 3002/CHORDANT	FREE AT LAST
(28)	39	7	SHIRLEY CAESAR WORD 3602 SHIRLEY CAESAR LIVE	HE WILL COME
(29)	32	7	GOSPEL GANGSTAS HOLY TERROR 5852/BENSON	DO OR DIE
30	30	12	WAYNE WATSON WARNER ALLIANCE 4187/WCD	FIELD OF SOULS
31	24	21	GEOFF MOORE & THE DISTANCE	LIONAE DUN
(32)	34	15	FOREFRONT 25129/CHORDANT SS SUSAN ASHTON	HOME RUN
33	33	65	SPARROW 51522/CHORDANT SO FAR, THE BEST OF SUSAN ASA	HTON: VOLUME ONE THE RIDE
			4 HIM BENSON 4046 ES  VARIOUS ARTISTS	וחב גוטב
34	28	2	WARNER ALLIANCE 46124/WARNER BROS. SISTERS: THE	STORY GOES ON
35	31	3	RICKY SKAGGS ATLANTIC 82834/WCD	SOLID GROUND
(36)	NE			SE IN THE HOUSE
(37)	RE-E	NTRY	CARMAN SPARROW 1387/CHORDANT (ES	THE STANDARD
38	20	11	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130/CHORDANT KIRK FRANKLIN AND THE I	FAMILY CHRISTMAS
<u>39</u>	RE-E	NTRY	LARNELLE HARRIS BENSON 84195 UNE	BELIEVABLE LOVE
<u>(40)</u>	NE	WÞ	AMY MORRISS MYRRH 8561/WORD	I'M A BELIEVER

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

#### RHYTHM AND BLUES

(Continued from page 31)

N CELEBRATION OF Black History Month, Teldec/Atlantic has released "African Portraits," a very special project that was recorded live at Orchestral Hall in Chicago last spring. It is the creation of composer/trumpeter/bandleader Hannibal, a self-described music archaeologist.

The ambitious, culturally historic set offers selections that span various African, spiritual, blues, gospel, jazz, and even classical music forms to create a wondrous auditory musicscape. Featured artists include Hannibal's

jazz ensemble, gospel vocalist Jevetta Steele, blues guitarist David "Homeboy" Edwards, and the Chicago Symphony Orchestra, conducted by music director Daniel Barenboim.

This set offers a nourishing cascade of sonics and is highly recommended.

GRAMMY DREAMS: Kudos to veteran Blue Note jazz singer Dianne Reeves, who earned a Grammy nomination in the Best Jazz Vocal Performance category with "Quiet After The Storm." It is the veteran artist's first Grammy nod.

# HIGHER GROUND



by Deborah Evans Price

DOVE PLANS: The Gospel Music Assn. has announced that Michael W. Smith will host the Dove Awards April 25 at Nashville's Grand Ole Opry House. GMA president Bruce Koblish says this year's show should earn its largest audience ever. "We have been on the Family Channel the last three years," Koblish says. "I think when we started with them, they [had] 59 million households. The difference this year is that we are still on the Family Channel, which is great and has been a good thing for us, but we are also doing live simulcasts to Faith and Values Network and Family Net... Therefore, it's the same as putting [the show] on a network with 100 million households."

Smith is excited about his hosting duties and the fact that the producers and writers are going to work with him to create a script with which he's comfortable. "I'm not Billy Crystal. I'm not Gary Chapman," Smith says. "I think the challenge is to let me feel comfortable and let me put my personality into being host... The one thing I'm looking forward to most is just being with everybody. Everyone is always so busy that you never see anybody. This is the night that we are all actually together."

Speaking of busy, Smith launches his 60-city I'll Lead You Home tour in February, "I did the acoustic tour in 1994 and the Change Your World tour in 1993. So it's been almost three years since I've done the big arena tour," Smith says. "The production is different from anything I've ever done. We are doing a video with the tour, and basically, that's all I can say without giving it away, but there are very powerful things that happen in the show."

N TRANSITION: There are lots of changes going on at Nashville-based independent label R.E.X. Music. "We have been pursuing an alliance with a larger company," says executive director **Gavin Morkel**. According to Morkel, the label is in negotiation with two Christian companies and one mainstream company and anticipates reaching an agreement within the next month or so.

R.E.X. started as a production company in 1987 and blossomed into one of the industry's key indies with innovative releases by such acts as Sixpence None The Richer, Bliss Bliss, the Waiting, Love Coma, and Tammy Trent. Morkel says the label initially released more heavy metal and industrial product but has been evolving and focusing on the alternative and modern rock vein, which has proved successful. Morkel reports that for the last five years, the company had an annual growth rate of more than 69%. However, it has reached a point where additional capital is needed to take the company to the next level. He confirms that some of the recent financial stress on the company is a result of heavy returns in December.

Due to the situation, several key staffers have left, including director of sales and marketing Mark Hollingsworth, director of business affairs Ron Thompson, and radio promoter Jason Brant. Stay tuned for details as they develop.

NEWS NOTES: Look for the Feb. 22 Sparrow release of "Global Warming—Europa," the first in a series featuring Christian music across the globe. The compilation features England's World Wide Message Tribe, Norway's What About, Netherlands' Ralph Van Manen Band, Ireland's Split Level, and Sweden's Edward Negussie... Cadence Communications Group's debut act Israel has been in the studio in Nashville with producers Chris Rodriguez and Angelo Petrucci of Angelo & Veronica.





by Lisa Collins

IGHER GLORY: After earning five nominations at the 11th annual Stellar Awards, Fred Hammond may have come up empty, but his plate is more than full. After the rousing success of his Detroit-based vocal ensemble Radical For Christ and its first offering, "The Inner Court," on Benson, Hammond is working on "Inner Court II," his sophomore effort.

He conceived the Inner Court series as three recordings "to bring people into praise and worship with songs of jubilee and celebration." Hammond, who is one of gospel's most sought-after producers, also produced the recently released "Praise In The House," which features Radical For Christ, on Integrity Music.

Ironically, despite his many accomplishments in the gospel field, Hammond says his success with Radical For Christ has caught him off guard. "I should know that when God tells you something, you've got to believe," he says. "I've been through this with Commissioned. People told us we wouldn't be anything, that the Winans were already on top, and that there were so many other male groups that were better than us, but when God wants something to happen, there's nothing that can stop it. Still, it's really surprising that it's working this fast, but I have a good group of people. We're unified, and I guess when you're unified, anything can happen."

Most of all, he hopes his success with Radical For Christ lets the industry know that he's a survivor. Odd words, since little has been heard from Commissioned since Hammond's departure last January after 10 years, nine albums, and two Grammy nominations.

Hammond has no explanation for the group's silence. "I hope the best for them," he says, "but they need a plan, and they need a leader, and I hope somebody steps up. I don't believe [Commissioned] finished the work that we started to do, and I hate that, but you've got to go on, and I'm not afraid to try different things. I believe God, and that's why you can see me switch streams, and I'm going to be in this stream for a nice little while."

Hammond remains close with Marvin Sapp and produced his recently released self-titled album for Word Records. He's currently working on Keith Staten's next effort for Integrity and has taken Proclaim recording artist Kim Rutherford under his wing. As is that weren't enough, he's entertaining offers for a label deal of his own.

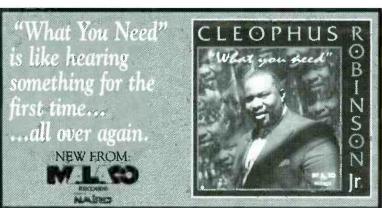
B RIEFLY: The Mighty Clouds Of Joy are preparing to tour South Africa at the invitation of president Nelson Mandela. When they return, they will record their second live album for Intersound. Their debut effort for the label, "Power," earned them a Grammy nomination . . . Finally, Kirk Franklin and Tammy Renee Collins tied the knot Jan. 20 in Fort Worth, Texas, to a capacity crowd of about 2,000 that included Hezekiah Walker, Byron Cage, actress Kim Fields, and Gospel Music Workshop of America chair Al Hobbs. The honeymoon will have to wait, as the newlyweds jetted to Detroit, where Franklin will star in the national stage production "He Say, She Say, But What Do God Say," which kicked off at the Music Hall there. Franklin will reportedly tour with the show through May 26.

#### Artists & Music

# Top Gospel Albums...

		±					
EEK	AGO	N CHART	Compiled from a national sample of retail store and rack reports collected, compiled, and provided by	sales SoundScan®			
THIS WEEK	WKS	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE			
	-		* * No. 1 * *				
1	1	133	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119   40 weeks at No. 1 KIRK FRANKLIN ANI	D THE FAMILY			
(2)	15	31	DONALD LAWRENCE & THE TRI-CITY SINGERS	BIBLE STORIES			
3	24	67		ON TIME GOD			
4	2	34	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN			
(5)	4	51	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. VERITY 43010 [85]	KEE SHOW UP!			
6	8	13	CARLTON PEARSON WARNER ALLIANCE 46006 L	IVE AT AZUSA			
7	12	30	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 [IS] LIVE IN NEW YORK BY	ANY MEANS			
8	11	29	YOLANDA ADAMS TRIBUTE 3592 ES MORE TH.	AN A MELODY			
9	7	13	DOROTHY NORWOOD MALACO 4476 SHAKE T	HE DEVIL OFF			
10	6	15	CECE WINANS SPARROW 51441 ALONE IN F	HIS PRESENCE			
11	26	89	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	T'S OUR TIME			
12	10	13	THE WINANS QWEST 45888/WARNER BROS.	IEART & SOUL			
13	13	26	SHIRLEY CAESAR WORD 67301/EPIC SHIRLEY CAESAR LIVEF	IE WILL COME			
14	40	18	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE	001 "HIGHER"			
15	5	11	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 KIRK FRANKLIN AND THE FAMIL	Ý CHRISTMÁS			
16)	RE-E	NTRY	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008 THE	INNER COURT			
17)	RE-E	NTRY	DONALD LAWRENCE PRESENTS RODNEY POSEY SPARROW 51470 LIVE IN PRAISE AND WORSHIP WITH THE WHITI	FIELD COMPANY			
18	14	31	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO LIVE I	N MEMPHIS II			
19	23	28	MICHAEL FLETCHER SOUND OF GOSPEL 216 HIC	GHEST PRAISE			
20	31	45	ANOINTED WORD 67051/EPIC	THE CALL			
(21)	RE-E	NTRY	REV. CLAY EVANS MEEK 3995 I'VE GOT	A TESTIMONY			
22	37	137		S TO BE SEEN			
23	22	7	VARIOUS ARTISTS VERITY 43013 VERITY RECORDS PRESENTS: A TRIBUTE TO	ROSA PARKS			
24	21	141	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO LIVE REV. MILTON BRUNSON AND THE THOMPSON COMMUN	IN MEMPHIS			
25	27	17	WCHD 67303/EPIC	SHOUT			
26	20		HELEN BAYLOR WORD 66443/EPIC IIIS THE LIVE RADICAL FOR CHRIST	EXPERIENCE			
(27)	NE		INTEGRITY 08792 PRAISE IN THE HOUSE WITH RADICA				
(28)		NTRY	SLIM & SUPREME ANGELS INTERSOUND 9144 STAY UNDE GMWA PHILADELPHIA MASS CHOIR	R THE BLOOD			
29	16	4		OOD OF THEM			
30	17	5	BELLMARK 70007 HE'LL BR	RING YOU OUT			
31	28	7	DOUG WILLIAMS BLACKBERRY 1612  FULL GOSPEL BAPTIST MASS CHOIR	HEARTSONGS			
(32)		NTRY	GOSPO CENTRIC 72131 FULL GOSPEL BAPTIST KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CH				
33	35	18	B. CHASE WILLIAMS & THE SHABACH CHOIR	EXCITED			
(34)	NE	WÞ	INTERSOUND 9162	TAKE A TRIP			
35	38	83	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI LIVE IN ATLANTA AT MOREHO	USE COLLEGE			
(36)		NTRY	MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER			
37	18	11		E WANNA DANCE			
38	19	21	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE			
(39)		NTRY	GEORGIA MASS CHOIR SAVOY 7117/MALACO LORD TAKE I REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR				
(40)	RE-ENTRY MALACO 6018 LIVE AT JACKSON STATE UNIVERSITY						

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







by Heidi Waleson

OLD MUSIC IN THE U.S.: Deutsche Grammophon gave its early music label, Archiv, a U.S. push in late January with events surrounding Archiv's new American ensembles, Piffaro and Pomerium. Both groups have recent debut CDs and New York concerts (Piffaro had some Manhattan in-store performances, while Pomerium has an engagement scheduled for Feb. 4).

Dr. Peter Czonrnyj, who has been label director of Hamburg-based Archiv since 1992, has recognized that Americans are very interested in early music and that hav-

ing some groups that live and tour in the U.S. ("local heroes," as he puts it) just might help sell records, especially given the fact that Archiv's Euro-



DIECADO

pean ensembles come seldom, if at all, to the States. Neither Piffaro, a lively instrumental ensemble founded in 1980 as the Philadelphia Renaissance Wind Band—and whose debut release, "Canzoni E Danze," is a collection of Italian Renaissance wind music—nor Pomerium, a mixed-voice choir specializing in Renaissance music—Dufay's "Missa Sancti Antonii De Padua" is its record—is exactly a household name.

Without major-label affiliations, it has been difficult for excellent American groups to achieve the stability enjoyed by European early music ensembles. An example of what happens when a label does take an interest here is Anonymous 4, which used to give only a handful of concerts, but now with its fifth Harmonia Mundi record, "Miracles Of Sant'Iago," due out in February, has 34 U.S. concerts scheduled in the next four months.

Alexander Blachly, who founded Pomerium and teaches at Notre Dame, has been nurturing his choir since he started it in 1972. The respected group is the alma mater of such distinguished early music performers as Julianne Baird, Drew Minter, and all the members of Anonymous 4, yet in the past decade, Pomerium has been performing

only about a dozen concerts a year.

As a result of its Archiv signing, Blachly says, he has already gotten new requests for concerts. Pomerium has released two CDs on Dorian; the difference in being with a major label, Blachly says, is, "instead of our CD being in one store out of 100, it will be in every store." The first Archiv recording has world-premiere value; the second, due for August, is a record of chant and polyphony for Christmas. "I think chant will last a long time; I don't know about the monks," Blachly says.

The American groups are part of Archiv's new focus under Czonrnyj, who wants to take the label beyond Archiv's '80s concentration on 18th-century classical repertoire, recorded by such early music stars as John Eliot Gardiner and Trevor Pinnock. Gardiner remains a major player (his "Coronation Of Poppea" comes out this spring, and future plans include a recording of the Beethoven opera "Leonore," a Beethoven concerto cycle with Robert Levin, and a Schumann project), but Czonrnyj wants to cover earlier music as well. "It's a chance to re-examine repertoire we'd covered in the 1960s and '70s, given the new ideas in interpretation, style, and performance practice," he says.

Piffaro and Pomerium are part of the Renaissance aspect of the label's direction; Baroque is provided by Musica Antiqua Köln, plus Marc Minkowski and his Musiciens du Louvre. Paul McCreesh and the Gabrieli Consort also offer interesting liturgical reconstructions, among other things.

AUDIO FUTURE: Delos plans to give the Assn. of Music Personnel in Public Radio Conference a taste of the sound of the future when it unveils its new VR2 series Feb. 7 at the opening reception of the San Francisco event.

In anticipation of the arrival of the music-only DVD, Delos has been recording and storing information for the last year. This will ultimately allow the company to produce discs that play music in five or more channels, as it is heard in movie theaters. "These recordings will be a virtual re-creation of the sound field," says Delos director of recording John Eargle.

The VR2 demonstration will be given at Dolby Laboratories and will present the new AC-3 (5.1 Dolby Surround) format, which will give listeners the five-channel experience. Demo tracks include new performances of Glière, Tchaikovsky, and Bach by Zdenek Macal and the New Jersey Symphony; Andrew Litton and the Dallas Symphony; and the Chamber Music Society of Lincoln Center, respectively. The VR2 recordings are now being produced in stereo; once DVD becomes available, Delos will use the master tapes to produce them in five or more channels. In the meantime, says Eargle, you can play them through your home theater system for some of the effect.



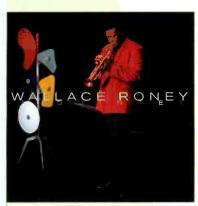
Music Good Enough To Eat. Philips Classics executives present violinist Leila Josefowicz with a violin-shaped cake in honor of her 18th birthday. The birthday dinner was held following her recent performance of the Sibelius violin concerto with Seiji Ozawa and the Boston Symphony Orchestra at New York's Carnegie Hall. Josefowicz's debut recording of the Tchaikovsky and Sibelius violin concertos was released by Philips Classics last August. Shown, from left, are Costa Pilavachi, VP of A&R, Philips Classics Productions; Josefowicz; Lisa Altman, VP, Philips Classics USA; Chris Roberts, president, PolyGram Classics & Jazz; and Lynne Hoffman-Engel, senior VP of sales and marketing, PolyGram Classics & Jazz.

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-Hugh Wyatt, NY Daily News

### WALLACE RONEY





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### Artists & Music





by Jim Macnie

KINSHIP: Van Morrison gets overt with his R&B roots, and the result lands at the top of the heap upon arrival: Verve's "How Long Has This Been Going On" was No. 1 on the Top Jazz Albums chart last week.

Without getting into a definition war, let's just say that jazz is an extremely pliable sound in 1996. But is it pliable enough so that improvisation-based music that doesn't fit all the strict jazz stereotypes will find an audience? When the World Trio's debut disc on the Intuition label was released a few months ago, it prompted some thoughts on this topic. Percussionist Mino Cinelu, guitarist Kevin Eubanks, and bassist Dave Holland integrated Middle Eastern voicings and Celtic echoes with a virtuosity honed for years on jazz tunes. Reviews appeared in many jazz mags, but the record had a significance that transcended typical jazz. Down beat managing editor John Ephland says that qualifying distinctions are useful but doesn't discount music associated with orthodox jazz of the bop variety. His audience, he says, seems to be interested in multiplicity.

"With us, there's instrumental music, there's improvised instrumental music, and there's something we call jazz. In our Beyond column we have acid jazz, because in my estimation it's a variant, like ambient music. Even Latin jazz ends up in our Beyond space. But there are a lot of creative musics that are welcome—Dino Saluzzi's stuff, for instance. We're dealing with a tree here, and not just the trunk, but the roots that are hidden and the branches as well."

Saluzzi's "Rios," another Intuition release, boasted one of 1995's most conversational ensembles. Bassist Anthony Cox and marimba player David Friedman helped establish an atmosphere of loquaciousness. Walk through a Tower Records outlet, and you'll find "Rios" in the jazz section. It's a marketing strategy that takes on an educational dimension—imagine a Milt Jackson fan becoming smitten with Friedman's mallet work. Ditto for a record like the Raindog label's "Blue Incantation" by Calcutta, India, native Sanjay Mishra. Here, the guitarist trades lines with the late Jerry Garcia, effecting a bristling hybrid. Al Di Meola zealots might have a blast.

The marketplace persona of a record is never written in stone, according to Jamie Canfield, national promotion manager for Rykodisc. "When we put out a world music record, we let the chips fall where they may," he says. "And many times they do fall into the jazz category, because there are a lot of exploratory jazz radio programmers who will see the crossreferences and parallels between the two types of music that can be mixed into jazz shows." It happened a bit with "Djelika," Ryko's latest **Toumani Diabate** record. "It has a quiet rage that fits in frenetically with what a jazz show does," says Canfield.

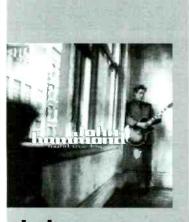
"Same thing with our 'Big Noise: A Mambo Inn Compilation'" he adds. "If you can't fit that into your jazz show, you should go back to school."

So if you're driving and hear a radio segue from Charlie Parker into Ravi Shankar (the Angel label's new "In Celebration" compilation is loaded with jaw-dropping solos by the master), don't swerve off the road. Morrison may be up next. It's just audience seduction at work.

OME TIME: If you took all the jazz reference books on the market and combined their strengths, you'd have an impressively complete tome. The latest addition to the ranks, which came out Jan. 9, is "The Rough Guide To Jazz," written by Ian Carr, Digby Fairweather, and Brian Priestly. It has a decidedly British slant: Lesser-known players from England and elsewhere are awarded more detailed bios than lesser-known Americans, and in some cases, even more than well-known Americans (an equal amount of space is devoted to John Sangster and David Sanborn). The postmodernist contingent is well represented, however, and in general, the essays—there are more than 1.600 entries—are remarkably pithy. The book sells for \$24.95.

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**15** | 13 | 14

TITLE

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23

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JIMI HENDRIX

ROBERT CRAY

KEB' MO'

77 TOP

ROOMFUL OF BLUES

THE JEFF HEALEY BAND

JOHN LEE HOOKER

VARIOUS ARTISTS

LUTHER ALLISON

BOBBY "BLUE" BLAND

CHRIS DUARTE GROUP

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

STEVIE RAY VAUGHAN & DOUBLE TROUBLE 12 weeks at No. 1

\* \* No. 1 \* \*

### **Artists & Music**

#### **SAXOPHONIST GERRY MULLIGAN DEAD AT 68**

(Continued from page 14)

home and began exchanging ideas with Gil Evans and John Lewis.

In 1949, "The Birth Of The Cool" was released with Davis named as the leader. Several Mulligan tunes and arrangements, however, including the jaunty "Jeru" (Davis' nickname for Mulligan), helped engender the feel of the date. It was a medium-sized ensemble that had an orchestral demeanor. It's currently available on Capitol Jazz.

A few years later in California, after doing some arranging for Stan Kenton, Mulligan met the collaborator who would assist him in creating a drastic, gorgeous sound—trumpeter Chet Baker. The famed pianoless quartet made its mark by sustaining poised lyricism while keeping the rhythmic thrust in check. The harmonized voices of baritone and trumpet were long on composure. The pair became known as princes of the burgeoning "Cool School" of jazz, associated largely with West Coast musicians.

with West Coast musicians.

Tunes like "Soft Shoe" and "Walkin' Shoes," recorded in 1953 and on the Pacific Jazz/Capitol reissue "The Very Best Of The Gerry Mulligan Quartet With Chet Baker," are studies in spontaneity and ease—intricate yet balanced. The commercial power of their appeal helped establish the then-newly formed Pacific Jazz label.

After a drug bust and Baker's exit, the group folded. But Mulligan's prestige was strong, and back in New York in the late '50s he thrived as a leader and collaborator. From small groups to large ensembles, he experimented with sound, In '57, he cut a date with Thelonious Monk, then thought of as a staunch modernist whose bop lingo was somewhat eccentric. The pair fit together brilliantly, and the three takes of the pianist's "I Mean You," on Milestone's boxed set "Thelonious Monk: The Complete Riverside Recordings" is proof of how playful and wise the baritone saxist could

In 1958, on a piece called "Utter Chaos," Mulligan reiterated how elaborate small-group arrangements can be. A staggered horn line from

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his baritone is braided with Art Farmer's trumpet. The album of which it is part, "What Is There To Say?," was reissued in 1994 by Columbia/Legacy. It is considered one of his finest. Mulligan's notion of pianoless quartets was embraced by Ornette Coleman in '58 as well; Coleman amended and updated the context.

Ben Webster's tenor sax was Mulligan's foil in 1959. Webster was considered one of jazz's deepest soloists, yet Mulligan held his own there, too. His "The Cat Walk" gave Webster a chance to ride a groovy beat. Verve's reissue "Gerry Mulligan Meets Ben Webster" offers many previously unreleased takes from the original session. William Claxton's famous photos of the recording, which dot the liner booklet, are symbols of black and white musicians sharing a common bond of expression.

A subsequent breach in Mulligan's recording history was ended in 1971, when the "The Age Of Steam," with its nod toward pop motifs, was released by A&M. More valuable is "Live At The Berlin Philharmonie," a 1995 reissue of a 1970 concert in which Mulligan was in cahoots with the Dave Brubeck Trio.

His reputation made him a globally recognized figure, and tours were mixed with recording dates throughout the '80s (when he made "Soft Lights And Sweet Music" for Concord Jazz). He wrote music for the New York Philharmonic in '89. In 1992 he updated "The Birth Of The Cool" material for the GRP label, titling it "The Re-Birth Of The Cool."

A 1993 tour of Japan was witnessed nightly by record producer Todd Barkan. "He would play every night with as nonstop a stream of creative improvisations as I have ever heard from any jazz musician," he says. "He virtually never repeated himself. It never got stale."

ed himself. It never got stale."
Telarc chairman/CEO Jack Renner says that there is no Mulligan music remaining in the label's vaults but that a boxed set is being considered.

#### BLUE STREAK ALLIGATOR 4834

TOP REGGAE ALBUMS...

TOP BLUES ALBUMS,

			★ ★ NO.	1**
1	1	28	BOOMBASTIC  VIRGIN 40158* 28 weeks at No. 1	SHAGGY
2	2	11	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
3	3	10	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
4	5	27	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
5	4	35	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	6	11	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND	CAPLETON
7	7	31	TOUGHER THAN LOVE  WORK 64189*/COLUMBIA	DIANA KING
8	8	23	SCENT OF ATTRACTION 550 MUSIC 67094* IS	PATRA
9	9	105	BAD BOYS ● BIG BEAT 92261/AG	INNER CIRCLE
10	10	28	FREE LIKE WE WANT 2 B ZIGGY MA ELEKTRA 61702*/EEG	RLEY AND THE MELODY MAKERS
11	11	23	THE STRUGGLE CONTINUES COLUMBIA 64197* TS	SUPER CAT
<u>12</u> )	15	9	BLESSED ISLAND JAMAICA 539950*/ISLAND	BEENIE MAN
13	12	40	HERE COMES THE HOTSTEPPER COLUMBIA 67056*	INI KAMOZE
14)	NE	wÞ	STRICTLY THE BEST VOLUME 15 VP 1459	VARIOUS ARTISTS
<u>15</u> )	RE-E	NTRY	A MI SHABBA EPIC 57801*	SHABBA RANKS

#### TOP WORLD MUSIC ALBUMS...

		_		
1	1	43	★ ★ NO. 1 ★ ★  BEST OF NONESUCH 79358/AG 16 weeks at No. 1	GIPSY KINGS
2	2	48	THE LION KING: RHYTHM OF THE PRIDE LAND WALT DISNEY 60871	LEBO M
3	4	52	THE LONG BLACK VEIL   RCA VICTOR 62702/RCA	THE CHIEFTAINS
4	5	24	CESARIA EVORA NONESUCH 79379/AG	CESARIA EVORA
5	6	62	THE MASK AND MIRROR WARNER BROS. 45420 (18)	LOREENA MCKENNITT
6	3	8	LEI HALI'A Punahele 0003 📆	KEALI'I REICHEL
1	8	9	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
8	10	21	CELTIC VOICES: WOMEN OF SONG NARADA 63921	VARIOUS ARTISTS
9	7	18	CELTIC TWILIGHT 2 HEARTS OF SPACE 11106	VARIOUS ARTISTS
10	12	11	HEAT OF THE SUN SELVA 1001	STRUNZ & FARAH
(11)	13	61	ALEGRIA RCA VICTOR 62701/RCA	CIRQUE DU SOLEIL
12	9	20	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
13	11	44	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
14	15	57	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
15	14	46	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS

O Albums with the greatest sales gains this week. ◆ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Astersk indicates unit available. Its indicates past and present Heatseekers titles € 1996, Billboard/BPI Communications and SoundScai, inc.

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#### MASSENBURG: ULTIMATE AUDIO GURU

(Continued from preceding page)

trying to get a clean vocal sound, and I couldn't," he said. "On the other hand, we're a long way from having a digital microphone.

Massenburg lamented that much of the younger generation appears to be drawn to computers and away from other fields. He said he is disturbed by the fact that he does not see more young people getting involved in the

"I don't see the eager beaver run-

ning around in the aisle [of a trade show], poking a finger at a designer and telling him he's full of shit," the 48-year-old Massenburg, who looks at least 10 years younger.

Massenburg recalled that he went to his first AES show in 1961 at the age of 14. "I walked up to a rep of Spectrasonics and told him his amplifiers sucked," he said. "I didn't know what I was talking about, but at least it was an interesting interchange.

Massenburg misses that kind of dialog from his younger peers. "I'm not being challenged as often about analog versus digital," he said. "I miss that.'

In next week's issue, Billboard will profile Massenburg's production and engineering career, which includes works by Linda Ronstadt. Little Feat, 10,000 Moniacs, and

# PRODUCTION CREDITS

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	BEFORE OU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT Monica/ Karlin, SoulShock (Rowdy)	IT MATTERS TO ME Faith Hill/ S. Hendricks (Warner Bros.)	WONDERWALL Oasis/ O. Morris N. Gallagher (Epic)	CUMBERSOME Seven Mary Three/ J. Ross, J. Pollock T. Morris (Mammoth)
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Dana Jon Chapppelle Jay Healy, David Gleeson	DARP (Atlanta) Brian Smith, Jay Lean SoulShock	SOUNDSHOP (Nashville) Mike Bradley	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine	MORRISOUND (Tampa, FL) Tom Morris
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	SSL 4056E with G Computer	SSL 4064G Plus	Neve VR with Flying Faders and Recall Automation	SSL 4064G Plus
RECORDER(S)	Sony 3348	Studer A827	Sony PCM 3348	Studer A827	Otari MTR 90 MKII
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	ENTERPRISE (Los Angeles) Jon Gass	16th AVE. SOUND (Nashville) Steve Marcantonio	ORINOCO (London) Owen Morris	MORRISOUND (Tampa, FL) Tom Morris
CONSOLE(S)	SSL 4096G	SSL 8000 with Ultimation	SSL 6000 G Plus with Ultimation	Neve VR with Flying Faders	SSL 4064G Plus
RECORDER(S)	Sony 3348	Studer A820	Panasonic 3700 with Apogee Filters	Otari MTR 90	Otari MTR 90
MASTER TAPE	Ampex 467	Ampex 499	Ampex DAT	Ampex 456	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	STERLING SOUND Jose Rodriguez	GEORGETOWN MASTERS Denny Purcell	ABBEY ROAD Nick Webb	MORRISOUND Tom Morris
CD/CASSETTE MANUFACTURER	Sony	BMG	WEA	Sony	WEA

1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult ntemporary, Club Play, and Dance Sales.

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# newsline...

CONSOLE MANUFACTURER Euphonix Inc. of Palo Alto, Calif., has reached an agreement to purchase Spectral Inc., a Woodinville, Wash.-based developer of a proprietary digital audio platform, according to a Euphonix statement. "The [research and development] efforts at Euphonix will be strengthened by the Spectral team's expertise in disc recording," says Euphonix CEO Jim Dobbie in the statement. "The combination of Euphonix and Spectral technologies and know-how will provide integrated solutions for recording, editing, and mixing, and our customers will now benefit from a standardized user-interface and high-end performance across a wide range of applications and prices.

The Spectral line, which includes AudioEngine, Prisma, and the Translator, will continue to be marketed. Without giving specifics, the statement notes that products developed by Euphonix and Spectral "will support openarchitecture exchange of media across networks and storage devices. This allows 'works-in-progress' to be transported easily between third-party platforms, production facilities, or geographic locations.

OCEAN WAY/RECORD ONE OWNER Allen Sides donated studio time and hours of expertise to the recent "Songs Of West Side Story" all-star project, which he engineered and mixed at both studios. The album, which benefits the National Academy of Recording Arts and Sciences Foundation and the Leonard Bernstein Education through the Arts Fund, is due Tuesday (30) on RCA Victor. It features tracks by Phil Collins, Aretha Franklin, Selena, Little Richard, and dozens of other top artists.

SOURCES SAY the SSL SL  $9000~\mathrm{J}$  Series console that was in the Record Plant is in the process of being purchased by another major facility; stay tuned for details. Approximately 30 9000 boards have been installed worldwide since the product was launched in November 1994.

GRAND ROYAL/CAPITOL recording group Luscious Jackson and noted producer Daniel Lanois have agreed to work together on an album project starting soon, according to the band's drummer, Kate Schellenbach. Lanois will track most of the project at Schellenbach's Greenwich Village, N.Y., home studio, which also serves as the band's writing/rehearsal space. The studio is equipped with two Alesis Adats, an Allen & Heath 16-channel board, Lexicon reverbs, Audix mikes and monitors, and a full range of vintage keyboards, guitars, and amps. Lanois—whose production resumé ranges from Peter Gabriel to U2 to Bob Dylan to Emmylou Harris-will bring some high-quality compressors and possibly a 16-track analog recorder, according to Schellenbach.



Two Men And A Crowbar, Fred Schneider of the B-52's, left, is shown working on a solo album with crowbar-armed producer Steve Albini at Excello Studios in Brooklyn, N.Y. Schneider's "Just Fred" is set for release in early April on Reprise Records

#### ANDERSON SERVES DUAL ROLE AT CHRYSALIS

(Continued from page 50)

company. So they understand what it's all about.'

Stephanie Spence serves as professional manager for the Chrysalis Nashville office. The Chrysalis Nashville writers include Jaime Kyle, Billy Spencer, Jimmy Scott, Paul Harrison, Joel Feeney (a Canadian artist on MCA), Kevin Brandt, and Anderson. "Not only am I the publishing representative for these writers, but I write with them too," Anderson says. "It's kind of going to be a boutique family."

Anderson says he's interested in adding to that family. "I think this will be less of an office to be cultivating the unknown writer as it will be one to try and sign some really talented, experienced writers," Anderson says. "That's not to say we couldn't use a young writer who has a sense of himself or herself. [But] it seems like the emphasis is to find one or two more heavy hit-

Anderson says he has enjoyed working with established writers. His team has cuts on current albums by Frazier River and Helen Darling. "Jaime has a couple of songs on hold for Reba [McEntire]. Jimmy Scott has a song on hold for Amy Grant, and we are get-ting quite a few holds," he says. "That is the nice thing about working with writers that are established: The material speaks for itself, and things are taking shape real fast."

# nternationa

# Irish Authors' Group Can Collect | Spain Implements Ominous

## Gov't Says IMRO Is Entitled To Royalties

■ BY KEN STEWART

DUBLIN-Irish songwriters and publishers are due for a \$1.6 million windfall following a landmark decision for the country's music industry.



The government's Competition Authority has ruled that the activities of the Irish Music

Rights Organisation, an authors' group, are not in breach of the Competition Act of 1991. IMRO, which became independent of the U.K.'s Performing Right Society on Jan. 1, 1995, issues public performance licenses to users of repertoire by its more than 1.100 members.

The CA ruling is an important victory that sends a clear message to those who have refused to pay IMRO. The authors' group estimates that writers and publishers are owed more than 1 million punts (\$1.6 million) in unpaid royalties.

'People don't want to pay creators," says IMRO chairman Brendan Graham. "We even have difficulty with local authorities. We have to get the message across from the top, to the government: There's no other way we get paid. How often do we have to repeat it?

Among those who made submissions to the CA challenging IMRO's right to collect royalties were the Vintners' Federation of Ireland, representing the pub trade; the Irish Music Users' Council; supermarket chain Quinnsworth; the Concert Promoters & Venue Owners Assn.; and the Ward-Anderson Cinema Group.

The CA found that agreements between creators and IMRO represented "an efficient [way]—and, for many creators, the only way—to obtain payments lawfully due to them for the use of their work.

It also recognized that "the conclusion of individual agreements between large numbers of creators and users

would involve substantial transactions costs that would make such agreements highly impractical.'

"For this reason, the IMRO blanket license is an alternative to such individual agreements and is primarily designed to reduce transactions costs and facilitate both creators and users.

"In the absence of a blanket licensing system for copyright music, the transactions costs involved in concluding individual agreements would, in many cases (particularly involving smaller users), be prohibitive, and many users would therefore be denied the right to lawfully use copyright

IMRO chief executive Hugh Duffy says that certain music users had exploited the assertion that IMRO contravened the Competition Act and used it as an excuse to withhold royalties.

The Competition Authority decision will enable IMRO to collect the monies rightfully due to creators and their publishers," Duffy says. "There is now over [\$1.6 million] outstanding, and we hope users will pay us without further

"We acknowledge the role of the CA is protecting the integrity of the internal market by ensuring that the product, performing rights, can be traded fairly within the European

IMRO chairman Graham called the CA decision "a great victory for IMRO in its early days of independence from PRS. What this means for creative people whose works are used in Ireland is that the CA has underwritten our right to be paid when our songs and music are used.

"The second important aspect of this decision is that it endorses and supports our rights as creators of music to decide how and by whom our royalties should be collected. In other words, to form our own cooperative-IMRO. It is interesting to read the list of groups who opposed the granting of the certificate to Irish writers and composers, in that they are the ones who make most use of our music in their pubs and premises."

# **Authors' Rights Campaign**

■ BY HOWELL LLEWELLYN

MADRID—A group of rowdy soccer fans singing a tuneless chant in support of their team was the kickoff to an advertising campaign by Spain's authors'

rights society SGAE that is aimed at increasing public recognition of the work of cultural creators and convincing people of the justice of authors' rights. SGAE's advertise-

ment gradually imposes a message on the soccer footage: "This would be all the music we would have if it

were not for composers and songwriters." Two other ads, showing a crowd watching illegal street gamblers ("This would be all the theater . . . ") and a shaky home video of a wedding ("This would be all the cinema . . . "), make up the monthlong \$2 million campaign.

Since its Jan. 18 launch, the campaign

advertising spots have been shown on television and cinema, with similarly themed ads being broadcast on radio networks and printed in newspapers.
Under the banner "First, The Author,"

this is the first such campaign launched by Spain's general society of authors and publishers. SGAE managing director Teddy Bautista says that Spain's estimated 70,000 authors-40,000 of whom belong to SGAE—want more than just a legal framework to guarantee their copy-

'Very few people realize that the vast majority of authors are unknown and that their only income is the authors' rights," he says. "The campaign title evokes the idea that at the beginning of creation, the word did not exist, but the creator did," he says.

SGAE president Manuel Gutierrez Aragon says the Spanish public has a distorted image of creators and authors as being famous, rich snobs. "The campaign aims to correct that image," he adds.

Bautista reckons that most fans of (Continued on next page)

## **Russian Teens Flock To East 17 Show**

■ BY ERKIN TOUZMUHAMMAD

MOSCOW—British popsters East 17 played a sold-out show in the Olympiiski Arena here Jan. 13, marking the first time that an international act with a teen fan base has played a major venue in Russia.

The band received heavy TV and radio promotion by tour promoter and media company BIZ Enterprises. In 1994, BIZ entered a joint venture with PolyGram in Russia, and BIZ's owner, Boris Zosimov, also heads PolyGram Russia. BIZ's TV interests also include a deal to broadcast MTV in Russia. East 17 is signed to London Records in the U.K., which has a licensing deal with PolyGram for the world outside the U.K. and U.S.



Traditionally, promoters have tried to bring in acts more suited to adult tastes, such as Elton John, Diana Ross, and B.B. King. The risk factor is substantially less when dealing with wellestablished acts with an older, wealthier audience, for whom it is prestigious to go to a concert.

This show, however, proved that with the right media strategy, Russian teenagers can be persuaded to pay to see their idols, which is likely to influence other promoters' plans. Ticket were \$18-\$60, and the audience was mainly in the 12- to 20-year-old age

Says Sarah Hollis of U.K.-based Massive Management, which manages East 17, "We were as surprised as anyone else by the size of the audience. We didn't realize they would be playing to so many." She adds that the offer to play came via Russian promoters. rather than the record company.

Tour manager Phil Byrne adds, "We took a risk, and I had to triple- and quadruple-check everything. Everyone (Continued on page 58)

# **Artist Pensions**

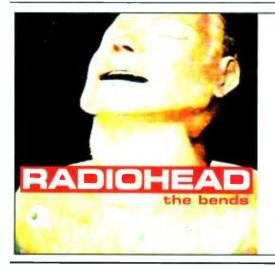
**Australia Sets Up** 

■ BY CHRISTIE ELIEZER

SYDNEY-The Phonographic Performance Co. of Australia has set up a superannuation fund for its domestic recording artists. The move coincides with the collection agency announcing its largest growth ever in the 1994-95 period.

Income increased by 21.5%; distribution surplus by 41.5%; and the number of licenses held by 22.2%, to approximately 17,000 musicians around the country. Instrumentalists will now have greater access to the surplus funds

The new distribution formula (Continued on next page)





"Since March, no record has measured up to the heart stopping truth and beauty of RADIOHEAD's The Bends. Twelve tracks, 48 minutes, and you're a boggly-eyed loon, clutching people's lapels and screaming "Did you hear that?" The album by which, in years to come, 1995 will be known..." (The Times)

1996 Brit Award Nominees

**BEST BAND** 

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BILLBOARD FEBRUARY 3, 1996

# Los Sabandenos' 'Meeting Of Two Cubas' Hits Rift

■ BY HOWELL LLEWELLYN

MADRID—An attempt by Spain's Manzana Discos and Canary Islands' vocal group Los Sabandenos to secure an unprecedented "musical meeting of the two Cubas" (Billboard, Nov. 25, 1995) fell flat when Miami exile Olga Guillot discovered that she was on the same album as Havana-based Silvio

Rodríguez.

"Oh no, not him! There's no way I want to be connected to that communist," Guillot is reported to have told Manzana promotion assistant Divina Luz by telephone from Miami.

Guillot, regarded as the queen of the bolero—the romantic ballad style that emerged in Cuba more than 100 years ago—was so furious that she

Record Distributors and Manufacturers

used its MIDEM stand to drum up inter-

national membership. Executive director

Pat Murphy says that NAIRD already has

40 non-U.S. members in countries as dis-

tant as Japan and Germany, and that a

South Korean company signed up during

NAIRD's MIDEM reception. Murphy

says that NAIRD is a valuable conduit for

indie companies seeking licenses from or

 ${\it More~MIDEM~coverage~will~appear~in}$ 

distribution in the U.S.

next week's issue.

The Los Sabandenos album "Bolero" is a major study of the history of the bolero from Cuba through Argentina, Mexico, Spain, and, in particular, the Canary Islands. But following Guillot's protests, there will be two editions of "Bolero" once the first run of 100,000 units for Europe has been sold; the sales figure was 65,000 in mid-January.

Nueva trova pioneer Rodríguez will appear without Guillot for the Cuba and China markets, while Rodríguez will not be on the album in the U.S. and Latin America, where "Bolero" will be launched later this year.

The other element in Manzana's project of bringing together the two Cubas is going ahead as planned. A Havana office has been opened, and the label—which is Europe's largest importer of salsa music from the U.S. and Caribbean—has recorded local jazz/salsa band Klimax in Havana. The album will be released next month.

Space has been secured in Miami for offices and the city's first Spanish

music-only store, and they should be open before Easter. Manzana is believed to be the first label to have offices in Havana and Miami.

Segura says that Guillot was asked last May to record a song for the album, which she did in Emilio Estefan's studios. Rodríguez was a late addition because he happened to be playing on the Canary Island of Tenerife and Los Sabandenos director Elfidio Alonso asked him to contribute, which he did free of charge. "It's really a shame," says Segura.

"It's really a shame," says Segura. "Reconciliation between the two Cubas is still a long way off. Our decision to have two editions for a second print run is painful, but we had no choice. Olga cried with emotion when she saw Los Sabandenos in Miami in September, and we hoped that the record's philosophy would touch her in the same way, as well as the late incorporation of Silvio on the album."

Adds Alonso, who has been director of the 27-man group during its 30-year, 40-album history, "I am frustrated and disappointed because music is a universal vehicle above politics."

told Manzana president Alberto Segura, "It's either him or me." mus

# CONVENTION CAPSULES

CANNES—The 1996 Polar Music Prize, awarded by the Stig Anderson Music Prize Fund of the Royal Swedish Academy of Music, will go to Joni Mitchell and Pierre Boulez, it was announced at MIDEM. Mitchell is honored for her "expression, ambitious lyrics, and technical perfection," and Boulez for "a role in contemporary music, the importance of which cannot easily be overstated," said the prizegiving panel.

International labels body IFPI announced at MIDEM that it had conducted its first seizure of suspected bootleg CDs in Luxembourg. The organization says the confiscation of 27,000 discs in a joint action with Luxembourg customs authorities is a step towards closing "the bootleggers' easiest route to Europe."

The U.S. National Assn. of Independent



#### **AUSTRALIA SETS UP ARTIST PENSIONS**

(Continued from preceding page)

was initiated by a six-person PPCA subcommittee that includes members of the band Cleopatra Wong, drummer and songwriter Lindy Morrison, Boom Crash Opera guitarist Peter Farnan, and band manager John Woodruffe.

Emmanuel Candi, the PPCA's executive director, says, "The agreed direct-distribution levels will now increase from 20% to 22.5% to featured recording artists, together with an additional 7.5% to their superannuation accounts. 2.5% will go to the PPCA trust, with the balance going to distributing labels." The revenues to labels will be distributed in accordance with contracts with artists and other labels.

Candi continues, "It was agreed that featured artists involved in recordings should receive a distribution commensurate with the relative value of their input, coupled with the popularity of the record."

According to Morrison, providing band musicians with the same immediacy of payment as songwriters and session players is a necessity in today's economy. Average annual earnings by musicians have dipped following a drop in live work and record sales.

"Unlike songwriters, who get 6.25% of a record and are paid directly, musicians who play on the record only get their share if and when the record company recoups," says Morrison, who played with the Go-Betweens in the

'80s. "And that is becoming harder as record sales fall.

"It's disgraceful that TV stations only need to pay [\$740] a year each for unlimited use of sound recordings, whether it's linking of news stories or soundtracks to sports programs. In many cases, it's the drummer or bassist's riff that draws the listener into the piece of music in the first place. We have a situation where an average Australian musician makes about [\$14.000]

a year, while the songwriter can make five times that amount."

Morrison says the PPCA subcommittee is working to increase other income avenues for musicians. These include lifting the limitation of broadcast fees, pressurizing multinational record labels to invest more in local talent, and devising a scheme wherein labels will decrease royalty rates from 12% to 5% in return for immediate royalty payment.

#### SPAIN'S AUTHORS' RIGHTS CAMPAIGN

(Continued from preceding page)

music, theater, and cinema are unaware that most authors are not famous but are workers who rely mostly on authors' rights for income and that these rights are not a tax on culture but, rather, the authors' salaries.

"The campaign aims to reach the great mass of society so that people realize that behind every song they hear on the radio, for example, there is a creator; an author," he says. "And we hope to create an air of respect toward authors, to win the solidarity of the people toward them."

The three main ideas of the campaign are that authors are agents of cultural and economic development and their contribution to Spain is very important; that authors' rights are a just reward for their works; and that these creators are the representatives of the most important element of Spanish creation: culture

Last year, SGAE collected 20 billion pesetas (\$167 million) in rights and distributed 19 billion pesetas (\$158 million) to its members. Bautista points out that, given the choice of being aggressive or passive on the question of authors' recognition, Spain has chosen the former:

"Spain is a country of creation, with a wealth of talent in all musical genres, and this year we estimate that Spaniards will purchase around 60 million albums or cassettes." he says.

In a related move, SGAE is to hold a course titled "The Music Industry" for

students who are expected to be mainly midlevel industry executives. Lectures will be given by industry experts, including former Warner Music Germany chairman Siegfried Loch, MIDEM artistic director Bernard Batzen, BMG/Ariola president Jose Maria Camera, musi-

cian Michel Camilo, and Bautista.

Course coordinator Carlos Lopez says SGAE wants to expand from its usual role of collecting rights to organize training courses for the large number of inclustry operators who, in SGAE's view, know their specific areas well—A&R or marketing, for example—but do not have a good global grasp of how the industry functions.

"We hope to make the course, which will last for 12 four-hour seminars from Feb. 9-March 23, an annual event, and also hold similar courses in Barcelona, Valencia, Seville, and Bilbao, because we think they are potentially very important," Lopez says.

The music industry course has three basic aims: to analyze the current panorama of the music industry; to define the role of each area of the industry, from the author to the retailer or concert promoter; and to study the legislation that regulates the processes of creation, production, distribution, and promotion.

SGAE moved into the world of musicinclustry education one year ago, with the formation of the Institute of Musical Sciences as part of Madrid's Complutensa University. INTERNATIONAL EDITOR-IN-CHIEF
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#### **Scotland's Laula Gets** To The Bone On 'Naked'

HOME &

by Thom Duffy

CLARITY OF voice and vision marks the work of the finest singer/songwriters, and the music of Scotland's Carol Laula shows those qualities in abundance.

A visit to Glasgow two years ago introduced this writer to Laula's first two albums, "Still" and "Precious Little Victories," both released on Scotland's Iona Records and licensed to international markets, including the U.S.

After the polished pop production of "Precious Little Victories," Laula has opted for a stripped-down musical setting for her third, independently released album, "Naked." It was recorded live last year at the Old Athenaeum Theatre in Glasgow with just Laula's voice and guitar and accents from cello, accordion, percussion, and second guitar.

With Romanian gypsy blood accounting for her dark good looks, Laula has charmed audiences far from her homeland. Her musical apprenticeship has involved street singing across Europe. In more recent years, she has traveled widely in the U.S., including Louisiana, where she has written songs in bayou country; California, where she has collaborated with ex-Go-Go Jane Wiedlin; Florida, where she has been embraced by alternative radio station WFIT Melbourne: and New York.

where she performed at a benefit for the homeless at Carnegie Hall with a host of like-minded artists that included Sarah McLachlan, Mary Chapin Carpenter, Shawn Colvin, and Nanci

Fans of any of those artists will immediately appreciate Laula's appeal as displayed on "Naked": the self-confidence of "I Won't Ever Be Alone Again," the longing of "All I Wanted," the haunting music mix of "The Real Me," and the poetic strength of her voice and lyrics throughout. "Naked" has been released on Laula's own label, cl products. Contact: 44-141-221-6518.

A SWEDISH VOICE and a Greek composer come together in the collaboration between ethereal singer Stina Nordenstam and multiplatinum instrumentalist Vangelis on the track "Ask The Mountains." The piece comes from the new Vangelis album, which is aptly titled "Voices" and features vocal performances by Paul Young, cellist Caroline Lavelle, and the Athens Opera Company on the title track. Signed worldwide by Warner Music U.K. and published by EMI Music, Vangelis is released through Atlantic Records in the U.S.

AUSTRALASIA IN CYBER-SPACE: The 16th edition of the Australasian Music Directory published this month by Immedia Public Relations is available in a 360-page printed edition and, for the first time, on the Internet for global access. Covering 17 markets in the Asia/Pacific region, the directory includes listings of 8,000 contacts at 5,000 companies in 70 categories. The directory's World Wide Web site at http: //www.immedia.com.au is receiving 6,000 "hits" weekly, with 15% of those inquiries coming from the U.S., the publisher reports.
"Our plans," says Immedia

founder Phil Tripp, "are to create more entertainment and media industry directories, to launch them both on paper and in cyberspace over the next few years, and position ourselves and Australia to be a Pacific Rim information technology hub.'

BORDER CROSSINGS: Born in Portugal and raised in the Bronx, N.Y.,

dance artist Ricky Ricardo wound up living in Sweden. There, he was signed to MNW Dance, which released his Latin-tinged debut single, "Chiquita Bonita," in May 1995. The track was subsequently licensed for release in Australia, Southeast Asia, Poland, the GSA territories, and Brazil. Ricardo's latest is a cover of the Ray Charles classic "Hit The Road Jack," currently being licensed outside Scandinavia by

MNW Dance. It has been picked up widely in South America, Australia. Israel, Poland, and, via MCA Records, the rest of Europe.

Melissa Etheridge has a sold-out show at the Shepherd's Bush Empire in London Tuesday (30) as part of a European tour that runs for three weeks and ends with a Feb. 23 concert at the Olympia in Dublin. The track "I Want To Come Over" from Etheridge's current studio album, "Your Little Secret," is being released as a single Feb. 5 by Island Records U.K.

Sting is booked to play the Kremlin Palace in Moscow for two nights in March, according to A&M Records. The dates are part of a European tour that begins at the 1,200-seat Paradiso club in Amsterdam March 9 and extends into arena and stadium dates in France, Spain, Italy, and Germany through early summer . . . The Christian rock group Petra made inroads into the Latin American market last month. It performed seven shows in venues in Columbia, Argentina, and Brazil that ranged in capacity from 3,500 to 12,000. "The demand for Christian music in South America is exploding," says Charles Dorris of the William Morris Agency.

Home & Abroad is a bive ekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmount Street, London, WC1E 7AH, or faxed to 44-171-323-2316.

## **Canadian Songs Fight For Airplay**

#### Despite Domestic Quota, Int'l Tracks Get More Spins

■ BY LARRY LeBLANC

TORONTO-Two decades after the implementation of federal domesticcontent regulations for radio, Canadian music industry sources charge that Canadian broadcasters are still holding back on the airplay of Canadian content (CanCon) recordings.

Industry members admit that abuses of the Canadian Radio-television and Telecommunications Commission's radio regulations—such as programming CanCon recordings in dismal time slots-have sharply decreased in recent years. But they also point out that it's still a widespread practice for Canadian broadcasters to have separate and unequal rotation categories for current international releases and CanCon releas-

On a national average, current foreign records in heavy rotation receive 32 plays weekly; a Canadian "heavy" will receive 18 spins. An international medium-rotation track receives a minimum of 18 plays a week, but a Canadian "medium" track receives nine spins. Both Canadian and international light-rotation records receive about five spins per week.

"Bryan Adams and Celine Dion are probably the only two Canadians getting the same kind of heavy rotation [airplay] as international acts at Canadian radio," says Larry Macrae, VP of national promotion at BMG Music

"There are great supporters of Canadian music like [Vancouver album rock station] CFOX and [country station] CISS-FM in Toronto, but at the great majority of Canadian radio stations, there is a ghettoization of Canadian recordings with rotations," says Peter Diemer, VP of national promotion at EMI Music Canada.

"At many stations, there's still a difference in the number of total spins per week between the heavy Canadian category and the heavy international category, which hurts us in making bigger hits," Diemer adds.

'It's unbelievable that there are still programmers who will not put a Canadian record into their international [rotation] categories," says J.J. Johnson, director of rock programming at Standard Radio Inc.

"There's still a perception with radio programmers that Canadian music is less than something," says independent radio promoter Bobby Gale, president of B.G. Enterprises. "To them, artists validated by America or the global markets are more important.

From American music trade publications and advance U.S. airplay, Canadian broadcasters are aware early on of potential international hits. For newly released Canadian records, however, there is no early information about format potential. Also, those records must pass through a narrower programming window to reach the airways. They first compete solely against other Canadian recordings, and stations clamp down on airplay of Canadian music once their quota of 30% CanCon is met.

Industry sources have loudly complained for decades that Canadian programmers regularly turn down new

Canadian recordings by saying that their CanCon quotas have been filled. "Why do stations stick to 30%?" asks Macrae. "Why don't they go to 40% in any particular month or quarter, if there's a high level of good CanCon

There is a view outside Canada that, because of the

CRTC regulations, Canadian recordings have the upper hand in getting domestic airplay. Not so, argues Paul Eastwood, manager of national promo-

tion at MCA Music Entertainment. "It's as hard or harder to get CanCon added as an international,

music right now [competing under the quota]," he says.

What is causing the Canadian music industry's increased concern about rotation and airplay differences is the rollout last February of Broadcast Data Systems and last September's launch of D.A.V.I.D. (Digital Audio/ Video Industry Data Base Inc.) by Canadian music trade paper The Record. Currently, BDS electronically monitors 94 stations nationally, and D.A.V.I.D. is using spin information provided by 70 stations for the publication's weekly charts.

because there's such great Canadian

Before these two services, Canada's music industry chiefly relied on The Record's charting system, which used rotation information from stations. It was a less than ideal system because there was an enormous discrepancy between stations in terms of what constituted heavy, medium, and light airplay. International and domestic rotacategories, despite wide differences, were counted as equal in computing the trade paper's chart.

"With The Record's former charting system, if I had a CanCon record with a medium rotation and there was an international artist with a medium rotation, we got the same amount of [chart] points," says independent promoter Anya Wilson, president of Anya Wilson Promotion & Publicity. "Now with [monitored] spins, there's a big difference in our chart positions.'

"Previously, a No. 1 record by a Canadian got only one-third of the airplay of an international record," says Rob Robson of CFOX Vancouver, an album rock station that uses an equalized airplay approach. "These new methods show what stations are supporting the record and give record companies some reality.

Industry members agree that BDS and D.A.V.I.D. have taken much of the guesswork out of determining how much their product is being played and at what stations. Labels can now study a station's playlist and know the airplay strength of their recordings at a glance. The downside of the new systems is that with fewer spins, Canadian records are now faring more poorly on the systems' charts.

"The first week The Record went to spins, all the Canadian records plummeted, including Shania Twain's second single, 'The Woman In Me,' " says Doug Chappell, president of Mercury/Polydor. "That was the week following the Canadian Country Music Assn. Awards, when she won all those awards."

"Canadians are still getting on our chart, but they're not getting as high,' says Paul Tuch, chart editor of The Record.



"There will be exceptions, but to have a No. 1 Canadian record or a top 10 Canadian record based on just spins will be difficult, because radio is not playing Canadian records in the same

Says Diemer,

maximum rotations as international

In agreement is Randy Wells, VP of promotion and publicity at A&M/Island/Motown. "Bryan Adams will hit No. 1 because radio will give us the spins, but other Canadians, particularly lesser bands, will not garner the equal number of spins," he says.

Several Canadian stations have equalized their rotations of Canadian songs with international ones since the changeover to BDS and D.A.V.I.D., including country station CFMX in Regina, Saskatchewan. "The quality of CanCon is so high [that] there's no reason to differentiate rotations," says CFMX music director Garth Stone. "An artist like Charlie Major is doing very well and has a huge following in

"We're always trying to find out why Canadian records sell less than international records," says Eastwood. 'Well, it's right there in the spins. If you add up the total impressions of Alan Jackson against Charlie Major over the life of a song, they'd be 50% or 70% less for Major.'

Programmers argue that such rotation tactics are necessary. They cite lulls in releases of Canadian current recordings for individual formats or say the quality is substandard.
"We've been told at those stations

that do it [that] they don't think their CanCon flow is going to last," says Chappell. "They think they're expanding the life of a Canadian single by cutting down the amount of spins. It's a bogus theory."
"Programmers have lived with [the

separate rotation system] so long that they think a change will affect their

listenership," says Tuch.
Eastwood says, "It's become so acceptable it's become the standard. Unfortunately, record companies have let them get away with that kind of attitude.

"Programmers ask why I care about charts," says Macrae. "Well, the world is based on charts. If I go to our U.K. or Germany affiliate companies and say I have a No. 1 record at AOR, No. 1 at CHR, and the No. 1 video at MuchMusic and MusiquePlus, they'll figure it's a successful record.'

The aura around a No. I record is so much more than a No. 2 or No. 5 record," says Chappell. "Having a No. 1 is a big stick to have. [With spinmonitoring systems] it'll be much harder to get with our Canadian

## HITCOF THE SOMODID

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JAP#	N.	(Dempa Publications Inc.) 1/29/96	CANAL	(The Record) 1/29/96	GE	RM/	NY (Media Control) 1/23/96	FR	ANC	(SNEP/IFOP/Tite-Live) 1/20/96
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THIS LEWEEK W 1 2 3 4 5 6 7 8 9 10 1 2 2 3 4 5 5 6 7 8 5 6 7 8 9 10 10 10 10 10 10 10 10 10 10 10 10 10	AST TEEK 1 IEW 2 4 3 IEW 5 9 6 8 1 2 3 4 6 6	SINGLES ADEMNOOD LINDA ROOS & JESSICA DINO I GOT 5 ON IT LUNIZ VIRGIN ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA EARTH SONG MICHAEL JACKSON EPIC DON'T LEAVE ME ALONE DJ PAUL ELSTAK MIDTOWN WE'VE GOT IT GOIN' ON BACKSTREET BOYS 20MBA MISS SARAJEVO PASSENGERS MERCURY ZONDER JOU SIMONE KLEINSMA & PAUL DE LEEUW SONY HET IS ALTIJD IN DE OGEN VAN EEN PETER DE KONING ARCADE COLORS OF THE WIND VANESSA WILLIAMS SONY ALBUMS ANDRE RIEU WIENER MELANGE MERCURY ENYA THE MEMORY OF TREES WARNER ELTON JOHN LOVE SONGS MERCURY QUEEN MADE IN HEAVEN EMI CELINE DION D'EUX COLUMBIA	3 5 4 4 5 3 6 8 7 12 8 7 9 10 10 9 11 6 12 11 13 19 14 NEW 15 NEW 16 14 17 13 18 17 19 20 20 18	MARIAH CAREY DAYDREAM COLUMBIA VARIOUS ARTISTS DANCE MIX 95 QUALITY HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC MADONNA SOMETHING TO REMEMBER MAVERICK OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC WAITING TO EXHALE VARIOUS ARTISTS ARISTA PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA DEF LEPPARD VAULT MERCURY ENYA THE MEMORY OF TREES WEA SHANIA TWAIN THE WOMAN IN ME MERCURY VARIOUS ARTISTS DESTINATION DANCE FLOOR PIRATE COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC SILVERCHAIR FROGSTOMP EPIC ACE OF BASE THE BRIDGE ARISTA LIVE THROWING COPPER RADIOACTIVE VARIOUS ARTISTS FRIENDS REPRISE ROLLING STONES STRIPPED VIRGIN ASHLEY MACISAAC HI HOW ARE YOU A&M	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19	3 2 7 8 6 5 10 15 9 11 14 NEW 16 13 17 12 19 NEW	PUR ABENTEUERLAND INTERCORD MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC ENYA THE MEMORY OF TREES WEA COOLIO GANGSTA'S PARADISE EASTWEST SIMPLY RED LIFE EASTWEST KELLY FAMILY OVER THE HUMP EMI ACE OF BASE THE BRIDGE METRONOME OASIS (WHAT'S THE STORY) MORNING GLORY? CREATIONSONY ELTON JOHN LOVE SONGS MERCURY DIE SCHLUMPFE MEGAPARTY VOL. 2 EMI ARZTE PLANET PUNK METRONOME MARIAH CAREY DAYDREAM COLUMBIA OOLLS UNITED GUT GEBRÜLLT EASTWEST HERBERT GRONEMEYER LIVE EMI ROLLING STONES STRIPPED VIRGIN HERBERT GRONEMEYER LIVE EMI CAUGHT IN THE ACT CAUGHT IN THE ACT OF LOVE ZYX VANESSA-MAE THE VIOLIN PLAYER EMI	2 3 4 5 6 6 7 8 8 9 10 11 12 13 13 14 15 16 17 18 19 20	2 3 7 6 8 11 4 5 14 9 12 NEW 16 13 18 NEW	MICHAEL JACKSON HISTORY: PAST, EPIC ACE OF BASE THE BRIDGE BARCLAY MARIAH CAREY DAYDREAM COLUMBIA QUEEN MADE IN HEAVEN EMI CRANBERRIES NO NEED TO ARGUE ISLAND OASIS (WHAT'S THE STORY) MORNING GLORY? SONY JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY JOHNNY HALLYDAY LA LORADA MERCURY SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN SOUNDTRACK POCAHONTAS SONY ZUCCHERO SPIRITO DIVINO POLYDOR PIERE PERRET CHANSONS EROTICOQUINES EASTWEST COOLIO GANGSTA'S PARADISE TOMMY BOY SOUNDTRACK LE ROI LION SONY FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT WEA ALAIN SOUCHON DEFOULE SENTIMENTALE VIRGIN
7 N 8 9	7 IEW 5 8 IEW I	FRANS BAUER VEEL LIEFS TIPTOP YOUP VAN'T HEK OUDEJAARSCONFERENCE 1995 CNR MARCO BORSATO ALS GEEN ANDER POLYDOR SIMPLY RED LIFE WARNER MARIAH CAREY DAYDREAM SONY	H	ITS OF TH	tions (M	usic We	U.K. M. 1/27/96	THIS	LAST WEEK	SINGLES GANGSTA'S PARADISE COOLIO FEATURING L.V.
THIS L WEEK 1 2 3 4 5 6 7 8 9 10 11 12 N	AST	ALIA (Australian Record Industry Assn.) 1/28/96  SINGLES JESUS TO A CHILD GEORGE MICHAEL VIRGIN ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA BE MY LOVER LA BOUCHE BMG WONDERWALL OASIS CREATION BOOM BOOM BOOM OUTHERE BROTHERS LIBERTY/ FESTIVAL GIVE ME ONE REASON TRACY CHAPMAN WARNER GANGSTA'S PARADISE COOLLO FEATURING L.V. MCA LET'S GROOVE CDB COLUMBIA TELLL ME GROOVE THEORY EPIC APPLE EYES SWOOP MUSHROOM/FESTIVAL BOOMBASTIC SHAGGY VIRGIN MOVING UP DREAMWORLD LIBERAL/FESTIVAL LUMP PRESIDENTS OF THE UNITED STATES OF	THIS LAST- WEEK NEW YEEK 1 1 2 1 3 NEW 4 NEW 5 2 6 3 7 7 8 5 9 6 10 4 11 18 12 35 NEW 14 NEW	SINGLES  SPACEMAN BABYLON ZOO EMI JESUS TO A CHILD GEORGE MICHAEL VIRGIN WHOLE LOTTA LOVE GOLDBUG MUSIC DUST/ACID JAZZ ANYTHING 3T MJJ/EPIC EARTH SONG MICHAEL JACKSON EPIC FATHER AND SON BOYZONE POLYDOR ONE BY ONE CHER WEA MISSING EVERYTHING BUT THE GIRL BLANCO Y NEBROETERNAL WONDERWALL OASIS CREATION SO PURE BABY D SYSTEMATIC/LONDON GANGSTA'S PARADISE COOLIO FEATURING L.V. JOHNY BOYMCA CHANGE YOUR MIND UPSIDE DOWN WORLD LOOPS OF FURY EP CHEMICAL BROTHERS JUNIOR BOYS OWN GETTING BETTER SHED SEVEN POLYDOR		LAST WEEK 1 3 2 NEW 6 4 5 7 111 8 10 28 9 12 20	ALBUMS  OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION PULP DIFFERENT CLASS ISLAND ROBSON & JEROME ROBSON & JEROME RCA MICHAEL BALL FIRST LOVE COLUMBIA ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/ REPRISE. MICHAEL JACKSON HISTORY: PAST, EPIC BOYZONE SAID AND DONE POLYDOR MADONNA SOMETHING TO REMEMBER MAVERICKSIRE TLC CRAZYSEXYCOOL LAFACE/ARISTA ENYA THE MEMORY OF TREES WEA ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI CAST ALL CHANGE POLYDOR QUEEN MADE IN HEAVEN PARLOPHONE SIMPLY RED LIFE EASTWEST SWEET BALLROOM HITZVERY BEST OF SWEET POLYGEAM IV	2 3 4 5 6 7 8 9 10 1 2 3 4	6 3 5 2 NEW 4 7 9 NEW 3 5 2 1	MCA JESUS TO A CHILD GEORGE MICHAEL VIRGIN CHILDREN ROBERT MILES DISCOMAGIC IT HURTS TI-PI-CAL NEW MUSIC BOOMBASTIC SHAGGY VIRGIN EARTH SONG MICHAEL JACKSON EPIC I DON'T WANNA BE A STAR CORONA DISCOMAGIC ANGELI DOMINI DATURA DISCOMAGIC YOU'LL SEE MADONNA WEA SO IN LOVE WITH YOU DUKE FLYING ALBUMS MADONNA SOMETHING TO REMEMBER WEA ELTON JOHN LOVE SONGS MERCURY JOVANOTTI LORENZO 1990-1995 MERCURY ANTONELLO VENDITTI PRENDILO TV QUESTO FRUTTO AMARO HEINZ ZUCCHERO SPIRITODIVINO POLYDOR QUEEN MADE IN HEAVEN EMI LIGABUE BUON COMPLEANNO ELVIS WEA

8	5	MARCO BOR
9	8	SIMPLY RED
10	NEW	MARIAH CAR
AU	STR	ALIA (Aus
THIS	LAST	CINIOLEC
WEEK	WEEK	SINGLES
1	1	JESUS TO A
2	2	ONE SWEET
3	5	COLUMBIA BE MY LOVE
4	7	WONDERWA
5	3	BOOM BOOM
١		FESTIVAL
6	8	GIVE ME ON
7	6	GANGSTA'S I
8	4	LET'S GROON
9	14	TELL ME GR
10	9	APPLE EYES
11	NEW	BOOMBASTIC
12	18	MOVING UP
13	11	LUMP PRESI
		AMERICA co
14	NEW	IN THE SUM
15 16	10 13	IT'S ALRIGHT
17	19	HAND IN MY
18	NEW	THE SUNSHI
19	17	MERKINBAL
20	NEW	BREAKFAST
		ALBUMS
1	1	LIVE THROW
2	2	OASIS (WHA
_	_	CREATION
3	3	ENYA THE M
4	4	MADONNA S
5	7	ALANIS MOR
6	9	SMASHING F
_		INFINITE SAL
7	10	TRACY CHAP
8	6	TINA ARENA
9	5	MARIAH CAR
10	18	PRESIDENTS THE PRESIDE
		AMERICA CO

	THIS		
ALIA (Australian Record Industry Assn.) 1/28/96	WEEK	LAST WEEK	SING
	1	NEW	SPAC
SINGLES	2	1	JESU!
JESUS TO A CHILD GEORGE MICHAEL VIRGIN	3	NEW	WHO
ONE SWEET DAY MARIAH CAREY & BOYZ II MEN	-		JAZZ
COLUMBIA	4	NEW	ANYT
BE MY LOVER LA BOUCHE BMG	5	2	EART
WONDERWALL OASIS CREATION	6	3	FATH
BOOM BOOM BOOM OUTHERE BROTHERS LIBERTY/	7	7	ONE
FESTIVAL	8	5	MISS
GIVE ME ONE REASON TRACY CHAPMAN WARNER			NESRO
GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	9	6	WON
LET'S GROOVE CDB COLUMBIA	10	4	SO P
TELL ME GROOVE THEORY EPIC	11	18	GANG
APPLE EYES SWOOP MUSHROOM/FESTIVAL			TOMMY
BOOMBASTIC SHAGGY VIRGIN	12	35	CHAN
MOVING UP DREAMWORLD LIBERAL/FESTIVAL	13	NEW	LOOP
LUMP PRESIDENTS OF THE UNITED STATES OF			BOY'S
AMERICA COLUMBIA	14	NEW	GETT
IN THE SUMMERTIME SHAGGY VIRGIN	15	NEW	WOR
IT'S ALRIGHT DENI HINES MUSHROOM/FESTIVAL	16	8	SAND
MISS SARAJEVO PASSENGERS ISLAND	17	16	LUM
HAND IN MY POCKET ALANIS MORISSETTE WARNER			AMER
THE SUNSHINE AFTER THE RAIN BERRI LONDON	18	10	CREE
MERKINBALL (EP) PEARL JAM EPIC	19	9	T00 I
BREAKFAST AT TIFFANY'S DEEP BLUE EASTWEST	20	NEW	WEA
ALBUMS	21	NEW	BEAU
LIVE THROWING COPPER RADIOACTIVE/MCA	22	11	IAM
OASIS (WHAT'S THE STORY) MORNING GLORY?	23	NEW	NOT /
CREATION 8	24	23	LET'S
ENYA THE MEMORY OF TREES WARNER	25	1.5	JOHN WHY
MADONNA SOMETHING TO REMEMBER WARNER	25	15	FEAT
ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	25	14	IF YO
SMASHING PUMPKINS MELLON COLLIE AND THE	20	14	OUTH
INFINITE SADNESS VIRGIN	27	12	GOT
TRACY CHAPMAN NEW BEGINNING WARNER	28	20	LITTL
TINA ARENA DON'T ASK COLUMBIA	29	19	IT'S C
MARIAH CAREY DAYDREAM COLUMBIA	30	17	HEY
PRESIDENTS OF THE UNITES STATES OF AMERICA	30	1 *1	DEF JA
THE PRESIDENTS OF THE UNITED STATES OF	31	NEW	WHO
AMERICA COLUMBIA	32	NEW	INSID
CDB GLIDE WITH ME COLUMBIA	33	13	RELE
RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER	""	1.0	COLUM
SOUNDTRACK MORTAL KOMBAT LONDON	34	22	JUST
HOOTIE & THE BLOWFISH CRACKED REAR VIEW	35	27	DISC
WARNER	36	29	ONE
JANET JACKSON DESIGN OF A DECADE 1986/1996			COLUM
A&M	37	26	WON
GREEN DAY INSOMNIAC WARNER			LONDO
SOUNDTRACK WAITING TO EXHALE BMG	38	28	NOT:
K.D. LANG ALL YOU CAN EAT WARNER	39	21	SING
QUEEN MADE IN HEAVEN EMI	40	30	GOLD

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HIS	LAST	AMALEA
ÆEK	WEEK	SINGLES
1	NEW	SPACEMAN BABYLON ZOO EMI
2	1	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
3	NEW	WHOLE LOTTA LOVE GOLDBUG MUSIC DUST/ACID JAZZ
4	NEW	ANYTHING 3T MUJ/EPIC
5	2	EARTH SONG MICHAEL JACKSON EPIC
6	3	FATHER AND SON BOYZONE POLYDOR
7	7	ONE BY ONE CHER WEA
8	5	MISSING EVERYTHING BUT THE GIRL BLANCO Y
9	6	MESSIGNETERNAL WONDERWALL OASIS CREATION
10	4	SO PURE BABY D SYSTEMATICALONDON
11	18	GANGSTA'S PARADISE COOLIO FEATURING L.V.
••		TOMMY BOY/MCA
12	35	CHANGE YOUR MIND UPSIDE DOWN WORLD
13	NEW	LOOPS OF FURY EP CHEMICAL BROTHERS JUNIOR
		BOY'S OWN
14	NEW	GETTING BETTER SHED SEVEN POLYDOR
15	NEW	WORLD OF GOOD SAW DOCTORS SHAMTOWN
16	8 16	SANDSTORM CAST POLYDOR  LUMP PRESIDENTS OF THE UNITED STATES OF
17	10	AMERICA COLUMBIA
18	10	CREEP 96 TLC LAFACE/ARISTA
19	9	TOO HOT COOLID TOMMY BOY
20	NEW	WEAK SKUNK ANANSIE ONE LITTLE INDIAN
21	NEW	BEAUTIFUL LIFE ACE OF BASE METRONOME/LONDON
22	11	I AM BLESSED ETERNAL 1ST AVENUE/EMI
23	NEW	NOT A DRY EYE IN THE HOUSE MEAT LOAF VIRGIN
24	23	LET'S PUSH IT NIGHTCRAWLERS FEATURING  JOHN REID FINAL VINYL/ARISTA
25	15	WHY YOU TREAT ME SO BAD SHAGGY
		FEATURING GRAND PUBA VIRGIN
25	14	IF YOU WANNA PARTY MOLELLA FEATURING OUTHERE BROTHERS STIP/ETERNAL
27	12	GOT MYSELF TOGETHER BUCKETHEADS POSITIVA
28	20	LITTLE BRITAIN DREADZONE VIRGIN
29	19	IT'S OH SO QUIET BJORK ONE LITTLE INDIAN
30	17	HEY LOVER L.L. COOL J FEATURING BOYZ II MEN
7		DEF JAM/ISLAND
31	NEW	WHO CAN I RUN TO XSCAPE COLUMBIA
32	NEW	INSIDE OUT CULTURE BEAT EPIC
33	13	RELEASE THE PRESSURE LEFTFIELD HARD HANDS/
24	22	COLUMBIA  JUST THE ONE LEVELLERS CHINA
34 35	27	DISCO 2000 PULP ISLAND
36	29	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN
,,	23	COLUMBIA
37	26	WONDERWALL MIKE FLOWERS POPS SYSTEMATIC/ LONDON
38	28	NOT SO MANIC NOW DUBSTAR FOOD/EMI
39	21	SINGLE GIRL LUSH 4AD
40	30	GOLD PRINCE NPG/WARNER BROS.

1		U. TM
	,	ek/ © CIN) 1/27/96
THIS	LAST WEEK	ALBUMS
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY?
		CREATION
2	3	PULP DIFFERENT CLASS ISLAND
3	2	ROBSON & JEROME ROBSON & JEROME RCA
4	NEW	MICHAEL BALL FIRST LOVE COLUMBIA
5	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/ REPRISE
6	4	MICHAEL JACKSON HISTORY: PAST, EPIC
7	5	BOYZONE SAID AND DONE POLYDOR
8	7	MADONNA SOMETHING TO REMEMBER MAYERICK/SIRE
9	11	TLC CRAZYSEXYCOOL LAFACE/ARISTA
10	8	ENYA THE MEMORY OF TREES WEA
11	10	ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI
12	28	CAST ALL CHANGE POLYDOR
13	9	QUEEN MADE IN HEAVEN PARLOPHONE
14	12	SIMPLY RED LIFE EASTWEST
15	20	SWEET BALLROOM HITZVERY BEST OF SWEET POLYGRAM TV
16	19	OASIS DEFINITELY MAYBE CREATION
17	13	ELTON JOHN LOVE SONGS MERCURY
18	39	PRESIDENTS OF THE UNITED STATES OF AMERICA
		THE PRESIDENTS OF THE UNITED STATES OF
		AMERICA COLUMBIA
19	16	PAUL WELLER STANLEY ROAD GO! DISCS
20	18	THIN LIZZY WILD ONETHE VERY BEST OF VERTIGO/
-	14	MERCURY  CELINE DION THE COLOUR OF MY LOVE EPIC
21	15	LIGHTNING SEEDS JOLLIFICATION EPIC
23	17	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II
	1 1	DECONSTRUCTION
24	36	CHER IT'S A MAN'S WORLD WEA
25	NEW	MOBY EVERYTHING IS WRONG/MIXED & REMIXED
		MUTE
26	32	GERRY RAFFERTY ONE MORE DREAM-THE VERY BEST OF POLYGRAM TV
27	22	BJORK POST ONE LITTLE INDIAN
28	37	RADIOHEAD THE BENDS PARLOPHONE
29	21	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
30	NEW	COOLIO GANGSTA'S PARADISE TOMMY BOY
31	23	MARIAH CAREY DAYDREAM COLUMBIA
32	33	MEAT LOAF WELCOME TO THE VIRGIN
33	24	JANET JACKSON DESIGN OF A DECADE 1986/1996
1.		A&M
34	NEW	LEFTFIELD LEFTISM HARD HANDS/COLUMBIA
35	29	GARBAGE GARBAGE MUSHROOM
36	31	CHEMICAL BROTHERS EXIT PLANET DUST JUNIOR BOY'S OWN
37	NEW	BILL WHELAN MUSIC FROM RIVERDANCE THE
-		SHOW CELTIC HEARTBEAT
38	26	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
39	25	BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHT
100	35	YEAH RADIOACTIVE/MCA SACRED SPIRIT CHANTS & DANCES OF THE NATIVE
40	35	AMERICAN INDIAN VIRGIN

•		LAST WEEK	SINGLES
	1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V.
	- 1	-	MCA
	2	6	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
	3	3	CHILDREN ROBERT MILES DISCOMAGIC
	4	5	IT HURTS TI-PI-CAL NEW MUSIC
	5	2	BOOMBASTIC SHAGGY VIRGIN
	6	NEW	EARTH SONG MICHAEL JACKSON EPIC
	7	4	I DON'T WANNA BE A STAR CORONA DISCOMAGIC
/	8	7	ANGELI DOMINI DATURA DISCOMAGIC
	9	9	YOU'LL SEE MADONNA WEA
	10	NEW	SO IN LOVE WITH YOU DUKE FLYING
			ALBUMS
	1	3	MADONNA SOMETHING TO REMEMBER WEA
	2	5	ELTON JOHN LOVE SONGS MERCURY
	3	2	JOVANOTTI LORENZO 1990-1995 MERCURY
	4	1 1	ANTONELLO VENDITTI PRENDILO TV QUESTO
		1 1	FRUTTO AMARO HEINZ
- /	5	7	ZUCCHERO SPIRITODIVINO POLYDOR
	6	4	QUEEN MADE IN HEAVEN EMI
	7	6	LIGABUE BUON COMPLEANNO ELVIS WEA
	8	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY?
			SONY
	9	8	ENYA THE MEMORY OF TREES WEA
	10	NEW	ROXETTE DON'T BORE US—GET TO THE
			CHORUS! EMI

SP	AIN	(TVE/AFYVE) 1/13/96	

VEEK	WEEK	SINGLES
1	NEW	EX-P-CIAL EX-3 GINGER
2	NEW	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
3	1	BIE REISE FRANKTAL 2 MAX
4	3	NIRVANA VIVA MAX
5	NEW	ALARM ZENTRAL MAX
6	4	DOH WAH DIDDY FUN FACTORY EDEL-GINGER
7	NEW	PUSH ME TO THE LIMIT CELVIN ROTANE MAX
8	2	ME AND YOU ALEXIA BLANCO Y NEGRO
9	7	PLAY THIS SONG 2 FABIOLA GINGER
10	NEW	"U" D.J. SCOT PROJECT MAX
		ALBUMS
1	1	GLORIA ESTEFAN ABRIENDO PUERTAS EPIC
2	2	ENYA THE MEMORY OF TREES WARNER
3	3	NINO BRAVO 50 ANIVERSARIO POLYDOR
4	5	KETAMA DE AKI A KETAMA MERCURY
5	4	ELBOSCO ANGELIS HISPAVOX
6	8	LUZ COMO LA FLOR PROMETIDA HISPAVOX
7	7	MARIAH CAREY DAYDREAM COLUMBIA
8	6	QUEEN MADE IN HEAVEN EMI-ODEON
9	9	JULIO IGLESIAS LA CARRETERA COLUMBIA
10	10	ROXETTE GREATEST HITS HISPAVOX

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316

'New' indicates first entry or re-entry into chart shown

CHRIS ISAAK FOREVER BLUE WARNER

## HITS OF THE WORLD

EU	ROC	CHART HOT 100 1/20/96 & MEDIA	IRE
THIS WEEK	LAST WEEK	SINGLES	THIS
1	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	1 2
2	1	EARTH SONG MICHAEL JACKSON EPIC	3
3	NEW	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	4
4	4	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO	5
5	3	GOLDENEYE TINA TURNER PARLOPHONE	6
6	9	I GOT 5 ON IT LUNIZ VIRGIN	7
7	6	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	8 9
8	7	MISS SARAJEVO PASSENGERS ISLAND	10
9	NEW	SPACEMAN BABYLON ZOO EMI	10
10	5	BOOMBASTIC SHAGGY VIRGIN	1 1
		ALBUMS	'
1	1	QUEEN MADE IN HEAVEN PARLOPHONE	2
2	3	ENYA THE MEMORY OF TREES WEA	3
3	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	4
4	4	MADONNA SOMETHING TO REMEMBER MAVERICKY	5

OASIS (WHAT'S THE STORY) MORNING GLORY?

**ELTON JOHN** LOVE SONGS ROCKET

CELINE DION D'EUX EPIC/COLUMBIA

SIMPLY RED LIFE EASTWEST

NΕV

10 9 ACE OF BASE THE BRIDGE MEGA
MARIAH CAREY DAYDREAM COLUMBIA

	IRE	:LAN	(IFPI Ireland) 1/22/96
	THIS WEEK	LAST WEEK	SINGLES
	1	1	SPACEMAN BABYLON ZOO VIRGIN
	2	2	JESUS TO A CHILD GEORGE MICHAEL EPIC
	3	NEW	ANYTHING 3T EPIC
	4	NEW	WHOLE LOTTA LOVE GOLDBUG ACID JAZZ
	5	NEW	LOOPS OF FURY (EP) CHEMICAL BROTHERS JUNIOR BOY'S OWN
	6	8	GET MYSELF TOGETHER BUCKETHEADS POSITIVE
	7	NEW	ONE BY ONE CHER WEA
	8	NEW	LET'S PUSH IT NIGHTCRAWLERS FINAL VINYL
	9	3	SO PURE BABY D SYSTEMATIC
	10	4	SANDSTORM CAST POLYDOR
			ALBUMS
	1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
	2	NEW	MICHAEL BALL FIRST LOVE COLUMBIA
	3	3	PULP DIFFERENT CLASS ISLAND
	4	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
1	5	2	ALANIS MORISSETTE JAGGED LITTLE PILL
	6	6	ROBSON & JEROME ROBSON & JEROME RCA
	7	NEW	CAST ALL CHANGE POLYGRAM TV

SWEET BALLROOM HITZ-THE VERY BEST OF

SWEET WEA
ENYA THE MEMORY OF TREES WEA

**OASIS DEFINITELY MAYBE CREATION** 

AUSTRIA (Austrian IFPI/Austrian Top 30) 1/21/96

			-
BE	LGIL	M (Promuvi) 1/26/96	
	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V.	
		MCA	
2	2	KNOCKIN' DOUBLE VISION PINK	1
3	NEW	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	
4	5	MISSING EVERYTHING BUT THE GIRL WARNER	
5	4	EARTH SONG MICHAEL JACKSON EPIC	
6	6	MISS SARAJEVO PASSENGERS ISLAND	ı
7	NEW	ALL RIGHT DOUBLE VISION PINK	1
8	3	IK BEN EEN VENT JIMMY B PARADISO/SONY	
9	8	GOLDENEYE TINA TURNER EMI	
10	9	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN	
		COLUMBIA	
		ALBUMS	
1	1	CELINE DION D'EUX SONY	
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT	
		AND FUTURE—BOOK 1 SONY	
3	3	DANIEL BALAVOINE BALAVOINE BARCLAY	
4	6	MADONNA SOMETHING TO REMEMBER WARNER	
5	10	OASIS (WHAT'S THE STORY) MORNING GLORY?	
		SONY	
6	NEW	ACE OF BASE THE BRIDGE POLYGRAM	
7	NEW	ANDRE RIEU STRAUSS & CO. MERCURY	
8	4	ELTON JOHN LOVE SONGS MERCURY	

7	<u> </u>	
THIS WEEK	LAST WEEK	SINGLES
1	NEW	WALKING IN MEMPHIS CHER WARNER
2	4	ALLRIGHT DOUBLE VISION ECHO-ZYX
3	NEW	AMOR INFINITUS IMPERIO ECHO-ZYX
4	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
5	NEW	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED
		WARNER
6	2	EARTH SONG MICHAEL JACKSON SONY
7	NEW	NANAYA CABALLERO ECHO-ZYX
8	5	GOLDENEYE TINA TURNER EMI
9	3	KNOCKIN' DOUBLE VISION ECHO-ZYX
10	NEW	I LOVE TO LOVE LA BOUCHE BMG
		ALBUMS
1	2	QUEEN MADE IN HEAVEN EMI
2	1	MADONNA SOMETHING TO REMEMBER WARNER
3	3	ENYA THE MEMORY OF TREES WARNER
4	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND
		FUTURE—BOOK 1 SONY
5	7	ELTON JOHN LOVE SONGS MERCURY
6	4	CLAUDIA JUNG SEHNSUCHT EMI
7	NEW	KELLY FAMILY OVER THE HUMP EMI
8	5	DIE SCHLUMPFE MEGAPARTY VOL. 2 EMI
9	NEW	SOUNDTRACK DANGEROUS MINDS MCA
10	10	HERBERT GRONEMEYER LIVE EMI

<b>DENMARK</b>	(IFPI/Nielsen Marketing Research) 1/18/96
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FLORENT PAGNY BIENVENUE CHEZ MOI MERCURY
ALLIANCE ETHNIK SIMPLE & FUNKY VIRGIN

			-1		
THIS WEEK	LAST WEEK		NO	RW	A۱
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V.			_
		мса		LAST WEEK	
2	2	BABY BOY ME & MY EMI			
3	3	MISSING EVERYTHING BUT THE GIRL WARNER	1	NEW	
4	NEW	JESUS TO A CHILD GEORGE MICHAEL EMI	2	1	
5	6	EARTH SONG MICHAEL JACKSON SONY			
6	NEW		3	2	
7	8	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON	4	3	
′	"	BMG	5	4	
8	4	TUR DU LAVER TIMM & GORDON REPLAY	6	5	
9	NEW		7	NEW	
10	NEW	BOOMBASTIC SHAGGY EMI	8	7	
10	INEAA				
		ALBUMS	9	NEW	
1	2	SMOLFERNE SMOLPEHITS VOL. 1 EMI			
2	3	MADONNA SOMETHING TO REMEMBER WARNER	10	NEW	
3	NEW	CAROLINE HENDERSON CINEMATAZTIC BMG			
4	8	OASIS (WHAT'S THE STORY) MORNING GLORY?	1	1	
	1	SONY	2	9	
5	7	MICHAEL JACKSON HISTORY: PAST, PRESENT	3	2	
		AND FUTURE—BOOK 1 SONY	4	4	
6	5	ELTON JOHN LOVE SONGS MERCURY	5	6	
7	6	QUEEN MADE IN HEAVEN EMI			
8	NEW	MICHAEL LEARNS TO ROCK PLAYED ON PEPPER	6	5	
		EMI	7	8	
9	4	HANNE BOEL BEST OF EMI	8	3	
10	10	ACE OF BASE THE BRIDGE MEGA	9	7	
-			10	NEW	]
l-					

THIS WEEK		
1	NEW	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V.
-	1	MCA
3	2	DET VACKRASTE CECILIA VENNERSTEN ARCADE
4	2	MIN DROMMESANG LILLE LORDAQ SONET
5	4	EARTH SONG MICHAEL JACKSON SONY
6	5	WONDERWALL OASIS SONY
7	NEW	
8	7	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN
•	′	SONY
9	NEW	WHERE THE WILD ROSES GROW NICK CAVE &
		KYLIE MINOGUE VIRGIN
10	NEW	MISS SARAJEVO PASSENGERS POLYGRAM
ĺ		ALBUMS
1	1	HANNE BOEL BEST OF FMI
2	9	BJORN EIDSVAQ LANDET LENGERBAK NORSK/BMG
3	2	QUEEN MADE IN HEAVEN EMI
4	4	ENYA THE MEMORY OF TREES WARNER
5	6	CHRIS DE BURGH BEAUTIFUL DREAMS POLYGRAM
6	5	DE LILLOS SENT OQ TIOLIG SONET
7	8	ELTON JOHN LOVE SONGS POLYGRAM
8	3	JUSSI BJORLING JUSSI'S BESTE BMG
9	7	DEF LEPPARD VAULT POLYGRAM
10	NEW !	
	11277	ENTINGEN ACT VEHICL LEDAGE BMG
UΛ	MA	KONC (IEDI Hong Kong Croup) 1/7/06

(Verdens Gang Norway) 1/18/96

PO	RTU	IGAL (Portugal/AFP) 1/23/96	H
THIS	LAST WEEK	ALBUMS	WE
1	1	DELFINS O CAMINHO DA FELICIDADE ARIOLA	2
2	2	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT	3
3	4	QUEEN MADE IN HEAVEN PARLOPHONE	4
4	3	ROXETTE DON'T BORE US-GET TO THE	5
		CHORUS! EMI ,	
5	6	ELBOSCO ANGELIS EMI	6
6	5	ELTON JOHN LOVE SONGS MERCURY	7
7	NEW	CELINE DION D'EUX COLUMBIA	
8	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS EMI	8
9	10	JOE DASSIN LE MEILLEUR DE JOE DASSIN COLUMBIA	10
10	9	RUI VELOSO LADO LUNAR EMI	"

NG	KONG (IFPI Hong Kong Group) 1/7/96
LAST WEEK	ALBUMS
2	EMIL CHAU WHOLLY ROCK
1	FAYE WONG DI-DAR CINEPOLY
6	CASS PHANG OUTSIDE THE WINDOW EMI
8	ANTHONY WONG LATER THE BETTER GO EAST
5	ANDY LAU A BIRD SEARCHING FOR LOVE MUSIC
NEW	JACKY CHEUNG 95 LIVE IN CONCERT POLYGRAM
NEW	SAMMI CHENG DON'T WANT TO GIVE YOU UP
3	AARON KWOK MEMORANDUM WARNER
10	JACKY CHEUNG HITS IN THESE THREE YEARS POLYGRAM
7	CHARLIE YOUNG FAIRY TALE EMI

## GL®BAL MUSIC PULSE

#### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

#### **EDITED BY DAVID SINCLAIR**

BRAZIL: Sepultura, the band renowned for its fire-and-brimstone brand of thrash, has sought inspiration in the cultural heritage of its South American homeland for its sixth album, "Roots," to be released here on Roadrunner Feb. 26 (March 12 in the U.S.). Produced by Ross Robinson, the album was recorded in a variety of locations, including a three-day session in the heart of the Amazon jungle near the Bolivian border. Armed only with acoustic guitars, percussion instruments, and a self-powered, 8-track recording unit, the band enlisted 50 members of the Xavante warrior tribe, whose chants and rhythmic foot-stomping form the basis of the instrumental "Itsári" (Roots). It is one of several tracks on the album that lend intriguing insight into the connection between the ancient tribal impulses that drive Brazilian music and the raging, warlike, power chord structures of Sepultura's latter-day heavy metal. Elsewhere on the album, the band is joined by celebrated Brazilian percussionist Carlinhos Brown. On "Ratamahatta," he and the group play a variety of traditional instruments-djembe, lateria, surdo, and de meio-while vocal duties are shared by Brown and Sepultura front man Max Cavalera. The song celebrates the lives of Brazilian folk heroes, such as Ze Do Caixo (Coffin Joe), while "Ambush" was inspired by a book about Chico Mendes, the political activist who was murdered, apparently for trying to prevent further destruction of the rain forest. Although the ancestral theme runs throughout the album and its cover artwork, hardcore fans need not fear that Sepultura is turning into a high-voltage version of Paul Simon. There are plenty of wrecking-ball riffs on such tracks as "Straighthate" and "Spit," and Cavalera still approaches the task of singing with all the delicacy of a wounded rhino.



SPAIN: Underlining the point that flamenco can rub shoulders with any genre, a group of young gypsies called La Barberia Del Sur (Barbershop Of The South) has taken a literary and musical step away from its roots. The group's album "Túmbanos Si Puedes" (Knock Us Down If You Can), released here on the pioneering flamenco indie label Nuevos Medios, features the verse of such classic 20th-century Spanish poets as Federico García Lorca, Miguel Hernández, and Antonio Machado set to music, along with a version of Charlie Parker's "Donna Lee." In many ways a younger version of the groundbreaking flamenco group Ketama, the Barbers

come from leading flamenco stock. Singer Negri is from the extended Carmona family (like the Ketama musicians), guitarist David Amaya is the son of highly rated dancer La Tati, and guitarist Paquete is the son of renowned singer Ramón El Portugués. The music on "Túmbanos Si Puedes" is modern Spanish pop with flamenco roots fed a diet of jazz, Cuban son, bolero, and salsa. It's a musical mixture that Nuevos Medios director Mario Pacheco describes as "the most important socio-musical phenomenon in current European pop."

HOWELL LLEWELLYN

SINGAPORE/PHILIPPINES: Lizard's Convention has become the first act from Singapore in recent years to crack the Philippine market. The band's debut album, "Here's A Funny Fish, Hurrah!" on Pony Canyon, went gold (20,000 copies) in the Philippines last year, while a single, "Wooden Heart," was in constant heavy rotation on radio in Manila. According to Universal Records, which distributes Pony Canyon in the Philippines, Lizard's Convention has "a very international sound," in that it could "easily pass [itself] off as an American or European band." The band's compositions blend folk with pop and are distinguished by quirky lyrics that explore deep personal fears and broad environmental concerns. Currently working on its second album, Lizard's Convention will soon release another single, "Pheasant Song," accompanied by a music video.

PHILIP CHEAH

RUSSIA: Some of the country's finest jazz vocal acts, including Digest, Moscow-Transit, Anar Tagi-Zadeh, and Lithuanian singer Neda Maliunavichaite, were among the performers at the Jazz Voices festival staged at the Art-Jazz Club in Moscow in December. The highlight of the event was a performance by Valentina Ponomaryova, a towering figure on the Russian jazz scene

for more than 30 years, but there was also evidence of the growing popularity of new forms of vocals that mix jazz with other styles of world music. Sankhino, a singer from Siberia, now based in Austria, is making a name for herself in music (jazz, world music, techno) and cinema throughout Europe.

VADIM YURCHENKOV

LITHUANIA: Bekar Records, one of the oldest "indie" labels in Russia, has



entered the Latvian market with a compilation titled "Rec Top Vol. 1" that features songs by the current crop of Russian pop stars. The Moscow-based label launched the album at the Alligator Club in Riga in December. Ojar Grasmanis, a representative of BMG (Baltic states) who attended the event, approved of the idea a distributor in Latvia dealing with

(Baltic states) who attended the event, approved of the idea a distributor in Latvia dealing with Russian material "acting in accordance with the Western system of promotion through mass media."

IRELAND: Stockton's Wing, a group named after a Bruce Springsteen song, celebrates 18 years on the road with the release here of its eighth album, "Letting Go" (Tara). The record introduces the newest member of the band, singer Eamon McElholm from Omagh, County Tyrone. According to founding member Maurice Lennon, McElholm has "brought a new life, a new energy to the group." The singer, a winner of the Performing Rights Society/John Lennon Songwriter's Award, wrote six of the 11 tracks on the new album, including the title track and first single, which he describes as "an uptempo, raggle-taggle, acoustic Irish rock song about being under pressure." The album was produced by Shaun Davey, and along with the core lineup of McElholm, Lennon, Paul Roche, and David McNevin, it features accordionist Brendan Begley. Stockton's Wing emerged from Ennis, County Clare, in 1977. Combining traditional roots with innovative ideas, it soon gathered a big following and enjoyed chart success with such songs as "Beautiful Affair" and "Walk Away."

## Update

#### EAST 17

(Continued from page 53)

was really welcoming. We brought our own backline, though. If other people get the chance [to play in Russia], I'd advise them to do it.

This show also revealed another trend: the increased involvement of tobacco and alcohol companies in the sponsorship of events and tours. East 17 was sponsored by Camel Rock, a series of concerts linking the Camel brand of cigarettes with the acts.

As of Jan. 1, tobacco and alcohol ads were banned on TV and radio, so observers suspect that advertising budgets this year will have to be spent differently. Last year, spending for TV advertising of tobacco and alcohol products was estimated at more than \$20 million and accounted for more than 10% of all ad spending, according to experts here.

Spending this year is unlikely to decrease, but will be reallocated from direct advertising to sponsorship of musical, sports, and other events.

So far, alcohol and tobacco investments in show business have been negligible, with the notable exception of 'Marlboro Discos," a series of parties held in Russian towns last summer, and Lucky Strike, which sponsors the popular dance program "Party Zone," which is broadcast once a week on TV6.

A very costly, unsuccessful project was Smirnoff's top 40 chart, organized by advertising agency DMC, whose clients included until recently IDV, the owner of Smirnoff Vodka.

The Smirnoff top 40 was an attempt to compile a CD sales chart, promoted as "the best and the only valid chart that will be reprinted by Billboard and Rolling Stones magazines.

One source claims that spending on the Smirnoff chart topped \$500,000. While perceived as a good idea in principle, the project came under criticism from all sides-record labels, press, and many acts-and it ultimately folded. Smaller-scale promotions included Turkish beer EFES' sponsorship of a show by rock hand Time Out in a 2.500seat venue. Mexican beer Dos Equis has sponsored a music video for the rock group Chai-F, and Tuborg Beer has sponsored a video for pop duo Akademia.

Some of the big alcohol and tobacco advertisers say they will definitely restructure their spending in favor of event sponsorship, but are unsure how much they will spend and what particular events or acts they will sponsor.

A spokesman for McCann-Erickson an ad agency whose clients include RJR Nabisco (Camel's umbrella company), says it is "doubtful we will recommend our clients to support baby acts, rather we will advise them to invest in moreestablished acts, so that they will get more feedback for their money."

So the ban on TV and radio ads for tobacco and alcohol will not mean support for new talent, but it could mean more music and more events for Russ-

Assistance in preparing this story was provided by Dominic Pride in London.

#### **LIFELINES**

#### **BIRTHS**

Girl, Aliza Jane, to Jon and Karen McHugh, Dec. 12 in Santa Monica, Calif. Father is director of film music for A&M

Girl, Aurielle Devon, to Philip David and Devon March, Jan. 3 in Columbus, Ga. Father is PD of WEXE/WOKS.

Girl, Emily Ann, to Patrick and Ann Kirsch, Jan. 11 in Waconia, Minn. Father is a sales executive at Dart Distributing Inc. and son of Dart president Merrill Kirsch.

Girl, Madelyn Jane, to Janie and Jimmy Metts, Dec. 19, in Nashville. Mother is an administrative assistant at peermusic and father is creative director at Curb Music Publishing.

Boy, Jackson Thomas, to David and Laura Bach, Dec. 30 in Nashville. Father is a member of Myrrh Records' group Guardian.

#### **MARRIAGES**

Mark Lipkin to Cynthia Wells, Dec. 10 in Chicago. Groom is director of publicity for Alligator Records, and bride is director of publicity for Waterdog/Whitehouse

#### DEATHS

 $\textbf{Gheorgii Bakhchiev}, 57, of a \ heart \ attack$ Nov 16, 1995, in Moscow, Bakhchiev was a jazz critic, writer, and promoter in the former U.S.S.R. for the past 25 years. Most recently, he organized a national tour for Australian group the Mark Isaac Trio. He died on his way to host a concert by Russian jazz artist Daniil Kramer. Bakhchiev is survived by his wife, Annah, and daughter, Vera.

Audrey Nisbet, 66, of pneumonia Dec. 21 in

Hawthorne, N.J. A professional ice skater throughout the '50s, she was the mother of Billboard's art director, Jeff Nisbet. She is also survived by her husband, Bill; daughter-in-law, Pat; and two grandchildren.

Rita Noonan, 93, of natural causes Jan. 16 in Yonkers, N.Y. She was the mother of Thomas Noonan, an executive at Billboard for 31 years, now head of Remember Promotions. She is also survived by a daughter, Eileen, eight grandchildren, and six greatgrandchildren.

Norman J. Simon, 69, of heart failure, Dec. 9 in New York. A music industry professional for more than 40 years, Simon was an executive in the broadcast-licensing division of ASCAP from 1958-1966 and a member of the organization until the time of his death. Simon's songs include "Dear Lonely Hearts," which was recorded by Nat "King" Cole, and "Harmony," which he co-wrote with Artie Kaplan. A diverse composer, Simon also wrote an opera and the Broadway shows "A Jazz Requiem For Martin Luther King, Jr." and "The Fifth Cup." Most recently, Simon was collaborating with jazz artist Chieli Minucci. He is survived by his wife, Norma, and sons Gregory and Elliot.



the release party for the label's "A Tribute To Mrs. Rosa Parks." The album, commemorating the 40th anniversary of the Montgomery, Ala., bus boycott, features such top gospel and R&B artists as Oleta Adams, John P. Kee, and Shirley Caesar performing songs inspired by Mrs. Parks' life story. Shown, from left, are Elaine Steele, co-founder, the Rosa Parks Foundation; Parks; Gregory Reed, coauthor of Parks' autobiography, "Quiet Strength"; Barry Weiss, president, Verity Records; Hal Jackson, air personality, WBLS New York; and Tara Griggs-Magee, director, Verity Records.

#### **CALENDAR**

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

#### **JANUARY**

Jan. 29, 23rd Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960

#### **FEBRUARY**

Feb. 10, How To Start And Grow Your Own Record Label Or Music Production Company, presented by Music Business File, Holiday Inn-Brookline/Boston, Steven Kercher, 508-526-

Feb. 14-18, Urban Network Power-Jam, Palm Springs Riviera Resort, Palm Springs, Calif. 818-843-5800.

Feb. 19, The Brit Awards, Earl's Court Exhibition Center, London.

Feb. 26-28, Great Lakes Broadcasting Conference & Expo, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2, 27th Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487

Feb. 28, 38th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 310-392-

Feb. 29, Rhythm And Blues Foundation Seventh Annual Pioneer Awards, Palladium, Los Angeles, 202-588-5566

#### MARCH

March 4, Ontario Assn. Of Broadcasters Annual Conference, location to be announced, Ontario. 416-695-9236.

March 13-17, 26th Annual ITA Seminar, Arizona Biltmore, Phoenix. 212-643-0620.

March 17-20. Winter Music Conference. Fontainebleau Hilton Resort and Spa, Miami Beach Fla 954-563-4444

March 22-25, National Assn. Of Recording Merchandisers Convention, Sheraton Washington, Washington, D.C. 609-596-2221.

#### **APRIL**

April 2, The Business Of Entertainment: The Big Picture, presented by Schroder Wertheim and Variety, Pierre Hotel, New York. 212-492-6532.

April 26-28. Second Adventures In Broadcasting Promotion Director's School, seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

#### **GOOD WORKS**

ACING THE MUSIC: The National Music Foundation has begun an educational project to "reinvigorate the general music curriculum in schools across the country by focusing on American music." Proponents hope to achieve nationwide implementation by the year 2000. The foundation chairman is Dick Clark. and a board is composed of music artists and executives. The drive is part of a partnership with the Music Educators National Conference, an organization representing more than 70,000 music teachers. Contact: Jim Gardner at 413-637-1800.

DISC AIDS CAMPAIGN: Boulder, Colo.-based Silver Wave Records will donate partial proceeds from the sale of volume two of "The World Sings Goodnight" to Save the Children, which was established in 1932 to provide children with early education, preventative health care, economic opportunities, sustainable agriculture, and disaster response. Contact: Greg Fisher at 303-443-5617.

GOOD WORKS OF ART: "The Art Of Music," wherein music acts display their artworks, will be a feature

of Artexpo New York '96, which runs March 7-11 at the Jacob K. Javits Convention Center. All proceeds from the exhibition/auction will benefit MusicCares, the charity established by NARAS, which offers assistance on matters relating to the health and welfare of those in the music industry. Works are being created by performers including Donna Summer, co-chair of the event; Robby Krieger; Eric Burdon; Paul Barrere; and Alice Cooper. Contact: Sara Trujillo or Roberta Tsang at 212-388-1400.

ANTI-VIOLENCE MESSAGE: Stop the Violence, an initiative of co-founder/director John Karroll, will launch a "Face The Music" event that will feature artists in live performances to help lead youth away from violent activities. According to Karroll, a former musician from Canada who formed Stop the Violence with musician Dave Nicoli, material is being accepted from recording artists who wish to contribute to future compilation CDs that will support the organization. For more info or literature, call 800-732-6366.

FOR THE RECORD The headline for the article on

TVT Records' new TVT Soundtrax label (Billboard, Jan. 27) should have read: "TVT Records Launches Soundtrax Label That Targets Work' Films.



Check It Out. Van Halen members Sammy Hagar and Michael Anthony recently performed at the new Hard Rock Cafe in Los Angeles to benefit the NARAS Foundation's Grammy in the Schools program. A \$350,000 check was accepted by NARAS president/CEO Michael Greene for Los Angeles Unified music education programs. The Hard Rock Cafe donated all money earned in its opening weekend to Grammy in the Schools. Shown, from left, are Anthony, Greene, Hard Rock Cafe owner Peter Morton, Hagar, Los Angeles county superintendent Zev Yaroslavsky, and Los Angeles deputy superintendent Ruben Zacarias.

## Merchants Marketing

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## **Disney Records Pulls Out Of Record Clubs**

■ BY ED CHRISTMAN

NEW YORK—In a show of support for the troubled retail account base, Disney Records has defected from record clubs, joining the growing ranks of labels that are disenchanted with the clubs' sales practices.

"In essence, we have ended our relationship with record clubs as of Jan. 1," says Barry Hafft, VP of sales at Burbank, Calif.-based Disney Records. "However, if [the clubs] want to purchase our product at the same wholesale pricing that we sell all of our customers, we will sell them that way. Whether they will chose to do that is totally up to them."

But so far, Hafft adds, no orders have been placed. If the clubs do choose to buy from Disney, they will pay the same boxlot price that retailers pay, \$10.80 on a \$16.98 list-price equivalent album from the label.

Hafft says, "We wanted to put everybody on a level playing field."

The record clubs have been a perennial thorn in the side of retail, with their come-on advertising headlines touting "10 CDs for a penny" or "14 CDs for a dollar." Such ads devalue the price of CDs, retailers complain.

The two main clubs using such practices are owned by majors. Columbia House is owned by Sony and Warner; BMG Music Club is owned by BMG.

Although record clubs have long maintained that they sell to consumers who can't or don't want to buy from record stores, a study commissioned by the National Assn. of Recording Merchandisers suggests that record clubs actually cannibalize retail sales. Seventy percent of record club members surveyed said they also buy from retail.

"I am still waiting for someone to quantify if the record clubs really promote the record store and have sent somebody into the store to buy an album they saw in a record club ad," Hafft says. "All evidence says record clubs reach the same market" as retailers.

Apparently in response to the NARM study, Virgin Records pulled out of the record clubs in the spring last year. During the summer, the MCA family of labels, with the exception of GRP, pulled out as well. Poly-Gram was said to be reviewing its relationship with the clubs. A Polygram spokeswoman says that review hasn't been completed.

Other labels, particularly those within the companies that own the record clubs, privately say the advances that record clubs pay are too large for them to turn down.

In addition to supporting retailers, executives at the labels defecting from the clubs say a factor in their decision was the economics of record clubs. The clubs license product from labels and manufacture it themselves, which allows them to pay as little as half of what retailers pay for albums, sources say. Particularly onerous to labels is the record club policy of not paying anything for titles sold as part of a premium to induce consumers to join clubs. A big hit title can move as many as a half a million copies through such offers, without the label or artist seeing 1 cent in reimbursement, label executives complain.

While Hafft acknowledges a slight distaste for the come-on advertising that record clubs employ, he says Disney Records wasn't as affected as much as other major labels by the premiums, "The volume we were doing with the clubs is much different than the majors, which have many big titles going through the clubs in one year. We generally only have one big sound-track hit a year."

Hafft says his main goal in pulling out of the record clubs was to support retail.

The president of one large chain applauds the Disney move, saying, (Continued on page 61)

## **Mammoth Signs Distrib Deal With ADA**

#### Switch From RED Reflects Alliance With Atlantic

■ BY DON JEFFREY

NEW YORK—Mammoth Records, the Carrboro, N.C.-based label that is off to a fast start in 1996 with developing act Seven Mary Three, has switched its independent distribution from RED Distribution to Alternative Distribution Alliance.

Executives say the move is logical because Mammoth already has a joint venture and major distribution deal with Atlantic Records, which, along with ADA, is part of Warner Music Group. ADA is an independent distributor of such labels as Mute Records, Sub Pop, Matador Records, and Restless Records.

Andy Allen, president of New York-based ADA, says, "We're thrilled Mammoth is joining the family. It was originally contacted to be one of the anchor labels of ADA, and that time wasn't right. Now the time is right." ADA was formed in 1993.

The new pact, which took effect in January, replaces Mammoth's five-

year dis-

Sony Music

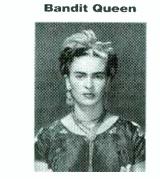
tribution agreement with RED, which is owned by

Entertainment.

Mammoth founder/president Jay Faires says that there were no problems with RED and no hard feelings over the split. "The RED guys were always amazing. It was very successful," he says.

Sal Licata, president of RED, says, "We had a good relationship, but it was inevitable that something like this would happen, with the Atlantic deal. I knew it was a matter of time. But that's OK. I only wish Jay the best. There was no animosity"

Mammoth executives clearly believe that their label fits better with ADA because of the kind of music the distributor handles and its retailing reach.



hormone hotel

Steve Balcom, label manager for Mammoth, says, "We had a great relationship with RED. But what they're doing is more urban. We're much more of an independent rock label. We felt ADA was talking to the right account base for starting off our projects."

Another problem with the former arrangement, executives say, is that if a Mammoth release was distributed by Sony-owned RED, the label could not use Atlantic's marketing muscle if needed.

Faires founded Mammoth in 1989 and forged the distribution agreement with RED two years later. But when some of the label's acts started to gain national attention, Mammoth looked for the resources that can be marshalled by a major label. It formed the joint venture with Atlantic in 1993.

Atlantic has an equity stake in Mammoth, but Faires declines to say what that stake is. Apart from his duties at Mammoth, Faires holds the title of VP of Atlantic Records and is Atlantic's representative on ADA's board. The majority owner of ADA is Warner Music; the indie labels Restless and Sub Pop own minority stakes

The first Mammoth release through Atlantic was Juliana Hatfield's "Become What You Are." The

deal with RED allowed Mammoth to select releases to go through Atlantic and its distributor, WEA.

Indie labels, such as Mammoth, often use major labels when an album reaches a certain sales plateau—usually 30,000-100,000 units—and additional manpower and money are needed to push the record to higher sales. "It's a way to tap into their marketing strength and resources and financial strength," says Faires. "It's a way of taking care of artists who have reached a certain level."

But the smaller labels still want to maintain their indie roots, "When we send records through a RED or an ADA, they can put in the proper care and time that a Mammoth/Atlantic system can't offer," says Faires.

"It's really an appropriate time to move [to ADA]," Faires adds. "We wanted our developing acts to be there. The real focus is the mom-andpops and the developing chains, to help bands get positioned." Faires



says that indie distribution can strengthen a label's "regionalized game plan" and provide a "more individualized" approach to a new act.

Mammoth executives are confident that an indie distributor can break a new act in a big way. They point to ADA's success with Better Than Ezra's platinum-selling album, "Deluxe." Although released by Warner Music major label Elektra, the product went out through indie distribution.

Currently, Mammoth has a breaking hit with alternative act Seven Mary Three, whose album "American Standard" was bulleted at No. 40 on The Billboard 200 last week. The

(Continued on page 61)





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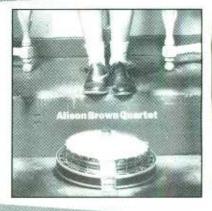
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BILLBOARD FEBRUARY 3, 1996

## Blazonczyk's Shop Is Polka Plus

#### Chicago Outlet Has Big Nonmusic Stock

■ BY JIM BESSMAN

BRIDGEVIEW, Ill.—Out-of-towners arriving at Polka Hall of Famer Eddie Blazonczyk's southwest Chicago suburban record shop here usually



BI AZONCZVI

expect, he says, to find a store at least as big as the man and his "happy, snappy music."

"They expect to find a Best Buy," says Tish Blazonczyk (pronounced Blah-ZON-chick), "Eddie B.'s" wife and partner in his

mom-and-pop store, Bel-Aire Enterprises. "Wrong!"

Indeed, the store that Blazonczyk built is roughly 1,300 square feet, and much of it, actually, isn't devoted to music. True, the South Harlem Avenue location undoubtedly offers one of the biggest selections of polka product and paraphernalia—hats, shirts, aprons, plates, buttons, songbooks, and cookbooks—in the country. But Bel-Aire, which sells via mail order and distributes polka releases



Kathy Blazonczyk is the daughter of Eddie Blazonczyk, the owner of Bel-Aire Enterprises, a polka specialty store near Chicago. Albums by Polka Hall of Famer Eddie Blazonczyk with his band the Versatones are shown on the racks. (Photo; Jim Bessman)

to regional mom-and-pop accounts, also offers packaged goods, including beer, soda, snacks, Lotto tickets, and imported Polish wine and brandy.

"They can get beer and soda everywhere else!" says Eddie Blazonczyk, adding, though, that the Polish hard stuff—and a limited traditional halfpint liquor line—is important in that he gets to maintain his liquor license. "I don't want to lose that, because if I get off the road I'll build a banquet hall here—and expand the record store."

Currently, the star of the driving "Chicago hop"-style Polish polka—who's released 48 albums with his band, the Versatones, on his Bel-Aire Records—is out about 170 nights a



year at polka festivals and banquet halls around the country. (Though laid up last month following a quintuplebypass operation, Blazonczyk promises to be present at the Grammy Awards, since 1995 Bel-Aire entry "Better Than Ever" copped the onetime winner his 11th polka album nomination.) But Tish, being a true mom-and-pop proprietor, works at the store every day, with in-store help from daughter Kathy, who also works at the small warehouse facility located across from Bel-Aire's parking lot. (Eddie Jr. plays concertina and sings backup in the Versatones.)

"We carry strictly polka titles—no other music," says lead singer/bassist Blazonczyk, breaking sales down to 80% Polish polka, the rest representing Slovenian, German, Bavarian, Austrian. Czech, and Tex-Mex variants. "I can't even guess how many titles we have, but if people ask for something we don't have, I can contact



The mom-and-pop polka/convenience store Bel-Aire Enterprises is located in Bridgeview, Ill., a suburb southwest of Chicago. (Photo: Jim Bessman)

an international distributor and get it for them."

Blazonczyk says that people come from all over the Chicago area—including the city proper and such borderline suburbs as Justice, Oak Lawn, Burbank, Chicago Ridge, and Palos Park—to buy polka. These locals, Kathy notes, often listen to any of the three weekly polka radio shows that Eddie and Tish compile and tape in their Palos Park home.

"They come in weekly or monthly and frequent the place," Kathy says. "But people from out of town don't have a record store like this, so they come in once or twice a year and stock up on the latest releases of the year."

Polka bands tend to release new product around Memorial Day Weekend in time for the summer polka festivals, Kathy adds, though one lateyear release has done especially well at Bel-Aire. "My Dad's new one, 'Holiday Favorites,' did real well for us," she says. The title, which combined two early Blazonczyk Christmas albums and six newly recorded old-time Polish koledy carols, came out Dec. 10. It sold 2,500 copies after Eddie Blazonczyk sent out promo copies to 475 polka DJs around the country.

The wealth of Blazonczyk product, of course, is prominent in his store, with an entire cassette case devoted to it on the front counter. (Cassettes account for 60% of Bel-Aire's music business, Blazonczyk notes, with CDs at 30% "but moving up real quick," and vinyl at 10%.)

Behind the counter (which runs the length of the left side of the store to the beverage refrigerators) are the CDs and polka videos. Floor cassette cases line the front window space and one-third the length of the right-side wall, the rest taken by a Blazonczyk memorabilia case, another glass case containing polka merchandise, and standing vinyl album racks.

Opposite this wall are six additional vinyl display racks, headed by another memorabilia case full of keys to various cities that Blazonczyk has received over the years and other career awards, with polka newsletters and handbills neatly stacked on top. The wall is devoted to additional award plaques.

The rest of the floor space is taken up by the snack racks. A separate room behind the store houses Bel-Aire's recording studio and the Versatones' rehearsal space.

The Bel-Aire name originated in 1957, when Blazonczyk started a rock (Continued on page 63)

## newsline...

**CAROLCO PICTURES**, the movie production company that filed for bankruptcy protection last year, has agreed to sell its film library to Canal + D.A., an affiliate of a French pay-TV company, for \$58 million. Canal outbid Twentieth Century Fox Film Corp., which had a tentative agreement to buy the assets for \$47.5 million. Carolco will pay Fox \$1.25 million in fees related to the termination of that deal. A bankruptcy court has set a hearing and auction for March 5 at which Canal's bid and any new offers will be considered. Carolco's video distributor is LIVE Home Video.



**ORION HOME ENTERTAINMENT** has signed a licensing deal with Londonbased CD Vision Ltd. to provide 15 Orion films for CD Vision's initial sales of movies on CD-ROM, known as video CDs, in the U.S. The videos

will be sold individually and as a bundled set with cards that allow personal computers to play the video CDs. Some of the films in the deal are "Dirty Rotten Scoundrels," "Cadillac Man," and "Throw Momma From The Train."

THE MOTION PICTURE ASSN. OF AMERICA says California courts sentenced two video piracy defendants to state prison and a third to county jail in connection with a raid last October by El Monte, Calif., police on an illegal video-duplicating laboratory at an El Monte residence. Police seized 122 VCRs, five TV monitors, 6,033 unauthorized copies of movie videocassettes, 2,570 blank cassettes, and \$9,000 in cash. The titles seized included some that had not been released legitimately on video, such as "Pocahontas" and "Free Willy 2: The Adventure Home," and some that were not in current release, such as "Bambi" and "Pinocchio."

UNIVERSAL PICTURES has formed a three-year, first-look production deal with Moving Pictures, the movie production company owned by actress Demi Moore and producer Suzanne Todd. The company's first feature was "Now And Then." It is now in pre-production with the Ridley Scott film "G.I. Jane." Moving Pictures has also produced the TV special "CityKids Celebrate," hosted by Moore and starring Paula Abdul, Michael Bolton, Salt-N-Pepa, and Sinbad.

**BLOCKBUSTER MUSIC** is staging a weeklong sneak preview through Monday



(29) of the new tribute album "The Songs Of West Side Story" on the chain's listening stations. Blockbuster customers who preorder the album, due Tuesday (30), will receive a free limited-edition lithograph of the artwork featured on the CD and cassette and a discount coupon toward a future purchase at the stores. A percentage of the proceeds from the album will go to

charities: the NARAS Foundation and the Leonard Bernstein Education Through the Arts Fund (Bernstein and Stephen Sondheim wrote the songs). The tribute includes such tracks as "I Feel Pretty" by Little Richard and "Tonight" by Kenny Loggins and Wynonna (Billboard, Jan. 6).

**QUATROPHONIC MUSIC**, a new music company based in Troy, Mich., says it will acquire a controlling interest in NAMS International, an Internet distributor of interactive music videos and computer software products. Initial financing is being provided by J.E.A. Enterprises, a new private investment firm headed by Joseph Antonini, the former chairman/CEO of Kmart Corp. Quatrophonic will own 76% of NAMS International after the transaction. An initial public offering of stock is also being considered. Todd Rundgren is among the artists who have posted music videos on NAMS.

**DISCOVERY ENTERPRISES WORLDWIDE** has signed two licensing agreements with international companies to distribute Discovery Channel videos in Australia and France. Roadshow Entertainment in Australia and ALPA in France will market Discovery's catalog of documentary titles on such subjects as science, technology, and nature. Each company will release at least 20 titles from the library. Among the first titles to be released are "Spirits Of The Rainforest" and "Sharks—The Great Whites."

**COMPACT DISC WORLD**, a nine-unit music retail chain based in South Plainfield, N.J., says A&M Records is the chain's first winner of the label of the year award. Cecelia Bogart of PolyGram Group Distribution, which distributes A&M, received the sales representative of the year award.

**ALLIED DIGITAL TECHNOLOGIES** has signed a two-year deal to provide videocassette and audiocassette replication for PolyGram Group Distribution, one of the six major worldwide music companies. This is a renewal of a two-year deal Allied previously had with PGD.

#### EXECUTIVE TURNTABLE

RETAIL: Incredible Universe in Fort Worth, Texas, names Dick Donnelly VP of merchandising and Joel Carter VP of marketing. Donnelly was merchandise manager for Radio Shack; Carter was director of marketing for Incredible Universe.

Leslie Chinea is promoted to VP of advertising and marketing for Compact Disc World in South Plainfield, N.J. She was advertising director.

**DISTRIBUTION:** Dean Arvidson is appointed VP national account sales, for Word Distribution in Nashville. He was VP of marketing for Word Records.

Randy Meek is named regional VP for Sight & Sound Distributors in Louisville, Ky. He was VP of sales at WaxWorks.

HOME VIDEO: Turner Home Entertainment in Atlanta promotes Robert Prudhomme to senior VP.



PRUDHOMME



SILVERST

sales, for domestic home video and Beth McCarthy Wyner to account executive, special markets. They were, respectively, VP of distribution sales and assistant, special markets

Nicole Silverstein is named director of publicity and promotions for New Line Home Video in Los Angeles. She was an account supervisor for Bender, Goldman & Helper.

Daniel Pal is appointed managing director for Blockbuster Entertainment Group in Buenos Aires. He was GM for Elefante.

#### **Merchants & Marketing**

## Top Pop. Catalog Albums...

		COMPILED FROM A NATIONAL SAMPLE OF RE- REPORTS COLLECTED, COMPILED, AND PROVI		Z
WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIS	TITLE	WKS ON
		★ ★ NO. BEASTIE BOYS ▲®	LICENSED TO ILL	
1	1	DEF JAM 527351/ISLAND (7.98 EQ/11.98)  SOUNDTRACK ▲8	12 weeks at No. 1 GREASE	1
2	7	POLYDOR 825095/A&M (9.98/15.98)  THE BEATLES \$\Delta^9\$	ABBEY ROAD	(
3	2	CAPITOL 46446* (10.98/16.98)  BOB MARLEY AND THE WAILERS A		- 8
4	5	TUFF GONG 846210*/ISLAND (10.98/16.98)	R'S LONELY HEARTS CLUB BAND	2
5	4	CAPITOL 46442* (10.98/16.98)  ENYA A 3	WATERMARK	1
6	9	REPRISE 26774/WARNER BROS. (10.98/15.98)  CAROLE KING ▲ 10	TAPESTRY	2
7	3	COLUMBIA 34946 (7.98 EQ/11.98)		
8	10	JIMMY BUFFETT ▲ 2 MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	2
9	8	PINK FLOYD ▲ 13 CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	2
10	6	THE BEATLES ▲ <sup>5</sup> CAPITOL 97039* (15.98/31.98)	1967-1970	
11	19	NINE INCH NAILS ▲2 TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	1
12	20	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	
13	17	JOURNEY ▲ <sup>6</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	2
14	16	PINK FLOYD ▲ 10 COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	2
15	12	JAMES TAYLOR ▲ 7 WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	2
16	18	SMASHING PUMPKINS ▲ <sup>4</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	
17	14	ELTON JOHN ▲ 13 ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	2
18	23	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/16.98)	THE BEST OF VAN MORRISON	
19	27	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	
20	15	THE BEATLES ▲7 CAPITOL 46443* (14.98/26.98)	THE BEATLES	
21	22	BOYZ II MEN ▲° MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	
22	13	THE BEATLES ▲5	1962-1966	
23	28	CAPITOL 97036* (15.98/31.98)  MADONNA ▲ <sup>6</sup>	THE IMMACULATE COLLECTION	
24	25	SIRE 26440*/WARNER BROS. (13.98/18.98)  THE DOORS ▲ 3	THE BEST OF THE DOORS	2
	-21	ELEKTRA 60345/EEG (12.98/19.98)  THE BEATLES 4	RUBBER SOUL	
25	21	CAPITOL 46440* (10.98/15.98)  PATSY CLINE ▲®	GREATEST HITS	-
26	26	MCA 12* (7 98/12.98)  STEVE MILLER BAND ▲6	GREATEST HITS 1974-78	2
27	24	CAPITOL 46101 (7.98/11.98)  METALLICA   4	AND JUSTICE FOR ALL	2
28	31	ELEKTRA 60812/EEG (9.98/15.98)  ERIC CLAPTON ▲ <sup>2</sup> TIME PIEC	CES - THE BEST OF ERIC CLAPTON	2
29	32	POLYDOR 800014/A&M (7.98 EQ/11.98)  JANIS JOPLIN A	GREATEST HITS	2
30	29	COLUMBIA 32168 (5.98 EQ/9.98)  THE BEATLES	MAGICAL MYSTERY TOUR	1
31	30	CAPITOL 48062* (9.98/15.98)  CREEDENCE CLEARWATER REVIVAL		H
32	35	FANTASY 2* (10.98/17.98)  AC/DC   10	BACK IN BLACK	1
33	40	ATLANTIC 92418/AG (10.98/15.98) U2 A 10	THE JOSHUA TREE	1
34	37	ISLAND 842298* (10.98/16.98)  SOUNDTRACK   15	THE BODYGUARD	1
35	36	ARISTA 18699* (10.98/15.98)		
36	34	THE BEATLES ▲3  CAPITOL 46441* (10 98/15.98)	REVOLVER	L
37	39	EAGLES A <sup>2</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	2
38	38	WARNER BROS. 2764 (7.98/11.98)	OF SKELETONS FROM THE CLOSET	1
39	43	BETTE MIDLER ● EXPERIEN ATLANTIC 82497/AG (10.98/16.98)		
40	49	METALLICA ▲3 MEGAFORCE 60396/EEG (9.98/13 98)	RIDE THE LIGHTNING	2
41		LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	1
42	45	LED ZEPPELIN ▲ <sup>11</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	2
43	44	MEAT LOAF ▲ 12 CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11 98)	BAT OUT OF HELL	2
44		METALLICA ▲3 ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	2
45	48	SOUNDTRACK ▲ 7 COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	
46	_	FLEETWOOD MAC ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	1
47	41	EAGLES ▲ 14 ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	1
48	46	THE BEATLES ● CAPITOL 46439* (9.98/15.98)	HELP!	Ť
49	50	ALICE IN CHAINS ▲  COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	
		CAN DIMINIS DEATH THU 98 FULL N 98		1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■S indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

#### **DISNEY RECORDS**

(Continued from page 59)

"Obviously the retailers have been hurt on a number of fronts, and the record clubs add salt to the wound. It is just another way of taking away any profits that the specialty retailer might have."

A Columbia House spokesman says, "We don't comment on our licensing agreements," and a BMG Music Club spokesman declined to comment. But in the past when labels have defected from record clubs, executives of the direct-marketing companies have characterized such departures as a "negotiating ploy." Those record club executives say that eventually the labels come back looking for better deals.

In the past, labels such as Geffen and the EMI Music Group family of labels have pulled out of the clubs in support of retail, only to return to the fold later. After the EMI labels pulled out and then went back, company executives said that retail sales hadn't made up for the lost record club volume.

#### **MAMMOTH**

(Continued from page 59)

recording is being worked by Atlantic and distributed by WEA.

In the first quarter, Mammoth is releasing albums by three new acts through ADA. Faires says he has "high hopes" for Bandit Queen, a U.K. alternative band whose album "Hormone Hotel" debuted Jan. 16. That record, whose initial shipment was 8,000 units, is licensed from the band's London-based label, Playtime Records. Mammoth's other releases will be from Fu Manchu (Feb. 27) and Clarissa (March 12).

The label has more than 20 acts on its roster and plans to release 12-15 albums this year, of which three will be catalog reissues. Mammoth employs 23 full-time staffers.

Faires declines to disclose financial information for his label. He says that 1995 revenues were "up significantly" over the previous year and that profits were also higher. And, because of the success of Seven Mary Three, he says, "we've hit our first-quarter projections for '96 in the first three weeks of January."



Call Jeff Serrette today —(800) 223-7524 (NY residents dial 212 536-5174).



Request Concert. Nils Lofgren performed at a Sam Goody store in New York recently during the third show of the Request magazine Home Before Midnight free concert series. Show, from left, are Chris Luongo, product manager, Pure Records; Chris Nadler, associate editor, Request; Lofgren; Tim Edwards, district manager, Manhattan, Sam Goody; Don Bergenty, regional director, Sam Goody.



**Cookout.** DRG recording artist Barbara Cook made an in-store appearance at Star Classics in San Francisco to promote a weeklong engagement at the Fairmont. Shown, from left, are Wally Harper, Cook's accompanist; Debby Robinson, Koch International sales rep; Diane Dragone, owner of Star Classics; Cook; and Ed Tarrantino, Koch International sales rep.



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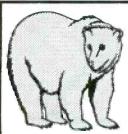
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#### **The Brass Tacks Of Camelot Music's Financial Restructuring**

N THE FIRST two weeks of January, Camelot Music went to the six majors and asked them to give the chain more time on payments due for product it bought over the holidays. Since Camelot made that request, a runaway rumor has swept the industry: The North Canton, Ohio-based chain is on the verge of making a Chapter 11 filing.

Here is what's really going on:

The 405-unit Camelot is attempting to restructure its debt payments through an out-of-court negotiated process, without filing a Chapter 11 reorganization. In the last year, two other music chains have walked down this path, Wherehouse Entertainment and Trans World Entertainment Corp.

The management of Torrance, Calif.-based Wherehouse failed in its quest to stay out of bankruptcy court and filed for Chapter 11 protection in August. Albany, N.Y.-based Trans World, on the other hand, was so successful in re-

structuring its debt that the trade didn't know about it until negotiations were completed and the subsequent agreement was announced in

April. Trans World has since closed 190 stores and will likely continue to implement restructuring plans throughout the year:

Camelot, you might remember, underwent a leveraged buyout in the fourth quarter of 1993. At that time, the 364-unit retailer was one of the strongest, best-run chains in the business, and Investcorp, the Middle Eastern investment company that owns Saks Fifth Avenue and Gucci, paid top dollar for it. Retail Track estimates the undisclosed price at \$380 million.

In order to pay for the deal, Invest-corp used "bridge" financing and then replaced that interim debt with a \$325 million syndicated package, composed of a \$200 million term loan and a \$125 million revolving credit facility, in a deal put together by Chemical Bank, knowledgeable sources say.

In addition to the term loan, Investcorp put in about \$180 million equity. Since then, the investment firm has managed to take an undisclosed amount of equity out of Camelot, and, of course, the marketplace has devalued the company, leaving it with a negative net worth.

In investing in music retail, Investcorp saw an industry in the mature stages of consolidation, with the survivors likely to dominate the business for years to come. So Investcorp gave Camelot the mandate to prepare for further acquisitions, with the goal of building a much larger but still well-run company. Eventually, according to the plan, that chain would go public, raising eash to pay off debt and supplying Investcorp

investors with a big payment.

Alas, since then, Investcorp's bestlaid plans were waylaid by a ferocious price war that has caused conniptions at even well-run chains, like Camelot. Sources say Camelot posted cash flow of about \$40 million and a net loss of about \$13 million in its most recent fiscal year, which ended Feb. 28, 1995, on estimated sales of \$455 million.

Due to industry downturn, Retail Track already predicted that Investcorp would have to look for a way to restructure Camelot's debt this year (Retail Track, Billboard, Dec. 23, 1995). That process began when Camelot tripped a loan covenant or two, and the bank pulled the revolver in mid-December.

Camelot subsequently approached the majors about its plan to restructure its balance sheet outside court and asked them to wait for January and February product payments until it completes the process, which it hopes will happen in April. In return, Camelot offered a plan in which it will forgo the two-month "dating" vendors traditionally allow to pay for goods and will make accelerated payments on all new purchases, say, within two weeks of receiving shipments.

Since Camelot has long been one of the industry's strongest and most hon-

orable accounts. it got the support it deserves from the majors, sources say. It is offering a different payment scheme to independents, but again, in-

dustry observers anticipate cooperation because Camelot has earned goodwill through prompt payments to the indie sector.

Camelot president Jim Bonk declines to comment on any specifics. but says, "We feel that our reputation, hard work, and integrity served us well in this situation, and we are pleased at the spirit of cooperation that we have received from the trade and banks as we begin this process.

"I believe that the financial institutions know Camelot's problem is an industry problem and that they believe in the ability of [Investcorp] and our management team to turn things around."

Although Camelot is operating without the luxury of a revolver, it is flush with cash. Retail Track estimates that the chain's accounts payable total \$80 million. Further, since the bank pulled the revolver, Camelot witheld its endof-the-month payment.

In addition to negotiating with the trade and banks, Camelot will likely embark on an aggressive round of negotiations to get landlords to lower rents or let them out of leases. Camelot is said to be admitting that it will have to close stores, but the number could vary from 40 to 100, depending on negotiations with landlords.

Due to the Wherehouse bankruptcy, some vendors remain nervous about Camelot's predicament, but financial observers point out key differences between Camelot's and Wherehouse's situations. In its failed out-of-court negotiations, Wherehouse asked bondholders to take a "haircut" on money due them. As part of that process, Wherehouse owner Merrill Lynch Capitol Partners Fund would take a complete loss and walk away from the table.

Camelot doesn't have bondholders. Like Trans World, it is not asking lenders for reduced payments, but for more time and probably smaller installment payments. Also, Investcorp will remain in the picture.

# **ADVERTISEMENT**

#### Mickey Salutes **Grammy Nom's**

WALT DISNEY RECORDS applauds all of the 1996 Grammy® nominees for their outstanding contributions to the music world.

WDR is pleased to announce this year's nominees, which include two releases from our recent adult contemporary initiative. This feat marks the first time in the label's history that a nonsoundtrack, nonstoryteller album has received such recognition. The nominees are:

Best Pop Vocal Performance "Colors of the Wind" Vanessa Williams (Hollywood Records single from the Walt Disney Records soundtrack)

Best Musical Album for Children Pocahontas Sing-Along (Original Cast) Alan Menken & Stephen Schwartz, Producers

Best Musical Album for Children "Take My Hand: Songs from the 100 Acre Wood' (Various artists including the Chieftains, Kathie Lee Gifford, & Tyler Collins) Michael L. Becker, Harold J. Kleiner & Marco Marinangeli, Producers

Best Song Written Specifically for a Motion Picture or for Television "Colors of the Wind" (from Pocahontas) Vanessa Williams/Judy Kuhn Alan Menken & Stephen Schwartz, Songwriters (Hollywood Records/Walt Disney Records)

Best Instrumental Arrangement with Accompanying Vocal(s) "Bibbidi-Bobbidi-Boo" (The Magic Song) Bobby McFerrin, Arranger/Artist
Track from "The Music of Disney's Cinderella"



## **Speculation About Antone's Quelled . . . For The Time Being**

Texas Label And Distributor REP Co. Head Off Potential Legal Action

RUMORAMA: Street talk always works in overdrive in this business, and in recent months much innuendo has been generated concerning the fate of one of Declarations of Independents' favorite labels, Austin, Texas-based blues specialist Antone's Records.

A couple of weeks ago, the rumor was that Antone's had filed a lawsuit against its exclusive national distributor, the REP Co. in Minneapolis. We quickly picked up the phone to contact Harry Friedman, who heads Antone's, and Rob Simonds, president of REP.

As is often the case, the word on the street proved to be overstated.

Both Friedman and Simonds acknowledge that problems had developed in the relationship between the label and the wholesaler. "We'd run into loggerheads that REP was loathe to settle," says Friedman, alluding to problems with REP's systems. For his part, Simonds says that the companies had a conflict over returns from dos Records, the triple-A-oriented imprint started by Antone's a couple of years

However, both sides sat down in Austin two weeks ago to iron out their problems, and no action was ever filed.

Simonds admits, "It got out of hand. We weren't connecting or agreeing, and rumors started flying . . . But we've got a plan everybody's comfortable with." Friedman says, "As of now, there's no lawsuit, no animosity. We got their attention.

This accord must come as a relief to REP, whose label list has been shrinking over the last year. It also provides some stability for Antone's, which has been the subject of another persistent rumor for the last year-as the object of a sale. We ourselves have talked to more than one party coveting Antone's formidable catalog of mostly Texasbased blues artists.

Friedman does not deny talk of



by Chris Morris

interest in his company, saying, "It's not that we're not for sale-everybody is. It's just that I haven't talked to anybody who's serious about buying us.

Clearly, there's more to come on this

KRAUTROCK ADDENDUM: Last week in this space, we held forth on reissues and new material available from pioneering musicians in German space rock. However, until we wandered into No Life Records in L.A. last week, we were unaware of a new album by Faust. The very cool indie-rock record store on Santa Monica Boulevard displayed among its featured albums "Rien," the first release in 20 years by the trailblazing group. Faust's famed 1971 debut was released on clear vinyl in a transparent package; the clangorous new album, which is almost as elegantly designed, was issued by Atlanta-based indie Table of the Elements.

GOTCHA: Industryites with a fondness for Golden Smog, the alternative supergroup featuring members of the Jayhawks and Soul Asylum (Billboard, Dec. 9, 1995), probably cheered last week when they received what appeared to be a special advance copy "35 Years Of Golden Smog," a three-CD boxed set from the band's label, Salem, Mass.-based Rykodisc.

The set contains a booklet, a copy of

the Rykodisc album "Down By The Old Mainstream," and what look like two previously unreleased albums, "Swingin' Smog People" and "Ameri-ca's Newest Shitmakers." Wow! However, upon opening the jewel boxes of the latter two albums, one discovered paper "CDs." It's a gag, folks, albeit a very classily produced one.

Rob McDonald, Western regional sales director for Ryko distributor REP, points out that sharp-eyed people might be tipped to the joke by the line of very small type on the bottom of the box that reads, simply, "sucker."

Needless to say, the package is not available commercially.

FLAG WAVING: Just last year, L.A. punk rock veteran Stan Ridgway released a new album with his band Drywall on I.R.S. Records, the label he has been linked with since 1979.

But the wry vocalist's fine new solo album, "Black Diamond," has arrived via Sierra Madre, Calif.-based indie Birdcage Records. Why the quick

The singer/songwriter says he received his release from I.R.S. He explains that the label considered a video shot to accompany Drywall's album, "Work The Dumb Oracle," as "kind of my 'Metal Machine Music,' referring to Lou Reed's famed contract-breaking noise opus.

After the split, Ridgway says, "I was looking for a partner with the least amount of fuss and pomp and circum-

The partner in Birdcage's case was Joe Ramsey, a member of the tonguein-cheek reggae-metal band Dread Zeppelin, which, like Ridgway, was once signed to I.R.S.

Ridgway says he now plans to release a trilogy of albums with the abrasive Drywall. "Black Diamond" couldn't be much more different from

the band's work—it's an almost acoustic-styled album of noir tales and introspective tunes.

"I was attracted to the idea that it was quiet, maybe because of all the noise I made just months before [with Drywall]," Ridgway says.

Fans of Wall Of Voodoo and Ridgway's biting solo work won't be disappointed by the new album, which contains tough narratives like "Down The Coast Highway," musical homages to Johnny Cash's longtime guitarist Luther Perkins and CIA founder "Wild" Bill Donovan, and a cover of Bob Dylan's "As I Went Out One Morning.

In the immediate future, Ridgway will be doing solo appearances (he says Drywall "is like the Beatles-we don't tour"). California dates are coming up on Feb. 20 at the Dragonfly in L.A., Feb. 21 at the Belly Up Tavern in Solana Beach, March 1 at the Coach House in San Juan Capistrano, and March 2 at Nickleby's in Ventura.



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#### **BLAZONCZYK'S SHOP IS POLKA.PLUS**

(Continued from page 60)

'n'roll band under the name Eddie Bell & His Bell-Aires ("Every band was 'Aires' at that time!"), eventually scoring the hit single "The Masked Man (Hi Yo Silver)" on Mercury. In 1963the same year he returned to his polka roots-he opened his first store in the then-Polish "back of the yards" Chicago neighborhood of West 47th Street, where he also ran a music school. He opened the current location in 1970, though he kept the first store going

While polka music has remained mostly an undiscovered, underground, ethnic-oriented phenomenon, Blazonczyk says it's "been on a roll" since 1985, when NARAS instituted a separate polka Grammy Award category. Current selling artists at the store, he says, include Walter Ostanek, Jimmy Sturr, Polka Family Band, Frank Lisza & the Brass Connection, Lenny Gomulka & Chicago Push (Gomulka was a Versatone for 12 years), and the

Another indication of the genre's growth is the growing number of CD reissues, Blazonczyk says, citing recent collections by such premiere



Bel-Aire Enterprises sells such merchandise as Polish songbooks and cookbooks, shown in the cabinet, in addition to packaged goods and an extensive line of polka recordings. (Photo: Jim Bessman)

'40s polka label Dana Records artists as Frank Wojnarowski, Gene Wisniewski, Ray Henry, Regina Kujawa, Eddie Zima, and Steve Adamczyk. A major milestone was reached last year when the newly rejuvenated Cleveland International label issued "Polkatime: 20 Of The Best From Eddie Blazonczyk And The Versatones."

"Until [Cleveland International president] Steve Popovich put it into [chains like] Best Buy and Tower, our product wasn't in those places," says Blazonczyk. "Suddenly people are coming in and saying, 'We were shopping in the mall and saw your prod-

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## The Enter\*Active File

## **Delayed HDTV Standard Affects Role In New Media**

BY BRETT ATWOOD

LOS ANGELES—A battle is brewing over high-definition television's role in the future of interactive TV. As the FCC considers the final technical specifications for HDTV, which

promises to provide digital-quality picture and sound to the next generation of television sets, some computer manufacturers say that the de-



velopment may be too little, too late.
An HDTV standard has been

pending for more than eight years while manufacturers have debated its final technical specifications. The lengthy wait may have reduced HDTV's chances to play a significant role in the future of new media, according to many in the computer industry. During the delay, another outlet for high-definition visual entertainment has emerged: the

About 8.2 million personal computers were sold in 1995, according to the Electronic Industries Assn. In addition, millions of people "logged on" for the first time to online services and the Internet in the past year.

"The longer the broadcasters are tied up with political maneuvers, the better reason for people to start feeding video and audio into something other than their TV screen," says Prodigy CEO Ed Bennett. "Someday, will offer tremendous resolution based on digital technology  $\dots$  but look at what is going on now in computing. Digital computer networks are becoming richer and broader in bandwidth. Regular [Internet World Wide Web] sites are incorporating video and audio images.

"In a digital domain, the possibilities are limitless. When cable systems link their [fiber-optic lines] to computers, that is interactive TV . . . If people can get product delivered to them on a computer screen, they will turn to that

High-speed interactive services that promise instant access to fullmotion video are expected to debut soon through cable modems that utilize the existing cable-wire infrastructure. Significantly, many of the high-speed interactive services in development are aimed at the home computer rather than the TV set.

For example, Intel is preparing a mid-1996 launch for its Intercast technology, which aims to merge conventional television broadcast signals with the Web via the PC.

Intercast aims to supplement existing television programming with the simultaneous transmission of text and graphic information on a standard television broadcast. However, only Intercast-equipped home computers can receive both the television signal and the accompanying data. NBC, CNN, and Viacom's Nickelodeon are among the first programmers to commit to the 1996. delivery of Intercast programming.

A formal statement on the pro-

posed final HDTV standard will be made by the FCC in the very near future, says Robert Bromery, chief of allocations and standards for the office of industry and technology at the FCC. Although he could not comment on whether or not the FCC would approve the proposed standard, Bromery says there has been a reason for the long wait.

"If it had been adopted in the late '80s, it would have been completely analog, and there would have been even fewer interactive applications,' says Bromery. "As it now exists, HDTV will work with broadcast, interactive, cable, direct satellite, and other media. A lot of these things would be problems now if the approval process had been shorter.'

However, the proposed HDTV standard has not pleased many leading computer companies, including Apple, Microsoft, Intel, Silicon

Graphics, and Compaq, who have expressed concern to the FCC that it could place a significant roadblock in the marriage of conventional television sets and multimedia. The companies say that the HDTV standard will be inappropriate for new-media applications, as it incorporates "interlaced" transmission technolo-

ZENITH

gy that is as old as the creation of the first television set.

High-quality text and graphics, such as those found on the Internet, will be fuzzy and difficult to read on interlaced HDTV sets, says Jim Burger, senior director of government affairs for Apple Computer.

Online services that rely heavily on text and graphic information for their content, such as America Online and Prodigy, will also be affected, according to Burger.

"What is really at stake with the FCC's decision is whether or not computers and television sets finally converge or artificially stay apart based on this standard," says Gary Demos, president of Santa Monica, Calif.-based DemoGraFX.

HDTV is still a player in the interactive game, says Josh Taylor, a VP at Glenview, Ill.-based Zenith Electronics Corp., which helped develop the proposed standard for HDTV.

The key is to step back and look at where we've come from and where we are about to be," says Taylor. "We are close to adopting a high-resolution, large-screen display with millions of colors. There will be a huge amount of digital data for entertainment but also for the delivery of sports scores, stock quotes, program guides-the digital pipeline through the television is a significant development.'

#### The Expanding **E3 Exhibitors**

E3 UPDATE: The second Electronic Entertainment Expo (E3) has sold out all of its available exhibition space. The multimedia show, which will be held May 16-18 at the Los Angeles Convention Center, will contain 279 exhibitors in about 445,000 square feet of space.

"This show is using space at the Los Angeles Convention Center that has never even been used before," says Doug Lowenstein, president of the Interactive Digital Software Assn., which organizes E3.

Among the new exhibitors at the 1996 E3 will be Broderbund, Hasbro Interactive, and Bandai.

Several high-profile products are expected to be announced at the show, including Nintendo's Ultra 64, Bandai's set-top Pippin, and Matsushita's DVDbased video-game system.

The IDSA is expected to announce the location for the 1997 E3 show in the coming weeks.

SPIFFY SPIV: Turner Broadcasting System's online magazine, Spiv, debuted on the Internet's World Wide Web Jan. 17. Spiv (http://www.spiv.com) is a music and lifestyle electronic publication that is aimed at 15- to 24-year-olds.

A guide to independent music, including band and concert reviews, itineraries, club descriptions, and audio and video sound clips, is included in the "Antidote" section of the site.

"It's an indie thing," says editor Rebecca Pauletti. "We don't want to be MTV Online. For our demo, we are interested in getting college students who want the newest of the new in music.

Spiv will likely benefit from on-air exposure on Turner's widely distributed TV networks TNT, TBS, and CNN. The cable networks are running eight- to 12-second spots for the Webdelivered magazine, according to

SONIC SCREENINGS: More musicthemed screen savers are on the way from Arista and Seattle-based Rock-Slide Inc.

The Grateful Dead go digital in "The Digital Dead Screen Saver," released in late January through Arista and Grateful Dead Records. The CD-ROM contains images of dancing bears, a "tiedye module," and other psychedelic features for the cyber-savvy.

RockSlide is also shipping King Crimson's "21st Century Screen Saver Collection" for Windows. The 3.5-inch disc contains album cover images, band photos, and other rarities from the rock

00PS!: An Enter\*Active File item in the Jan. 27 issue misidentified the new interactive division of Denon Corp. USA. The correct name for the new company is Denon Active Media.

LOGGING ON: The Enter\*Active File has a new editor. Please send news correspondence and review copies to Brett Atwood at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail correspondence should be sent to brett213@ix.netcom.com.

## 'Wing Commander IV' Set To Take Flight

#### Movie Game To Get Theatrical-Film Promotion

BY DOUGLAS REECE

LOS ANGELES—ORIGIN Systems is hoping to shrink the gap between film and game with its upcoming release, "Wing Commander IV: The Price Of Freedom." The interactive movie game, which will be shipped worldwide the first week of February, will be promoted much like a theatri-

According to Galen Svanas, product marketing manager at ORIGIN, the company has made a nationwide buy in General Cinema theaters to run a one-minute movie trailer that pictures live-action sequences from the game. At the end of the "preview," the camera pulls back to a shot of a game player manipulating the characters at his computer.

"Motion pictures are a very comfortable medium for the general public, and now what we're trying to do is get them interested in the product where they see it as a movie," says Svanas. "Then we bridge into telling them that this is an interactive movie for your computer. It's not a [deceptive] marketing strategy. We are trying to position the product in a light that's very recognizable and amenable to the consumer.'

As part of ORIGIN's effort to draw a wider, nongaming audience and position the product as a movie, the game player controls, 6-foot standees of star Mark Hamill, and posters will be distributed to both theaters and stores.

General Cinema will be contributing to the theatrical effort by selling the game at concession stands in 13 of its locations.

Though ORIGIN only recently put the finishing touches on German and French versions of "Wing Commander IV," game designer/director Chris Roberts is already plotting to further involve the franchise with films. He is negotiating with studios for a film version of the game, which will be produced side by side with "Wing Com-

According to Roberts, this would economize the project's budget and simplify marketing and promotional efforts.

"It just seems to make sense for the kind of game it is to do a joint

production where we film scenes for the movie and game at same time, then launch them simultaneously and have both feed off each other's mar-keting," says Roberts.

Another unusual aspect in

the "Wing Commander IV" marketing campaign is the running of print ads in American Airlines' in-flight publication, American Way.

Svanas says the higher-income demographics of flight passengers are ideal for the wider audience ORIGIN is targeting.

"We are trying to expose people to something they might not know about. We could run twice as many ads in the computer gaming world, but what are you accomplishing?" asks Svanas. The 'Wing' franchise is so well known in the gaming industry that it really doesn't make sense to focus all of our marketing there."

In order to make "Wing Commander IV" more cinematic, ORIGIN has made a significant investment in the production quality of the game.
Says Roberts, "'For [the game's

predecessor] 'Wing Commander III,' we had to build the engine from scratch. So for 'Wing Commander IV,' it was, 'OK, we have our engine; let's spend our time and effort on production value and game play value.'

"'Wing IV' is less about developing

new technology and more about exploiting and using the system we built for 'Wing III' to its fullest.'

Though ORIGIN was able to save some money on the multimillion-dollar production by incorporating some of the technology already developed for "Wing Commander III" into the game, increased production costs ultimately made "Wing Commander IV" more expensive to create.

Roberts says that "Wing Commander IV" cost approximately 21/2 times more than its predecessor, or as much as a "well-financed independent movie," mainly due to its 43-day shoot on 37 different sets.

Hamill and Malcolm McDowell reprise their roles from "Wing Commander III" for the ambitious movie/game, which follows the duo in a new battle over the fate of the "Border Worlds.'

"Wing Commander IV," which has taken 14 months to complete, was originally scheduled to ship in time for the Christmas buying season.

According to Roberts, the delay was not due to a lack of effort. "If you look at most software projects, to do one under 18 months is an exceptional task, so we all knew going into it that we would have to try and get this one out quickly.

But when push came to shove, we decided we'd rather not squeeze it out for Christmas and [instead] take the extra time to polish things and get them just right.'

Apparently, the glitch in ORIGIN's release schedule has not stifled anticipation at retail.

"It's definitely going to be one of the, if not the, hottest titles in 1996." says a buyer for a major retail software chain. "From what I've seen so far, it's going to offer a lot more to the player than earlier versions. The enhanced graphics, game play, and way it's put together is far superior to anything I've seen so far.'

## Home Video

MERCHANIS & MARKETING



A Break In The Beat. Celebrating Sony Music Video/MTV Home Video's "The Grind Workout: Fitness With Flava," first row from left, are Eric Nies, host; Tina Landon, co-host/choreographer; Alex Coletti, MTV producer. Top row, from left, are Robert Wieger, Sony Music Video senior marketing director; Alex Beeman, Sony Music Video marketing director; Pete Demas, MTV Home Video executive producer; and Carol Babeli, Sony Music Distribution video sales senior director.

## **Progress Is Slow For Online Sales**

#### Survey's Results Reassure Video Retailers

BY EILEEN FITZPATRICK

LAS VEGAS—Video stores and mass merchants selling prerecorded cassettes, take heart: You're not being relocated to an offramp of the infobahn.

The Internet may have grabbed headlines last year, but in terms of sales, consumers still prefer shopping the old-fashioned way. Although many retailers and suppliers are selling merchandise on the World Wide Web, most report that sales are minimal and pose little threat to traditional retail.

Except for nontheatrical videos starved for retail exposure, this trend

means that studios and independents will continue limiting their Web sites to product promotion. Actual tape sales won't be part of the picture for some time.

"There's something to be said about the Web's convenience factor, but the amount of Internet sales averaged 60 cents per household last year," according to Best Buy CEO Richard Schulze, who spoke on a panel at the Winter Consumer Electronics Show, in Las Vegas Jan. 5-8.

Schulze is backed up by an IntelliQuest survey of 415 computer owners that asked them about their purchasing preferences on the Web over the past holiday season.

Only 13% responded that they would be inclined to buy something advertised online. Just 8% said they shopped for gifts online this past holiday season. Conversely, a whopping 78% said they would not be inclined toward a cyberspace purchase, a situation unlikely to improve this century. Only 30% said they were likely to pay for merchandise via the Net five years from now.

The lack of interest is, in part at least, gender related. Nearly 66% of Internet surfers are men, who don't make purchases as frequently as women. In addition, 65% of the respondents use their computers for games and personal business, not shopping.

Finally, most consumers still don't trust online credit card transactions and rarely find enough bargains to motivate a purchase, the survey says.

But there is some light at the end of the Web tunnel. IntelliQuest's survey also indicated that 67% of so-called "generation X-ers" said the Internet will change

#### (Continued on page 68)

## Nielsen Goes Out Of The Home, Into The Store; Kurtze Won't Give Up On Vid CD

RACKING DEMAND: Nielsen Media Research is quietly trying a new way to measure home video activity. For selected clients and titles, Nielsen has begun to collect point-of-sale data to further define the sell-through market. The effort has been underway for the past several months, we're told.

Currently, only VideoScan tracks POS activity, a service that has drawn about as many brickbats as it has kudos. The chief complaint has been that VideoScan cannot access data from retailers buying directly from stu-

dios and thus presents a badly skewed sales picture. Wal-Mart, now direct with almost every Hollywood major and honoring confidentiality agreements, has been the biggest lacuna.

Nielsen isn't selling its results the way it has with the Nielsen Home Video Index, which measures VCR penetration and

usage. Given sell-through's swift growth, however, there is a demand for data—and VideoScan has cornered it.

At one time, the Home Video Index dominated rental measurements. But Nielsen seemed to lose interest in VCR measurements after failing with its "peoplemeter," which tracked precisely what tapes individuals were watching. Now a new opportunity may be emerging.

CALIFORNIA DREAMING: Bennett Kurtze can dream, can't he? The president of Kurtze Entertainment Group in North Hollywood, Calif., thinks his video CD library can ride to success because DVD will be slow getting to market—and because DVD will eventually overtake prerecorded cassettes as the preferred medium of home entertainment.

Video CDs are an old technology—they use MPEG1 compression, which limits full-motion video to about 72 minutes per five-inch disc—and a suspect technology at that. Quality has generally been uneven.

Even with Hollywood titles, Philips has never been able to move its CD-i version of VCD beyond square one in the U.S., although the format has done better in Europe. Blockbuster had included the Philips system as one of the new-media platforms being tested in about 50 stores nationwide, but CD-i demand has been lukewarm, and the chain yanked the VCD late last year. It's the only format that Blockbuster has deleted. Philips, meanwhile, has reassigned consumer marketing to its VCD-for-business operation in Virginia.

Kurtze is plunging ahead nevertheless and has hired sales rep Ron Macklin in Minneapolis to break down the resistance of home-entertainment chains. In addition,

Kurtze's newly formed Digital Disc Entertainment venture hopes to bundle software with VCD players he says are coming to the U.S. Several were exhibited at the January Consumer Electronics Show in Las Vegas, at which Kurtze and Macklin pitched to retailers in a suite at the MGM Grand. Kurtze claims to have 100 features ready for conversion to full-motion VCD at one-third the cost of DVD discs. Suggested list is \$19.99-\$22.99. About 30 releases have been encoded, Kurtze says.

He expects the first adopters to be buyers of VCD players and computers with CD-ROM drives. Macklin is betting on the latter:

is betting on the latter: "What we're saying is, 'Watch movies on your computer.' I think that's what you're going to see." Since VCD software is compatible with DVD players, Kurtze and Macklin anticipate more robust demand as DVD kicks in.



by Seth Goldstein

VIDBITS: Stuart

Hersch, the former president of WarnerVision, could be MCA's choice to bring new video properties to Uni Distribution, according to several trade sources. Here's their thinking: Doug Morris, Hersch's mentor at Warner Music Group, now heads MCA Records; Uni, meanwhile, needs a shot in the arm, having lost all of its outside labels except Playboy Home Video. Hersch, whose acquisitions made WarnerVision No. 1 in fitness, might do the same for Uni, or so the speculation goes. Hersch has no comment.

It does not look as if the Video Software Dealers Assn. will absorb the Special Interest Video Assn. (Picture This, Billboard, Jan. 27). VSDA president Jeffrey Eves made no mention of a merger during his remarks that concluded the Regional Leaders Conference in Los Angeles on Jan. 21. The VSDA board was to have considered the proposal two days earlier: SIVA had been seeking a white knight to rescue it from financial disaster but reportedly is less desperate for salvation after pocketing better-than-expected revenues from its annual seminar in New York in November. Executive director Paul Caravatt and VSDA officials were unavailable for comment at press time.

When ITA dropped the words "International Tape Assn." (the way AT&T dropped "American Telephone & Telegraph"), we wondered how to identify the trade group. AT&T was always household shorthand. Well, wonder no more. Circling the globe that is ITA's logo are these words: "The International Recording Media Assn., Entertainment, Information, Delivery Systems." This appeared on an invitation to ITA's 26th annual seminar in Phoenix March 13-17. Its focus: "Rapidly Changing Technologies In The Late

## **Numerous Symptoms Signify Poor Future Health Of Rental**

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Video rentals are in danger of sliding into a deep rut, according to a new analysis of the market by consulting firm A.T. Kearney.

Delivery of filmed entertainment on tape is the largest single source of revenue for Hollywood studios. Consumers are estimated to have spent \$9.3 billion renting and \$6.7 billion buying videos and laserdiscs last year, according to Kearney, for a record high of \$16 billion.

But Kearney targets four situations that vendors and retailers should watch

during the next five years: the general maturation of the video industry; the increasing threat from pay-per-view and other delivery systems; the evolution of sell-through versus rental; and the development of the digital videodisc format.

"Video had 12 wonderful years, but

"Video had 12 wonderful years, but there is no doubt that 1995 plateaued in terms of rental activity," says David Fishman, the Boston-based Kearney principal who conducted the analysis. "I don't know what you can do to reverse it, other than make the rental experience more enjoyable."

(Continued on page 68)

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## A 'Reinvented' Columbia TriStar; Target Gets Fit

by Eileen Fitzpatrick

NOT SITTING AROUND: After "spectacular" fourth-quarter sales from a repriced "Little Women" and "Legends Of The Fall," as well as the first-quarter hit "The Indian In The Cupboard," Columbia TriStar Home Video has its feet firmly planted in the sell-through market.

"We've reinvented ourselves with repromotes," says executive VP Paul Culberg. "And retailers are now confident with our ability to pick sellthrough product that sells." Culberg says first-week sales of "Indian" at Wal-Mart have been "impressive" but would

not disclose unit sales for that title or any other.

Columbia will follow "Indian" with the March 12 release of "The Baby-Sitter's Club," a

modest box-office performer that could be a video hit.

The title will have some stiff competition from MCA/Universal's "Babe" and Buena Vista's "Pocahontas," "Aristocats," and about a half-dozen others, which may prompt Columbia to move "The Baby-Sitter's Club" out of the pack.

"It's conceivable we'll move it a few days or maybe even a week, but not to June," says Culberg. The title will come with a \$5 rebate with purchase of "Annie," "Annie's Royal Adventure," "Hook," "Milo And Otis," and "The Indian In The Cupboard."

Columbia will also rely on heavy cross-promotion from Scholastic Publications, where the series originated. Scholastic will advertise the title in its books and magazines. In another cross-promotion, a tag for the Sony Wonder soundtrack album will run on the front of the cassette.

No decisions have been made about the **Robin Williams** fantasy adventure "Jumanji," which has pulled in more than \$77 million at the box office.

After "The Baby-Sitter's Club," which will cost \$19.95, Culberg says, the company will release two animated series, "Li'l Abner" and "Mutant League." The former has never been released on video; the latter is a syndicated Saturday-morning cartoon program. The titles arrive April 2, priced at \$9.95 and \$14.95, respectively.

THIN LINE: For fitness suppliers, Christmas comes in January, and everyone from Claudia Schiffer to Weight Watchers has been hawking new videos this month.

Target broke out its "Get Fit" campaign, which included a national television commercial highlighting videos from WarnerVision stars Tony Little and Tamilee Webb. The commercial focuses on "Body By Jake" fitness equipment.

The WarnerVision titles for the spot were selected by Target video buyers based on sales performance at the chain, according to events marketing coordinator Jill Hebert.

The second annual "Get Fit" promotion, which encompasses the store's

sporting goods and health food departments, is held in conjunction with the American Heart Assn. and the YMCA. "Every year we do this promotion," says Hebert, "and video is a huge part of it."

Webb, Little, and Schiffer, who is on the road for her CBS/Fox series "Perfectly Fit," made personal appearances at Target as part of the promotion. Schiffer has been working hard for CBS/Fox, appearing on "Larry King Live," "Oprah," and a host of other chat shows to pump up sales.

> AB FAB' FIN-ALE: The final episodes of the BBC comedy series "Absolutely Fabulous" will be released by CBS/Fox Video

on Feb. 6.

As part of a Valentine's Day promotion for the series about two aging Londoners in the fashion business, CBS/Fox has put together the "Ab Fab Midlife Crisis Prevention Sweepstakes."

Sweepstake winners will get lots of pampering, including a first-class trip to London plus \$1,000 spending money. Among the other prizes are Elizabeth Arden makeovers and Victoria's Secret gift certificates.

Tear-off entry forms will be available at retail. They must be received by July

On Super Bowl Sunday, Comedy Central, which introduced the series to U.S. audiences in 1994, is set to hold an "Ab Fab" marathon. Commercial breaks during the broadcast will advertise the new titles and contest.

In addition, CBS/Fox will conduct a radio promotion in the top five "Ab Fab" markets: New York, Los Angeles, San Francisco, Chicago, and Minneapolis.

"We released the first titles in August, and by far they have been the fastest and best-selling titles of the BBC line," says marketing manager Stacy Lowe. "It's a shame there are not going to be any other titles coming out."

But BBC's video heritage will be carried on by several new titles hitting stores this spring.

On Feb. 27, Lowe says the company will launch its World Classics label with **Edith Wharton**'s "The Buccaneers." The Masterpiece Theatre production will be priced at \$59.98.

Six more episodes of "Dr. Who" will arrive in stores March 19. "'Dr. Who' has been around for a long time," says Lowe. "But it sells consistently because it has an incredible fan base."

POCAHONTAS' DEAL: Block-buster Video stores will offer a free "Pocahontas" pocket viewer when consumers pre-order the title, due in stores Feb. 27.

The chain will discount the \$26.99 title to \$18.99, and, in order to reserve a copy and get the free gift, consumers must put down a \$5 deposit. The offer is exclusive to Blockbuster and runs Jan. 18-Feb. 26.

## Top Video Sales...

		CHART	COMPILED FROM A NA	ATIONAL SAMPLE OF RETAIL STORE SALES R	REPORTS.			
THIS WEEK	LAST WEEK	WKS. ON CI	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
1	1	8	APOLLO 13 ♦	★ ★ ★ No. 1 ★ ★  MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22
2	3	8	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.
3	2	12	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19
4	4	46	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49
5	5	146	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26
6	6	15	CASPER ♦	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22
7	7	4	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist, Corp. 82413	Animated	1995	NR	19
8	10	10	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19
9	8	9	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22
10	14	10	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19
11	11	11	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19
12	9	8	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22
13	12	13	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19
14	13	8	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19
15	16	30	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19
16	39	2	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12
17	25	9	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	1
18	19	70	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14
19	27	14	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12
20	24	16	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19
21	21	8	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp	1994	R	19
22	20	8	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Hugo Weaving Tom Cruise	1994	R	19
23	NE	N Þ	ALICE IN CHAINS: NONA WEISBAUM	Columbia Music Video	Brad Pitt  Alice In Chains	1995	NR	14
24	23	10	MIRACLE ON 34TH STREET	Sony Music Video 50137  FoxVideo 8689	Richard Attenborough	1994	G	14
25	29	10	GORDY	Miramax Home Entertainment	Elizabeth Perkins  Doug Stone	1995	G	14
26	37	9	LUIS MIGUEL: EL CONCIERTO	Buena Vista Home Video 4369  Wea Latina 11639	Luis Miguel	1995	NR	19
27	22	28	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	2.
28	17	5	SUPERMODELS IN THE RAIN FOREST	BRI Video BV135	Frederique Van Der Wal	1995	NR	19
29	RE-E	NTRY	RAISING ARIZONA	FoxVideo 1914	Tyra Banks Nicholas Cage	1987	PG-13	9
30	26	37	FORREST GUMP	Paramount Home Video 32583	Holly Hunter Tom Hanks	1994	PG-13	22
31	38	3	ROLLING STONES: VOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NR	19
32	31	4	GUMBY: THE MOVIE	Kidvision	Animated	1995	NR	19
33	RE-E	NTRY	WALL STREET ◊	WarnerVision Entertainment 53700-3  FoxVideo 1653	Michael Douglas	1987	R	g
34	18	11	LITTLE WOMEN	Columbia TriStar Home Video 01023	Charlie Sheen Winona Ryder	1994	PG	19
35	NE		THE DOLLY SISTERS	FoxVideo 1306	Susan Sarandon  Betty Grable	1945	NR	19
36	15	2	JERRY GARCIA: GRATEFUL	Channel One 39733	June Haver Various Artists	1995	NR	9
37	NE\	P	TO GARCIA  LIKE WATER FOR CHOCOLATE	Touchstone Home Video	Lumi Cavazos	1993	R	14
38	34	5	TLC: CRAZY VIDEO COOL	Buena Vista Home Video 2111 6 West Home Video	Marco Leonardi TLC	1995	NR	14
39	NE\		INDIAN IN THE CUPBOARD	BMG Video 25731-3  Columbia TriStar Home Video 11640	Hal Scardino	1995	PG	22
vu	.761		INDIAN IN THE COFBOARD	Colombia motal Floric video 11040	David Keith  John Travolta	1000	1 4	

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ⊕ 1996, Billboard/BPI Communications.

#### MERCHANIS & MARKETING

## **TLC Rounds Up Music Vids**

LEARNING CURVE: Calling all children's artists and producers of kids' video: The Learning Channel wants you. Specifically, the Silver Spring, Md.-based cable network is looking for children's music videoclips and excerpted segments of kid vid programs to run as interstitials during its daily noncommercial preschool block, "Ready, Set, Learn!"

According to Richard Morenoff, children's programming specialist for the Learning Channel, videoclips have been airing during the program's "Short Stuff" interstitial blocks for the past two years. Morenoff says that the Learning Channel was first approached by Dis-



by Moira McCormick

covery Music, a joint venture with BMG Kidz (both entities have since been dissolved), which was seeking TV exposure for flagship artist **Joanie Bartels**. "She had a pair of musical home videos, which we [edited] to form separate clips," he

says, "including MTV-style credits. Last spring, I started seeking music videos myself."

The way Morenoff sees it, "the more music on 'Ready, Set, Learn!,' the better." The "Short Stuff" segments air at the end of each half-hour block, and "we're trying to keep viewers watching from one show to another. Music videos are peppy, they add variety, and they show diversity, with all the different singers." Prominent children's artist Rory is the host of "Ready, Set, Learn!"

This past fall, the Learning Channel added videos by Fred Penner, Al Simmons, Rocki Rolletti, Parachute Express, Karen Dean, and Kevin Anthony. Upcoming in February are clips by Raffi, Sharon, Lois & Bram, Joe Scruggs, Dr. Steve Butler, and others. Morenoff says that some children's artists, such as the Animal Band, are producing videos for the express purpose of airing them on the Learning Channel.

"It's not just music clips we're looking for," says Morenoff. "Kids' special-interest home videos which can be slipped into short segments are also being programmed—we're airing one about selecting pets, for instance." He says 10-12 videos a day can run during the show. "The more we get, the more we'll play—we're in the process of phasing out our old interstitial material, which dates from '92."

Morenoff has been getting the word out in a variety of ways. For example, the Dover, N.J.-based American Academy of Children's Entertainment ran a lead article on the Learning Channel's music video search in its most recent newsletter. The Children's Entertainment Assn., which produces the annual Kids' Entertainment Seminar, used its newsletter to put out the word as well.

Significantly, Morenoff says the Learning Channel is discussing developing a half-hour children's music video program "once we get enough material to work with."

PAGING PROKOFIEV: BMG Video will release a new animated and liveaction version of Sergei Prokofiev's classic "Peter And The Wolf" on March 19 (order date Feb. 22), for \$14.98. Kirstie Alley, Lloyd Bridges, and Ross Malinger of "Sleepless In Seattle" star in the live-action sequences; Looney Tunes animator Chuck Jones created the animated characters.

According to BMG Video VP of marketing Mindy Pickard, the title is the label's first clamshell release (slipcase packaging is also available).

The live-action footage forms a framing device for the animated portion of the program. Alley and son Malinger visit grandfather Bridges in his rural Swiss cottage, who proceeds to tell his grandson the tale of "Peter And The Wolf."

Pickard says the program aired on Dec. 8 as a highly rated TV special on ABC. The video features 10 minutes of extra footage at the end, which shows how Prokofiev chose instrumentation to fit the story's characters. Plus, a sixpage "Musical Companion Guide" is inserted. "It includes a bio of Prokofiev and a bird's-eye view of the orchestra (Continued on next page)

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**FOR WEEK ENDING FEBRUARY 3, 1996** 

## Top Kid Video...

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THIS WEEK	WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS  TITLE Label, Distributing Label, Calalog Number	Year of Release	Suggested List Price
_	(4	>		-	
1	1	179	★ ★ No. 1 ★ ★  CINDERELLA  Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
2	3	3	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
3	2	19	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
4	5	47	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
5	6	19	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
6	7	3	GUMBY: THE MOVIE Kidvision/WarnerVision Entertainment 53700-3	1995	19.95
7	8	11	THE MASK: BABY'S WILD RIDE New Line Home Video/Turner Home Entertainment N4349	1995	12.98
8	18	23	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
9	4	73	MGM/UA Home Video/Warner Home Video M201011	1966	14.95
10	9	11	THE MASK IS ALWAYS GREENER New Line Home Video/Turner Home Entertainment N4309	1995	12.98
11	20	17	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
12	21	23	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
13	19	23	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
14	15	9	BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995	14.95
15	14	19	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	14.98
16	11	11	THE MASK: SOMEBODY STOP ME New Line Home Video/Turner Home Entertainment N4352	1995	12.98
17	17	64	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	12.98
18	12	17	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
19	13	23	THE SWAN PRINCESS Turner Home Entertainment 8021	1995	24.98
20	24	36	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
21	RE-E	NTRY	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
22	16	119	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
23	22	23	THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	12.98
24	23	17	BEAVIS & BUTT-HEAD: CHICKS N' STUFF ◆ MTV Music Television/Sony Music Video 49684	1995	14.98
25	25	19	THE PEBBLE AND THE PENGUIN		

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

## **Top Video Rentals...**

THIS WEEK	LAST WEEK	WKS. ON	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	1	4	★ ★ ★ DIE HARD WITH A VENGEANCE (R)	No. 1 ★ ★ ★ FoxVideo 8858	Bruce Willis Samuel L. Jackson
2	2	4	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
3	10	3	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachian
4	3	10	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
5	7	4	JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
6	5	4	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lamber Talisa Soto
7	6	4	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
8	35	2	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
9	9	7	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
10	4	8	APOLLO 13 ♦ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
11	8	8	CONGO (PG-13)	Paramount Home Video 33038	Dylan <b>W</b> alsh
12	11	7	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal
13	12	14	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video	Debra Winger Sandra Bullock
14	13	10	DOLORES CLAIBORNE (R)	Buena Vista Home Video 5396  Columbia TriStar Home Video 74753	Bill Pullman Kathy Bates
15	15	11	BAD BOYS (R)	Columbia TriStar Home Video 10713	Jennifer Jason Leig Will Smith
16	14	8	JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Martin Lawrence Keanu Reeves
17	16	4	THE ENGLISHMAN WHO WENT UP A (PG)	Miramax Home Entertainment	Dotph Lundgren Hugh Grant
18			HILL BUT CAME DOWN A MOUNTAIN	Buena Vista Home Video 5258	Tara Fitzgerald Meg Ryan
	17	16	FRENCH KISS (PG-13)	FoxVideo 8823  Miramax Home Entertainment	John Travolta
19	18	19	PULP FICTION (R)	Buena Vista Home Video 1438	Samuel L. Jackson
20	20	4	THE SECRET OF ROAN INISH (PG)	Columbia TriStar Home Video 50923  Walt Disney Home Video	Jeni Courtney
21	19	12	THE SANTA CLAUSE (PG)	Buena Vista Home Video 3633	Tim Allen Chris Farley
22	27	14	TOMMY BOY (PG-13)	Paramount Home Video 33131  Miramax Home Entertainment	David Spade Linus Roache
23	NE	WÞ	PRIEST (R)	Buena Vista Home Video 5325	Tom Wilkinson Liam Neeson
24	29	15	ROB ROY (R)	MGM/UA Home Video 905228  Miramax Home Entertainment	Jessica Lange
25	31	3	BELLE DE JOUR (R)	Buena Vista Home Video 5923	Catherine Deneuve
26	26	8	BODILY HARM (R)	WarnerVision Entertainment 51035-3	Linda Fiorentino
27	25	2	SAFE (R)	Columbia TriStar Home Video 11843	Julianne Moore
28	21	14	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
29	23	24	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
30	24	12	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
31	22	12	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
32	38	2	THE GLASS SHIELD (PG-13)	Miramax Home Entertainment Buena Vista Home Video 5264	Michael Boatman Ice Cube
33	34	2	BURNT BY THE SUN (R)	Columbia TriStar Home Video 41553	Nikita Mikhalkov Oleg Menchikov
34	32	4	THE LAND BEFORE TIME III (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated
35	NE	wÞ	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
36	28	4	CANADIAN BACON (PG)	PolyGram Video 8006332331	John Candy
37	33	15	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
38	36	8	MIGHTY MORPHIN POWER (PG) RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch
39	30	7	THE GREAT ELEPHANT ESCAPE (NR)	Hallmark Home Entertainment Cabin Fever Entertainment CF1482	Stephanie Zimbalis Julian Sands
40	NE	wÞ	DR. JEKYLL AND MS. HYDE (NR)	HBO Home Video 93790	Sean Young Tim Daly

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BILLBOARD FEBRUARY 3, 1996

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#### ONLINE VIDEO SALES MOVE SLOWLY

(Continued from page 65)

the way they shop. The paradigm shift is less apparent in older cohorts, but still noticeable. Some 54% of baby boomers and 47% of the respondents 50 and older said it would change their shopping habits.

There are surveys that offer some skyhigh predictions about online retailing, which is valued as high as \$4.5 billion in the U.S. by the year 2000. But retailers at CES indicated that kind of growth won't happen anytime soon.

"The Internet is least likely to affect us because the consumer still wants to hear and see our products," said Circuit City CEO Richard Sharp. "It's far away from impacting our sales."

Tandy CEO John Roach agreed. He noted the Internet has yet to set up an infrastructure for sales and offers little incentive to convert browsers into buyers. Customer service, such as delivering a 60-inch TV or dealing with defective product, also isn't available on the Web.

"Online shopping services available now have not provided added value for the consumer." Roach said.

Confident about their traditional retailing position in the minds of consumers. Best Buy and Circuit City plan to expand in 1996, but cautiously. Best Buy will open 25-30 new stores, reduced from 37 originally, Schulze said. Circuit City plans 60-65 openings, according to Sharp.

Software suppliers agreed that predictions of Internet commerce require a huge leap of faith. Even advertising on the Web doesn't help drive sales at traditional retail.

As an example, sales of WarnerActive's CD-ROM game "Panic In The Park" failed to reflect that more than 80.000 people downloaded a sample of the game from the company's website, according to VP/GM David Archambault. "The Web is something like placebo marketing," Archambault said on another CES panel. "It's great, but sales don't increase."

Archambault maintained that multimedia products have a long way to go before they become a mass-market item. Computers are still absent in nearly twothirds of domestic households, and software suppliers continue to lose money, despite pumping millions into marketing campaigns.

"The computer market is popular, but no one is making any money and it seems to be a race on who can lose money the fastest," he added. "Companies are spending a lot of money, but no one has figured out how to make it back from the web or anything else."

As a result, Archambault said, the top 50 multimedia products of the thousands released last year comprised 90% of sales volume. The top 10 were 60% of the total. In fact, of the 2,000 multimedia titles released in 1995, only 400 got shelf space, he noted, and more than 50% of multimedia vendors lost money.

Hardware manufacturers urged retailers to use the Internet to keep up with product information, which customers are accessing daily. "The Internet is an effective way to get information," said Intel manager of corporate business development Robert Siegel. "And retailers should use it because consumers are becoming better informed buyers from the Internet.'

Archambault, however, doesn't agree. "Everyone talks about how computers have created a market of sophisticated consumers," Archambault said, "but it's not there vet."

Instead, he suggested, consumers are

still trying to figure out how to use their computers and often end up frustrated after spending hours trying to install their Windows 95 program. Other companies are experimenting with simple onscreen guides that encourage consumers to begin interacting with their

"This is a way to use something consumers are very familiar with and make it better," said VideoGuide president Doug MacCray. "Not everyone is ready to dive into the World Wide Web. And when they're watching TV, they don't want to have to type and search for some-

#### **FUTURE HEALTH OF RENTAL**

(Continued from page 65)

Sell-through is robust compared to rental, but Fishman wonders how long the trend will last. "It's a question of whether an increasing number of people are buying videos now. [building libraries], and whether they will continue to do so," he says. "I don't know the answer; I don't think there is much good consumer research out there.'

Among the hurdles underscored by the research is the success of the VCR. More than 80% of U.S. households, 76 million homes, own at least one unit, leaving only a narrow space for growth. However, according to Fishman, the saturation of VCRs is not the main problem, but rather the length of time consumers have owned their units

"There is clear data that shows that the longer you have your VCR, the less volume in rental sales you do," he says. "The thrill of being able to get almost-current films on video becomes an accepted part of life. It becomes taken for granted.

Mixed with rental's decline is the increasing threat from competitors, such as pay-per-view and the video-on-demand services that cable operators and telephone companies will eventually offer consumers, Fishman says.

Nevertheless, he acknowledges that these entertainment venues still have limited appeal—"There are very few people who have actually been killed in the rush to get a PPV video"-and points to several factors that make rental more attractive, at least for the near term.

"When you think about what a consumer would rather do, get a PPV film or rent a video, I'd argue that the shopping experience is still more enjoyable, as well as less expensive," he says. "There's also the control factor: When you rent a video, you can play it any time, stop it, start it again. And you can't do that now with wired PPV.

Another issue, according to the Kear-

ney analysis, is the gathering of consumer electronic hardware manufacturers behind a single digital videodisc format, now called DVD. The first players are expected to arrive at retail in early September, along with several hundred movies on five-inch discs, most of them priced for purchase. Fishman compares the potential power of DVD to that of the CD when it was unleashed in a market once dominated by audiocassettes.

"It's a strong analogy, but there are other things to consider," he cautions. "Higher-quality audio and video at a higher price do not automatically sweep the market. We need look no further than super-VHS to see that. And there are a lot more obvious shortcomings with the audiocassette than VHS?

So what can retailers do to combat these troubled times? The best bet is to make consumers' visits to the video store meaningful, if not memorable, according to Fishman, something many retailers don't yet appreciate.

"Blockbuster is pretty much the only one that is trying to make the store experience a unique experience," he says, pointing to the chain's aggressive incorporation of interactive kiosks and experimentation with children's recreation outlet the Discovery Zone

'This is the kind of thing retailers really have to do," Fishman says. "You have to think of the pain in the neck it is to return the movie the next day, so you want everyone to remember how enjoyable it was to be in the store.'

The suggestion to provide a more substantive retail experience could spell more bad news for independent store owners, Fishman notes. "Only a well-managed, well-financed, innovative chain can really do those things. It's another potential nail in the coffin of the mom-and-pop operation.

Billboard.

FOR WEEK ENDING FEBRUARY 3, 1996

## Top Special Interest Video Sales...

F	2	홍등	Program Supplier, Catalog Number	Sug
		RE	CREATIONAL SPORTS.	
1	1	109	★ ★ NO. 1 ★ ★ BAD GOLF MADE EASIER ABC Video 45003	19.98
2	RE-E	NTRY	NFL'S GREATEST STARS PolyGram Video 8006319093	19.95
3	7	135	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	RE-E	NTRY	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
5	2	25	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
6	5	9	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95
7	3	57	LESLIE NIELSEN'S BAD GOLF MY WAY◆ PolyGram Video 8006331153	19.95
8	9	304	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
9	12	15	NFL: TURF TALK PolyGram Video 8006353653	19.95
10	RE-E	NTRY	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
11	4	19	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
12	10	41	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
13	13	3	THE BEST OF BOBBY ORR PolyGram Video 8006366513	19.95
14	6	67	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL◆ PolyGram Video 8006319053	19.95
15	16	83	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
16	20	29	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98
17	18	401	DORF GOES FISHING♦ Victory	19.95
18	14	35	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
19	11	55	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
20	8	15	THE BASKETBALL HALL OF SHAME ABC Video 44034	14.95

	IIS WEEK	WKS. AGO	KS. ON HART	Compiled from a national sample of retail stores sales reports.	ggested st Price
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ſ			-	FALTIL AND FITNESS	

#### HEALTH AND FITNESS...

\* \* NO.1 \* \*

1	1	31	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
2	2	15	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
3	3	13	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
4	4	19	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
5	19	3	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
6	9	5	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
7	10	7	RACHEL MCLISH: IN SHAPE New Line Home Video N4313	14.98
8	7	5	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
9	NE	wÞ	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
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11	15	61	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
11 12	15 6	61 93		19.98 14.98
12	_	93	Warner Home Video 35826  YOGA PRACTICE FOR BEGINNERS	
12	6	93 W >	Warner Home Video 35826  YOGA PRACTICE FOR BEGINNERS Healing Arts 1088  CLAUDIA SCHIFFER: PERFECTLY FIT ABS FOXVideo (CBS/Fox) 8240	14.98
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12 13 14 15 16	6 NEV	93 W > 197	Warner Home Video 35826  YOGA PRACTICE FOR BEGINNERS Healing Arts 1088  CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240  CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243  ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132  DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760  DENISE AUSTIN: HIT THE SPOT (ABS)	14.98 14.98 14.98 9.95
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<sup>◆</sup> ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ◎1996, Billboard/BPI Communications.

#### **CHILD'S PLAY**

(Continued from preceding page)

itself," says Pickard. BMG Classics will release the soundtrack in April.

Marketing plans include radio advertising (on Radio AAHS), print advertising (in consumer family publications), and "retail promotions with top accounts," says Pickard. "We're encouraging them to develop rebate programs, etc., for which we'll provide customized tearpads to affix to the display.'

'Peter And The Wolf" was a co-production of BMG and George Daugherty. "It's our first children's in-house production," says Pickard. "We'll be doing a couple more this year, including two SKUs of an animated series based on 'The Wind In The Willows, 'The Adventures Of Mole,' and 'The Adventures Of Toad.'

SECRET' SUCCESS: Child's Play is pleased to report that preteen-targeted "Secret Adventures," the independent home video series produced by the Taweel-Loos Co., has hooked up with that major distributor George Taweel and Rob Loos had been seeking. It's Columbia TriStar Home Video, which will be bringing the seven-title "Secret Adventures" to home video "probably in the summer," according to Taweel. We raved about "Secret" several months ago.

KIDBITS: Family Home Entertainment will distribute a slate of fulllength features this year, including "A Feast At Midnight," "Stanley's Dragon," and an animated "Tom Sawyer' . Paramount Home Video releases "Trapped on Toyworld," the third feature in Moonbeam Entertainment's original fantasy series "Josh Kirby . . Time Warrior!," on Feb. 13. The series' fourth installment, "Eggs From 70 Million B.C.," will street March 12.

## ReviewsPreviews

#### ★ GOLDEN SMOG

Down By The Old Mainstream

#### Rykodisc 10325

The hardest thing about listening to Minneapolis' Golden Smog is the nagging feeling that you've heard the ongs before—maybe on a long-lost Buffalo Springfield or Gram Parsons album. Then you realize it's new music that just happens to be deeply rooted in folk, rock, blues, and country tradi-tions. The songs are so well-written, passionately performed, and beautifully recorded that they come off like instant classics. Alongside such inspired originals as "V" "Pecan Pie," and the humorous "He's A Dick" is a great cover of the Faces' "Glad & Sorry." A record tailor-made for Americal Covernment of the Faces' and the American Covernment of the Faces' and the American Covernment of the Faces' and the Faces icana, triple-A, and all manner of rock outlets.

#### Forgiving Buckner

& Ducky Carlisle

Your Name Here Baby 2715 Boston quartet's self-released debut rocks with passionate intensity. Fueled by singer/songwriter Sean Wortis' finely crafted tunes and Suzi Lee's bluesy Hammond organ textures, Slide is roots rock of the highest order, along roots rock of the nignest order, along the lines of the Black Crowes' best work. Highlights include "Cool Papa Bell," "Hole," "Pray For Rain," "Rise Up," and "Crackerjack"—all of which have airplay potential on modern rock, album work and trible A cuttet. album rock, and triple-A outlets. A promising debut by a band that's ready to take the big leap. Contact: 617-628-7291; E-mail slideme@aol.com

#### CIBO MATTO

Viva! La Woman

Eclectic New York female duo plays out its obsession with food over a sample-rich potpourri of sounds sculpted with studio gurus Mitchell Froom and Tchad Blake (Tom Waits, Los Lobos, and Suzanne Vega). Group's broken-English trendiness—reminiscent of Shonen Knife—accounts for much of its charm and for this debut's word-ofmouth anticipation. Highlights include "Beef Jerky," lead single "Birthday

#### SPOTLIGHT



#### Bar Chord Ritual

Atlantic 82822

San Diego hard rockers debut with a collection of nighly charged, melodically inspired songs with thought-provoking lyrics. Produced by Dave Jerden of Jane's Addiction and Alice In Chains fame, the album sparkles with airplay potential across a broad range of for-mats, from hard rock to top 40 to album rock. In a disc full of winners, the most compelling tracks are powerpop tune "Not Today," Gen-X anthem "Perhaps?," wrenching rocker "Postcards," and relentless opener "Five More Minutes," Like the Presidents Of The United States Of America, a new band that melds punk, pop, and alternative rock influences into a refreshing sound.

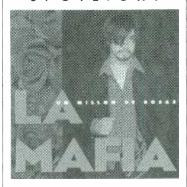
Cake," "Artichoke," "Apple," and "Sugar Water."

#### GIANT SAND

Backyard Barbecue Broadcast

Newest set from Tucson, Ariz., alternarockers Giant Sand was culled from two

#### SPOTLIGHT



#### LA MAFIA

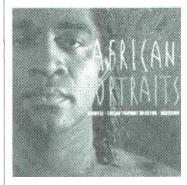
Un Millón De Rosas

Sony Discos 81722

Raspy-voiced, crowd-pleasing front man Oscar González may have hanged his name (to Oscar De La Rosa), along with that of this huge ly popular group from Texas (now Oscar De La Rosa & La Mafia), but producer Lichtenberger remains the ace studio helmsman and has once again fashioned a singularyet hugely commercial—blend of cumbia, conjunto, and country. Salsa star Marc Anthony chips in choice harmonies on future ballad smash "Mejores Que Ella," while band's emotive first stabs at mariachi ("Para No Volver") and Christmas ("Ven Y Canta") are simply to

appearances on eclectic WFMU New York's weekly program "The Music Faucet" and offers a spontaneous slice of the band's distinctive brand of postmodern country-folk-rock, Led by vocalist Howe Gelb's rough, cracked tones, the extended "BBQ Suite" is highlighted by the harsh strains of "World Stands Still" and "Good &

#### SPOTLIGHT



#### HANNIBAL: AFRICAN PORTRAITS Daniel Barenboim, Chicago Symphony Orchestra

Teldec 98802

Composer/trumpeter Hannibal's ambitious 1993 oratorio chronicles amintous 1995 oratorio chronices the African-American saga through music, setting blues, gospel, jazz, and tribal drumming and chanting against a backdrop of Western orchestral music. The debut record-ing of a work that has been presented by nine orchestras, this album features a first-rate cast that includes gospel singer Jevotta Steele, the Hannibal Lokumbe quar-tet, griot Alhaji "Papa" Bunka Susso, tenor Barton Green, baritones David Van Abbema and Theodore Jones, three choirs, and the Chicago Symphony. A fitting kickoff for Black History Month.

Gone," as well as "Romance Of Falling," a pugnacious pairing of stark acoustic and electric sounds. Also includes pre-miere recordings of concert favorites 'Mope-A-Long," "Lean." and "Lester Lampshade.

#### NANCY LAMOTT

Listen To My Heart

Midder 005

This is a vibrant musical epitaph for the considerable talents of LaMott, who emerged in recent years as one of the top cabaret performers, only to be struck down by a long illness in December, Accompanied by Peter Matz's rich orchestral backing, LaMott still maintains the intimate style of the club room, singing with conviction and, at times, quiet humor. The material roams widely, with such oldies as "I Got The Sun," "Have You Got Any Castles, Baby," and "Out Of This World," and such newcomers as David Friedman's soaring title song and "The Lady Down The Hall"—Annie Dinerman's lovely tale about a well-meaning busybody

#### COUNTRY

VARIOUS ARTISTS

Not Fade Away (Remembering Buddy Holly)

Decca/MCA 11260

Forget all your preconceptions about so-called "tribute" albums. This is the real thing, with some heartfelt interpreta-tions of some of Holly's best compositions by the likes of the Mavericks, Waylon Jennings, Los Lobos, the Tractors, Joe Ely, Steve Earle, and Marty

#### THE D.O.C

Helter Skelter

Nu World/Giant 24627

After a celebrated debut album—1992's Dr. Dre-produced "No One Can Do It Better"—and an auto wreck in which he suffered severe injuries to his vocal chords, the D.O.C. makes his comeback with a voice that's raspy and less commanding than before. Still, it's worth hearing what he has to say. Over intricate tracks of mostly live instrumentation that engage without competing for attention, the rapper reflects, brags, jokes, and looks ahead to the new millennium, which, he opines, will further reinforce the outcast status of blacks

#### JUST-ICE

Kill The Rhythm (Like A Homicide)

In-A-Minute 9000

Veteran rhyme assassin slams his rugged hardcore voice into tracks from New York and the Bay Area. The word. according to the rapper, is that his raps are never fabricated, but that much of the competition's chat is. The best cuts here are the knotty, ragga-tinged "Bad Boy Back (In Town)," the milky "Keep It Real," and "Cenci," a spare paean to

#### NEW AGE

★ VARIOUS ARTISTS

Swarm Of Drones

Sombient/Asphodel 0953

This is the nether side of ambient music—a bleak, convoluted landscape like a Rorschach inkblot on acid. Melodies are alien beings, rhythms are, at best, fluid in this startling double-CD collection of psychosonic explorers Among the highlights of these 20 previously unreleased tracks are a Robert Fripp soundscape, texture works from avant-garde composers Michel Redolfi and Maryanne Amacher, and a Gothic

(Continued on next page)

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swinging, blues-based "Four And One Moore"; the vamping, antic "Crazy Day"; the classically contrapuntal "Turnstile"; and the sublimely stylish "Venus De Milo." The reissue's four bonus cuts were recorded at the same time as the "Songbook" tracks and put Mulligan in a typically innovative setting in which he is backed by guitar, violin, cello, bass, and drums. This sharp sax-and-strings combo cooks up great versions of Horace Silver's sunny classic "May-Reh" and Tadd Dameron's bop standard "Good Bait."

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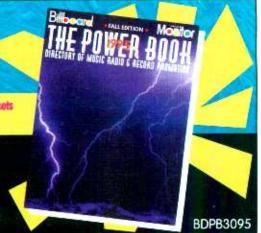
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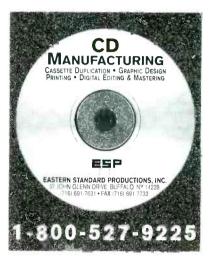
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(Continued on next page)

73

# Bill Sard

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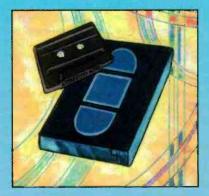
2 UNLIMITED 5TH ANNIVERSARY

ISSUE DATE: MAR. 9

AD CLOSE: FEB. 13

Billboard's March 9th issue celebrates the fifth anniversary of the internationally acclaimed dance act 2 Unlimited. Billboard's dance editor Larry Flick interviews the group about their career evolution. The spotlight will also chronicle 2 Unlimited's success with stadium-filling concert tours, chart-topping records and massive video play.

Contact Ken Piotrowski 212-536-5223



#### **PRO-TAPE**

ISSUE DATE: MAR. 16

AD CLOSE: FEB. 20

From the 1996 ITA's planned activities to the promotional campaigns of tape companies, Billboard's March 16th special highlights the important challenges and issues facing the pro-tape market. Other topics to be discussed include the positive status of tape in recording studios, the effects of cost increases on materials and the constant threat of other formats on this industry.

**Contact**Ken Karp
212-536-5017



LASER/ KARAOKE

ISSUE DATE: MAR. 23

AD CLOSE: FEB. 27

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 speciality shops.

Contact Jodie Francisco 213-525-2304

## Reach Billboard's 200,000 readers worldwide.

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# WORDDWODE SPECIALS & DIRECTORIES 1996



#### **NARM**

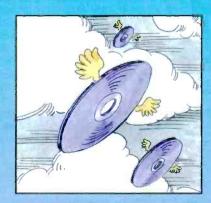
ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

NARM's just around the corner and Billboard's March 30th supersection takes an all-encompassina 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 suceed in indie retail.

#### Contact:

Robin Friedman 213-525-2302



#### **INDIES**

ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

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

#### Contact.

Ken Piotrowski 212-536-5223



#### INTERNATIONAL TAPE/DISC DIRECTORY

**PUBLICATION** DATE: MAR. 29

AD CLOSE: JAN. 31

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!

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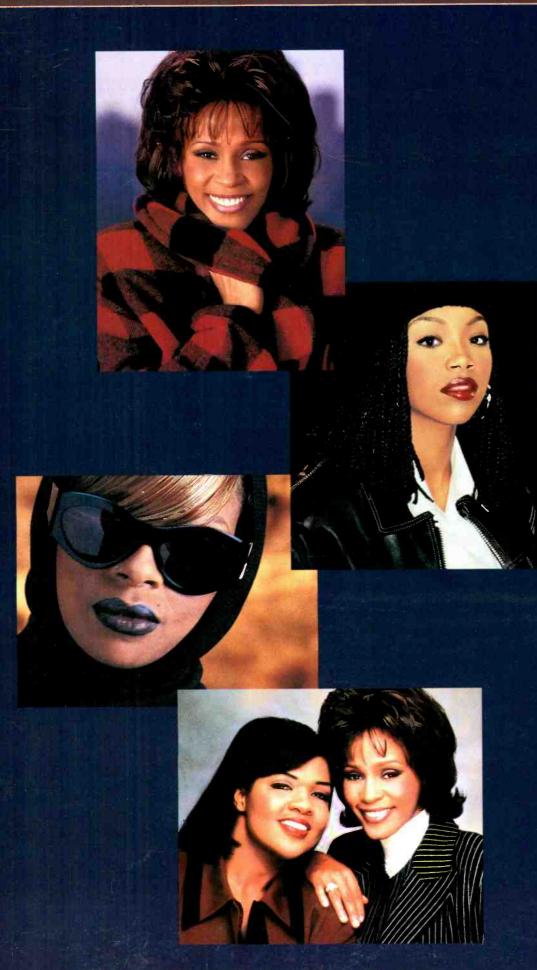
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