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IN MUSIC NEWS



Fans Take 'Look Inside'
 Communion's Folk Implosion
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 10, 1996

EMI's Mamonas On Loose In Brazil

BY ENOR PAIANO

SÃO PAULO, Brazil—Mamonas Assassinas, a zany, irreverent rock act from this city, are slaying the Brazilian market with their self-titled debut.

Since its release on EMI-Odeon Brasil last July, "Mamonas Assassinas" has sold more than 1.6 million



MAMONAS ASSASSINAS

copies—a record for a debut album, according to Manoel Camero, president of Brazilian recording industry trade group Associação Brasileira Dos Produtores de Discos.

Noting that platinum awards are handed out in Brazil for sales of 250,000 units, Camero adds that mil-

(Continued on page 72)

Horn's Verve Set Is Good Eatin'

BY BILL HOLLAND

WASHINGTON, D.C.—Last spring, Shirley Horn came up with a tasty al-



HORN



bum concept—recording the follow-up album to her Grammy-nominated "I Love You Paris" at her house, with plenty of good food and music, in a re-

(Continued on page 79)

A&M Uplifted By Sting's 'Falling'

BY MELINDA NEWMAN

NEW YORK—Sounding like the schoolteacher he once was, Sting describes the meaning behind the title of his new A&M album, "Mercury Falling": "It's a phrase that I find laden with symbolic relevance. It means so many things. Mercury is a metal, a liquid, an element, a planet. It's an astrological symbol, an astronomical thing. You know, Mercury is the god of theft and commerce. He's the messenger, too. He's quite a complex character, this Mercury. As am I."

The material on the March 12 release is similarly rife with different interpretations: musically divergent and lyrically ambiguous. But as his seventh solo outing, it epitomizes Sting's artistic depth and continual ability to surprise.

"Mercurial is probably a good de-

scription of this record in that it's everywhere, and you can't quite pin it down in terms of its references and its musical styles," says Sting.

Indeed, the album veers from the



STING



country stylings of "I'm So Happy I Can't Stop Crying" and "Lithium Sunset," to a lilting bossa nova beat on "La

BILLBOARD EXCLUSIVE

Belle Dame Sans Regrets," to soulful seasonings on "You Still Touch Me."

The first single, the uplifting "Let Your Soul Be Your Pilot," went to adult contemporary, triple-A, top 40, album rock, modern rock, and college radio Feb. 2. "You have to work radio very aggressively, especially with an artist like Sting, who is always coming up with different themes and lyrics. He moves from genre to genre," says A&M product manager Brad Pollak.

That diversity can cause confusion at radio. Harvey Kojan, PD at WNOR Norfolk, Va., an album rock outlet, says his station decides whether to play

Sting on a song-by-song basis. "Sting has alternative credibility, so you can't say you automatically aren't going to play something," he says. "I haven't heard the new track, but we're a rock station and Sting's this eclectic jazz-pop mixture with a very adult audience."

(Continued on page 87)

Five Labels Going For The Olympic Gold Genre-Based Albums Boast World-Class Talent

BY JOHN LANNERT

Organizers of the 1996 Summer Olympic Games are hoping to attract



GILL

new fans to the world-renowned sporting event through an ambitious five-album project that boasts some of the biggest recording stars and producers in contemporary music.

The individual albums are expect-

ed to be released between April and June on five labels in the following musical categories: pop/R&B (LaFace), country (MCA/Nashville),



Latin (EMI Latin), classical (Sony Classical), and jazz (DMX).

The albums will also be made available for purchase as a boxed set via a toll-free telephone number and at the Olympic Games, set to run

July 19-Aug. 4 in Atlanta.

Among the best-known participants in the projects are John Williams, Boyz II Men, Kenny



WILLIAMS

"Babyface" Edmonds, Vince Gill, Gloria Estefan, Emilio Estefan Jr., Plácido Domingo, Trisha Yearwood, Luther Vandross, R. Kelly, Vanessa Williams, Julio Iglesias, Willie Nel-

(Continued on page 18)

Britpop Acts On Invasion Alert

BY CRAIG ROSEN

LOS ANGELES—It may be premature to call this a full-scale British re-invasion, but the current



EVERYTHING BUT THE GIRL



BUSH

success of three diverse British acts in America could help open the door for a number of other U.K. acts now waiting in the wings.

This week, Oasis' second Epic album, "(What's The Story) Morning

(Continued on page 88)

Twain Leads Juno Nominees

BY LARRY LeBLANC

TORONTO—With seven nominations in 37 categories, Mercury



MORISSETTE



TWAIN

Records' Shania Twain leads the pack of Juno Award nominees for the 25th anniversary Juno Awards, which will

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TALL COOL ONES
 Lounge, Surf
 and Exotica
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WORLD MUSIC ★ BEST OF • GIPSY KINGS • NONESUCH

Musicland Posts Weak 1995 Results

Retailer Plots Strategy To Improve Performance

BY DON JEFFREY

NEW YORK—Although a myriad of store openings boosted Musicland's total chain sales by 16.5% to \$1.72 billion for 1995, sluggish consumer buying coupled with a retail price war caused a 3.2% decline in sales for stores open at least one year.

Weak sales pushed down Musicland Stores Corp.'s operating profit 11.4% to \$80.8 million from \$91.3 million the previous year. Also, a noncash \$138 million writedown of the value of the company's assets and a \$5 million charge for store closings resulted in a \$135.7 million net loss for 1995. The previous year, Musicland reported a \$17.4 million net profit on \$1.48 billion in revenues.

Musicland says in its financial release that this year it will execute a four-part strategy to improve profitability that includes further store closings, a cutback in new-store openings, more aggressive merchandising and marketing, and strict inventory management.

The most disappointing news for many observers was the listless state of Musicland's superstore division, which comprises 50,000-square-foot Media Play stores, which sell music, videos, books, and computer software, and 6,000-square-foot On Cue outlets, which are scaled-down media stores for smaller markets. Sales for superstores open at least one year rose only 4.8% in 1995; previous year same-store sales jumped 33.3%.

Says Marcia Appel, VP of communications and publications, "Superstore sales were up against very high [comp-store sales]. Also, foreseeing a not-good holiday season we kept tight control of inventory, which may have cost us some sales."

Musicland says it plans to open only 10 Media Play and 10 On Cue outlets this year, which is scaling back from the 25 Media Play stores it had planned to open. Also, the new Media Plays will be smaller—at 40,000 to 43,000 square feet—than the typical superstore. In 1995, the company opened 43 Media Plays, for a total of 89, and 76 On Cues, for a total of 153.

Analyst Craig Bibb of PaineWebber says in an investment report that Musicland may close eight to 10 Media Plays this year.

Appel says, "We don't have any [specific] numbers of closings [in] any division. But if we take a reserve for future closings, it will affect all divisions except Suncoast."

Musicland says it expects to open ap-

proximately 10 new Suncoast Motion Picture Co. mall outlets, which sell videos. Last year it opened 34 Suncoasts, for a total of 412.

The retailer is awaiting Securities and Exchange Commission approval of its plan to sell as much as 30% of Suncoast in an initial public offering of stock (see story, page 63). If that occurs at the proposed price of \$16 a share, Musicland could raise about \$40 million, which it would use to pay down debt. Musicland's long-term debt stands at \$163 million.

Musicland's mall music stores—Sam Goody and Musicland—continue to be problematic. Price wars caused a 4.9% decline in sales for mall stores open at least one year; same-store sales rose 3.1% the previous year. The company opened 15 mall music stores last year but closed 64, for a total of 820. This year, it expects to close additional stores that are underper-

forming. The company acknowledges that it is talking with its banks about creating a reserve to cover the expense of closing stores, which would likely decrease first-quarter profits.

Meanwhile, the scaled-back expansion plan will cut capital spending to \$25 million this year from \$100 million last year.

For the fourth quarter, which ended Dec. 31, Minnetonka, Minn.-based Musicland reports a 6.6% decline in net profit to \$22.6 million with an 8.3% increase in overall sales to \$686.9 million. Same-store sales for all concepts fell 8%; the decline for the malls stores was 9.2%, for superstores, 4.6%.

Musicland's stock was stable the day the financial results were announced because investors were expecting the weak results. Shares were trading at \$2.50 each, 25 cents above their all-time low.

U.K. Gov't Report Criticizes Performing Right Society

BY JEFF CLARK-MEADS

LONDON—A U.K. government report published Feb. 1 criticizes the British Performing Right Society, the authors' body, for acting against the public interest.

The Monopolies and Mergers Commission report says the shortcomings are a result of the PRS' monopoly position, and it makes a series of remedial recommendations.

These include adoption of a detailed system of cost allocation, improvement of measurement of public performance, provision of more information to members, and establishment of an appeals board.

The U.K. authors community was still digesting the implications of the 362-page report at press time. However, PRS' newly appointed chief executive, John Hutchinson, says, "PRS has received criticism from the MMC, and we accept that some of the criticism is justified. Equally, we feel it confirms a lot of the work that was already under way."

Hutchinson emphasizes that much of the remedial action MMC asks for was al-

ready being undertaken before the report was published.

The recommendations have been accepted by the MMC's political supervisor, competition minister John Taylor, who has asked the PRS to implement the findings in consultation with the government's Office of Fair Trading.

The report criticizes PRS for failing to monitor public performance "adequately and effectively"; set out its responsibilities to members or consult them adequately; provide an appeal procedure for grievances; adopt a proper costing system; divide activities "appropriately" between its general council and executive management; and allow members to administer their own rights in respect to live performance.

The MMC inquiry, which took nearly 12 months to complete, was looking into "the supply of the services of administering performing rights and film synchronization rights."

In practical terms, this meant an inquiry into PRS, which administers these rights on behalf of U.K. composers and publishers.

THIS WEEK IN BILLBOARD

FAMOUS FOR ITS SUCCESS

Famous Music has reason to be proud of 1995: It was the publishing company's best financial year for both revenues and operating income. Deputy editor Irv Lichtman reports. **Page 45**

ON THEIR MINDS AT MIDEM

This week's coverage of the MIDEM international music fair looks at French music industry issues (including the value-added tax), German criticism of domestic-music quotas on French radio, and a seminar held by the U.K.'s International Managers Forum. **Page 49**

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China, Japan Face Possible Trade Action

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. government and record industry negotiators have again failed to convince China's government to shut down more of its 36 CD factories, most of which are said to be pressing pirate goods, and open market access to Western labels.

Meanwhile, U.S. Trade Representative Mickey Kantor is threatening to use World Trade Organization powers to make Japan provide copyright protection for pre-1971 U.S. recordings. A formal announcement was expected this week, according to several sources.

Three U.S. senators returned Jan. 21 from a trip to Beijing that involved broad discussion of U.S.-China relations. In their talks with Chinese trade ministers and Vice Premier Zhu Rongji, Sens. Dianne Feinstein,

D-Calif., Sam Nunn, D-Ga., and John Glenn, D-Ohio, raised the topic of piracy and their concerns about the failure of the Chinese government to implement its year-old trade agreement with the U.S.

The lawmakers once again forwarded assurances that if the Chinese government closed the pirate CD plants and reopened them as legitimate businesses, Western record companies would then seek to enter into joint ventures with Chinese companies, guaranteeing that at least part of the production capacity of the plants would be filled.

The offer was rejected by Chinese officials, according to Jay Berman, chairman/CEO of the Recording Industry Assn. of America.

The proposal, according to Berman, "was not anything that hasn't happened in other places when

(Continued on page 87)

Sandiford-Waller Named Billboard R&B Chart Mgr.

Theda Sandiford-Waller has been named R&B chart manager at Billboard and chart director for sister publication R&B Airplay Monitor.

She began her new duties Jan. 30 and is based in Billboard's New York office.

Most recently, Sandiford-Waller was music director at country WYNY New York, where she worked for 2½ years. She was nominated for country MD of the year in the 1995 Billboard/Airplay Monitor Radio Awards. Prior to joining WYNY, she was event marketing coordinator at heritage R&B station WBLB New York.

Before joining WBLB, Sandiford-Waller worked at R&B WILD Boston, where her duties included programming assistant and special projects. While attending Tufts University in Boston, she

served as GM and PD of campus station WMFO, where she also hosted jazz, world music, and R&B shows.

In addition to her chart duties, Sandiford-Waller will write the Rhythm Section column for Billboard and the R&B Rhythms column for R&B Airplay Monitor. She will report to Billboard director of charts Geoff Mayfield and Airplay Monitor editor Sean Ross.

"Theda Sandiford-Waller brings us the enthusiasm of a music lover and the perspective of a music programmer, along with the attention to detail that this position requires," says Mayfield. "At WYNY, she had to learn new terrain quickly and did so well enough to become a nominee for a Billboard/Airplay Monitor Radio Award. That ability to adapt to new challenges and situations will serve Theda well here."

Sandiford-Waller succeeds Suzanne Baptiste, who has moved to Los Angeles to be senior director of urban marketing at Uni Distribution.

PHYLLIS STARK



SANDIFORD-WALLER

Virgin Sows A Digital Garden Firm Bows With Nonmusic CD-ROM

■ BY DOUGLAS REECE

LOS ANGELES—With the launch of its newly created multimedia imprint, Digital Garden, Virgin Records is upping its stake in multimedia by releasing nonmusic and music titles.

The imprint, headed by Virgin's VP of multimedia Cynthia Sexton, is affiliated only with Virgin Records, and not with the autonomous Virgin Interactive or Virgin Sound & Vision, both of which are dedicated multimedia companies.

Digital Garden will release its first product, a CD-ROM game titled "P.A.W.S.," in April.

"P.A.W.S.," or Personal Automated Wagging System, features whimsical dog-related games and a "canine simulator," in which the player controls the actions of a dog roaming through its backyard. The game is targeted toward

5- to 8-year-olds.

According to Sexton, Digital Garden also plans to release music-related multimedia product, but decided to release "P.A.W.S." based on the game's success in the European market and the strength of the product.

"Virgin is a cutting-edge and innovative company, and when we find cutting-edge and innovative product, the fact that it's not a music title doesn't make that much of a difference to us," Sexton says.

Though Digital Garden licensed "P.A.W.S." from developer Organa Software, Sexton says that the imprint may develop its own titles in the future.

(Continued on page 16)



digital garden

MTV Asia Goes Full Time In India Channel To Focus On Local Programming

■ BY MIKE LEVIN

HONG KONG—MTV Asia's launch of 24-hour programming in India is seen as a vital move for the music channel, as it strives to find its place within Asia's booming youth-entertainment industry.

The new signal is being delivered via local cable operators; it started late last month as a feed from MTV's English-language southern beam, which covers Southeast Asia. Its programming—ranging from two to four hours a day—is also distributed in Thailand, Singa-

pore, South Korea, and the Philippines through cable TV and in Indonesia and Sri Lanka on terrestrial TV. A northern, 24-hour, Mandarin-language signal is beamed into Taiwan.

The Jan. 25 move to 24-hour broadcasting in India terminates MTV's three-hour-daily distribution deal with local state channel Doordarshan, although MTV plans to help develop local programming for its partner in the future.

So far, MTV has an office only in Bombay, but local GM Chandni Sahgal will open offices in Calcutta, Delhi, and

Bangalore within the next few months. Executives and VJs are on an 11-city tour to promote the channel and find programming sources. It has also signed advertising deals with Levi Strauss (India), Coca-Cola, Pepsi, and local electronics companies BPL.

The India move is important because the country, which has a population of 850 million, is the fastest-growing and least-regulated broadcast market in Asia. "The two years we were off the air was too long," says MTV Asia president Peter Jamieson. "It's been a real challenge coming back and marrying Western wisdom with Indian practicality."

Equally important is the introduction of locally produced programming. MTV's Indian schedule will aim for 80% domestic music video programming, which will be created by its own staff, primarily Hindi pop shows but also including material from other Southeast Asian countries. The rest will comprise international artists, whose music is rapidly gaining popularity among middle-class youth.

MTV Asia communications director Linda Stiles says there are no immediate plans to use Hindi film music, which has been a huge success for other TV channels. "The feedback we've had from young people is that they can get film music on other channels and that they want something different from us," Stiles says. "This is our goal, to create something unique."

India-specific programming from MTV is expected to start Saturday (3).



Happy Together. Rhino and HighTone Records executives socialize after signing an agreement naming Rhino distributor of all HighTone catalog and new releases. Pictured, from left, are Colleen Anderson, product manager, Rhino; Keith Altomare, VP of sales, Rhino; Darrell Anderson, director of marketing and promotion, HighTone; Bruce Bromberg, co-founder, HighTone; Richard Foss, president, Rhino; Larry Sloven, co-founder, HighTone; and Antone DeSantis, national field sales manager, Rhino.

Imago Links With Koch Int'l Deal Marks Re-Entry Into Market

■ BY CHRIS MORRIS

LOS ANGELES—Moving to the independent side, Imago Records has signed an exclusive national distribution deal with Port Washington, N.Y.-based wholesaler Koch International.

The relationship kicks off officially Feb. 20, when Imago releases "The Sun Sessions," a new album by Dread Zeppelin, the comic act formerly with I.R.S. Records, and "Meet Me At The Fair," a set by the Boston-based alternative band the Push Stars.

The releases will mark Imago's re-entry into the marketplace after a long hiatus following the end of its joint-venture relationship with BMG in late 1994. At that time, it was said that Imago president Terry Ellis, who launched the company in January 1991, was seeking other major-label financing.

However, Ellis says, the label is proceeding as a self-financed independent entity.

"When we came out of the BMG situation," Ellis says, "I think I wasn't completely aware of all of the possibilities, and certainly once I began to look around, I became more acutely aware that independent distribution in this country is now a very viable alternative again. That became a very attractive way for me to go."

"When we made the deal with BMG, Imago was set up as a major label," Ellis continues. "And I have to say that it

wasn't a situation that I was very comfortable in. We had six artists who sold 100,000 units on their first album, and that should be good. But in a major-label situation, where you have large overhead, it's just not enough. The situation that I'm comfortable in is one where I can do what I do best, which is to find young acts and to develop their careers."

Ellis is full of praise for Koch, one of the biggest indie distributors in the U.S.

"I think what they've done is very exciting," he says. "They've got 30 salesmen, they've got a state-of-the-art distribution center out on Long Island that's just gorgeous, and all the computer information that their labels could want. And they've done all of that without having a top 200 Billboard album. The first one they ever had was the Edwyn Collins record [the 1995 Bar/None release 'Gorgeous George']."

Imago, which formally signed on with Koch Jan. 1, joins a label roster that includes such indies as Bar/None, Cooking Vinyl, CTI, Knitting Factory, Minty Fresh, Muse, Razor & Tie, Red House, Righteous Babe, Smithsonian Folkways, Sugar Hill, and Thirsty Ear.

The distributor's president, Michael Koch, says, "We view [Imago] as the first major-label defection that's going independent again, and it has real po-

(Continued on page 89)

Sparrow's Hearn Named Prez/CEO Of EMI Christian

■ BY DEBORAH EVANS PRICE

NASHVILLE—Sparrow Communications Group president Bill Hearn has been named president/CEO of EMI Christian Music Group by EMI Music president/CEO Jim Fifield. Former CEO/chairman Billy Ray Hearn (Bill Hearn's father) will continue with EMI



HEARN



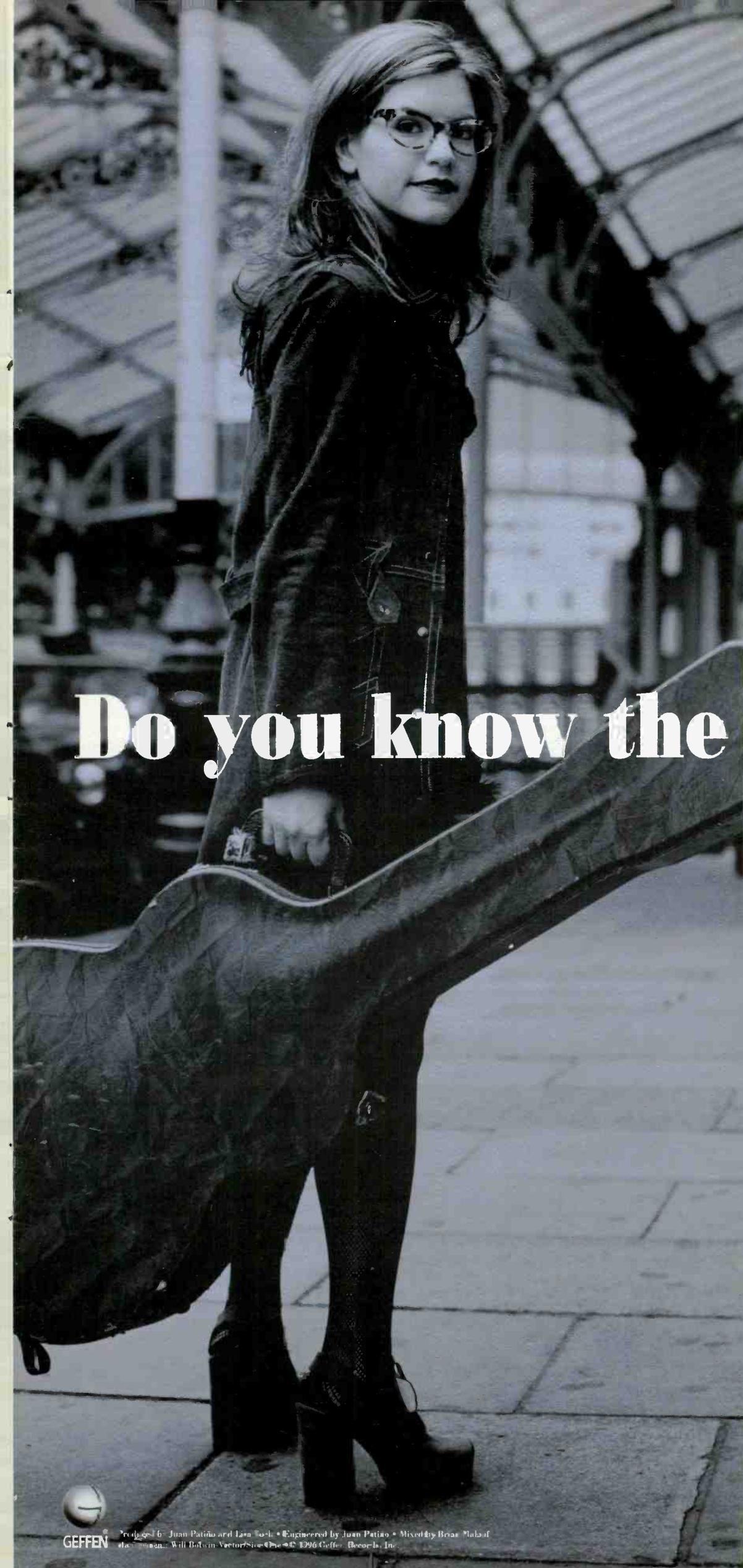
YORK

Christian Music Group as chairman.

Bill Hearn's first official act in his new role was to elevate Sparrow senior VP Peter York to the position of president of Sparrow Communications Group, marking the first time in 19 years that a member of the Hearn family has not been at the helm of the Sparrow label.

Billy Ray Hearn founded Sparrow in 1976 and sold the company to EMI in 1992. In the fall of 1994 EMI purchased Star Song Communications Group and the following January announced the formation of EMI Christian Music Group as the umbrella company encompassing the Sparrow and Star Song labels, EMI Christian Music Publishing (which merged the Spar-

(Continued on page 16)



Lisa Loeb
& Nine Stories



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Enhanced CD: Good Idea, Bad Approach

BY NORMAN BEIL

A handful of enhanced-CD titles has finally hit the shelves. Plagued by technical problems, budget overruns, missed release dates, generally poor reviews, and an apparent lack of consumer interest, this new music format can be pronounced dead on arrival.

I admit it: I was one of the first guys to lose money for his label developing enhanced CDs. And it wasn't like I hadn't been warned. "This is a stupid idea," David Geffen told me years ago. Why would labels want to spend tens of thousands of dollars for glorified album artwork? Why would they risk missing a release date (after carefully coordinating it with radio, a video, the tour, a featured article, and a TV appearance) while multimedia developers fiddled with an ever-changing technology? Why would consumers put up with having to install their CDs (on their home computers)? How could labels pay for technical support?

Why would consumers pay extra for ancillary material when they've already shown how underwhelmed they are with paying for the same stuff on VHS? Why would retailers give up valuable shelf space for another SKU of the same product? Why would recording artists let their timeless music be coupled with some cheaply produced computer program that, as we all know, will become creatively and technologically obsolete in no time?

And how would consumers even know about enhanced CDs unless the industry spent the tens of millions of dollars needed to launch any new product in the marketplace today?

But we persisted anyway. First, there was all this hype about multimedia in the press, which couldn't be ignored. Second, we were envious of the larger margins CD-ROM publishers were getting—using the exact same silvery disc. Finally, we were just plain scared about losing sales to more "interactive" (and hence "cooler") entertainment software.

Some of us dreamed of a world where all audio CDs included videos, lyrics, liner notes, photos, artwork, online connections, and fun interactive stuff. In this dream world, there would be only one SKU for retailers to carry—and labels to market. There would be no need for consumers to install their CDs on their home computers. No technical support issues. No technological or creative obsolescence. Multimedia elements could be added by the labels to their audio releases without spending more time or more money.

In such a world, everyone benefits. Artists, labels, and retailers get to sell a more valuable product. Back-catalog sales jump as consumers repurchase their favorites in this new format. Multimedia elements provide additional reasons for consumers to purchase (higher-margin) CDs rather than cassettes—or, for that matter, rather than taping a friend's CD. The enhanced CD itself becomes a marketing channel for an artist's prior releases, merchandise, or anything else. And the bond between artist and fan is strengthened as multimedia provide new ways of connecting with the audience.

Can such a wonderful world exist? Actually, it can. But only if we bury the old approach to enhanced CDs and develop a radically dif-

ferent one. Enhanced CDs in their current incarnation will die, because we are treating them as audio CDs with bonus CD-ROM material: A complete mini-multimedia show is designed, programmed, and debugged for every audio title released as an enhanced CD. This approach is just too burdensome to survive. With DVD on the horizon, it's now even more important for the industry to find a workable format for adding multimedia to music CDs. Fortunately, the phenomenal success of the Internet's World Wide Web gives us the perfect model.



'With DVD on the horizon, it's now critical for the industry to find a workable format for adding multimedia to music CDs.'

Norman Beil is president of Park City, Utah-based CyberDice, a division of Hersch & Co.

Before the Web, the online information business consisted of bulletin boards. Like today's enhanced CD, each BB was complete unto itself: It not only contained the raw information or content—its *raison d'être*—it had its own software program for storing that information and its own interface for accessing that information. This architecture made it difficult and expensive for information providers to set up and maintain their bulletin boards. It also made it very user-unfriendly, as the interface for each information source had to be mastered by each user. If a particular user wanted to access information from, say, 20 different bulletin boards, he or she had to install and learn 20 different programs. The result: Bulletin boards were essentially a no-growth business.

The Web changed all that with the elegant concept of separating the content from the software interface needed to access that content. With this architecture, information providers use a standard tool to quickly, easily, and cheaply format their content for the Web. They do not have to worry about interface design, programming, and debugging—their focus is strictly on content. Users, for their part, simply install one of several available software interfaces, commonly known as "browsers" (such as Netscape), which can access any and all information on the Web. Improvements in the browsers can be made without involving the information providers, and information can be updated without requiring changes in the browsers. The result: The World Wide Web has had explosive growth.

The same can happen with enhanced CDs. With a standard "browser" architecture in place (whether such standard is promulgated by the Recording Industry Assn. of America, or independently developed and then adopted as the de facto standard), the labels can take existing videos, lyrics, liner notes, photos, artwork—you name it—and simply master these elements on an audio CD.

Forget the time, trouble, and expense of designing, programming, and debugging interfaces for each title. Let third-party software houses develop, publish, and support a variety of enhanced CD "browsers" adhering to the general standard. Consumers who wish to access the multimedia material need only purchase and install one such browser to enjoy every enhanced CD. Once the consumer has his or her browser working for one title, it will work for every title—no tech-support problems.

Making enhanced CDs becomes so easy, it can be done for every title on a single SKU basis. With the interface freed from the content, it will evolve on its own, allowing software geniuses of the future to create imaginative and powerful ways to keep our music CDs fresh and vital for decades to come.

LETTERS

REGGAE COME FORWARD!

I'm writing to thank you for your ever-expanding coverage of reggae music. I was delighted to see Elena Oumano's cover story (Billboard, Jan. 27) titled "Women Increase Number, Scope Of Roles In Reggae." As a woman who's been working in the reggae realm since the early '80s (concert publicity, radio DJ and programmer, indie and major-label record promotion and A&R consultant, etc.), it's good to see *the* industry magazine giving reggae music its due respect and props. I'm always glad to see the Top Reggae Albums chart, as well as the inclusion of reggae music in Havelock Nelson's column and articles.

Bob Marley's mother, Cedella Booker, has a song out on Rounder's three-CD "Global Divas" compilation titled "Listen Up, Ladies"—"Listen up, ladies, today is a new day!"—which is a nice complement to Oumano's article. Many thanks to editor in

chief Timothy White and Billboard for helping usher in the dawning of that new day.

Amy Wachtel
Night Nurse Productions
New York



BOOKER

ANGLO-U.S. WRITERS' CULTURAL DEDUCTIONS

I am writing in respect to comments in the MIDEM Spotlight ("Central Licensing Of Copyrights Sparks Fierce Competition," Billboard, Jan. 27) regarding "cultural deductions" in Europe. The figure of 21 million pounds that the British Academy of Songwriters, Composers & Authors calculated has been lost between 1979 and 1993 as a result of these deductions represents the 50% *writers'* share only. If the so-called publishers' shares of income paid by the Continental Societies direct to the local offices of publishers representing British writers is taken into account, losses to the U.K. catalog between 1979 and 1993 is actually in excess of 40 million pounds.

Amanda Harcourt
General Secretary
British Academy of Songwriters, Composers & Authors
London

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george duke:

Muir Woods Suite

(4/2-46132)

"...north of San Francisco grows an ancient forest known as Muir Woods. It is a celebration not only of Muir Woods, but of all forests throughout the world." – George Duke

This new album from the Grammy-winning keyboardist was recorded live at the Montreux Music Festival, and features Duke joined by three other virtuosic jazz players – Stanley Clarke, Paulinho DaCosta and Chester Thompson – along with an 83-piece symphony orchestra. Bridging the worlds of jazz and classical music, and described by Duke as "the most difficult piece of music I've ever written," *Muir Woods Suite* is an ambitious composition and a remarkably lyrical and adventurous album.

Musicians:

George Duke, piano

Stanley Clarke, bass

Chester Thompson, drums

Paulinho DaCosta, percussion

and L'Orchestre National de Lille,

Ettore Stratta, Conductor

Produced, Orchestrated and Arranged by George Duke.

Recorded at the Montreux Music Festival, Montreux, Switzerland, July 12, 1993.
Live concert produced by Claude Nobs, Herb Cohen and Quincy Jones.

Management: Consolidated Productions, Los Angeles

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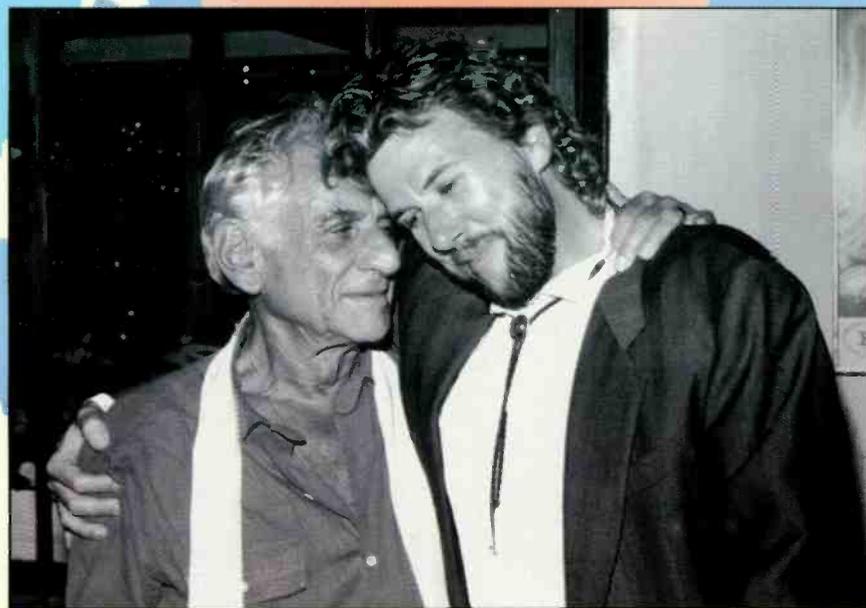
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Trauma's No Doubt Keeps Faith Latest Set Shines With Shades Of Ska

BY CARRIE BORZILLO

LOS ANGELES—While it may appear that No Doubt is just another band to come out of nowhere and hit it big with a catchy modern rock song ("Just A Girl"), the Orange County, Calif.-bred, ska-influenced outfit has actually been paving the way for this breakthrough success for eight years.

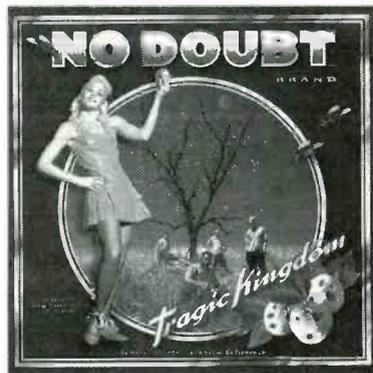
The band's latest album, "Tragic Kingdom" on Trauma/Interscope, reached No. 1 on Heatseekers for the week ending Jan. 27. The following week, No Doubt became Heatseekers Impact Artists when "Tragic Kingdom" broke into the top half of The Billboard 200 with a 27-position move to No. 89.

This week, the album, released Oct. 10, 1995, is No. 70 on The Billboard 200; it has sold more than 87,000 units to date, according to SoundScan.

"People can't get enough of [the ska] sound. They're hungry for it," says Hugh Jones, marketing manag-

er of the three Cellophane Square stores in the Seattle area.

Meanwhile, "Just A Girl" is No. 13 on Modern Rock Tracks and No. 53



on Hot 100 Singles this week.

"This record has no burn," says Aaron Axelsen, assistant music director at modern rock KITS (Live 105) San Francisco. "It's increasing in mo-

mentum. Just when you think it's peaking, it increases in sales again. We're spiking 'Spiderwebs' now, which is equally as strong as 'Just A Girl.'"

"Spiderwebs," the second single from the album, has not officially been serviced to radio yet.

There was much more involved in bringing No Doubt to the masses, however, than one long-lasting song.

The band, which is booked by Mitch Okmin at MOB, has toured relentlessly in the past eight years, traveling as far out of Southern California as its members could afford.

Since the release of "Tragic Kingdom," the band has been on the Warped tour, which is sponsored by

(Continued on page 89)



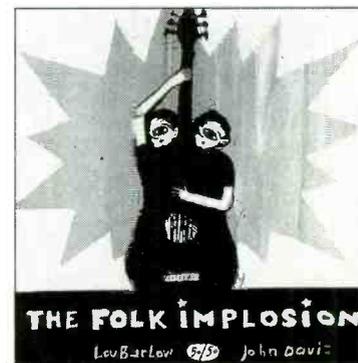
Folk Implosion's Success 'Natural' For Communion

LOS ANGELES—In the wake of the success of the Folk Implosion's track "Natural One," Communion Records has released a self-titled lo-fi EP from the band and expects to put out its new full-length album this summer.

The modern rock, album rock, and top 40 exposure of "Natural One," which was culled from London Records' "Kids" soundtrack, has also drawn fans to the Folk Implosion's 1995 full-length Communion debut, "Take A Look Inside," which is experiencing a sales surge. According to SoundScan, "Take A Look Inside" has sold more than 9,300 units to date.

The success of "Natural One" has

also brought the Lou Barlow-led band to the attention of major labels,



such as London and Columbia. However, indie rock mainstay Barlow, (Continued on page 18)

'Led Zeppelin IV' No. 4 Best Seller

BY CHRIS MORRIS

LOS ANGELES—Led Zeppelin's untitled fourth album, released in 1971, moved into position as the fourth best-selling album of all time in January certifications from the Recording Industry Assn. of America.

The Zeppelin opus, usually referred to as "Led Zeppelin IV," was certified for sales of 16 million units. The Atlantic album, which contains the radio perennial "Stairway To Heaven" and other heavy metal classics, now trails Michael Jackson's "Thriller" (1982, 24 million), the Eagles' "Their Greatest Hits 1971-1975" (1976, 22 million), and Fleetwood Mac's "Rumours" (1977, 17 million) on the all-time list.

Hootie & the Blowfish's "Cracked Rear View," certified at 12 million in January, is also in august company: The South Carolina group's Atlantic album

now ranks in the top five debut albums of all time. It follows "Boston" (1976, 15 million), Guns N' Roses' "Appetite For Destruction" (1987, 13 million), Meat Loaf's "Bat Out Of Hell" (1977, 12 million), and

unstoppable in January: The 1994 LaFace/Arista album became the first album by a female group to attain sales of 8 million.

Mariah Carey enjoyed a big month:



Hail To The Presidents. Columbia Records' the Presidents Of The United States Of America display the platinum award for their self-titled album. The band has been nominated for a Grammy and has just released its latest single, "Peaches." Shown, from left, are Staci Slater, band manager; Michele Anthony, executive VP, Sony Music Entertainment; band members Jason Finn and Chris Ballew; Don Jenner, president, Columbia Records; band member Dave Dederer; Josh Sarubin, director, A&R, Columbia Records; and Leah Reid, product manager, Columbia Records.



HOOTIE & THE BLOWFISH



LED ZEPPELIN

"Whitney Houston" (1985, 12 million).

AC/DC's 1980 Atco hard rocker "Back In Black" charged to the 12 million sales mark, while saxophonist Kenny G's 1992 Arista set "Breathless" topped the 10 million plateau, where it stands as the best-selling instrumental disc of all time.

TLC's "CrazySexyCool" remained

Her 1995 Columbia album "Daydream" topped 6 million, while 1993's "Music Box" vaulted over the 9 million mark. Carey's hit single "One Sweet Day," featuring Boyz II Men, joined "Fantasy" at double-platinum; she is now the first female artist to collect two multiplatinum singles.

(Continued on page 17)

GEORGE WINSTON FOREST

Grammy® nominated Best New Age Album of 1995

Watch for his new record,
Plays Vince Guaraldi coming this spring



Garth Brooks, The Eagles Fly Away With The AMAs

■ BY CRAIG ROSEN

LOS ANGELES—The Eagles and Garth Brooks led the pack at the 23rd annual American Music Awards. Each won three awards, but Brooks took home only two.

In one of the evening's few dramatic moments, the country superstar refused to accept the trophy for artist of the year.

At the event, held Jan. 30 at the Shrine Auditorium here, the Eagles took home trophies for favorite pop/rock band, duo, or group and for favorite pop/rock album for its Geffen reunion album, "Hell Freezes Over."

Brooks picked up the award for favorite male country artist for the fifth consecutive year, while his Capitol Nashville best-of collection, "The Hits," was named favorite

country album.

However, Brooks left the award for favorite artist of the year—a new award—on the podium, saying, "With all due respect to the people who voted, I'm gonna leave this award right here."

Backstage, Brooks said he felt Hootie & the Blowfish deserved the award, because the band's Atlantic album, "Cracked Rear View," one of the best-selling albums of the year, helped retailers survive a particularly tough period.

Hootie, which was nominated in four categories, did not go home empty-handed, however. The band won the favorite new artist category over Alanis Morissette and Blues Traveler.

Other multiple winners included Mariah Carey, Boyz II Men, and

(Continued on page 79)

Producer/Label-Owner Thiele Dies Diversity Was Hallmark Of Industry Vet

■ BY JIM MACNIE

NEW YORK—Bob Thiele looked frail and proud when he was given a lifetime achievement award by Impulse! at a Village Vanguard soiree here last autumn. The well-regarded record producer and entrepreneur had reason to be both, as he had been point man for the acclaimed Impulse! Records sound.

Suffering from ill health for the past seven months, Thiele, 73, died Jan. 30 of kidney failure at New York's Roosevelt Hospital.

Thiele's career covered a wide range of musical territory, and the sheer amount of music for which he was responsible is immense.

He was the zealot who convinced the initially dubious Coral Records to release Buddy Holly's "That'll Be The Day," providing the Lubbock, Texas, bandleader with his first hit and pop music with one of its seminal artists.

Thiele also helped John Coltrane

record some of jazz's most powerful improvisations.

Diversity was Thiele's hallmark. Over the course of his career, he made records with Buddy Hackett, Jack Kerouac, Mickey Mantle, and through the manipulation of tape, Spiro Agnew.

Born in the Sheepshead Bay section of Brooklyn, N.Y., in 1922, the teenage Thiele was introduced to jazz and the blues by forays into Greenwich Village, including the historic Cafe Society club. He ran the Sunday afternoon jam sessions at Kelly's Stable on 52nd Street and, with a linotype printer, published a local magazine titled Jazz.

His addiction to music brought him to radio, where an hourlong weekly show on WHN New York made him a

hero to jazz fans. Thiele started his first label, Signature, when he was a high school senior. The label's debut release was by pianist Art Hodes.

Dates with trumpeter Yank Lawson, Pee Wee Russell, and Eddie Condon followed. Coleman Hawkins' recording of George and Ira Gershwin's "The Man I Love" brought the label its earliest acclaim and commercial success.

When Thiele began working at Decca in 1952, he learned the power of being affiliated with a major company. Placed in charge of Decca subsidiary Coral, he had a string of pop smashes with the McGuire Sisters ("Goodnight, Sweetheart, Goodnight" and "Picnic"), Lawrence Welk ("Oh Happy Day"), and Teresa Brewer ("Till I Waltz Again With You").

In "What A Wonderful World," his 1994 autobiography by Bob Golden, Thiele recalls how he was rewarded for his work. "At Coral Records, and

(Continued on page 90)



THIELE

Jerky Boys File Suit Against Their Labels, Former Associate

NEW YORK—The Jerky Boys, the platinum phone pranksters, are involved in a bitter dispute with their labels, Detonator Records and Select Records, and a former associate, Louie Gatanas.

In an action filed Jan. 11 here in New York State Supreme Court, John Brennan and Kamal Ahmed, aka the Jerky Boys, allege that Gatanas and Detonator breached their fiduciary duties to the duo and conspired to defraud them of royalties.

Brennan and Ahmed further charge that Select violated an agreement to pay them a \$75,000 advance for the delivery of master recordings. Brennan and Ahmed charge Gatanas with misrepresenting himself as a member of the Jerky Boys on the group's contracts, even though he never performed on the Jerky Boys' records.

Under their contract with Detonator and Select, the Jerky Boys released two

platinum-certified comedy albums: their self-titled debut in 1993 and "The Jerky Boys 2" in 1994. Both feature Brennan and Ahmed making humorous prank telephone calls.

Gatanas had previously sued Select and the Jerky Boys in a separate action that was settled out of court, according to Jerky Boys attorney Brian Caplan of New York law firm Goodkind, Labaton, Rudoff & Sucharow. As a result of that previous suit, the current complaint by the Jerky Boys is filed as a "cross claim," according to Caplan.

Brennan and Ahmed seek damages totaling nearly \$4.5 million in their various causes of action against the defendants. No trial date has been set.

Representatives from Select had no comment and representatives from Detonator were unavailable for comment at press time.

PAUL VERNA



White On Top. Bryan White stopped by Billboard's Los Angeles offices to show off his Heatseekers No. 1 T-shirt. The shirt commemorates White's self-titled *Asylum* debut album reaching No. 1 on the Heatseekers chart for the weeks ending Jan. 6 and Jan. 13. (Photo: Howard Waggner/BPI)

Hootie & Co. Sue Calif. Man Suit Cites Plans To Sell Masters

■ BY CHRIS MORRIS

LOS ANGELES—The members of Hootie & the Blowfish and their manager have sued a California man in federal court here, claiming that he plans to sell "counterfeit masters" of the group's independently released EPs to the foreign market.

The suit was filed in U.S. District Court in L.A. Jan. 30 by Fishco Inc., a corporate entity formed in 1991 by the members of Hootie—singer Darius Rucker, guitarist Mark Bryan, bassist Dean Felber, and drummer Jim Sonefeld—and manager Rusty Harmon. Named as defendant is a Beverly Hills, Calif.-based individual named Haim Mizrahi.

The band claims that Mizrahi is infringing upon its copyrights. The group seeks an injunction against the marketing and reproduction of its

masters, the return of the masters and impoundment of any copies, any profits derived from the sale of unauthorized Hootie recordings, and unspecified statutory damages.

Hootie & the Blowfish is one of the most popular young acts of recent years; in January, the group's 1994 Atlantic Records bow, "Cracked Rear View," was certified for sales of 12 million units (see story, page 11).

The 15 recordings at issue in the lawsuit are contained on the EP "Kootchypop" (1993) and the cassettes "Time" (1992) and "Hootie & The Blowfish" (1990), which were independently recorded and released by the South Carolina quartet. The cassettes were sold at the band's shows, while "Kootchypop" was independently distributed by Davie, Fla.-based wholesaler Rock Bottom.

(Continued on page 89)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Andrea Ganis is promoted to executive VP, promotion, for Atlantic Records in New York. She was senior VP, promotion.

Craig Lambert is appointed senior VP at Epic Records in New York. He was executive VP at Elektra Entertainment Group.

Helen Murphy is promoted to senior VP, investor relations, for PolyGram International and senior VP, mergers and acquisitions, for PolyGram Holding in New York. She was treasurer and senior VP, corporate finance, for PolyGram Holding.

Elektra Entertainment Group in New York appoints Beth Jacobson VP of press and artist development and Beth Patterson VP of business affairs. They were, respectively, senior director of press and artist development and senior director of business affairs.

Lionel Ridenour is promoted to VP, R&B promotion, at Arista



GANIS



LAMBERT



MURPHY



JACOBSON



PATTERSON



RIDENOUR



BERNARDO



SHORE

Records in New York. He was senior director of R&B promotion.

Mike Bernardo is promoted to VP of urban promotion at Mercury Records in New York. She was senior director of promotion.

H.O.L.A. Recordings in New York names Michael Greenspan chief financial officer. He was director of financial planning and analysis for Alliance Entertainment.

Nat Rew is promoted to VP/GM at Pandisc/Streetbeat in Miami. He was GM.

Lava Records appoints Andrew

Karp A&R representative in New York and Kevin Weaver A&R, soundtracks, in Los Angeles. They were, respectively, national promotion coordinator and A&R coordinator for Atlantic Records.

EMI Records in New York appoints Etoile Shapiro national director, AC promotion; Hillary Siskind manager of publicity; and John Van Lokeren manager of college marketing. They were, respectively, senior coordinator, AC promotion; college/tour publicist; and department assistant.

American Recordings in Burbank, Calif., names Todd Sievers director of alternative promotion. He was manager of national college promotion.

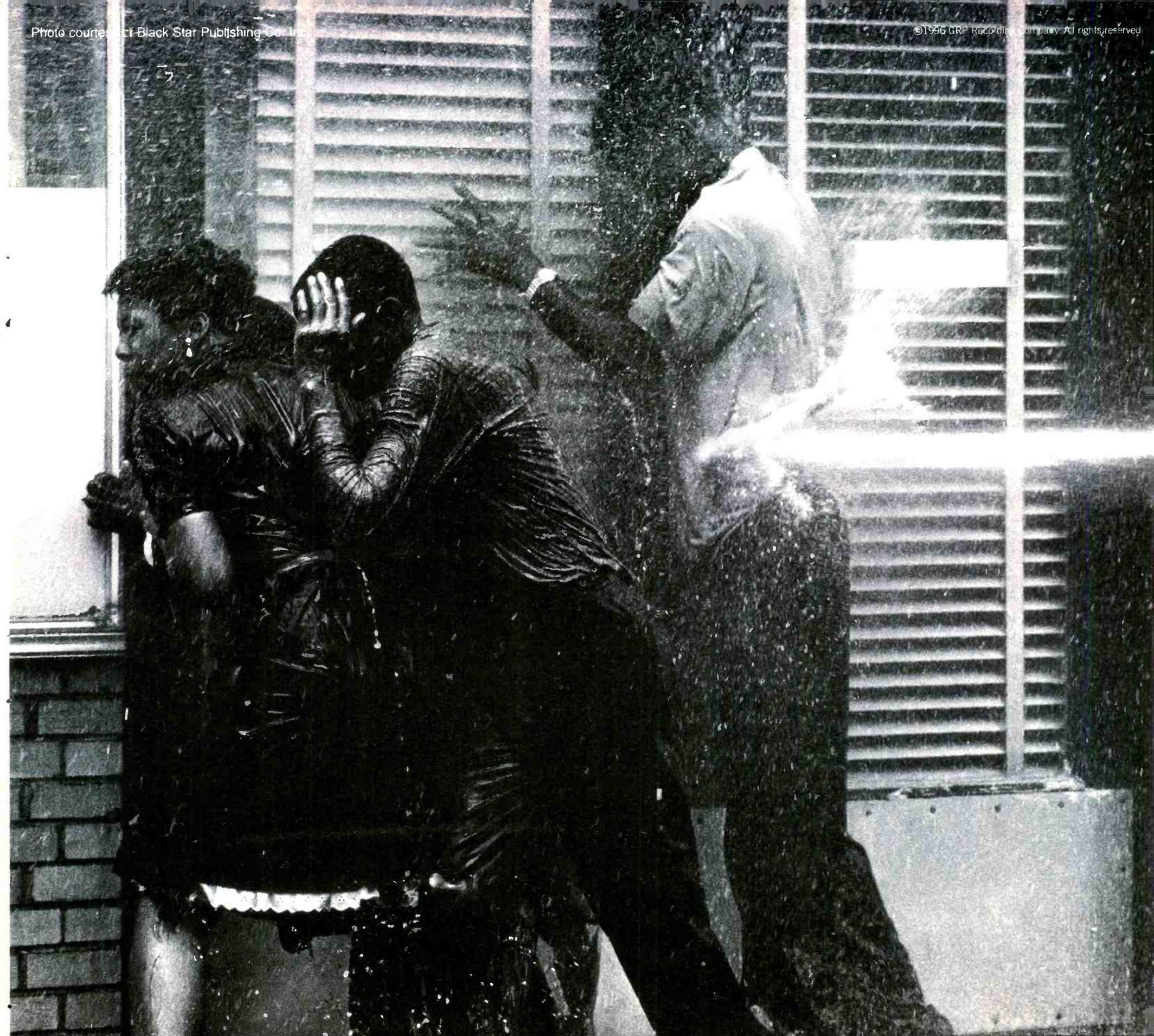
Paul Ryan is appointed director of Troubadour Records in Vancouver. He was tour manager for the 1995 Raffi radio concert tour.

PUBLISHING. Hanna Bolte is named senior director of media relations, West Coast, for BMI in Los Angeles. She was senior director, national publicity, for EMI Records.

RELATED FIELDS. Marc P. Shore is appointed chairman of the board, president, and CEO of Shorewood Packaging Corp. in New York. He was president and vice chairman.

Stan Burrows is named chief information officer for Arbitron in New York. He was a senior software engineer at Lotus Development.

Stephanie Robertson is appointed director of marketing for SRO Management and Ardent Records in Toronto. She was director of publicity for A&M/Island/Motown Records Canada.



He never raised his voice or clenched his fist in anger.
He just wrote the song "Alabama."

JOHN COLTRANE. Share his feelings on Impulse

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WB's Los Lobos Look To Get A 'Head' Soundtracks Among Band's Projects

BY MOIRA McCORMICK



LOS LOBOS

It's been four years since Los Lobos released their last studio album of all-new material, the critically lauded "Kiko." But neither the acclaimed Mexican-American roots rock combo nor its label, Warner Bros., expresses concern over the possibility of lost momentum when the long-awaited follow-up, "Colossal Head," hits stores March 19.

For one, says Warner Bros. product manager David Kim, "The band's toured constantly and done a lot of film soundtrack work over the last four years, so they've maintained their visibility." Los Lobos' film credits since 1992 include "Mi Vida Loca" and "Desperado." Currently, they're wrapping up work on the Keanu Reeves movie "Feeling Minnesota," due in April. The band also contributed songs to tribute albums for Johnny Thunders, Richard Thompson, and Doc Pomus.

In addition to the band's two-disc 1993 retrospective, "Just Another Band From East L.A.: A Collection," Los Lobos vocalist/multi-instrumentalist/songwriter David Hidalgo and drummer/guitarist/songwriter Louie Pérez released a well-received side project under the moniker the Latin

Playboys in 1994. Plus, Los Lobos' first children's album, "Papa's Dream" (recorded with legendary Chicano musician Lalo Guerrero for Warner Bros. joint venture Music for Little People), is up for a 1995 Grammy for best musical album for children.

Pérez says of the band's consistently crammed schedule, "you couldn't drive even a small car in the cracks between 'Kiko' and what we're doing now."

The band and label are hoping to make a splash at triple-A radio, a format that didn't officially exist in 1992, but appears to be tailor-made for the Lobos' earthy eclecticism. "If triple-A had come into its own in '92, 'Kiko' would probably have done better," says Kim. At 254,000 copies, according to SoundScan, "Kiko" is the third-biggest seller among

Los Lobos' half-dozen recordings on Slash/Warner Bros. including the double-platinum soundtrack to the film "La Bamba," whose title track gave Los Lobos a No. 1 single in 1987.

"Kiko," whose success was reflected in part by an MTV Video Music breakthrough award for "Kiko And The Lavender Moon," was an introspective, atmospheric, and, at times, surreal album. Pérez characterizes "Colossal Head"—which, like "Kiko," was produced by Mitchell Froom and engineered by Tehad Blake (with John Paterno)—as a "fun record, with lots of good grooves and a little bit of experimentation. We had a great time making this record."

(Continued on next page)



Horsepower. The members of A&M Records group 16 Horsepower meet with executives from Warner/Chappell Music Publishing after a show in Los Angeles. Shown, from left, are Kenny MacPherson, senior VP of Warner/Chappell; band members Keven Soll and Jean-Yves Tola; Shari Saba, senior director of creative of Warner/Chappell; band member David Eugene Edwards; Amy Berg, Steve Stewart Management; and Rick Shoemaker, president of Warner/Chappell.

Former AMC's Mark Eitzel Finds 'Silver Lining' On WB

BY DAVID SPRAGUE



MARK EITZEL

NEW YORK—Mark Eitzel has been called one of America's great underappreciated songwriters, but the former leader of American Music Club has little patience for such hyperbole. He insists he's merely "a sad crooner with no chin."

As proven by his studio solo bow, "60 Watt Silver Lining," which Warner Bros. will release March 19, the former description is significantly more accurate. Still, the previously inconceivable image of Eitzel as crooner is unmistakable in the album's smoky balladeering.

"The legacy of American Music Club is there, but I think there's a very clear demarcation here," says Warner Bros. product manager Peter Rauh. "What Mark is doing now is so much more approachable that I think we're bound to find an audience that's older that might not have been comfortable with the darker side of AMC."

Not that "60 Watt Silver Lining" (which will be released through Virgin in European territories) is upbeat. As evidenced by such songs as "The Wild Sea" and the otherworldly "Some Bartenders" (which Eitzel wrote about a now-deceased mixologist he befriended over the course of a decade's imbibing), the singer/songwriter is still more at home exploring the duskier recesses of existence than tossing off easily grasped ditties. He's cognizant that his latest effort is his most accessible, though.

"I didn't set out to make a Chet Baker jazz record, but I guess that's how it turned out," says Eitzel. "It just felt so freeing not to be told I had to rock that I ended up writing some songs."

The record's more muted tones are fairly removed from the often harrowing mood swings that marked American Music Club's 10-year career. Although critically acclaimed, none of the band's seven albums (the final two of which were released on Reprise/Warner Bros.) made an impact on the American charts, a situation that, Rauh says, will be addressed "from the ground up."

"It's a classic case of simply getting the word out," Rauh continues. "We're obviously relying on press support early on so that there will be a body of work out there by the time the album is released."

In addition, Warner will be aggressively promote "60 Watt Silver Lining" at retail, with special attention given to listening posts and other in-store tools.

"They have a core audience that's always been there to buy every American Music Club record," says Dave Swanson, manager of Cleveland's Repeat the Beat. "Those people know [Eitzel's] name and will probably buy this right away. It's a matter of adding to that cult following."

Besides capitalizing on Eitzel's status (Continued on page 44)

Matador And Atlantic Say Adios; Garth Says No Thanks To AMA Award

ADIOS: After three years together, Matador and Atlantic have dissolved their joint venture, in which Atlantic promoted, marketed, and distributed a number of Matador releases.

According to Gerard Cosloy, who owns Matador with Chris Lombardi, the partnership had simply "gone as far as it could go." In somewhat elliptical terms, he further explains, "It got to the point in the relationship where we were bickering over footwear. We like high heels and they like pointy toes, and those styles don't look so good together." On the plus side, Cosloy says he learned a great deal during the course of the association, which saw Atlantic investing in Matador but never assuming any ownership of the label. "It's not just the money that was great, but the time and attention Atlantic gave us was great," he says. "The whole thing is very amicable."

A statement issued by the Atlantic Group basically reiterates Cosloy's feelings of goodwill, saying the split was "jointly decided" upon.

Among the artists whose releases Matador had funneled through Atlantic were Liz Phair, the Fall, Bettie Serveite, Yo La Tengo, Pizzicato Five, and Moonshake.

The majority of Matador's releases continued to go through such indie or indie-styled distributors as Alternative Distribution Alliance, Caroline, Dutch East India Trading Co., and Matador's own distribution. "Even while we were taking Atlantic's money, even while we were very dependent on Atlantic, we were working on our own ability to distribute to mom-and-pops," says Cosloy. Matador distributes such labels as PCR, Crypt, Teen Beat, and Silt Breeze.

Although both parties had nothing but good things to say about each other, no doubt several factors played into the parting of the ways. Many Atlantic staffers who initially wooed Matador to the label are no longer there. Additionally, Superchunk, considered one of Matador's plum acts and ripe to go through Atlantic, returned to Merge Records, which is owned by the band. It's also possible that the deal was not as financially beneficial to either side as had been planned. Of Matador's top-selling albums, the only Atlantic-distributed release is Phair's "Whip-Smart."

Cosloy says that Matador is in discussions with several major labels about a new deal. "I'd say it's possible, even probable, that we'll link with someone else." However, he stresses that, like the Atlantic deal, any new distribution pact would remain nonexclusive.

LEND AN EAR: Thirsty Ear Records has linked with Henry Rollins to distribute his 2.13.61 label. The imprint, which includes spoken word and music artists, had previously placed projects individually. The first batch of releases, coming March 19, will comprise five reissues, including projects from Hubert Selby Jr., Chris Haskett, Exene Cervenka, and the Matthew Shipp Quartet. Among the other

artists with new releases coming out in 1996 are T.V. Smith, Wesley Willis, Alan Vega, Z'ev, and Charles Gayle. The deal does not include releases by the Rollins Band.

THIS AND THAT: Keith Richards, who has been recording a number of Jamaican artists, is in discussions with Chris Blackwell about placing some of the acts on Island Jamaica, the company's Kingston-based reggae label... Ellen DeGeneres will host the Grammy Awards, which will air Feb. 28 on CBS. In other Grammy news, NARAS and Sony Music have joined forces to release "1996 Grammy Nominees," a compilation album featuring songs by many of the artists in the running for those gold statuettes.



by Melinda Newman

THOUGHTS AND DEEDS: The big question on people's minds when Garth Brooks refused to accept the artist of the year award at the American Music Awards Jan. 29 was, "What is he thinking?"

Given that he had not toured in 1995 and his only album released during the eligibility period was a greatest-hits collection with no new material, it's easy to believe Brooks when he says, "I didn't even consider ourselves in the running [for the award]. I felt bad when my name was called. I felt embarrassed. We didn't have half the year that Hootie & the Blowfish or Boyz II Men had. When I was hugging them and TLC [before going on stage], I was trying to tell them that we're all in this together."

Brooks, who won and accepted awards for top country album and top country male artist, says the artist of the year award, which was given for the first time this year, differs in his mind from the genre-specific awards. "In the country department, you feel grateful that someone thinks you're near the top of your field, but this overall thing, I just couldn't agree with it."

Brooks, who had not talked with show producer Dick Clark by press time, believes the recipient of the artist of the year award should have his name engraved on a trophy with past honorees. But instead of the winner taking the prize home, the award would stay at the AMA headquarters. Clark told The Los Angeles Times that Brooks' artist of the year award will be placed in the AMAs archives.

Backstage, Brooks said he believed Hootie & the Blowfish should receive the award based on talks he'd had with retailers who said Hootie & Co. had saved them.

And how do Hootie & the Blowfish feel about Brooks' gesture? "We think it was a very nice thing for Garth Brooks to do," says band spokesman Mark Zenow. "We're flattered that he would make remarks like that, and it shows that he's a genuinely nice guy."

Do we think artists should make a habit of refusing awards that they don't feel they deserve? Not necessarily, but you gotta admit, it was a refreshing change of pace.

Rykodisc's Escovedo Rocks Out

Austin Singer/Songwriter Defies Pigeonholing

BY CHRIS MORRIS

LOS ANGELES—Austin, Texas-based Alejandro Escovedo—whose first album for Salem, Mass.-based Rykodisc, "With These Hands," will be released March 19—has been pigeonholed artistically, according to Rykodisc marketing director John Hammond.

"He's Austin's best singer/songwriter," Hammond says, "and there are a lot of people who don't know about the guy. They don't know what a rock'n'roller he is. They don't know his band [the Nuns] opened for the last Sex Pistols show."

Escovedo's rocking side—bred in groups like the Nuns, the Austin-based cow-punk unit Rank & File, and the True Believers—comes to the fore on such new numbers as "Put You Down" and "Guilty Was His Name."

The album, produced by Bonnie Raitt's guitarist Stephen Bruton, also features "Nickel And A Spoon," a string-laden

composition in the manner of "Thirteen Years," Escovedo's last album on Austin indie Watermelon Records. He also shows his Latin music roots on the title track, a percussion-heavy homage to his father that features other members of his illustrious musical family.

But it was Escovedo's rock roots that led him to Rykodisc, the singer/songwriter/guitarist says. While working at Austin retail outlet Waterloo Records, "I met Jim Bradt, who works in the [Rykodisc] marketing department. He's a fellow Faces



ESCOVEDO

and Mott The Hoople fan. So we started trading tapes, and we just developed a relationship through that.

"When [Escovedo's 1992 album] 'Gravity' came out, [Bradt] presented it to [the

label], and they weren't quite sure," says Escovedo. "They kept saying, 'Well, we like you, but we're not quite sure how you fit into the label.'"

But in 1994, Rykodisc released "Hard Road," which compiled material by the True Believers, a hard-rocking band Escovedo led with his brother Javier. "When the True Believers thing finally came about, I think it all made sense to them at that point," Escovedo says.

For "With These Hands," Escovedo—whose original songs are published by Mayashaiseilla Music (BMI)—enlisted some notable collaborators. Jennifer Warnes sings backup on the track "Guilty"; harmonica player Mickey Raphael appears on two numbers; and Raphael's boss, Willie Nelson, takes a featured role on "Nickel And A Spoon."

"We just called him on his tour bus," Escovedo says of Nelson. "He said, 'When do you need me, man?' We told him, and he came down. He spent the better part of an evening down there, and man, he is a real gem. He walked in with his old Baldwin amp and his old guitar with the hole in it, 'Trigger.' He sat down and played and played and played."

The greatest treat for Escovedo, however, was probably the presence of his family on the title cut.

"This thing was just a freak," he says. "We were in Calabasas [outside of L.A.] and we were recording at this place called Castle Oaks... In walks my brother [percussionist Pete] out of nowhere, man, and my two nephews. They had been mixing Pete's album upstairs all week; it was their last day. And my sister-in-law Juanita was there."

"And [Escovedo's niece] Sheila [E.] calls up and says she wants to play drums on the record. It was a little late for that, but I said, 'Bring your percussion and stuff and we'll do something.' Before you know it, this semi pulls up, and they unload her whole rig. The whole family played at once. It was amazing."

To promote "With These Hands," Escovedo—who is managed by Tim Neece and booked by Brad Madison of Mongrel Music in San Francisco—will be "touring, touring, and touring" in either a solo or opening capacity, according to Hammond.

For radio, Rykodisc will go to triple-A with "Put You Down." Hammond adds, "We also want to go to AOR with 'Put You Down' or 'Guilty Was His Name.' That's a slower build. That isn't something we will need to accomplish within two weeks of the album release."

The company may also work "Nickel And A Spoon" at progressive country and Americana outlets, Hammond says.

Escovedo's long history as a performer will be key to promoting the record.

"We need to tell the story here, so we do need a video bio that we're doing," Hammond says. "We'll also do a newly produced interview CD for radio programmers... We'll do a sampler CD with interview segments that AI is doing with [triple-A KGSR Austin PD] Jody Denberg, and we're licensing a lot of older tracks to flesh out the musical side of the story as well."

Beyond the solo set, Rykodisc will also be issuing an album by Escovedo's hard rock band Buick MacKane. "We just handed over a record; it's called 'The Pawnshop Years,'" Escovedo says. "[But] it'll probably take a while before it's released."

Former School Of Fish Member Clayton-Felt Solos On A&M

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Former School Of Fish front man Josh Clayton-Felt is swimming solo with a newfound joie de vivre and a new label, A&M Records, which is readying a no-holds-barred campaign to introduce him as a solo artist.

After making a splash with its first album and single, "Three Strange Days," School Of Fish veered into choppy waters, largely because Clayton-Felt and band co-founder Michael Ward found themselves moving in diverging musical directions. Although Clayton-Felt says the two get along better now than ever, he is basking in his musical freedom.

"I'm really trying to follow my own creative voice as much as I can," he says. "Mike and I both had a lot to learn from each other. He came from a much heavier guitar place, and I came from a more melodic sense. With our first record, we wrote the whole thing together. But on the second record we never even sat in the same room to write, and I felt if there was a third, we wouldn't even be speaking the same language."

It isn't surprising, then, that

Clayton-Felt's album, "Inarticulate Nature Boy," which hits stores March 19, has a more buoyant base than the School Of Fish sound. First single "Window," a swirling journey into the subconscious, will be accompanied appropriately by a surrealist-style video that Clayton-Felt traveled to New York, Prague, and New Delhi, India, to film.



CLAYTON-FELT

The single goes to triple-A, album rock, alternative, and college radio Feb. 14.

The album's roots date back to when Clayton-Felt was

touring in support of School Of Fish's second album. He began writing music on his own and recorded it at his Los Angeles home using an old 8-track and a menagerie of instruments—including a gold Gretsch drum kit and an old Wurlitzer piano—that he picked up and taught himself to play along the way.

"I started writing like crazy," he says. "Suddenly I didn't feel any pressure to write in a certain vein

(Continued on page 44)

WB'S LOS LOBOS LOOK TO GET A 'HEAD'

(Continued from preceding page)

"It's like 'Kiko's' alter ego," says Kim. "It has a party atmosphere." Brawny, bluesy rock'n'roll dominates the disc, which is laced with idiosyncratic Lobos touches throughout.

Pérez says that because of the band's hectic schedule, the album was essentially written in the studio. The group normally takes a month or two to prepare for recording. "I pulled some real late nights trying to get things together for the next day," he says, "but I think the record sounds kind of effortless, not like something that was done in haste."

Guest musician Pete Thomas of the Attractions kept time on "Colossal Head," joining regular Lobos Pérez, Hidalgo, vocalist/guitarist Cesar Rosas, bassist Conrad Lozano, and saxman Steve Berlin. Other guest performers included singer Miho Hatori of Cibo Matto and percussionist Efrain Toro. "He's [renowned percussionist] Alex Acuña's neighbor," says Pérez. "Can you imagine what that block's like?"

The Hidalgo/Pérez cut "Más Y Más" (More And More) is the first single and video. "It's in *caló*, which is the Chicano word for 'slang,'" Pérez notes. "It's Spanglish—it goes in and out of Spanish and English."

"The promotion staff felt that 'Más Y Más' is the best rock track the Lobos have done in a long time," says Kim. "Some triple-A stations may find it too aggressive for their format and may go with one of the mellower tracks, like 'Everybody Loves A Train,' 'Can't Stop The Rain,' or 'Little Japan.'" College and alternative stations are being serviced with the complete album, while album rock outlets will get the single first.

"'Colossal Head' is as inspired and dynamic a set of performances as any we'll play on the station all year. It doesn't sound like anything else," says Norm Winer, PD at WXRT Chicago. "[Los Lobos are] a fixture on our station. We'll probably play a lot of album tracks right off the bat and whittle those down to a handful to go in rotation."

Along with radio, Warner Bros. is diligently working the press. "With Los Lobos, publicity and press have always played an important role," says

Kim. "Their audience is literate, educated, and diverse."

Pérez says that upon the album's release, the band will do "what amounts to a promotional tour, which we've never done anything like. We're gonna do [concerts], but they might be in strange, unexpected places."

"The band wants to do unusual venues and events," says Kim. "For instance, they'd like to play one wedding. The album art for 'Colossal Head' features a classic toy robot, so they might play a toy store. They're up and ready to do new things—they want to be more adventurous on this release, and we want to support them on that." A traditional full-scale tour will follow the promotional jaunt later in the spring, according to Pérez.

"When you're marketing a band like Los Lobos, you have to attack on multiple fronts," Kim says. "They're not purely single-, tour-, or press-driven artists—we hope to make an impact through a combination of all three. Our advertising is focusing on their critical acclaim. That's a big selling point." Most of the advertising will be print, he says, "maybe with cable buys on VH1, A&E, other upscale-demo outlets."

Los Lobos' profile should be raised further, Kim notes, by a pair of PBS appearances: one on "Austin City Limits," due to air around the release of the album, and one as the subject of a documentary that "will probably air in August."

However, despite its near-universal acclaim, the 2-decades-old-and-counting Los Lobos has yet to rack up a gold record (not counting "La Bamba"). Still, says Kim, label commitment to Los Lobos is solid. "Warner Bros. loves this band," he says. "They've always been cutting edge in terms of art—they're the kind of band Warner Bros. has built its reputation on."

"Colossal Head" is the first Los Lobos album for which Warner Bros. has international distribution rights. Worldwide distribution outside of the U.S. was previously handled by London Records under the terms of the Slash/Warner Bros. partnership, which came to its contractual end last year.

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Artists & Music

SPARROW'S HEARN NAMED PRESIDENT/CEO OF EMI CHRISTIAN

(Continued from page 4)

row and Star Song publishing entities), and the newly created Chordant Distribution.

In his new position, York will report to Bill Hearn, who in turn reports directly to Fifield.

The senior Hearn underwent double coronary bypass surgery last November. In a prepared statement, Fifield says that he understands Billy Ray Hearn's "decision to reduce his level of involvement in the business" and that he is happy Hearn is staying on as chairman of EMI Christian Music Group.

Fifield also said Bill Hearn was the natural successor as CEO of EMI Christian Music Group because of his "outstanding record as a music executive and his lifelong commitment to Christian music."

Though Bill Hearn reports that his father is in good health now and will continue to be a vital part of the company, he admits that his father's hospital stay last fall spurred some of the

recent changes. "I think that all along we had to look realistically, as a group, at a succession plan for Billy Ray," Bill Hearn says. "He certainly didn't want to run the day-to-day operations of EMI Christian Music Group forever. So we knew it was going to be reality. However, we didn't plan on it quite as soon. I think his surgery in November, along with the fact that I felt confident that I was ready to handle the day-to-day [operations of EMI CMG], was a sign that we should consider moving a little quicker."

York began his association with Sparrow as a guitarist/songwriter/producer who worked with many Sparrow artists. "Billy Ray and I worked together for years. Before I came to Sparrow, I played on his records. Then he brought me in 11 years ago to work at Sparrow and has treated me as part of the family," York says. "As a player, I interacted with a lot of labels, and there was always one guy who was—more than anything

else—excited about the music... I've always recognized that in Billy Ray. So the notion of coming to work for a company that was run by a musician who understood artists is the thing that drew me to Sparrow."

During his 11 years with the company, York worked in the publishing and A&R departments and is credited with signing and developing some of Sparrow's top acts, including Steven Curtis Chapman, Margaret Becker, Susan Ashton, and Out Of The Grey. Bill Hearn says it was a pleasure to name York as his successor at Sparrow. "I couldn't be more proud," he says. "Yes, it is the first time in 19 years a Hearn has not been in that position, but no better shoes to fill that [slot] than Peter York with his dedicated service. There are a lot of similarities between Billy Ray and Peter. They are both musicians and incredible artist A&R people. I think, in essence, Sparrow has come full circle."

DIGITAL GARDEN

(Continued from page 4)

Previously released domestically for the Macintosh platform by New York-based Voyager Co., "P.A.W.S." will now be released by Digital Garden as a hybrid PC/Macintosh disc that accommodates both formats.

Sexton says Virgin was primed for the new endeavor by the successful release of its multimedia projects with the Rolling Stones: the "Voodoo Lounge" CD-ROM and the "Stripped" enhanced CD (Billboard, Oct. 21, 1995).

"I think that [Virgin] had already decided that this was an area that we could not not be involved in," says Sexton. "Any entertainment company [must] be involved in multimedia, because record companies are no longer just record companies. They are entertainment companies, and they have to be prepared to be involved in every aspect of media."

Tom McGrew, VP of sales and marketing at Cema Distribution, says that while Digital Garden releases will be distributed via Cema's traditional national account groups, which will be called on by the company's sales staff, the company will also hire software manufacturer representatives to promote the title to software retailers.

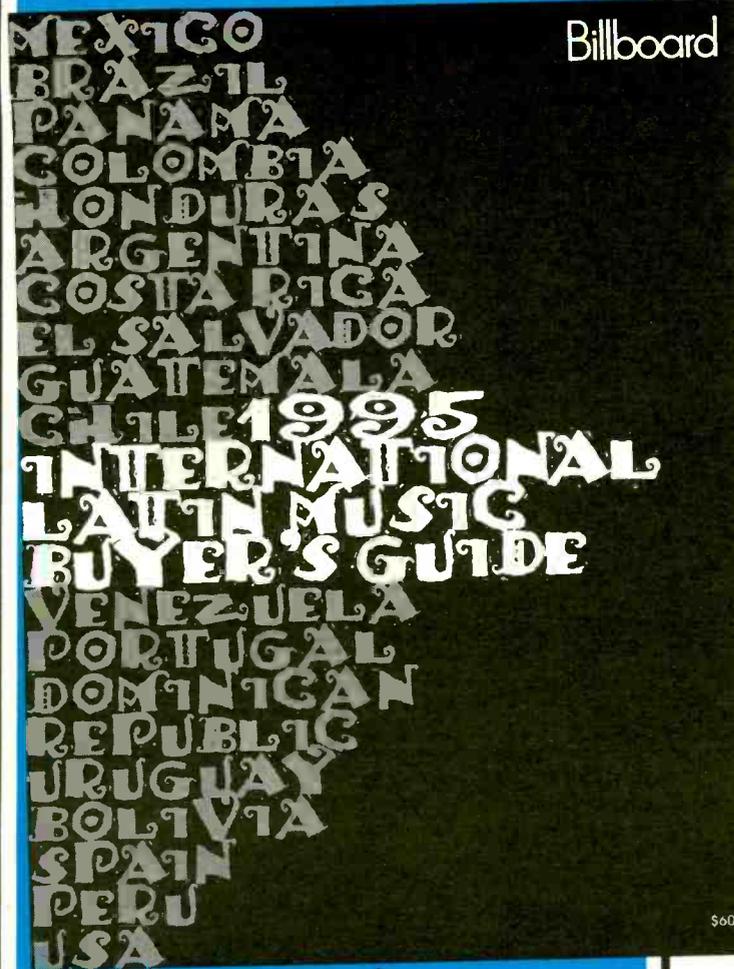
"Best Buy and Musieland are accounts we know and have a relationship with," he says. "On the flip side, with accounts that we don't know, we will use manufacturers' representatives who are familiar with those accounts."

Josh Warner, a multimedia consultant for Virgin Records, says Virgin will aggressively market "P.A.W.S.," using an 800 information line, channel promotions with key accounts such as Best Buy and Software, Etc., and an Internet promotion that will post notices in online areas geared to dog lovers, parenting groups, and edutainment buyers.

"On the marketing side, Virgin will be doing a lot of innovative things that the software industry is going to look at," says Warner.

"Compared to regular software publishers, Virgin has a better understanding of straight entertainment product, because they have been in this business for a relatively long time."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CARLY SIMON HALL & OATES	Fox Arena Ledyard, Conn.	Jan. 21, 23, 25, 27	\$934,670 \$150/\$100/\$75/\$35	16,190 17,336, four shows	Paquot Entertainment
BOB SEGER KEVIN WELCH	The Pyramid Memphis	Jan. 27	\$508,170 \$26	19,545 sellout	Mid-South Concerts
AC/DC THE POOR	The Pyramid Memphis	Jan. 17	\$356,992 \$24.50/\$18.50	16,463 sellout	Mid-South Concerts
GEORGE STRAIT TERRI CLARK	Rupp Arena, Lexington Center Lexington, Ky.	Jan. 18	\$352,066 \$22	16,399 sellout	Varnell Enterprises
OZZY OSBOURNE KORN LIFE OF AGONY	Centrum In Worcester Worcester, Mass.	Jan. 20	\$350,700 \$25	14,028 sellout	Don Law Co.
SANTANA WAR	Arrowhead Pond Anaheim, Calif.	Dec. 30	\$325,140 \$40/\$25/\$20	12,769 sellout	Nederlander Organization
OZZY OSBOURNE KORN LIFE OF AGONY	CoreStates Spectrum Philadelphia	Jan. 23	\$313,335 \$22.50	14,326 sellout	Electric Factory Concerts
AC/DC THE POOR	ThunderDome St. Petersburg, Fla.	Jan. 20	\$293,974 \$24.50/\$21.50	12,583 15,000	Cellar Door
GEORGE STRAIT TERRI CLARK	The Cajundome Lafayette, La.	Jan. 27	\$280,170 \$22.50	12,875 sellout	Varnell Enterprises
ALAN JACKSON WADE HAYES EMILIO	Baltimore Arena Baltimore	Jan. 27	\$279,325 \$25	11,173 sellout	Musicentre Prods. Chesapeake Concerts

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Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NEW YORK: Having penned pop hits for the likes of Taylor Dayne ("Don't Rush Me"), Alisha ("Too Turned On"), and Joey Lawrence ("Nothin' My Love Can't Fix"), New York-based singer/songwriter **Alex Forbes** is ready to make her mark as a recording artist and performer. The thirtysomething Forbes has just completed an album with renowned producer **Tony Visconti**, who co-wrote much of the material and played on the project as well. Forbes—who studied with the late **Doc Pomus** and has collaborated with **Cyndi Lauper**—boasts a sweet, powerful alto and a gift for writing hook-laden songs with thought-provoking lyrics. Her most inspired compositions include "Crossing The Rockies," "We're Still Here," and "Slowly Surely"—all of which blur the lines between folk, rock, and pop. Forbes also delivers a refreshing, acoustic reading of "Purple Haze" featuring **Jimi Hendrix Experience** bassist **Noel Redding**. Besides bringing the album (titled "Just Floating Around In The Unspoken Ether") to the attention of their friends in the music business, Forbes and Visconti plan a series of club showcases in New York, in which they will perform either as a duo or with a full band. Forbes also plans to hit the road with a portable PA system, playing solo gigs in locations where her album has generated interest. Visconti sums up Forbes' style as "psychedelic country rock," adding that she has "a lilt, a twang, and a bluesy voice." Forbes says the time is ripe for a mature singer/songwriter to emerge on the scene. "I'm all for bands [whose members] are 19 years old and can express where that's coming from, but I'm in my 30s and I'm not going to talk about the same things as a younger person," she says. "I'm not in my rebellious phase; I'm in my contemplative phase." Contact Forbes at 212-969-8554 or AlexZan@aol.com.



FORBES

CHARLOTTE, N.C.: Charlotte quartet **Laburnum** went about things a little differently than most after forming a year and a half ago. The band wrote, recorded, and self-released its CD, "Unnoticed," on its own label, Ultra Fade, before it played any live gigs together. "I knew people would take us more seriously if we had a CD out. And we also wanted to do it so people could buy one after having seen us," says guitarist/vocalist **Wes Grasty**. That strategy has paid off. Contrary to its title, "Unnoticed"—a textured, swirling collection of dreamy pop underscored by a fluid rhythm section and molten blasts of guitar chords—has gotten plenty of notice. It has garnered airplay on numerous North Carolina college radio stations, including WXYC at the University of North Carolina, Chapel Hill; WXDU, Duke University, Durham; and WQFS, University of North Carolina-Greensboro. The band has also received play on stations at the University of Southern California and the University of Puget Sound in Tacoma, Wash. Commercially, the disc has gotten play on WXRT Chicago and KREV Minneapolis. So far, the album has sold more than 500 units. The group, which also includes guitarist **Taylor Short**, drummer **John Cates**, and bassist/vocalist **Adam Roth**, nabbed two major awards in last year's music poll conducted by Charlotte's Creative Loafing magazine: The readers named Laburnum best new band, and the critics named Grasty best male singer. Contact the band at 704-339-0617 or ultrafade@aol.com.

DALLAS: **Diablo Sol** has one small goal to accomplish this year: Get attention. After release of its second independent CD, that goal is becoming a reality as more radio stations add its music to the playlist. According to guitarist **Brannon Brewer**, cuts from the new album, "Rumble," have been added to 82 college, rock, and alternative stations, including Dallas' KTXQ and KNON and Fort Worth college station KTCU. Brewer attributes the CD's success to the band's maturity, although only six months separated its first release, "Pound," and "Rumble" (both on the Red Onion Records label.) "We've matured in our songwriting approach to the music," he says. "There's always some sort of basic guitar and bass lick, and then everybody feeds in equally from that point." While touring has been limited for the band, Brewer says the members (who also include **Shawn Burke**, vocals; **Sean Chadwick**, bass; and newest member **Keith Thoresz**, drums) are getting ready to take "Rumble" on the road in April and head to California. In addition to headlining its own gigs around town at such clubs as Galaxy Club, Trees, and Club Clearview, the band has been asked to open for **Pavement**. The band's appeal, according to Brewer, comes from Diablo Sol being a "straight-forward rock band... We've all been exposed to different kinds of music over the years. I've grown up with AC/DC and Pink Floyd, but we've coupled [that] with some **Social Distortion** and some **Sex Pistols**." Brewer says Diablo Sol's sudden exposure to media, club owners, fans, and labels is exactly what the band is shooting for in its quest to get signed. "It's a good thing, and we're happy about it. But no one should ever be completely happy." Contact Diablo Sol at 214-222-8738.



DIABLO SOL

CHARLENE ORR

'LED ZEPPELIN IV' NO. 4 BEST SELLER

(Continued from page 11)

The Whitney Houston-led soundtrack "Waiting To Exhale" (Arista) topped 4 million. She thus becomes the first female vocalist featured on two soundtracks with more than quadruple-platinum sales: Arista's 1992 soundtrack for "The Bodyguard" has been certified at 15 million.

Country comedian **Jeff Foxworthy** becomes the first comic with two multi-platinum albums: His 1995 Warner Bros. release "Games Rednecks Play" went double-platinum in January, joining 1994's "You Might Be A Redneck If..." at that sales level. Rap duo **Tha Dogg Pound** (Death Row/Interscope) and rockers **Collective Soul** (Atlantic) and **Edie Brickell & the New Bohemians** (Geffen) all pulled in their first multi-platinum discs.

Tha Dogg Pound also made its platinum bow in January; the act was joined on the list of first-time million-sellers by singer/songwriter **Joan Osborne** (Blue Gorilla/Mercury), English modern rock act **Oasis** (Epic), pop-rockers the **Rembrandts** (Atlantic), and alternative quartet **Foo Fighters** (Roswell/Capitol).

Alabama's RCA album "In Pictures" became the group's 18th gold album, helping the act maintain its position as the country group with the most gold discs.

First-time gold album award recipients include rappers **Nas** (Columbia), **Genius/GZA** (Geffen), **Thug Life** (Interscope), and **Eightball & MJG** (Suave House/Relativity); country singer **Bryan White** (Asylum); modern rock acts **Rancid** (Epitaph), **Deep Blue Something** (Interscope), **Seven Mary Three** (Mammoth/Anti), and **Korn** (Epic); and contemporary Christian vocalist **Kent Henry** (Hosanna! Music/Integrity).

L.L. Cool J wrapped up his first platinum single for his collaboration with **Boyz II Men**, "Hey Lover" (RAL/PolyGram), while **Everything But The Girl** (Atlantic) and **3T** (Epic/MJJ) corralled their first gold singles.

A complete list of January RIAA certifications follows.

MULTIPLATINUM ALBUMS

- Led Zeppelin**, "Led Zeppelin IV," Atlantic, 16 million.
- AC/DC**, "Back In Black," Atco, 12 million.
- Hootie & the Blowfish**, "Cracked Rear View," Atlantic, 12 million.
- Kenny G**, "Breathless," Arista, 10 million.
- Mariah Carey**, "Music Box," Columbia, 9 million.
- TLC**, "CrazySexyCool," LaFace/Arista, 8 million.
- Counting Crows**, "August & Everything After," Geffen, 6 million.
- Mariah Carey**, "Daydream," Columbia, 6 million.
- Michael Jackson**, "HIStory: Past, Present And Future—Book I" (two-CD boxed set), Epic, 6 million.
- Eagles**, "Hell Freezes Over," Geffen, 6 million.
- Alanis Morissette**, "Jagged Little Pill," Maverick/Reprise, 5 million.
- Blues Traveler**, "Four," A&M, 4 million.
- Cranberries**, "Everybody Else Is Doing It, So Why Can't We?," Island, 4 million.
- Various artists, soundtrack, "Waiting To Exhale," 4 million.
- Smashing Pumpkins**, "Siamese Dream," Virgin, 4 million.
- Dave Matthews Band**, "Under The Table And Dreaming," RCA, 3 million.
- Seal**, "Seal," Sire, 3 million.
- Bush**, "Sixteen Stone," Interscope, 3 million.
- Various artists, soundtrack, "Batman Forever," Atlantic, 2 million.
- Edie Brickell & the New Bohemians**, "Shooting Rubberbands At The Stars," Geffen, 2 million.
- Beastie Boys**, "Ill Communication," Capitol, 2 million.
- Tha Dogg Pound**, "Dogg Food," Death Row/Interscope, 2 million.
- Alan Jackson**, "Greatest Hits Collection," Arista Nashville, 2 million.
- R. Kelly**, "R. Kelly," Jive, 2 million.
- Jeff Foxworthy**, "Games Rednecks Play," Warner Bros., 2 million.
- Collective Soul**, "Collective Soul," Atlantic, 2 million.

PLATINUM ALBUMS

- Alice In Chains**, "Alice In Chains," Columbia, its fourth.
- Tha Dogg Pound**, "Dogg Food," Death Row/Interscope, its first.
- Alan Jackson**, "Greatest Hits Collection," Arista Nashville, his fifth.
- Green Day**, "Insomniac," Reprise, its second.
- Various artists, soundtrack, "Mortal Kombat," TVT Records.
- Melissa Etheridge**, "Your Little Secret," Island, her fifth.
- Joan Osborne**, "Relish," Blue Gorilla/Mercury, her first.
- R. Kelly**, "R. Kelly," Jive, his third.
- Meat Loaf**, "Welcome To The Neighborhood," MCA, his third.
- Madonna**, "Something To Remember," Maverick, her 11th.
- Too Short**, "Shorty The Pimp," Jive, his fourth.
- Oasis**, "What's The Story Morning Glory?," Epic, its first.
- Rembrandts**, "LP," Elektra, their first.
- Foo Fighters**, "Foo Fighters," Roswell/Capitol, their first.
- Vince Gill**, "Souvenirs," MCA, his seventh.
- L.L. Cool J**, "Mr. Smith," Def Jam, his fifth.

GOLD ALBUMS

- Alice In Chains**, "Alice In Chains," Columbia, its fourth.
- Tha Dogg Pound**, "Dogg Food," Death Row/Interscope, its first.
- Alan Jackson**, "Greatest Hits Collection," Arista Nashville, his sixth.
- Kent Henry**, "All Hail King Jesus," Hosanna Music/Integrity, his first.
- Oasis**, "What's The Story Morning Glory?," Epic, its second.
- Def Leppard**, "Vault—Greatest Hits," Mercury, its seventh.
- Green Day**, "Insomniac," Reprise, its fourth.
- k.d. lang**, "All You Can Eat," Warner Bros., her fourth.
- Dwight Yoakam**, "Gone," Reprise, his seventh.
- Candlebox**, "Lucy," Maverick, its second.
- Luis Miguel**, "El Concierto," WEA Latina, his third.
- Alabama**, "In Pictures," RCA, its 18th.
- Ace Of Base**, "The Bridge," Arista, its second.
- Various artists, soundtrack, "Waiting To Exhale," Arista.
- Melissa Etheridge**, "Your Little Secret," Island, her fifth.
- DC Talk**, "Jesus Freak," Forefront, its third.
- R. Kelly**, "R. Kelly," Jive, his third.
- Various artists, soundtrack, "Immortal Beloved," Sony Classical.
- NAS**, "Illmatic," Columbia, its first.
- Meat Loaf**, "Welcome To The Neighborhood," MCA, his third.
- Genius/GZA**, "Liquid Swords," Geffen, their first.
- Madonna**, "Something To Remember," Maverick, her 11th.
- Quincy Jones**, "Q's Jook Joint," Qwest, his sixth.
- Ministry**, "Land Of Rape & Honey," Sire, its third.

- A Tribe Called Quest**, "People's Instinctive Travels & The Paths Of Rhythm," Jive, its third.
- Offspring**, "Ignition," Epitaph, its second.
- Rancid**, "And Out Come The Wolves," Epitaph, its first.
- Bryan White**, "Bryan White," Asylum, his first.
- Thug Life**, "Volume I," Interscope, its first.
- Deep Blue Something**, "Home," Interscope, its first.
- Bette Midler**, "Bette Of Roses," Atlantic, her eighth.
- Bjork**, "Post," Elektra, her second.
- L.L. Cool J**, "Mr. Smith," Def Jam, his sixth.
- Tom Petty**, "Playback" (six-CD boxed set), MCA, his 12th.
- Dionne Warwick**, "Heartbreaker," Arista, her seventh.
- Bob Seger**, "It's A Mystery," Capitol, his 11th.
- Seven Mary Three**, "American Standard," Mammoth/Anti, its first.
- Korn**, "Korn," Epic, its first.
- Vince Gill**, "Souvenirs," MCA, his seventh.
- Eightball & MJG**, "On Top Of The World," Suave House/Relativity, their first.
- Various artists, soundtrack, "Don Juan De Marco," A&M.
- Police**, "The Police Live," A&M, their eighth.

MULTIPLATINUM SINGLES

- Mariah Carey** (featuring **Boyz II Men**), "One Sweet Day," Columbia, 2 million.

PLATINUM SINGLES

- Whitney Houston**, "Exhale (Shoop Shoop)," Arista, her third.
- L.L. Cool J** (featuring **Boyz II Men**), "Hey Lover," RAL/PolyGram, his first.
- Mariah Carey** (featuring **Boyz II Men**), "One Sweet Day," Columbia, her fourth.
- R. Kelly**, "You Remind Me Of Something," Jive, his fourth.

GOLD SINGLES

- TLC**, "Diggin' On You," LaFace/Arista, its seventh.
- Whitney Houston**, "Exhale (Shoop Shoop)," Arista, her 13th.
- L.L. Cool J** (featuring **Boyz II Men**), "Hey Lover," RAL/PolyGram, his fifth.
- Mariah Carey** (featuring **Boyz II Men**), "One Sweet Day," Columbia, her 10th.
- Monica**, "Before You Walk Out Of My Life," Rowdy/Arista, her second.
- Kris Kross**, "Tonight's The Night," Ruffhouse/Columbia, its fourth.
- Everything But The Girl**, "Missing," Atlantic, its first.
- 3T**, "Anything," Epic/MJJ, its first.
- Joan Osborne**, "One Of Us," Blue Gorilla/Mercury, her first.

Assistance in preparing this story was provided by Douglas Reece.

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LABELS READY GENRE-BASED OLYMPICS ALBUMS

(Continued from page 1)

son, Amy Grant, and Patty Loveless.

Louis Cunningham, VP of marketing for the Atlanta Centennial Olympic Properties, the marketing joint venture between the Atlanta Committee for the Olympic Games and the U.S. Olympic Team, says the idea for the project grew from a desire of the ACOG to expand the popularity of the games worldwide.

"The Olympics are viewed in some corners of the world as somewhat highbrow," says Cunningham, "so we wanted to make the event more grassroots and accessible. And what better way to do so than with a universal language like music."

Conspicuous by their exclusion, however, are two very down-to-earth music genres: rap and rock. The occasionally controversial and unpredictable elements associated with rap and rock, says Cunningham, precluded their inclusion in the project.

"There was a conscious decision not to include rap and rock," says Cunningham, "because we didn't know three years ago when we started the project where those movements were heading. We pushed the [genre] envelope as far as we could."

Virtually all phases of the five album productions, ranging from cover art to songs, had to pass muster with ACOG.

But Cunningham notes that while the U.S. Olympic Committee is concerned about "making sure the music meets our standards," he adds that "with the caliber of producer and artists that we are involved with, it's never really been a concern of ours."

Cunningham says an undisclosed percentage of the profits of the album sales and attendant merchandise will benefit ACOG, the U.S. Olympic team, and the Olympic teams in the countries where the albums and merchandise are sold.

'COFFEE TABLE' SET

Along with the individual releases by the participating labels, each of which will market and distribute its own album, Cunningham says ACOG will issue a "coffee-table quality" boxed set containing all five albums.

He adds that phone orders for the collection, which is as-yet untitled and will retail for \$80, will be taken via a toll-free telephone number that will be in service beginning in April. There are no plans at present to sell the boxed set at retail, except on-site at the games.

"Another strong aspect of these recording projects," adds Cunningham, "is that the albums offer an opportunity for our Olympic sponsors to use genre-specific music to hit particular ethnic and lifestyle groups."

For instance, says Cunningham, a soft-drink or a fast-food company could partner with the appropriate label to link its product to a title with point-of-purchase displays. Cunningham did not rule out the possibility of a fast-food store becoming a point of sale for the individual albums as well.

Coca-Cola linked with Time Warner and NBC Sports for a 1992 Olympics promotion that included a giveaway of CDs and cassettes with Coca-Cola products (Billboard, June 27, 1992).

Also in '92, Warner Bros. released an Olympics-themed album, "Barcelona Gold," which peaked at No. 32 on The Billboard 200 during the '92 Olympiad and spawned several hit singles (Billboard, Sept. 19, 1992). The album has



BOYZ II MEN

sold 250,000 units to date, according to SoundScan.

The five 1996 albums are in various stages of production. The Sony Classical release, "Summon The Heroes," and the MCA/Nashville release, "One Voice," are finished. Both albums are due out April 23.

EMI Latin's "Voces Unidas" (United Voices) is almost halfway completed and is slated to be released in April or May. Scheduled to ship in late May or early June are LaFace's "Rhythm Of The Games" and DMX's as-yet-untitled jazz album.

"Summon The Heroes" was produced by John Williams and recorded by the Boston Pops Orchestra and the Tanglewood Festival Chorus. Says executive producer Laraine Perri, who notes the album's title track is the official Olympic theme, "We didn't want an album with a sequence of brass fanfares; we wanted musical variety to be played in a programmatic, appealing way."

Also included on "Summon The Heroes" are the Williams-penned Olympic themes "Olympic Fanfare" (coupled with the well-known "Bugler's Dream") and the previously unrecorded "Olympic Spirit"; Vangelis' "Chariots Of Fire" and "Conquest Of Fire"; and a previously unrecorded composition by Leonard Bernstein titled "Olympic Hymn."

MCA/Nashville president Tony Brown says he did not want "One Voice" to "just represent country music, but Nashville—because Nashville is like a musical melting pot. So I got a lot of country artists and crossed them with pop artists."

Brown also crossed languages on Nanci Griffith's "From A Distance," on which Griffith sings in English, Mavericks front man Raul Malo sings in Spanish, and Donna Summer sings in German. The album's leadoff single, "You Believed In Me," by Karla Bonoff and the Nitty Gritty Dirt Band, will be released March 11.

All tracks on "One Voice" were produced by Michael Omartian, except for a classical-rooted cut recorded and produced by Mark O'Connor. Rounding out the recording cast of "One Voice" are Trisha Yearwood, Vince Gill, Patty Loveless, Amy Grant, Willie Nelson, Chet Atkins, Lorrie Morgan, Marty Stuart, Mac McAnally, Alison Krauss, John Berry, Béla Fleck, and Paul Franklin.

"Voces Unidas" is a Spanish-language record that label president Jose Béhar says is based on a message of inter-nation unity directed toward Latin America and Spain.

"Hispanics in Latin America and Spain have different cultures and customs, but there is a spiritual thing that brings us together which is the language," says Béhar. "So we wanted somebody prominent from each of the Hispanic countries with the idea that

everybody could identify with one of their favorite stars, while perhaps getting turned on to artists from other countries that they may not be familiar with."

"Voces Unidas" boasts a who's who of Latino idols from seven countries. The first single, "Puedes Llegar," is the Spanish-language counterpart to "Reach" by Gloria Estefan, which will be on "Rhythm Of The Games." The single will be serviced to radio in March.

Written by Estefan and produced by her husband, Emilio Estefan Jr., "Puedes Llegar" showcases an all-star Latino chorus featuring Plácido Domingo, Jon Secada, Julio Iglesias, Juan Luis Guerra, José Luis Rodríguez, Patricia Sosa, and Brazilian superstar Roberto Carlos.

Other prominent Latin artists appearing on the album include Cristian, Marc Anthony, India, Emilio Estefan Jr., Luz Casal, Marta Sánchez, Thalía, Ednita Nazario, the Barrio Boyzz, Graciela Beltrán, Lucero, Paulina Rubio, Pandora, and Mijares.

Further, Béhar enlisted a slew of standout producers from the Latino music world, led by K.C. Porter, A.B. Quintanilla III, and Christian de Walden. Béhar says a Spanish-language TV special centered on the album may air in August.

"Rhythm Of The Games" continues



PATTY LOVELESS

to take shape, as LaFace co-owner Edmonds assembles the lineup of artists and producers.

"As the games have gotten closer, the project has been kind of growing and now everybody kind of wants to be a part of it," says Edmonds. The producer/recording star says that production on the album has been slowed by "deep" label politics, which, he adds, is par for the course on multi-artist concept albums.

Grounded in the Olympic ideals of honorable competition and realizing one's potential, "The Rhythm Of The Games" sports the tentative leadoff single "Reach," co-written by Gloria Estefan and Diane Warren and produced by Emilio Estefan Jr. Tevin Campbell cut a cover of the standard "It's Impossible," produced by Edmonds, who says that he and David

Foster are co-helming a track for Vanessa Williams. Edmonds adds that the record's first single will probably come out in early June.

Edmonds himself will record a track, as will confirmed guest stars Luther Vandross, Boyz II Men, R. Kelly, and Toni Braxton.

Digital music programmer DMX, which has just signed on to the Olympics project, will make its major-league bow as a record label with the Olympic jazz album.

Company CEO and chairman of the board Bob Rubenstein says the record will contain Olympic-related music "to the extent that you can match the Olympics to the music. But it's not the job of the artist to be Olympic-oriented; we just want good representative music."

Rubenstein has yet to confirm participating artists, but notes that the record will contain vocal as well as instrumental entries. A distribution deal with a major is in the works, he adds.

With all the album deals now locked up with the labels, ACOG's Cunningham waxes euphoric about the ambitious scope of the Olympics album package.

"There have been compilations in the past," says Cunningham, "but never has it been done to this scale or magnitude where each genre of music has the best artist from that genre."

FOLK IMPLOSION'S SUCCESS 'NATURAL' FOR COMMUNION

(Continued from page 11)

whose other band is Sub Pop's Sebadoh, says he's not sure if he's ready or willing to take the major-label plunge.

"Natural One" is No. 9 on the Modern Rock Tracks chart and No. 35 on Hot 100 Singles this week. The single has sold more than 78,000 units, according to SoundScan. The song has had a long life at modern rock radio; it debuted four months ago at No. 35 on Modern Rock Tracks.

"The Folk Implosion" EP, recorded on a 4-track and released Jan. 29, features songs culled from 1994's "Electric Idiot," a limited-edition vinyl EP released in Belgium on Ubik. The new EP also includes two of the remaining tracks from those "bedroom sessions," recorded at the home of Folk Implosion's John Davis.

"Since there were only 500 copies [of 'Electric Idiot'], fans were getting pretty cranky about getting copies of it, so we figured we'd tack them onto the new stuff," says Paul Ashby, who handles distribution, sales, and publicity at San Francisco-based Communion, which is owned by the larger indie Revolver. "We're shipping twice what the label has ever shipped before."

"Take A Look Inside" was a widespread cult item and a big hit with Sebadoh fans. Now it's mushroomed and major chains are picking it up, and the modern rock kids are getting into it.

John Artale, purchasing manager at the 143-store National Record Mart chain based in Carnegie, Pa., says the chain moved "Take A Look Inside" from only its college-area stores to its other locations because of the success of "Natural One."

Likewise, Hugh Jones, marketing manager at the three Cellophane Square stores in the Seattle area, says that "Take A Look Inside" has picked up dramatically since "Natural One"

hit the airwaves.

Regardless of the strong commercial radio base, Communion is only servicing select modern rock stations—concentrating on New York, Boston, Los Angeles, and San Francisco—with the EP. Its main focus is on college radio.

Ashby says the reason for not servicing all rock stations with the EP is because "if you send one copy out, then you get them asking for 15 more for their DJs who have free plays on their shifts. That's repugnant... especially when each copy comes out of the band's royalties. We want [radio] to come to us."

Fans of "Natural One" shouldn't expect anything that sounds like that song on the new release. The EP features shorter, rawer, yet still melodic songs. While a few songs ("Mood Swing" and the aptly titled "Lo-Fi Suicide") on the new EP have modern rock radio potential, the low fidelity of the recordings makes them unlikely candidates for mass airplay outside of college radio.

Mark Hamilton, PD at modern rock KNRK Portland, Ore., says that listeners at his station would be eager to hear new songs from the Folk Implosion. As for the lo-fi quality, Hamilton didn't rule out playing the EP. "I'd have to hear how it sounds," he says.

The label will promote the release mainly with fanzine advertising and one-stop co-op advertising. No tour dates were planned at press time.

The "Natural One" explosion has taken Barlow, who has also recorded under the names Deluxx Folk Implosion and Sentriddoh and was a founding member of Dinosaur (later named Dinosaur Jr.), reluctantly up from the underground.

"It's funny to watch ['Natural One'] become a hit. It was a complete accident, though it's a nice surprise," says Boston-based Barlow, who is in the

studio recording the new Folk Implosion album and is also mixing the new Sebadoh album, tentatively due in August. "At the same time, I'm not thinking, 'This is my break. Strike on all levels. Now!'"

One of the reasons Barlow is hesitant to go to a major label is because he believes a band can sell as many records on an indie label without having to put itself on "the hype machine."

"I would hate to get on a major, have everyone say this is the big follow-up, and, for whatever reason, I get left high and dry," says Barlow, who admits his chances are slim for having another song as hot as "Natural One."

"The thing that keeps us to smaller labels is that we know them and have a certain allegiance to them, as well. It's not so much my fear of success, though I may have one."

"You can't judge yourself based on national success," he continues. "You can find hundreds of thousands of people to love your music and never be in People magazine. I mean, there are a lot of people out there, and they're not all watching MTV," he adds.

However, Barlow admits that he hasn't entirely closed the door to the idea of going to a major. He's also not sure if the next Sebadoh album should be distributed by Alternative Distribution Alliance or by Elektra, through its new deal with Sub Pop.

"I don't want to get caught up in the feeling that if I don't make a huge career decision now, [the opportunity] will never come back, which might be the case, but I'm fine where I am now," adds Barlow. "Sebadoh is doing well for the kind of band we are, and, for the way I live, it's perfect. The Folk Implosion [success] is just the cherry on the cake."

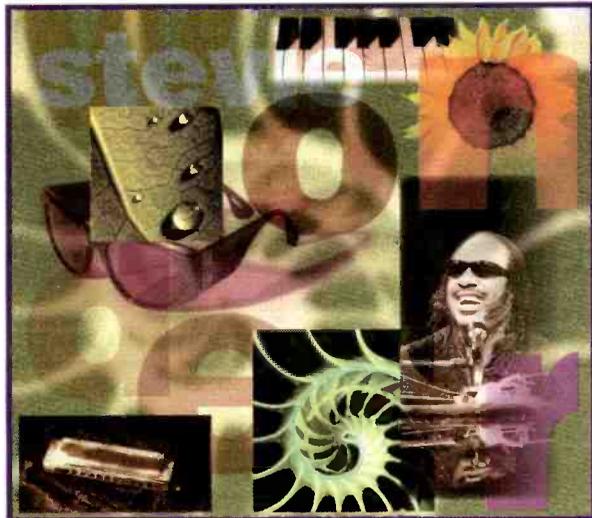
CARRIE BORZILLO

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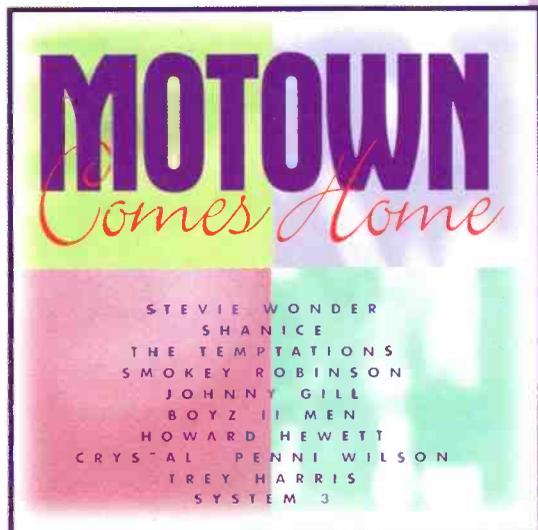
WISHES TO CONGRATULATE



Boyz II Men
"ONE SWEET DAY"
(DUET W/MARIAH CAREY)



STEVIE WONDER
"FOR YOUR LOVE"



MOTOWN COMES HOME
(SOUL GOSPEL ALBUM)
AND THE FEATURED ARTISTS ON THIS ALBUM



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	4	SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98)	RESIDENT ALIEN
2	1	24	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK
3	2	12	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
4	4	24	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
5	7	5	FOR SQUIRRELS 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
6	5	12	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
7	13	21	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
8	10	7	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
9	6	11	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
10	8	16	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
11	—	1	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98)	WITHER BLISTER BURN + PEEL
12	12	18	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
13	9	15	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
14	11	118	ADAM SANDLER • WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
15	16	14	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
16	22	16	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
17	18	10	GROUP HOME PAYDAY/FRRR 124079*/ISLAND (10.98/16.98)	LIVIN' PROOF
18	17	18	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
19	23	6	DOUG SUPERNAW GIANT 24639/WARNER BROS. (10.98/15.98)	YOU STILL GOT ME
20	24	24	EDWIN MCCAIN LAVA 92597/AG (10.98/15.98)	HONOR AMONG THIEVES

21	21	26	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
22	19	23	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
23	26	34	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
24	15	14	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
25	20	29	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
26	14	2	GOLDEN SMOG RYKODISC 10325 (11.98/16.98)	DOWN BY THE OLD MAINSTREAM
27	25	5	SON VOLT WARNER BROS. 46010 (10.98/15.98)	TRACE
28	35	2	LONESTAR BNA 66642/RCA (9.98/15.98)	LONESTAR
29	28	13	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
30	27	11	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
31	—	1	DARRYL WILLIAMS RAZOR EDGE 2821 (9.98/16.98)	MORTAL CITY
32	32	2	LOUD LUCY DGC 24733/GEFFEN (9.98/12.98)	BREATHE
33	—	1	FUN FACTORY CURB EDEL 77824/CURB (10.98/15.98)	FUN-TASTIC
34	—	1	ROBERT BONFIGLIO HIGH HARMONY 1001 (9.98/14.98)	ROMANCES
35	38	3	RUBY CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
36	33	3	POE MODERN 92605/AG (10.98/15.98)	HELLO
37	—	2	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
38	31	11	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
39	29	3	L.A.D. HOLLYWOOD 62036 (10.98/15.98)	RIDIN' LOW
40	—	1	BIG MOUNTAIN GIANT 24633/WARNER BROS. (10.98/15.98)	RESISTANCE

POPULAR • UP • RISING S

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

SEASONED SWEDES: Eclectic public station KCRW Los Angeles and crosstown modern rock powerhouse KROQ rarely break records simultaneously, but it has happened with the Swedish import of "Bluster" from Stockholm's Salt.

Now, modern rockers nationwide have taken hold of the song, and this week it moves from No. 34 to No. 26 on

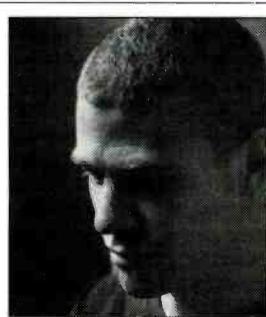
radio response in L.A.—and later at KITS (Live 105) San Francisco and KOME San Jose, Calif.—Island rushed the single to radio and the EP to West Coast retailers earlier than expected. The EP landed on shelves nationwide on Jan. 23.

"We had the West Coast locked in before Christmas, and we weren't going with the single until Jan. 23," says Adam Pollock, associate director of marketing at Island.

The trio hits the road with labelmates Local H Thursday (8)-March 9 for West Coast and Midwest dates. The band will do full sets at retail outlets along the way and return for a larger U.S. tour in mid-March.

WALT MINK RETURNS: It looks like Walt Mink's time has finally come.

After slugging it out on the Minneapolis club scene for years, releasing two promising albums on Caroline, signing with Columbia Records, and quickly leaving due to internal turmoil, the band is finally getting the recognition it deserves. Its major-label debut and first album in three years, "El Producto," was released on Atlantic Jan. 16 and ranked No. 9 in the West North Central Regional Roundup for the week ending Feb. 3. (The Regional Roundups rank albums by new and developing bands.) Sales in the region were fueled by a Jan. 22 Rock



Beyond Brad. Jeremy Toback steps out from underground rockers Brad (Stone Gossard's side project) for his self-titled debut EP, due Feb. 27 on CherryDisc. "The Words Behind Words" goes to triple-A, college, and modern rock radio in late February. A full-length album is due on RCA in March.

attended. They embark on a week of East Coast dates with Buffalo Tom Feb. 2. After these dates, John Raso, product manager at Atlantic, says the label expects to get the band some good opening slots and keep it on the road throughout the year.

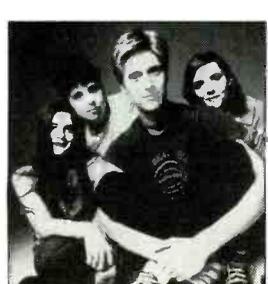
At radio, the label is initially targeting college and metal stations with three tracks: "Listen Up," "Sunshine M.," and "Up & Out." In mid-February, the label plans to work "Everything Worthwhile" to album rock and modern rock stations, marking the band's first big push at commercial radio.

UNWINDING AT RADIO: Capricorn's Shoveljerk is racking up album rock and modern rock spins on "Unwind," its first single from its debut, "Swarm." The album, produced by Don Gilmore, who has worked with Temple Of The Dog and Pearl Jam, is due Feb. 13. The band, formerly known as Black Happy, certainly nabs the award for the most obscure and hard to pronounce hometown—Coeur d'Alene, Idaho.

RIDE 'EM COWBOYS: Galactic Cowboys return three years after their last album on Geffen with a new set on Metal Blade, "Machine Fish," released Jan. 30. The band hits the road with metal heavyweights Anthrax for a European arena tour through March

9. The Cowboys will headline a four-week U.S. club tour starting March 29, before performing at the mammoth Dynamo Festival in Holland in late April.

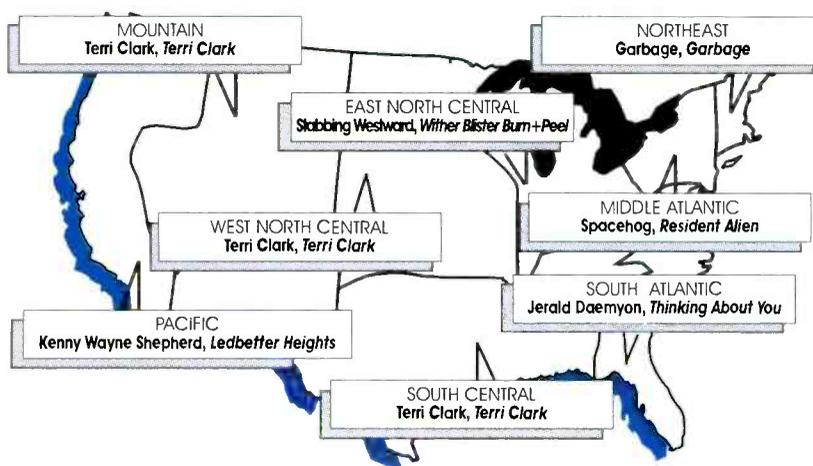
ROAD WORK: American's Jonny Polonsky landed the opening slot for labelmate Frank Black's U.S. tour from Feb. 19-March 8... London's Hagfish hit the road Jan. 26 for a tour mostly of the West Coast. The Dallas-based band opens for Epitaph's NOFX for a string of dates in Texas and New Orleans. London has just released the band's second sin-



Heartland Pop. Straight from Bloomington, Ind., comes a sparkling pop debut from the Mysteries Of Life, whose "Keep A Secret" is due Feb. 27 on RCA. The band features former Blake Babies and Antenna drummer Freda Love and former Antenna guitarist Jake Smith. "Going Through The Motions" is being worked to college radio and triple-A. KBCO Boulder, Colo., has already spun it.

the Modern Rock Tracks chart. The track is from the band's "Bluster" EP on Island Independent and is also from the group's forthcoming Island debut, "Auscultate," due March 5. Due to the strong

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Kenny Wayne Shepherd Ledbetter Heights	1. Terri Clark Terri Clark
2. Garbage Garbage	2. Mystikal Mind Of Mystikal
3. Frost Smile Now, Die Later	3. La Tropa F A Un Nuevo Nivel
4. 3T Brotherhood	4. Tru True
5. L.A.D. Ridin' Low	5. Spacehog Resident Alien
6. Spacehog Resident Alien	6. Pete Astudillo Como Te Extranó
7. Big Mountain Resistance	7. Intocable Otro Mundo
8. Enrique Iglesias Enrique Iglesias	8. Jerald Daemyon Thinking About You
9. Ruby Salt Peter	9. The Nixons Foma
10. Terri Clark Terri Clark	10. Jim Brickman By Heart

for Choice concert at First Avenue in Minneapolis, featuring Walt Mink and Soul Asylum, whom the band has toured with in the past.

Walt Mink took its name from a professor at Macalester College in St. Paul, Minn., which the hard-rocking, guitar-driven band's members



Multitalented. Malyasia-born alternative world artist Zuriani will perform March 3 at the Los Angeles Marathon. The artist, who has produced several successful albums in Malaysia, has her self-titled multimedia debut out on AIX Entertainment.

gle, "Happiness," from its "Hagfish... Rocks Your Lame Ass" debut.

Once the epitome of "square," the mood music of the futuristic '50s and early '60s is attracting an active, young crowd hungry for hip. What's behind the latest "throwaway culture that's been rediscovered"?

BY CHRIS MORRIS

Juan Garcia Esquivel still can't believe the revival of his fortunes. The Mexican bandleader, who recorded his pixillated variety of "space-age bachelor pad music" prolifically in the '50s and '60s, thought he was largely forgotten by the public. However, in recent years, new fans have been beating a path to his door.

"Once," Esquivel recalls, "a couple of disc jockeys from Chicago—I think their name is Joe and Jack—called me...They told me they were very happy with the recordings. I told them, 'I'm very happy that you like the music.' They told me, 'No, we don't like the music—we love it.' I asked, 'How old are you?' and [Joe] said, 'I am 19, and Jack is 20.'

"So I said, 'This is wonderful, because this is an audience I did not expect to reach, ever, because in the days I did recordings, we tried to cater to all the people. We tried to cater to the mature audience, because somehow [Esquivel's label] RCA was trying to reach people from 40 years up. They had the impression that they were the people with money.'

Times have changed in 30 years, and a growing audience of young listeners is gravitating towards various strains of '50s-bred pop—the bachelor-pad music of Esquivel and the Three Suns, the exotica of Yma Sumac, Martin Denny and Arthur Lyman, and the many styles of lounge crooning and bopping—and the form's '60s cousin, instrumental surf music (which itself has undergone a major revival in the wake of the "Pulp Fiction" soundtrack).

Some recent events in Los Angeles bespeak the growth of the cult. "Exoticon," a convention devoted to all things lounge held at a MacArthur Park hotel, drew more than 1,500 people. A concert of pad forefather Les Baxter's music sold out two shows at Century City's toney Century Club, which temporarily ran out of martini glasses during the first set of the night.

BREWING FOR A DECADE

In some parts of the country, venues have sprung up to support the lounge/pad/exotica lifestyle—outlets like the Lava Lounge in L.A., or San Francisco's Bimbo's, a ballroom that played host to the music in its heyday.

Like most wrinkles in the pop-cultural fabric, this phenomenon, which has

Continued on page 22

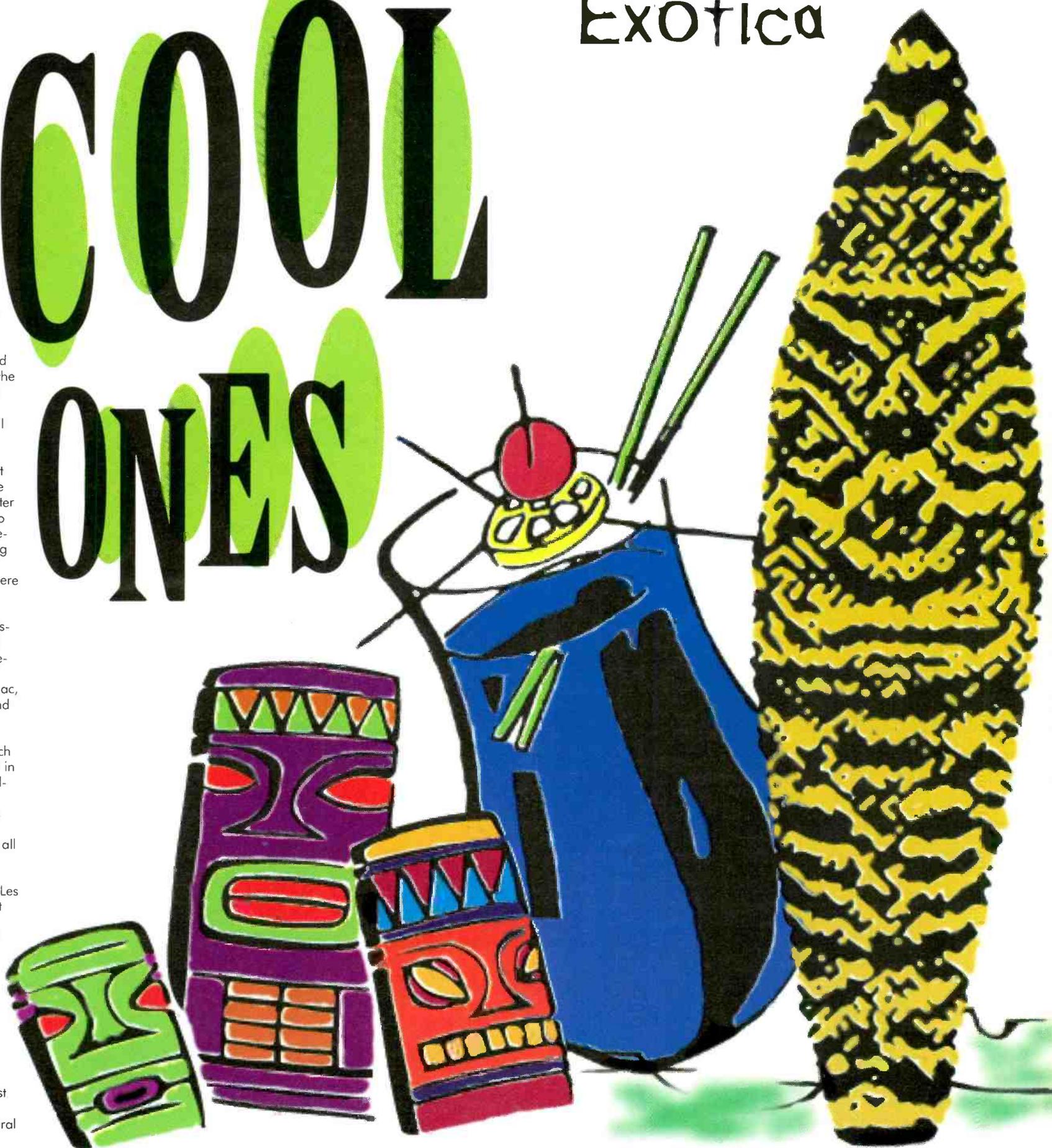
TALL

COOL

ONES



BILLBOARD SPOTLIGHTS LOUNGE, SURF and EXOTICA



TALL COOL ONES

Coming Right Up: Imminent Issues

COMPILED BY RICHARD HENDERSON

Sobered as they have been by the recent passing of Dean Martin (the Colossus of Rhodes of Lounge), bach-pad followers nonetheless look hopefully to the future in search of sonic tonics. The next few months are ripe with promise, as an increasing number of record companies responds to the collective thirst of Cocktail Nation.

Cugat, Edmundo Ros, Yma Sumac, Perez Prado].
Vol. 4: Easy Rhythms For Your Cocktail Hour [Richard Hayman, Perrey & Kingsley, Enoch Light].
Vol. 5: The Best Of The Arthur Lyman Group.
Vol. 6: More Of The Best Of The Arthur Lyman Group"

Del-Fi
"Shots In The Dark" [Henry Mancini tribute album, featuring The Wonderful World Of Joey, Tiki-Tones, Joey Altruda, Man Or Astro-Man, Davie Allan & The Arrows, Blue Hawaiians, others]

Dionysus
 Robert Drasin "Voodoo" ['60s solo release by Martin Denny collaborator and television-scorer]

GNP
 Ventures "Surfing"
 Challengers "Killer Surf: Best Of The Challengers"

FEBRUARY

AVI

"Rare Surf Vol. 3" [Various artists].
 "Rare Surf Vol. 4" [Various artists].
 The Fathoms "The Fathoms" [Boston surf-band debut]



Swingin' single: Dino

Capitol

"Ultra-Lounge" [Six various-artist compilations, to be followed by a series of classic-album reissues from the exotica genre]
 Vol. 1 "Mondo Exotica" [Martin Denny, Les Baxter, the Out-Islanders].
 Vol. 2 "Mambo Fever" [Yma Sumac, Billy May's Rico Mambo Orchestra].
 Vol. 3 "Space-Capades" [Tak Shindo, Alvino Ray, The Bobby Hammack Combo].
 Vol. 4 "Bachelor Pad Royale" [Nelson Riddle, Sam Butera, Jimmie Haskell].
 Vol. 5 "Wild, Cool & Swingin'" [Bobby Darin, Peggy Lee, Louis Prima].
 Vol. 6 "Rhapsodesia" [Julie London, Muzzy Marcellino, Jackie Gleason]



Catasonic

Jac Zinder "Chairs I Have Known" [Late L.A. writer/club host fuses Middle Eastern with lounge]



DCC Compact Classics

"Music For A Bachelor's Den Vol. 2: Exotica" [Continuation of DCC's series. Includes Les Baxter, Arthur Lyman, Ethyl Azama, South Sea Serenaders].
 "Vol. 3: Latin Rhythms In Hi-Fi" [Xavier

Mai Tai

The Tiki-Tones "Taboo Planet"

Mesa/Blue Moon

The Mermen "Songs Of The Cows"

Rhino

"Cocktail Mix Vol. 1: Bachelor's Guide To The Galaxy" [The Three Suns, Alvino Rey, Lenny Dee, others].
 "Vol. 2: Martini Madness" [Mel Torme, Ann-Margret, Connie Francis].
 "Vol. 3: Swingin' Singles" [Sammy

Continued on page 25

MOOD MUSIC GETS HIP

Continued from page 21

exploded into the public eye during the last two years, has been brewing in the hipster underground for over a decade.

Irwin Chusid—a grand master of bachelor-pad music who has compiled Bar/None Records' two hot-selling Esquivel collections and sets for series by RCA and Rhino—says, "When the thing started, it was [championed by] these underground cartoonists and loony record-collectors. This was never supposed to hit Newsweek, or the cover of Billboard, for that matter."

Chusid was directed to the music by an underground cartoonist named Kaz. "He was playing me a tape of this stuff that he'd got from this guy named Byron Werner," he recalls. "I would say this was 1984. It had to be a third- or fourth-generation tape; half the stuff was probably in mono. I remember hearing it and going, 'You know, this stuff never sounded so good before. Why is it?' He picked out the weirdest, wildest, most eccentric of what I would have termed 'easy listening,' and it was an entirely different perspective on that music."

Some fans, like L.A. DJ Señor Amor, literally acquired the music from their elders. "I started by picking up this music from my parents—anything from



Bach-pad's late foredad: Baxter

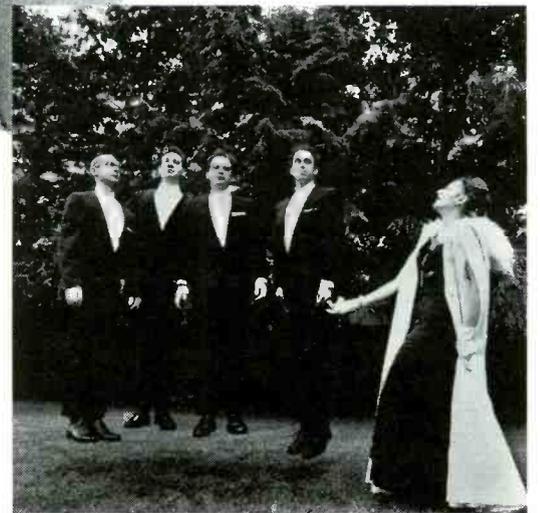
Tom Jones to Don Ho to Sinatra and all those guys," he explains, "and then as I got into collecting, my knowledge of the Latin stuff or exotica or space-age bachelor pop grew."

TRENDSETTERS EXIT NIRVANA

Sam Wick, who works by day in the A&R department of American Recordings, was so swept away by the music and its attendant culture that, with partner Bradley Temkin, he started the magazine Lounge in L.A. in September 1994.

Today, the bi-monthly publication boasts a free circulation of 10,000.

Wick sees an affection for the music as the result of a reaction to the predominant trends of the '90s. He says, "When four-chord punk music exploded with Nirvana, the people who you would consider the true trendsetters were really looking for something new. 'It's like comfort food,' Wick continues. "It's a throwback to a time in post-war America when America was great. You're talking about '46 to '65, when America was the top country, everything seemed very secure. It's never



Combustible Edison headlined L.A.'s Exoticon fest.

just the music—there's a big sociological aspect to it, because you also have the dress, the lifestyle. It's all tied together."

Continued on page 27

Tall Cool Library

With an eye toward assisting the neophyte listener who might be compiling a store of the audibly exotic, following is a selected guide to what's available in the overlapping realms of lounge, exotica and atmospheric surf.—R.H.

EDEN AMBEZ:
 "Eden's Island: The Music of An Enchanted Isle" (Del-Fi)

JOEY ALTRUDA:
 "Cocktails With Joey" (Will Records)

LES BAXTER:
 "The Lost Episode Of Les Baxter" (Dionysus)
 "Africa" (GNP/Crescendo.)

JAYMZ BEE WITH HIS ROYAL JELLY ORCHESTRA:
 "Jaymz Bee With His Royal Jelly Orchestra" (Nepotism, Canada)

BLUE HAWAIIANS:
 "Christmas On The Big Island" (Restless)

BOMBORAS:
 "Savage Island" (Dionysus)

MARK BRODIE & THE BEAVER PATROL:
 "The Shores Of Hell" (Shredder)

COMBUSTIBLE EDISON:
 "I, Swinger" (SubPop)
 "Four Rooms" (Elektra)

TOM CURRAN & THE SURF ACES (title tk) (Belly Up)

SAMMY DAVIS, JR.:
 "Greatest Hits Volumes 1 & 2" (DCC Jazz)
 "The Wham Of Sam" (Warner Archives)

MARTIN DENNY:
 "Afro-Desia" (Scamp/Caroline)
 "Exotica: The Best Of Martin Denny" (Rhino)

ESQUIVEL:
 "Space Age Bachelor Pad Music"; "Music From A Sparkling Planet" (Bar/None)
 "Cabaret Mañana" (RCA)

FRIENDS OF DEAN MARTINEZ:
 "The Shadow Of Your Smile" (SubPop)

DAVID KANE'S THEM JAZZBEARDS
 "Soundtrack For Highballs, Lowbrows & Presbyterians" (Alert)

ENOCH LIGHT & HIS LIGHT BRIGADE:
 "Provocative Percussion" (Varese Vintage)

ARTHUR LYMAN:
 "Yellow Bird" (DCC Compact Classics)

HENRY MANCINI:
 "The Days Of Wine And Roses" (RCA, 3-CD boxed set)

ROBERT MITCHUM:
 "Calypso Is Like So" (Scamp/Caroline)

KEN NORDINE:
 "Colors" (Asphodel)

PERREY & KINGSLEY:
 "The In Sound From Way Out" (Vanguard)

LOUIS PRIMA, KEELY SMITH & SAM BUTERA:
 "The Capitol Years" (Bear Family 8-CD import)

REVELS:
 "Intoxica: Best Of The Revels"

(Sundazed)

SHIG & BUZZ

"Double Diamonds" (Mai Tai)

SURFANOLICS:
 "Tiki-A-Go-Go" (Pixler Discs)

SWINGIN' SINGLES ORCHESTRA:
 "Music For A '90s Bachelor Pad" (Future Records)

THE THREE SUNS:
 "Twilight Memories" (RCA, European import)

VARIOUS ARTISTS:
 "Incredibly Strange Music Vols. 1 and 2" (Asphodel)
 "Livin' Lounge" (Continuum; compiled by L.A. lounge DJ Señor Amor)

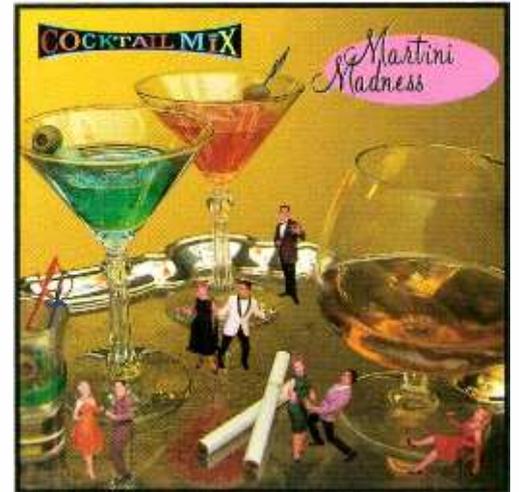
"Lost Treasures: Rarities From The Vaults Of Del-Fi" (Del-Fi)
 "Mambo Mania! The Kings & Queens of Mambo" (Rhino)
 "Music For A Bachelor's Den In Hi-Fi" (DCC Compact Classics)
 "Musical Meals: Cocktail Hour"



Henry Mancini

(Sony Music Special Products)
 "Rare Surf Vols. 1 and 2" (AVI)
 "The History Of Space Age Pop, Volume 1: Melodies And Mischief"; "Volume 2: Mallets In Wonderland"; "Volume 3: The Stereo Action Dimension" (all RCA)
 "Wild Surf" (Del-Fi)

RHINO RECORDS IN NO WAY WISHES TO PROMOTE THE USE OF ALCOHOL.*



* If, however, you somehow discover that the above CDs go extremely well with 2 oz. brandy, 1oz. Campari, and 1 oz. fresh lemon combined with a shaker of cracked ice for approximately 30 seconds, poured through a strainer into a chilled glass and served immediately, well, there's really not a whole lot we can do about that.

COCKTAIL MIX

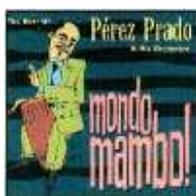
Three CDs featuring the music of Dean Martin, Ferrante & Teicher, Eartha Kitt, and more.

The perfect soundtrack for your next swingin' soiree.

(Not that we'd encourage that sort of thing.)



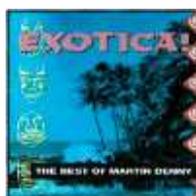
Enjoy these other fabulous sounds from Club Rhino!



Mondo Mambo! The Best of Pérez Prado & His Orchestra 71889



Time For Love: The Best Of Julie London 70737



Exotica! The Best Of Martin Denny 70774



Ken Nordine: The Best Of Word Jazz 70773



Twisted: The Best Of Lambert, Hendricks & Ross 70328

DEL-FI
serves 'em up
tall and cool...



SHOTS IN THE DARK

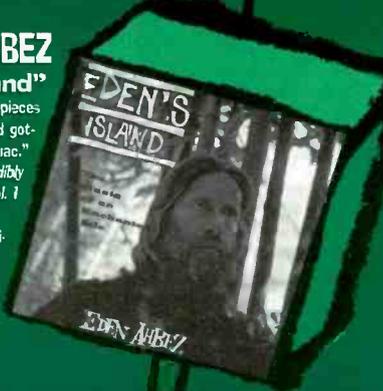
The best of Henry Mancini's film & television scores provide the inspiration for "Shots In The Dark," a new collection of bossa-jazz, twangy surf & spy motifs, latinesque rhythms, and descant hypnotics. Featuring versions of his hits by Poison Ivy of The Cramps, Davie Allan & The Arrows, Man Or Astroman?, Friends of Dean Martinez, The Blue Hawaiians & more!

EDEN AHBEZ "Eden's Island"

"One of the truly great masterpieces on record... if Martin Denny had gotten together with Jack Kerouac."
— Mickey McGowan, *Incredibly Strange Music Vol. 1*

"A favorite destination for aficionados of the weird."
— Dan Epstein, *MOJO*

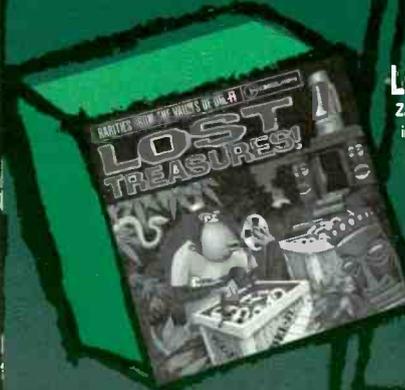
"Welcome to another world"
— Domenic Priore, *Hipster*



LOST TREASURES

Zany B-sides, rarities & unissued insanities. Pop this UFO in yer hi-fi, make yerself a maitai, and get ready to do the Voodoo Mash, you way out mummy, you.

"Unique beyond words."
— John James, *Cincinnati City Beat*



PULP SURFIN'

"An ultra-hip, transgenerational surf experience... cheese at its finest."
— *Guitar Player*

"More surf guitar than you can shake a bottle of Coppertone at."
— *Details*

"A mind bending journey on the high tide... copious amounts of surf obscura and tasty ephemera."
— *Ragun*



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TALL COOL ONES

NEWS ON THE ROCKS

SOUND SCOOPS FROM DICK HENDERSON
IN HOLLYWOOD

Bottoms Up: Attendees of Christmas parties throughout Hollywood's entertainment industry heard loads o' lounge in late '95...Caroline Records featured their new Scamp-label MARTIN DENNY re-ish throughout the festivities...The gang from television hit "ER" fell in love with THE WONDERFUL WORLD OF JOEY during a recent House Of Blues date, then asked JOE SEHEE and his fellow exoticians to entertain at their Malibu Xmas bash. Steven Spielberg, Anthony Edwards and the "ER" gang got the full cocktail-a-go-go treatment, including live theremin accompaniment...JOEY ALTRUDA, bandleader extraordinaire and auteur of Will Records' recent release "Cocktails With Joey," hosted a tribute to the late LES BAXTER at L.A.'s Century Club in November. Altruda led a 20-piece orchestra through a program of Baxter's coolest compositions...**Just A Gigolo And A Jill:** KEELY SMITH and SAM BUTERA wowing the faithful at Vegas' Desert Inn. Though they cap their current six-week stand in mid-Feb, Keely plans to release her tribute album "Keely Sings Sinatra" this spring. Cut at Capitol ('natch) before the Xmas holi-daze, Miss Smith's valentine-in-song salutes that 80th Sinatra birthday that you might have heard about...Meanwhile, a man who is a Rat Pack unto himself, Bay Area phenom BUD E. LUV, just finished a

week at the New Orleans Room at San Fran's Fairmont Hotel. Barnstorming the Left Coast, Luv next checked into L.A.'s Luna Park prior to recording tracks for an upcoming release. A full dance card for this cat. Of the "loungey-come-latelies," Bud E. doesn't sweat the difference between the genuine article (such as himself) and the guys who just left their grunge-band gigs: "They don't spend top dollar on their threads anyway." Obviously, the ersatz types need some quality time with "You Oughta Be Me: How To Be A Lounge Singer & Live Like One" by the Fabulous Bud E. Luv (St. Martin's Press)...**Mission Position:** As long as we're in Baghdad-By-The-Bay, we must mention Bruno's, the Frisco eatery recently remodeled in '50s exotic style. Co-owner JON VARNE-DOE sez that ESQUIVEL, the THREE SUNS "and all those guys" are in heavy rotation at his Mission-district (Mission at 20th) hotspot...**Apple Swingin':** Connoisseur of exotic and esoteric audio, IRWIN CHUSID of New Jersey's WFMU, checks in with reports of the respective scenes at NYC clubs Fez and Mercury Lounge. soon to appear at Fez are BEAT POSITIVE, which Chusid describes as a four-

piece that's caught "the sound of early MEL TORME," and DAVE'S TRUE STORY, featuring the smoky, torch vocals of KELLY FLINT. Irwin, by the way, is the guy whose prescient ears brought Esquivel's sounds into the '90s. The Big "I" has lots more exotic projects in the pipeline...For those of you seeking to purchase hard-to-find bachelor-pad CDs, look no further than the "WFMU Catalog Of Curiosities" (P.O.Box 1568, Montclair, N.J. 07042)...**Baby Elevator Walk:** JOSEPH LANZA, that most articulate historian whose books on "Elevator Music" and "The Cocktail" are essential reads, has been tapped to do the liner notes for Del-Fi Records' HENRY MANCINI tribute, "Shots In The Dark," featuring contributions from DAVIE ALLAN & THE ARROWS, The Wonderful World Of Joey, POISON IVY (of Cramps fame), The WONDERMINTS, The TIKI GODS (featuring ex-Cars ELLIOT EASTON), all recorded in Delphonic Sound. "Shots" ships this month...**Bombs Away:** Meanwhile, SENOR AMOR, host of KXLU's "Molotov Cocktail Hour" (now in its seventh year on L.A.'s airwaves), is a DJ in demand, dispensing the sounds of lounge weekly with gigs at L.A.'s Smalls, Three Of Clubs, Union and Lulu's Lounge-A-Go-Go. Whatever he's drinking, I'll have a double...While in the radiophonic realm, TONY TUCCI, host of internationally syndicated "Cafe Narcosis," describes his Japanese audi-



San Fran listening post: Brunos

ence as being "way ahead of the ReSearch [books]-inspired fad" and goes on to tell of a club called Exotica in Tokyo's Roppongi district, complete with tiki-torches and paintings of lounge genius Martin Denny...Critical mass for cult attention to Denny, Baxter, ARTHUR LYMAN & co. was reached during fall '95 at the Exoticon, at the Park Plaza hotel in downtown L.A. The capacity crowd of fez-tuned and smoking-jacketed revelers dug the languid sounds of COMBUSTIBLE EDISON, Davie Allan & The Arrows, PHANTOM SURFERS and
Continued on page 27

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DCC expands its Den this month.

IMMINENT ISSUES

Continued from page 22

Davis Jr., Dean Martin]

Rykodisc

"Shaken Not Stirred" [Reissue of '50s & '60s Hi Fi label material; Arthur Lyman, Jack (Bongo) Burger, The In Group, James Bond And His Sextet]

SubPop

Combustible Edison, "Schizophonic"

Sundazed

Marketts "Out Of Limits"

Sympathy For The Record Industry

Korla Pandit "Exotica 2000" [First album in two decades by '50s TV keyboard-guru, produced by Joe Sehee of The Wonderful World Of Joey]

Upstart/Rounder

Teisco Del Rey "Plays Music For Lovers"

Varese Vintage

Steve Allen "Plays Hi-Fi Music For Influentials" ['60s Dot material]

MARCH

DCC Compact Discs

"Music For A Bachelor's Den Vol. 7: More Latin Rhythms In Hi-Fi."
"Vol. 8: Sex Kittens In Hi-Fi."
"Vol. 9: More Sex Kittens In Hi-Fi"

Del-Fi

"Pulp Surfin' Vol. 2" [various artists]

Dionysus

Skip Heller (Les Baxter's beneficiary) & Joey Altruda

Scamp

Jackie Gleason "And Away We Go"

Sequel Records

Sounds Orchestral "Meets James Bond" [reissue of 1965 album].
"Highly Strung, Vol. 1" [U.K. instrumentals by Dave Clark 5, Ian Stewart, Joe Meek].
"The Sound Spectrum" [Music from U.K. film, TV of the '60s/'70s].
"20 Loungecore Favorites" [Various artists]

Upstart/Rounder

Laika & The Cosmonauts "Zero Gravity" [Compilation of first two albums by Finland's premier surf band]

APRIL

EMI Premier (U.K.)

"Sound Gallery" [Various artists]

Mai Tai

Huntington Cads "Go Exotic"

Mesa/Blue Moon

Aquavelvets, title TBA

Scamp

Martin Denny "Exotica, Vols. 1, 2" [First in a series of 12 original-album reissues]

MAY

Upstart/Rounder

Los Straitjackets "The Genius Of Los Straitjackets" [Second album from Nashville-based proto-surf quartet]

JUNE

Systematic/London (U.K.)

Mike Flowers Pops, title TBA

Upstart/Rounder

Halibuts

SOMEWHERE IN THE FUTURE

Scamp

Augie Colon, "Chant Of The Jungle/The Sophisticated Savage" [twofer reissue of solo LPs by Denny bandmember]

Warp (U.K.)

Jimi Tenor "Europa" ■

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DZS-095 Music For A Bachelor's Den, Volume 5 The Best Of Arthur Lyman
DZS-096 Music For A Bachelor's Den, Volume 6 More Of The Best Of Arthur Lyman

TALL COOL ONES

EASY LISTENING: All Over The Globe, Radio Un-rocks To A Brand New Beat

BY DOUGLAS REECE

Though surf/lounge/exotica music remain largely ignored by commercial radio outlets, it is still finding its way to the airwaves via an assortment of college, public, cable, brokered and international radio stations. What follows is an alphabetically ordered sampling of what Cocktail Nationalists are easy-listening to everywhere...

"The Beast & Baker Show": WAXY-AM Miami, 12am-2am, hosted by the "Beast" and Gregg Baker. Here's what a sample hour sounds like: Man Or Astroman, "Escape Velocity"; The Halibuts, "Banzai Washout"; The Mermen, "The Koa Tree"; Huevos Rancheros, "Whiteout In Wyoming"; Pollo Del Mar, "Insecticide"; Los Straightjackets, "G-Men"; The Insect Surfers, "77 Gaza Strip"; The Aquavelvets, "Surfmania"; Laika & The Cosmonauts, "Man From Huac"; Dick Dale, "Cara-van."

"Cafe Narcosis": PCM's Z-Sky Satellite Network, Japan, 12-2pm, weekdays, hosted by Tony Tucci. "Where music, cultures and coffee...collide." PCM, which has half a million subscribers, gives Japan's cultural elite access to this Los Angeles-produced mix of lounge, surf and eclectic music. Executive producer Jeff Hixon says the all-English broadcast is presented as "a slice of the wild and wacky L.A. lifestyle. That's why the surf and lounge things work together." Currently, the show is looking to expand into Bombay, Delhi and Rio De Janeiro.

"The Lounge Show": KOOP Austin, 10am-12noon Sat., hosted by Jay Robillard.

This program has the dubious distinction of winning both the "Best Remedy For A Hangover" and "Best Reason To Mix Martinis In The Morning" awards by the *Austin Chronicle*. Robillard, who says local enthusiasm for lounge reveals itself in bands like 8 1/2 Souvenirs, the King Valentine Octet and Euripides' Pants, has found listener demographics far-ranging. "It's funny how lounge has become underground cool. Even when it was popular, it was considered old-people's music or just stuff for nerds. Now, I get calls from everybody, because young people think it's hip and old people think it's nostalgic."

"Mr. Lucky Cocktail": Europaradio Milano, Italy 8-9:30pm Mon., 6-7:30pm Sat., hosted by Steve Sando.

Sample Hour: Ernie Madruguera, "A Batecoda Comecou"; Henry Mancini, "Playboy's Theme"; Henry Mancini, "Brief And Breezy"; Martin Denny, "Tse Tse Fly"; Esquivel, "Foolin' Around"; Esquivel, "Carioca"; Xavier Cugat, "Carioca"; Keely Smith, "There Will Never Be Another You"; Frank Sinatra, "All The Way"; Dizzy Gillespie, "Bout To Wait"; Perez Prado, "Why Wait"; Bebo Valdes, "Siboney"; Miguelito Valdes, "Babalu."

"Radio Shangri-La": CBC (Canada's national public station), AM band 6-7pm Sat., FM band 5-6pm Sun., hosted by Martin Strong. Strong, alias "Marty Beaumont," broadcasts from a "tiki lounge" complete with ambient sound effects and background cocktail conversation. "There is an irreverence to the delivery, but we show absolute reverence to the music," says producer Steve Kennedy. "We don't put down the music, and we rarely play something only for kitsch's sake."

"Surf's Up": KFJC San Jose, Calif., Phil Dirt, 7-9pm Sat.

Dirt, who has been running his show for 13 years, says the explosion of reissues and new surf bands like Los Straightjackets and the Mermen has forced him to lengthen his show from one to two hours this year.

"Surfwave": KXLU Los Angeles, 11-midnight, hosted by Jim Dunfrund.

Dunfrund wins the "ahead of his time/longevity" award for broadcasting this Loyola Marymount University-based show for the last 16 years. What began as a hobby while Dunfrund was still a student has become a Southern California tradition among hardcore surf-music fans. One listener who lives near San Diego, Calif., lined his attic with copper wiring so that he could pick up the program.

OTHER NOTEWORTHY SHOWS:

"The Cocktail Hour": WMFU New York 7-8pm Thurs., hosted by Tom Schmitz; **"Thursday Morning Breakfast Buffet":** WDBM Lansing, Mich., 6-10am Thurs., hosted by Dave Ciancio; **"Molotov Cocktail Hour":** KXLU Los Angeles, 11pm-12midnight Tues., hosted by Señor & Cyrano; **"Adventure":** KUGS Bellingham, Wash., 9pm-12midnight Sat., hosted by "The Shadow"; **"The House Of Games":** KFJC San Jose, 9am-12noon Sun., hosted by Jack Diamond. ■

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MOOD MUSIC GETS HIP

Continued from page 22

Dominic Priore, a noted writer on surf music and a lounge enthusiast, also hears some cross-generational static in the rise of the style. "The lounge thing started out as a way to piss off the parents of the hippie generation for the Generation X kids," says Priore. "Also, the grunge thing tends to be overrated."

STALE GUITARS AND SQUARENESS

Erik Gilbert, label manager at Asphodel Records, an indie imprint

incredibly strange stuff was at one time incredibly square, but it's now really kind of out-there and really very different from what the mainstream is."

Joe Sehee, an L.A. musician, promoter and ambassador of lounge culture, saw in the rise of the sound "a need for intimacy and more communal entertainment. This wasn't about music that charted. These were the never-was-beens—it's throwaway culture that was rediscovered. Contrarians were really driving this stuff, because it was hated by everyone else."

Sehee notes that many of the early underground lounge enthusiasts are

"It's kind of weird how the whole surf music thing has been dragged into it and is a part of it now," confesses Priore. "It makes it because of the exotic Lebanese and Eastern [influences]. There's also that whole flamenco element to surf guitar. It's all kind of spherical."

Whether listeners gravitate to the slash-and-splash of the Surfaris or the many moods of Mancini, there's no doubt that the audience for these retro styles is reaching critical mass, and major record labels are starting to feed the frenzy (see accompanying product listing). As Sehee notes, "They're all tripping over their martini glasses." ■

NEWS ON THE ROCKS

Continued from page 24

others. Organizer SPIKE IKE points to late spring/early summer for Exoticon II...**Printed Potables:** The latest issue of L.A.-based *Lounge* magazine (315 S. Willaman Dr., No. 1, Los Angeles, Calif. 90048) contains features on the Cardigans (Sweden's answer to Japan's Pizzicato 5) and Vegas. Watch for a nat'l edition soon, cautions editor SAM WICK. Gimme dat gleeby rhythm...**Tiki News** (1349 Preston Way, Venice, Calif. 90291) will guide you to the Polynesian nightspot of your wildest dreams...**Big Noise From London:** That would be the 11-piece MIKE FLOWERS POPS ORCHESTRA, who've scored a big hit with their liquefied version of Oasis' "Wonderwall." Correspondent Dom Pride says Merry Olde uncorked its scene two years ago. "In" dives are Cheese, Big Chill and Indigo (where top-spun acts include GEORGE SHEARING, JACK JONES and SERGE GAINSBURG)...Cheers! ■

In L.A., "Exoticon," a convention devoted to all things lounge held at a MacArthur Park hotel, drew more than 1,500 people. A concert of pad forefather Les Baxter's music sold out two shows at Century City's toney Century Club, which temporarily ran out of martini glasses during the first set of the night.

that has released the seminal second volume of ReSearch's "Incredibly Strange Music" and a reissue of word-jazz maestro Ken Nordine's "Colors," concurs with Wick and Priore.

"The whole guitar-bass-drums [thing] has become quite stale," Gilbert says. "People are always searching for something which, in some way, is always completely different from what the mainstream is. What was alternative has become so much the mainstream now. With exotica stuff, the

now resentful that their pet music has been embraced, noting, "Some of them are almost a little pissed off because it made it."

COMMUNING THROUGH "MISIRLOU"

Some might find the older lounge styles and the rock-derived surf sector to be strange bedfellows. But, in L.A. at least, the two go hand-in-glove; lest we forget, both surf pioneer Dick Dale and easy listening's Enoch Light & The Light Brigade both recorded "Misirlou."

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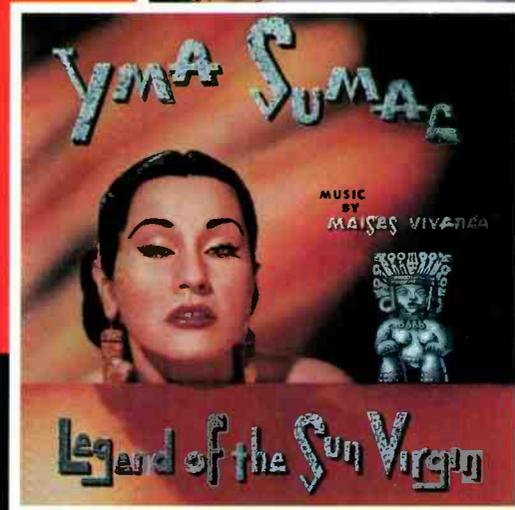
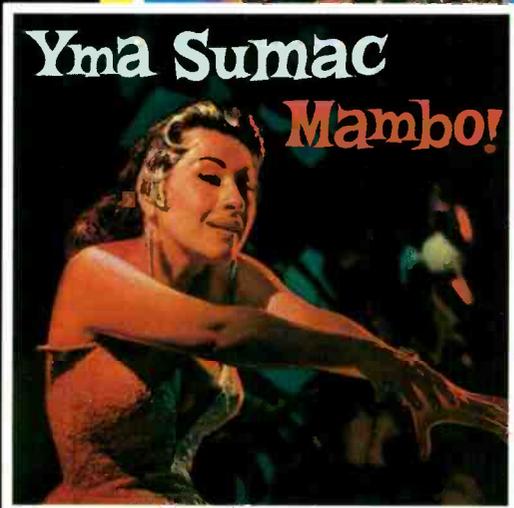
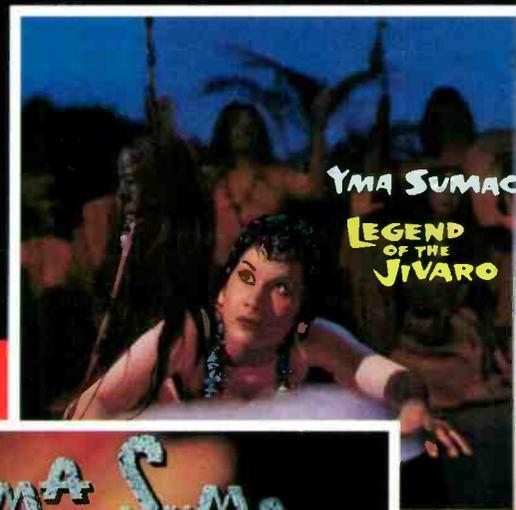
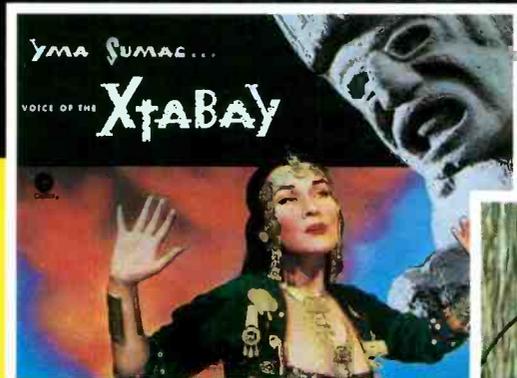
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Colour Club Focuses Its Palette Lisa Taylor Featured On Second JVC Set

■ BY J.R. REYNOLDS

LOS ANGELES—Colour Club, composed of veteran songwriter/producers Bernard “Skipper” Wise and Les Pierce, will test the R&B waters with the release of “In The Flow,” due March 19 on Vertex/JVC Music.



COLOUR CLUB

The act's 1994 self-titled debut was an eclectic project that waded through a diverse range of music genres, including smooth jazz, light blues, and vintage funk, and featured an assortment of guest singers.

Although the set performed modestly at retail, Wise says that it was well-received among the duo's studio peers.

The team narrowed its scope to R&B in hopes that the follow-up would be more commercially enticing.

As a result, “In The Flow” spotlights only one vocalist—Lisa Taylor, who made her solo debut on Giant's 1992 “Secrets Of The Heart”—and focuses more on friendly R&B melodies and stylish grooves. However, the act retained its devotion to creative musical arrangement and attention to detail during production.

“Les and I came up when you had to know music and had to know how to play,” says Wise, who plays the guitar and bass.

Wise and Pierce, who are managed by Los Angeles-based White Light, placed as much emphasis on instrumentals as they did on Taylor's vocals while producing “In The Flow.”

Wise adds, “There's true musicians behind her with a lot of instruments creating, and we wanted to show that. We also generated a lot of [nontraditional music] sounds, so the result is a softer recording.”

One attention-getting example is on “Pump,” in which the whine from a deflating balloon is heard only through the left speaker. Wise says, “There's lots of ear candy on this album.”

Despite the enhanced role of special

effects and instrumentals on “In The Flow,” Taylor holds her own with a decidedly youthful vocal resonance that is marked by potent emotional inflection and hearty delivery.

“I had a better sense of self on this project than I did on my solo album,” says Taylor, who wrote the bouncy, hip-hop happy track “Anytime.”

“I'm really proud of and secure with [‘In The Flow’] musically because Les and [Wise] made sure all the [nonvocal] elements were in the pocket, which

(Continued on page 30)



Jammin' In Jamaica. Ruffhouse/Columbia's the Fugees line up for inspection with execs after shooting the video for “Fu-Gee-La,” the first single from “The Score.” Pictured at the clip's set in Jamaica, from left, are Columbia video production manager Camille Yorrick, Ruffhouse CEO Chris Schwartz, the Fugees' Praz and Lauryn Hill, director Guy Guillet, Ruffhouse VP/GM Jeff Wells, and the Fugees' Wyclef.

Transferring Artist-Development Process From Crowded Airwaves To The Road

BLACK HISTORY: The R&B music business has slid steadily into a state in which few artists have the opportunity to develop long-term recording careers. The bang-it-on-radio doctrine by which label executives primarily market and promote R&B music has resulted in the well-known singles-oriented syndrome that plagues the genre.

Admittedly, the practice of releasing radio singles and staying with acts whose records stick, while discarding those not immediately accepted by consumers, makes sound business sense. It's immensely profitable for labels—but at what cost to black music culture?

“Over the last few years, the music industry approach to R&B and hip-hop can be compared to running fast-food joints,” says Correct Records GM Kevin Harewood. “It's become more important to have hit singles in the short term than invest in quality, long-term catalog artists.”

Harewood says R&B has a twofold problem. “One is that labels are always going for the blockbuster hit single, which results in a feast or famine environment,” he says. “Two, a lot of the newer managers are not savvy at [long-term] artist development.”

In fact, because artist development is virtually nonexistent among R&B acts, save for senior executives' pet projects, the genre suffers currently from a serious lack of viable catalog. No disrespect intended, but how many artists that are on this week's Top R&B Albums chart will consumers be interested in adding to their music catalog 15 or 20 years from now?

It's difficult for consumers to develop an emotional attachment to a recording act by listening to a single on the radio or watching a video. And many times, that's all the significant exposure consumers get with an artist—that, and a snipe on a telephone pole. It may build awareness, but rarely will it result in buyer loyalty.

One tried-and-true method that labels can use to develop a loyal artist following is by taking acts on the road.

Managers and executives agree that touring can be a valuable tool for building a core fan base. Many also regard the lack of concert opportunities for developing acts as a systemic problem.

Former Triad and William Morris booking agent Daryl Stewart says, “Labels want to maximize their profits, so they sign disposable acts that are cheap to market and don't have to tour.”

Stewart lists several reasons the touring business is out of reach for R&B baby acts. “First off, most R&B acts are playing club and supper club dates, so there's very few places that the 12-18 crowd—the market's most enthusiastic consumers—can go; because of the price for tickets, dinner, and the two-drink minimum; and because of alcohol restrictions that keep them from even getting in,” he says.

“Also, the larger venues are controlled by a handful of ‘families’: MCA/Universal, Nederlander, and PACE/Sony/Blockbuster, and they're geared more for rock or pop shows,” Stewart says. “Al Haymon Productions and Stage Right are about the only major promotion companies that consistently do R&B shows.

And they usually don't fool around with up-and-coming bands or go into the smaller markets, because there's not a lot of profit in it for them.”

Stewart also cites radio station-sponsored promotional shows in major markets, a problem brought to light last year (Billboard, June 3, 1995). “Radio promotional shows offer a limited outlet for teens to see acts,” he says, “but the artists

don't get paid, and consumers have to win tickets to go to the show to see a bunch of acts perform one or two songs to track.”

Byron Phillips, who manages Warner Bros. act **Somethin' For The People**, says the time is right for labels and managers to make touring more of a priority for R&B artists, because the genre seems to be turning a creative corner.

“There are a lot of live performance-oriented acts coming out again, like [Somethin' For The People], D'Angelo, and Tony Rich,” he says. “If we really want to see a true renaissance with this promising crop of emerging R&B talent, [artists] have to tour, because radio is just too crowded.”

Next week: touring solution.

RHINO HELPS BET celebrate its first 15 years Feb. 13 with “Black Entertainment Television's 15th Anniversary Music Celebration,” a 36-track, two-CD compilation that spans the last 15 years of R&B music.

Among the set's tracks are Karyn White's “Superwoman,” Tevin Campbell's “I'm Ready,” Smokey Robinson's “Being With You,” Aretha Franklin's “Freeway Of Love,” and Al B. Sure!'s “Nite And Day.”

The package has a suggested retail price of \$27.98 and \$16.98, for CD and cassette, respectively.

Busta Rhymes Raps His Own Prophecy On Elektra Debut

■ BY HAVELOCK NELSON

NEW YORK—Busta Rhymes' first solo set, “The Coming,” has nothing to do with Revelations in the Bible. But according to the rough-voiced rapper, the Elektra set, which streets internationally March 26, is still packed with heavy-duty prophecy.

“My album symbolizes one of the most powerful events that is yet to occur,” says Rhymes. “It might be one of the albums that brings a new level of information to the minds of people who hear it.”

Many observers are taking Rhymes' claims to heart because he is a former member of Leaders Of The New School, a back-in-the-day hip-hop crew that lived up to its name by pairing classic rap aesthetics with innovative lyrics and music.

Prior to signing his solo deal with Elektra, Rhymes kept busy by bouncing around the hip-hop community, collaborating on various projects.

As a rapper, the artist collaborated with such artists as KMD, Big Daddy Kane, A Tribe Called Quest, the Harlem Boys Choir, Boyz II Men, TLC, Mary J. Blige, and Craig Mack. As an observer, he remained stimulated by such gifted young rhyimers as Mobb Deep, Wu-Tang Clan, Nas, and the Notorious B.I.G.

Until early last year, Rhymes, who is managed by Daquan Brown and

Chris Lighty in New York, felt reticent about embarking on a solo career. “I wasn't ready for it within myself,” he says.

Eventually, the artist managed to build enough courage to express himself by himself. “Constantly being on the scene, rapping on other people's records and getting excited by the new MCs just took me to a new level of hunger,” says Rhymes, whose music is published by P'Ziah's Music.

Working with producers J.D., Rashad Smith, Easy Moe Bee, Q-Tip, Backspin, and DJ Scratch, Rhymes says he designed “The Coming” to be relevant lyrically and dynamic musically. Rhyming ferociously over b-boy beats, he endeavored to keep his words real and fresh throughout the set.

“All I'm doing is just showing the world that there's more to Busta Rhymes than it's seen before,” he says.

“WOO-HAH!! Got You All In Check,” the album's head-nodding first single, was shipped to R&B and crossover radio on Tuesday (6). In the song, Rhymes builds himself up while putting the competition down

(Continued on page 30)



BUSTA RHYMES



by J. R. Reynolds



"The most active label in this sector...
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-Chicago Tribune

"Real jams from real artists' whose soul doesn't
come from Wendy's and Lexus coupes..."
-Chuck D, Member of Public Enemy/Hustler of Culture:

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-Warren G Artist/ President, G Funk Records

"Brings back memories of the Good Ol Days."
-Bigga B Director of Promotions/Loud Records

"It's jumpin outta the box!"
-Michael Terry
National Manager of Urban Artist Development/CEMA

"The Slow Jams series has been widely imitated by
labels specializing in reissues and compilations..."
-Rhythm & News

"...the ongoing series from The Right Stuff captures
the best of the Old School Ballads..."
-Impact

"Life is equality, and music is love,
Slow Jams combines them both."
-Nefertiti, Artist/Manager/Actress

"Slow Jams is the music that brings you close together..."
-Rudy Ray Moore (aka Dolemite), Comedian/Actor

"Phat, phatter and the best ever released..."
-Van Silk, Hip-Hop Pioneer/Mix Tape King

"It's the jiggy buttas..."
-Original Spinderella, D.J.

"The Timeless Collection has done exceptionally well,
and I'm looking forward to the new volumes,
and the new customers that they'll bring in..."
-Violet Brown, National Buyer/
Urban Music, The Warehouse:

"What took you so long? With the success of
Volumes 1-4, I know my cash registers won't stop
ringin' up sales on Vol.'s 5&6."
-George Daniels, George's Music Room (Owner)

"A tribute and a blessing, an acknowledgment of
good music whether it's sold or not.
It needs to be put in people's ears. It's all real..."
-Snoop Doggy Dogg, Recording Artist/Pres.
Doggy Style Records

"The Timeless Collection was the first to come out
with Slow Jams and it always does well."
-Royce Fortune, Owner Fortune Records

"These are right on time. They contain urban cuts
that are not available on CD anywhere..."
-Kevin Anderson, V.I.P. Long Beach

"Its the bomb compilation for every situation."
-DJ Pooh, Producer/Actor/President, The Bomb Records

"Sometimes I listen too Slow Jams in
amazement at some of the songs Kevin picks.
His soul music repertoire is on point..."
-DJ Quick, Producer/Recording Artist

"Out of all the compilations Timeless outsells
them all, hands down..."
-Kermit Henderson, DRC Music, East Cleveland

"This collection is for the real music connoisseur"
-Mary Duong, Starlight Music, Las Vegas

"Kevin keep it real, you are the Slow Jams doctor..."
-Martin Lawrence, Comedian/Actor

"If you had any problems getting pregnant this could
be the link that your missing..."
-Donny Simpson, Host of *Video Soul*/Bet

"If it is at all possible Kevin 'Slowjammin' James has
outdone the first four volumes, keep on slow jammin..."
-Scooter Magruder, Roadhouse Oldies

2 NEW VOLUMES AVAILABLE NOW!

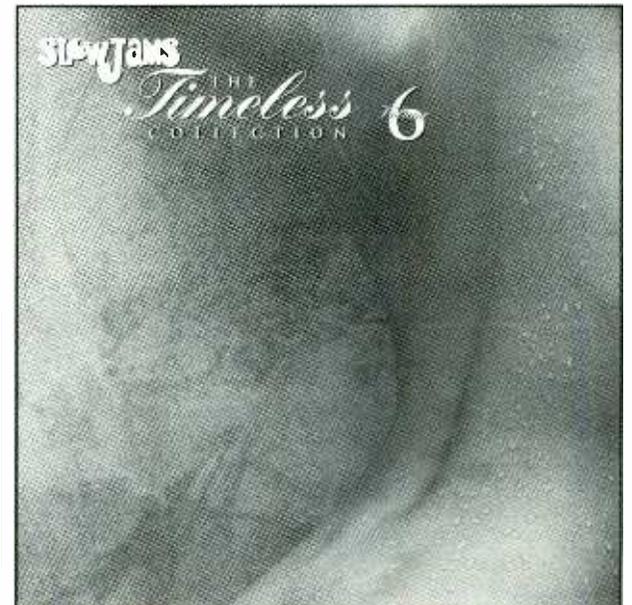


SLOW JAMS
THE *Timeless*
COLLECTION



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AS HEARD ON
The Love Affair
HOSTED BY
KEVIN
'SLOW JAMMIN'
JAMES



Billboard TOP R&B ALBUMS

FOR WEEK ENDING FEB. 10, 1996

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	11	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98) 9 weeks at No. 1	WAITING TO EXHALE	1
2	2	3	11	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
3	4	2	3	KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
4	3	4	3	SOUNDTRACK ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
5	NEW	1	1	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
6	6	7	10	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	4
7	5	6	17	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
8	8	8	12	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
9	7	5	14	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
10	11	10	20	SOLO PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO	10
★ ★ ★ GREATEST GAINER ★ ★ ★						
11	12	15	30	D'ANGELO ● EMI 32629 (10.98/15.98)	BROWN SUGAR	5
12	9	12	28	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
13	10	9	12	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
14	13	11	22	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
15	14	13	28	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
16	15	22	12	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
17	17	14	12	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
18	19	19	28	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
19	21	16	13	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
20	16	21	63	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
21	26	32	23	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
22	22	24	18	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
23	18	17	13	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
24	20	20	8	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
25	24	23	47	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
26	29	25	28	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
27	28	27	11	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
28	27	28	12	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
29	33	42	14	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
30	25	26	16	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
31	30	31	12	PHYLLIS HYMAN PIR 11040/200 (10.98/16.98)	I REFUSE TO BE LONELY	12
32	23	18	8	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	3
33	31	—	2	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
34	32	33	13	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
35	40	43	5	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
36	34	34	13	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
37	44	39	26	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66653*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
38	37	37	25	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
39	42	38	12	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
40	35	35	11	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
41	38	30	9	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
42	39	36	13	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
43	46	48	12	WILL DOWNING MERCURY 528755 (10.98 EQ/15.98)	MOODS	23
44	47	44	10	GROUP HOME PAYDAY/FRR 124079*/ISLAND HS	LIVIN' PROOF	34
45	NEW	1	1	VARIOUS ARTISTS RHINO 71863/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLCTION, VOL. 5	45
46	36	29	12	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
47	56	41	10	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23

48	50	54	11	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN/CALIFORNIA	17
49	51	52	46	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
50	41	49	15	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
51	48	74	60	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
52	45	45	14	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
53	60	59	26	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
54	64	70	13	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
55	43	46	18	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
56	NEW	1	1	VARIOUS ARTISTS RHINO 71865/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	56
57	NEW	1	1	MAZE FEAT. FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
58	67	57	61	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
59	54	76	64	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
60	49	40	14	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
61	66	60	70	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
62	75	—	2	GAME RELATED BIG K 1234 (9.98/16.98)	SOAK GAME	62
63	59	47	11	5TH WARD BOYZ RAP-A-LOT 40758/MIRGIN (9.98/15.98)	RATED G	35
64	55	66	32	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
65	70	81	33	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98) HS	BROKEN	25
66	61	58	25	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
67	68	75	72	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
68	69	69	42	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
69	78	63	27	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
70	52	50	12	VARIOUS ARTISTS MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
71	57	55	16	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
72	58	68	74	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
73	77	82	105	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
74	76	71	14	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
75	NEW	1	1	VARIOUS ARTISTS RHINO 71864/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 6	75
76	53	53	12	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
77	62	51	30	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
78	86	67	19	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4, 5, 6	1
79	80	—	15	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
★ ★ ★ PACESETTER ★ ★ ★						
80	91	87	16	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
81	71	64	16	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	2
82	65	65	12	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
83	74	73	8	BAY AREA PLAYAZ ANONYMOUS 1002 (9.98/15.98)	BAY AREA PLAYAZ	44
84	79	72	27	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
85	72	61	29	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
86	85	85	10	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
87	100	93	15	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
88	82	83	167	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
89	87	94	27	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
90	83	97	12	AL BANTON MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
91	99	—	3	KILO WRAP 8147/CHIBAN (10.98/15.98)	GET THIS PARTY STARTED	91
92	63	56	15	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15
93	90	99	25	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
94	73	62	12	JAMAL ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
95	96	—	94	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
96	89	79	84	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
97	97	91	16	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
98	84	78	28	AFTER 7 ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
99	92	84	33	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
100	81	100	62	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1

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

COLOUR CLUB FOCUSES ITS PALETTE

(Continued from page 28)

allowed me to relax and do my thing with the vocals," says Taylor, who is seeking management.

Unlike the group's first album, which was released through JVC, a label traditionally known for jazz, "In The Flow" bears the Vertex imprint.

JVC Music marketing VP Del Costello says, "This Colour Club project is focused more tightly on R&B, and we didn't want to confuse consumers, so we put it out on Vertex."

A remixed version of "If It's All Good," the first single, is being serviced initially to R&B radio stations in

early February. A music video is scheduled to be shot during a poolside showcase Feb. 16 at the Urban Network Power-Jam conference in Palm Springs, Calif. A release date for the video has yet to be set.

Costello says, "To underscore the musicality of Colour Club with radio and retail conferencegoers, the poolside performance will be done with a live band."

Although the act has yet to sign with a booking agency, the label plans to bypass a promotional tour in favor of concert dates. "We don't want to be

bashful with this project," says Costello. "We're targeting the 17-34 audience, and success of the record will depend on our ability to get the group out in front of people."

Despite the fact that there was not an international release date for the album at press time, Costello says that he has received requests for concerts in foreign markets, citing Japan as one market in which the act will be heavily promoted. "[JVC] has strong presence there, and our success there will determine when we'll follow up in Europe," he says.

BUSTA RHYMES' ELEKTRA DEBUT

(Continued from page 28)

by using such lyrical wit as "Sorry, homeboy, but your flow sounds used."

Among the album's other tracks are "Finish Line," a rhyme sermon discussing a hip-hop judgment day; "Abandon Ship," which goes back to the future with techniques pioneered by the Cold Crush Brothers; and "It's A Party," a deeply atmospheric soul-stirrer. Guest voices are Rampage, Zhané, Redman, Keith Murray, the Notorious B.I.G., Method Man, and A Tribe Called Quest, as well as members of Leaders Of The New

School.

The grass-roots campaign to introduce Rhymes began last November, when Elektra hosted a "pizza and forties" party for local tapemasters, record-pool DJs, and mix-show jocks at the label's New York offices. Elektra black music senior VP Richard Nash says, "We wanted to start heating up the streets and let everyone know Busta was gettin' ready to come out in '96, so [at the party] we played [the B-side] 'Everything Remains Raw' and the single, which

(Continued on next page)

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	10	NOT GON' CRY	MARY J. BLIGE (ARISTA) 3 wks at top
2	2	11	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY (JIVE)
3	3	24	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
4	4	19	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)
5	6	9	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
6	5	15	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA)
7	7	17	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
8	9	5	CALIFORNIA LOVE	2PAC/FEAT. DR. DRE AND R. TROUTMAN (DEATH ROW)
9	8	15	LOVE U 4 LIFE	JODECI (UPTOWN/MCA)
10	13	7	LADY	D'ANGELO (EMI)
11	12	13	WE GOT IT	IMMATURE (FEATURING SMOOTH) (MCA)
12	10	16	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)
13	11	27	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
14	15	16	DO YOU WANT TO	XSCAPE (SO SO DEF/COLUMBIA)
15	16	10	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE)
16	25	4	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
17	17	14	TONITE'S THA NIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
18	14	29	TELL ME	GROOVE THEORY (EPIC)
19	19	14	NO ONE ELSE	TOTAL (BAD BOY/ARISTA)
20	18	19	WHERE EVER YOU ARE	TERRY ELLIS (EASTWEST/EEG)
21	20	21	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/MCA)
22	22	10	LET IT FLOW	TONI BRAXTON (ARISTA)
23	21	18	YOU PUT A MOVE ON MY HEART	Q. JONES INTRODUCING TAMIA (QWEST/WB)
24	24	23	FANTASY	MARIAH CAREY (COLUMBIA)
25	31	8	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
26	27	7	VISIONS OF A SUNSET	SHAWN STOCKMAN (POLYDOR/A&M)
27	23	19	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)
28	38	11	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
29	26	11	LET'S PLAY HOUSE	THA DOGG POUND FEAT. MICHELLE (DEATH ROW)
30	28	12	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
31	30	10	DON'T GIVE UP	ISLAND INSPIRATIONAL ALL STARS (ISLAND)
32	41	23	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
33	29	22	ALREADY MISSING YOU	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
34	36	9	TWENTY FOREPLAY	JANET JACKSON (A&M)
35	39	10	YOU WANT THIS PARTY STARTED	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
36	37	7	EVERYDAY & EVERYNIGHT	YVETTE MICHELLE (LOUD/RCA)
37	33	10	BABY, BABY, BABY, BABY...	R. KELLY (JIVE)

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

HOT R&B RECURRENT AIRPLAY

1	2	10	WATERFALLS	TLC (LAFACE/ARISTA)
2	—	8	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	3	16	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
4	4	7	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)
5	1	7	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
6	—	1	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
7	6	17	BEST FRIEND	BRANDY (ATLANTIC)
8	5	10	SUGAR HILL	AZ (EMI)
9	7	15	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
10	9	13	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC/EPIC)
11	10	22	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
12	12	33	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
13	8	8	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)
14	—	1	RUNAWAY	JANET JACKSON (A&M)
15	15	36	CREEP	TLC (LAFACE/ARISTA)
16	20	31	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
17	17	15	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
18	14	4	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)
19	11	10	BROWN SUGAR	D'ANGELO (EMI)
20	—	15	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
21	24	23	GRAPEVINE	BROWNSTONE (MJJ/EPIC)
22	13	11	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
23	25	38	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
24	18	33	I WANNA BE DOWN	BRANDY (ATLANTIC)
25	16	11	BOOMBASTIC	SHAGGY (VIRGIN)

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

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

59	ALL I NEED	(Copyright Control)
15	ALL THE THINGS (YOUR MAN WON'T DO)	(FROM DON'T BE A MENACE...)
33	ALREADY MISSING YOU	(Dwived, BMI/Zomba, BMI/Ramal, BM/Warner-Tamerlane, BMI) WBM
39	ANYTHING (To The Tee, BMI)	
2	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	(EMI/Arista, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP/Salandra, ASCAP/EMI Casadilla, BMI/EMI Blackwood, BMI) HL/WBM
55	BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE)	(Daggy Style, BMI/Saga, BMI/Songs Of LaStrada, BMI)
41	BROKENHEARTED	(Human Rhythm, BMI/Chrysalis, ASCAP/Young Legend, ASCAP/Pocot, ASCAP/WBM)
82	BROKEN LANGUAGE/HUSTLIN'	(Protons, ASCAP/Next Level Groove, ASCAP/He Playz, ASCAP)
53	CAN'T BE WASTING MY TIME	(Motown, BMI/Mass Avenue, BMI/PolyGram Int'l, BMI/Vanessa, ASCAP/My Two Sons, ASCAP/Cyde Ots, ASCAP)
75	CELL THERAPY	(Organized Noise, BMI/Shift Start, BMI/Coolie Mob, BMI)
72	COLD WORLD	(Carrers-BMG, BMI/Ramecca, BMI/GZA, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) WBM
92	COOLIE HIGH	(Protons, ASCAP/Sheeba Doll, ASCAP/Satin Strathers, ASCAP/look In The Box, ASCAP)
32	CRUISIN'	(Bertram, ASCAP)
83	CUTIE	(The Duce Is Wk!, ASCAP/Connotation, BMI/Brown Skin, BMI/Warner-Tamerlane, BMI/Annotation, ASCAP/Orena, ASCAP/WB, ASCAP/Egypt, ASCAP) WBM
74	DAMN THING CALLED LOVE	(Sony Songs, BMI/Y&B, BMI/Wibezel, BMI)
34	DANGER	(Copyright Control)
25	DIGGIN' ON YOU	(Ecaf, BMI/Sony Songs, BMI) HL
30	DON'T GIVE UP (FROM DON'T BE A MENACE...)	(Star Brown, BMI/D Lawrence, ASCAP/Crystal Air, ASCAP)
62	EAST 1999	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollar-N-Sense, BMI/Keen!, BMI/Donkims, BMI/Songs Of PolyGram, BMI) HL
23	EVERYDAY & EVERYNIGHT	(Funkmaster Flex, BMI/M Bryant, BMI)
7	EXHALE (SHOOP SHOOP)	(FROM WAITING TO EXHALE) (Ecaf, BMI/Sony Songs, BMI/Fox Film, BMI) WBM/HL
28	FANTASY	(Rye, BMI/Sony Songs, BMI/Metred, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
68	FAST LIFE	(Mike, ASCAP/Still Diggin', ASCAP/Below The Surface, ASCAP/Zomba, ASCAP) WBM
13	FU-GEE-LA	(Sony Tunes, ASCAP/Tete San Jo, ASCAP/Obverse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
66	FUNKORAMA	(Zomba, ASCAP) WBM
65	FUNNY HOW TIME FLIES	(Trabenshaw, ASCAP/Stone Jam, ASCAP) WBM
42	GANGSTA'S PARADISE (FROM DANGEROUS MINDS)	(T-Boy, ASCAP/D/B/O itself, ASCAP/Boo Daddy, ASCAP/Lyny Sanders, BMI/Songs Of PolyGram, BMI/Mcadestie, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
16	GET MONEY	(Big Poppa, ASCAP/Undeas, BMI/EZ Epee, ASCAP/A&I, ASCAP)
58	GIMME YOURS	(Life Is A Bitch, ASCAP)
52	GIVE ME THE NIGHT	(Rondor, BMI)
38	GOIN' UP YONDER	(Bud John, BMI/EMI Christian, BMI)
43	HEAVEN	(EMI April, ASCAP/Flye Tyme, ASCAP/New Perspective, ASCAP)
87	HEINY HEINY	(Jackane, ASCAP/Bahany, ASCAP)
10	HEY LOVER	(Rodsongs, ASCAP/Almo, ASCAP) WBM
37	HOOKEO ON YOU	(Young Legend, ASCAP/EMI Blackwood, BMI/Chrysalis, ASCAP/Almo, ASCAP/Salandra, ASCAP/EMI Casadilla, BMI) WBM/HL
48	HOW WE ROLL	(Hanes Hill & Valentine, ASCAP/Screen Gems-EMI, BMI)
44	HURRICANE	(Zomba, BMI/Tone Only, BMI/E-40, BMI/B-Legit, BMI/D-Shot, BMI/Suga T, BMI) WBM
17	I MISS YOU (COME BACK HOME)	(FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evele, ASCAP) HL/WBM
79	INCARCERATED SCARFACES/ICE CREAM	(Carrers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) HL
86	I NEED YOU TONIGHT	(Undeas, ASCAP/Clark's True Funk, BMI/Carrers-BMG, ASCAP/Zomba, BMI/Baby Fingers, ASCAP) WBM
69	I REFUSE TO BE LONELY	(MCA, ASCAP/All My Children, ASCAP/Command Performance, ASCAP/Music Comp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP) WBM
56	I REMEMBER	(Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Tyme For Flye, BMI/Better Jinx, BMI) HL
78	I SPECIALIZE	(Speakout, BMI/New Charlotte, BMI/Dann Whittington, ASCAP/Nitty & Capone, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Mecca Don, BMI) WBM
89	IT'S ALL ABOUT YOU	(Living, BMI/EMI Virgin, ASCAP/Chibean Swag, ASCAP/Nine Yards, BMI/Too Slow U Blow, BMI/Dirty Deaps, BMI/Full Keel, ASCAP/Deep Technology, ASCAP) WBM
90	IT'S MY LIFE	(Second Generation Rooney Tunes, BMI/Price, BMI/MCA, BMI)
67	I WANT YOU BACK	(Donni, ASCAP/Zomba, ASCAP/Blare, BMI/Seay Girl, BMI) WBM
45	JUST TAH LET U KNOW	(Ruthless Attack, ASCAP/Rage Of A Psychopath, ASCAP/Almo, ASCAP)
36	KEEP TRYIN'	(Eliza's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/loop, BMI/Sony Songs, BMI)
97	LAST DAYZ	(Acoustic Lady, ASCAP/Zomba, ASCAP/Zomba, BMI/111 posse, ASCAP/111 Bils's, BMI) WBM
60	LEFLAUR LEFLAH ESHKUSKA	(Baby Paul, BMI/Mr. Malik, ASCAP/Doughnut, ASCAP/Strangelman, ASCAP)
24	LET'S PLAY HOUSE	(Suge, ASCAP/Ermon's, ASCAP)
61	LIKE MARVIN GAYE SAID (WHAT'S GOING ON)	(Jobete, ASCAP/Stone Agate, BMI) WBM
64	LOOK WHAT YOU'VE DONE	(Trauma Unit, ASCAP/BMG, ASCAP/The Lady Roars, ASCAP)
54	LOVE OF MINE	(K-Jar, BMI)
8	LOVE U 4 LIFE	(EMI April, ASCAP/DeSwing Mob, ASCAP) HL
73	MICROPHONE MASTER	(Straight Out Da Sewer, ASCAP/Bee Mo Easy, ASCAP/EMI April, ASCAP)
98	MOVE YA BODY	(Forever People, ASCAP/Zomba, ASCAP/Bary), Eastmond, ASCAP/Almo, ASCAP/Mar 9, ASCAP/Clark's True Funk, BMI)
76	NASTY DANCER/WHITE HORSE	(Oik, BMI/Koke, Moke & Noke, BMI/Santron, BMI/WB, ASCAP)
19	NOBODY KNOWS	(Joe Shade, BMI/Shift Start, BMI/D-Jon, BMI) CLM
9	NO ONE ELSE	(Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evele, ASCAP/BDP, ASCAP/Zomba, ASCAP/Air Control, ASCAP) HL/WBM
1	NOT GON' CRY	(FROM WAITING TO EXHALE) (Ecaf, BMI/Sony Songs, BMI/Fox Film, BMI/EMI Blackwood, BMI) WBM
5	ONE SWEET DAY	(Sony Songs, BMI/Rye, BMI/Sony Tunes, ASCAP/Wallyworld, ASCAP/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI) HL
91	PLAYA HATA	(Stakola, BMI/Tripole Cold, BMI/Longitude, BMI/Sony Tunes, ASCAP/Ski & CMT, ASCAP) WBM
85	THE RIDDLER	(FROM BATMAN FOREVER) (Ramecca, BMI/Wu-Tang, BMI/Carrers-BMG, BMI/Miller, ASCAP) HL
70	RIDIN' LOW	(R&B, BMI)
63	RUNNIN'	(Boetzjunky, BMI/EMI Blackwood, BMI/Ephoy, ASCAP) HL
50	SENTIMENTAL	(EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP)

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	2	3	NOT GON' CRY	MARY J. BLIGE (ARISTA) 1 wk at No. 1
2	7	10	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)
3	3	10	TONITE'S THA NIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
4	1	11	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
5	6	7	FU-GEE-LA	FUGEES (RUFFHOUSE/COLUMBIA)
6	4	17	BEFORE YOU WALK...LIKE THIS AND...	MONICA (ROWDY/ARISTA)
7	5	9	NO ONE ELSE	TOTAL (BAD BOY/ARISTA)
8	10	7	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
9	8	12	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA)
10	9	13	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)
11	12	15	LOVE U 4 LIFE	JODECI (UPTOWN/MCA)
12	14	7	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE)
13	—	1	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
14	13	10	WE GOT IT	IMMATURE (FEATURING SMOOTH) (MCA)
15	11	9	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
16	15	18	ANYTHING	3 T (MJJ/550 MUSIC)
17	22	2	EVERYDAY & EVERYNIGHT	YVETTE MICHELLE (LOUD/RCA)
18	17	16	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/MCA)
19	16	18	CELL THERAPY	GOODIE MOB (LAFACE/ARISTA)
20	20	5	VISIONS OF A SUNSET	SHAWN STOCKMAN (POLYDOR/A&M)
21	18	19	DANGER	BLAHZAY BLAHZAY (FADER/MERCURY)
22	19	6	LET'S PLAY HOUSE	THA DOGG POUND FEAT. MICHELLE (DEATH ROW)
23	—	1	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
24	29	2	WHO DO U LOVE	DEBORAH COX (ARISTA)
25	23	26	GANGSTA'S PARADISE	COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
26	25	8	JUST TAH LET U KNOW	EAZY-E (RUTHLESS/RELATIVITY)
27	24	15	WHERE EVER YOU ARE	TERRY ELLIS (EASTWEST/EEG)
28	21	13	YOU REMIND ME OF SOMETHING	R. KELLY (JIVE)
29	26	13	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)
30	28	10	LEFLAUR LEFLAH ESHKUSKA	THE FAB 5 (FEAT. HELTAH SKELTAKH) (DUCK DOWN)
31	27	17	CRUISIN'	D'ANGELO (EMI)
32	32	8	GOIN' UP YONDER	M.C. HAMMER (GIANT/WARNER BROS.)
33	30	10	TOO HOT	COOLIO (TOMMY BOY)
34	34	12	YOU PUT A MOVE ON MY HEART	Q. JONES INTRODUCING TAMIA (QWEST/WB)
35	35	20	FANTASY	MARIAH CAREY (COLUMBIA)
36	31	27	TELL ME	GROOVE THEORY (EPIC)
37	36	14	HURRICANE	THE CLICK (SICK WID' IT)/JIVE
38	37	10	RIDIN' LOW	L.A.D. FEATURING DARYL TRAYLOR (HOLLYWOOD)
39	—	1	KEEP TRYIN'	GROOVE THEORY (EPIC)
40	39	6	FUNKORAMA	REDMAN (INTERSCOPE)
41	41	18	THROW YOUR SET IN THE AIR	FRYDAYS HILL (RUFFHOUSE/COLUMBIA)
42	38	22	FADES EM ALL	JAMAL (ROWDY/ARISTA)
43	33	23	COME WITH ME	SHAI (GASOLINE ALLEY/MCA)
44	51	28	HEAVEN	SOLO (PERSPECTIVE)
45	—	1	WELCOME	ERICK SERMON (DEF JAM/RAL/ISLAND)
46	40	15	HOOKEO ON YOU	SILK (ELEKTRA/EEG)
47	54	9	BEWARE OF MY CREW	L.B.C. CREW (JAC-MAC/WARNER BROS.)
48	72	2	A THIN LINE BETWEEN LOVE & HATE	H-TOWN (JAC-MAC/WARNER BROS.)
49	45	11	FAST LIFE	KOOL G RAP (COLD CHILLIN'/EPIC STREET/EPIC)
50	47	5	BROKEN LANGUAGE/HUSTLIN'	SMOOTHIE DA HUSTLER (PROFILE)
51	43	14	THE RIDDLER	METHOD MAN (ATLANTIC)
52	52	11	THROW YOUR HANDS UP	L.V. (TOMMY BOY)
53	57	9	COLD WORLD	GENIUS/GZA (GEFFEN)
54	42	10	EAST 1999	BONE THUGS-N-HARMONY (RUTHLESS)
55	—	1	UNKNOWHOWWEDO	BAHAMADIA (CHRYSLIS/EMI)
56	46	12	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
57	50	16	WINGS OF THE MORNING	CAPLETON (AFRICAN STAR/RAL/ISLAND)
58	53	5	DON'T GIVE UP	ISLAND INSPIRATIONAL ALL STARS (ISLAND)
59	49	18	ICE CREAM/INCARCERATED SCARFACES	CHEF RAEKWON (LOUD/RCA)
60	58	24	SENTIMENTAL	DEBORAH COX (ARISTA)
61	44	18	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
62	48	11	I NEED YOU TONIGHT	JUNIOR M.A.F.I.A. FEAT. AALI'AH (UNDEAS/BIG BEAT)
63	60	26	JEES, LEX COUPS, BIMAZ & BENZ	LOST BOYZ (UPTOWN/MCA)
64	68	6	GIMME YOURS	AZ (EMI)
65	55	18	RUNNIN'	THE PHARCYDE (DELICIOUS VINYL/CAPITOL)
66	59	21	'Y'ALL AIN'T READY YET	MYSTIKAL (BIG BOY/JIVE)

Grammy Nom Latest Cap To David Morales' Career

DAVID MORALES is all about vibe and contradictions. Like the countless records that fill his 10-year career as one of clubland's truly legendary producers and DJs, he embraces the mood or context of a singular moment and wears it comfortably. As a result, it is not uncommon to watch him swerve from startlingly shy and modest to brashly cocky and opinionated in the span of time it takes for him to take a swig from a bottle of Beck's beer ("no glass, please").

Such flexibility has served the Brooklyn, N.Y., native extremely well. Not only is Morales the dance music producer/remixer of choice for such superstars as Michael Jackson, Tina Turner, Seal, and Luther Vandross, he also co-

owns the influential Def Mix Productions, which manages fellow club pioneer Frankie Knuckles, among other producers. He also remains one of the most in-demand turntable artists in the world.

The chilly January morning when we sat with Morales for a rare interview, he was in the midst of doing what he does best, mixing a record—the forthcoming "Pray For Love" by Love To Infinity, to be specific. He was also still blissfully high on the surprise of earning a Grammy nomination as one of the producers of Mariah Carey's mega-album "Daydream."

Billboard: Where were you when you found out you were nominated for a Grammy?

David Morales: In the studio. When Judy [Weinstein, his manager] called, I thought she was kidding me. It's funny. That cut, which was a different version of the single "Fantasy," wasn't originally supposed to be on the album.

BB: Have you thought about winning?

DM: Never in my wildest dreams. It seems virtually impossible.

BB: How does something like this change you?

DM: It has totally lifted me up off the ground. To be a dance producer in that arena is incredible. I feel a definite shift. It's like a sign that it's going to be a great



MORALES

year.

BB: It could also be the start of some changes in your career. Are there any specific ones you'd like to make?

DM: I want to concentrate more on writing and producing. I'd also like to live a little and enjoy things more. I spend Monday through Friday in the studio. Contrary to popular rumors, no one does my work for me.

BB: How does it feel to be in such huge demand?

DM: Actually, I don't feel like I'm in huge demand.

BB: You don't?

DM: No, not really. For me, this is a natural pace. I appreciate being considered so highly, but we all go through insecurities.

BB: And is that what pushes you? Looking at your schedule, you work like you're a kid still scrambling to make it. Do you feel like you've made it?

DM: Yes and no. Sometimes I feel like a dinosaur compared to others. It's been 10 years now. In the early years, when I was first getting hot, I had no idea of what was up. It was like, "Wow... they like what I do." It's wild to go out, and people know what you do.

BB: Are there moments—like maybe when you're working with an artist like Mariah Carey—you think, "I've arrived"?

DM: It's exciting. But it can get intimidating.

BB: Does it ever creatively paralyze you? For example, I would imagine that there's a lot of internal drama attached to working on a record like "Scream" by Michael Jackson.

DM: Working on "Scream" was an experience. I wasn't 100% pleased with that one. I was totally taken out of my element. We had to work in a specific studio in Los Angeles that I'd never seen or been in before, and security was intense. Everything about it was hush-hush. And then you stop and think about the fact that you're working on the King of Pop's music. It's wild... I mean, I used to try and imitate Michael Jackson when I was in the first grade! The whole experience was deep.

But it's nice to have the status to even be in that kind of situation. There are a lot of great people out there making



by Larry Flick

music, and I'm just happy to be part of the whole business. It's funny because those situations can have a whole different vibe. For example, when you're working with Mariah or Gloria [Estefan], and you feel that something is wrong with the vocal. All I can think is, "How am I going to tell Mariah Carey that something she's doing with her voice isn't working for me? Who am I next to someone like her?"

BB: So what do you do?

DM: (Laughs) Well... After holding it in for a while, I've got to say something. And that's when I realize that they do have respect for me. There's a reason why I'm there in the first place. It's a blessed feeling.

BB: Do you ever burn out?

DM: It happens to everyone, but I always rebound and get myself back together. There were times when I was doing three or four records a week, working it seven days a week.

BB: What about the flavors of the moment? Is there anyone out there making you look over your shoulder?

DM: People used to try and make me feel that way. And I hate when people in this business are like, "This one's on your ass." If I was always looking over my shoulder when someone good was coming up, I'd have a broken neck!

And it's not like I wasn't new on the scene at one time, too. I can't think that it's always gonna be about me. Of course, flavors come and go. Some move on, some stay. You make your mark, you move aside, and you let someone else get a chance.

BB: But you still have that competitive spirit.

DM: Without a doubt. It was never my intention to be temporary.

BB: Do you ever listen to another producer's record and wish you had done it?

DM: There's no use in that attitude. It'll drive you nuts. I can appreciate a great record—even if it's by someone I might not like personally. If it's slamin', I want to play it.

BB: The last time we talked for the record, you had just completed your "Bad Yard Club" album for Mercury. Now that it's come and gone, what do you think about the whole thing?

DM: It was a good experience. I learned some lessons—especially about the corporate structure of this industry. I realized how frustrating it is for an artist to have a label that can't get with what you're doing.

Creatively, I was showcasing different sides of my personality: reggae, soul, house. It was intended to be a collage of sounds. I wanted to show that dance comes in different tempos. I do feel that some of the music was ahead of its time.

BB: Do you want to do another album?

DM: I'd rather be behind the scenes. I never was one to want to be center stage. I'm too shy for that.

BB: After 10 years, you're still active-

ly spinning. Why?

DM: I have to. It's in me like a drug. I have turntables everywhere—in the office, in the studio, in my home. I'm always trying out new mixes and listening to new records. I like listening to new records. I sure would like the records to get better.

BB: What do you think about dance music these days?

DM: It's starting to get a little better. I was listening to some stuff from the '70s the other day, and it was incredible. It took me back. Things were so different then. It didn't matter if you looked cute or ugly or fat or short—the music is what mattered. And there was a lot more time and effort put into the songs back then. People just seemed to work harder.

BB: When I talk to people about whose music moves them, your name inevitably comes up. Whose music is moving you these days?

DM: First off, let me say that I do have contemporaries. I am not alone in a league. Let's see... I love Masters At Work and Frankie [Knuckles]. People are overlooking Satoshi Tomiie. I like a lot of guys from overseas. Grant Nelson has been doing some nice stuff. So has C.J. Mackintosh. Ricky Morrison is a real interesting kid coming up. And, of course, Todd [Terry] is a maniac. There are actually a lot of people I enjoy and support. Why not? We're doing it all for the same thing.

BB: So then why is there all this dogging happening on the street?

DM: It's sad. I wish people would stop pointing fingers and dissing and just play each other's stuff. You can't just be into your own stuff. If you do that, your world just gets smaller and smaller.

BB: But it is an easy trap to fall into once you become successful. How do you avoid it?

DM: Quite honestly, I am the last one to play my own records. After listening to them nonstop for two or three days, I don't wanna hear 'em anymore!

BB: But you must go back to your records after a while and re-examine them. Which ones still work for you?

DM: That's tough. "Love Will Save The Day" by Whitney Houston, "Mr. Loverman" by Shabba [Ranks], "What Is This Thing Called Love" by Alexander O'Neal, "Another Sleepless Night" by Shawn Christopher, "Where Love Lives" by Alison Limerick. I also still really dig "Finally" [by CeCe Peniston]. But I think that "Dreamlover" [by Mariah Carey] is probably my all-time favorite.

BB: Which of your records make you cringe?

DM: (Laughs) Please don't take me there... There are more than a few that I stop and think, "Why?" And there some records I've wanted to give up on midway through doing the mix. What can I say? You need to make bad records sometimes. It's one of the ways to judge when you're good. Anyone who says they don't have off days is lying.

BB: Let's dig into one of the long-running rumors surrounding you. What's the latest on the Def Mix label?

DM: It will happen—maybe in the next few months. We're trying to find the time to do it right. One of the main pressures about being David Morales is that people expect you to be phenomenal

every time. That's just not possible, obviously. But when you have a good reputation, you to be double conscious of what you put out. I don't want to waste this opportunity. I've got to put my best foot forward. When you reach a certain level—and the only way to go is down—people will try to trip you. It's sad, but true.

BB: Does that give you stage fright?

DM: Absolutely. Sometimes I think I'm not cut out for this. I still think that after doing this for 10 years. Then I wonder what else I would do. The only other thing I was ever interested in was law. But at this age, that is never going to happen! After 10 years, the Grammy nomination is a real nice reward. It's a sign that it's time to move on to a new level. It was a real wake-up call. Most days, I still feel like I'm hanging on the lower level... still hanging underground.

BB: But that's not how people in this industry see you.

DM: Well... I suppose so. I don't even know what people really think of me anymore. Who do your trust to come at you with a real vibe? At this point, I certainly don't let my hair down so easily. I've become more guarded.

BB: Because you know your every word will travel.

DM: And get totally twisted. Suddenly there's this major thing going on because David Morales said it. And, in the end, I may not have even thought what I've supposedly said. It's scary.

BB: Would you ever leave dance music?

DM: No. But I would like to try other things. Balance is good. But I'm not "goin' R&B" or anything, like so many other people who start out in dance music. I still love dance music. And I still love playing records.

BB: Where do you go from here?

DM: Ten years from now, I would like a much easier schedule. Maybe work on a few major projects a year and then chill for the rest of the time.

BB: But will you really allow yourself to have such an easy lifestyle?

DM: (Laughing) I doubt it.

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PROGRESSIVE TRANCE DANCE DANCEHALL

Billboard. **Dance**
HOT Breakouts

FOR WEEK ENDING FEB. 10, 1996
CLUB PLAY

- SALVA MEA (SAVE ME) FAITHLESS
CHEEKY IMPORT
- LIFT ME UP CONNIE & JUNIOR EIGHT BALL
- I DON'T WANT TO TALK ABOUT IT GEOFFREY WILLIAMS HANDS ON IMPORT
- BIG YELLOW TAXI JONI MITCHELL
REPRISE
- DON'T FALL IN LOVE BYRON STINGILY
NERVOUS

MAXI-SINGLES SALES

- CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ ISLAND
- FOLLOW YOU DOWN GIN BLOSSOMS
A&M
- PACIFIC TRIM PAVEMENT MATADOR
- MICROPHONE MASTER DAS EFX EASTWEST
- RUMOUR BEL CANTO LAVA

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	3	9	WHEN COLUMBIA IMPORT 1 week at No. 1	SUNSCREEN
2	3	4	9	THE LOVER THAT YOU ARE JELLYBEAN 2506	PULSE FEATURING ANTOINETTE ROBERSON
3	4	5	9	DAY BY DAY CAJUAL 234	DAJAE
4	6	7	10	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D-REAM
5	5	1	10	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC	THE BUCKETHEADS
6	1	2	11	I FOUND IT MAXI 2030	DAPHNE
7	7	13	8	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
8	14	24	5	ENERGY AQUA BOOGIE/WING 852637/MERCURY	DEVONE
9	9	16	8	TOMA DIGITAL DUNGEON 1208	EL CANTOR
10	11	17	8	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12403	BLACK MAGIC
11	12	19	6	CATERPILLAR MOONSHINE MUSIC 88419	KEOKI
12	25	43	3	WHO DO U LOVE ARISTA 1-2943	DEBORAH COX
13	10	12	10	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
14	23	39	3	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD
15	19	27	5	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
16	18	20	8	PASSION OF THE NIGHT LOGIC 59031	◆ CLUBZONE
17	29	46	3	THE NEW ANTHEM LOGIC 59034	N-JOI FEATURING MARK FRANKLIN AND NIGEL CHAMPION
18	8	6	10	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPOSE
19	15	14	9	PEOPLE DEEPER 0002	DEEPER FEATURING KAREN POLLARD
20	22	28	6	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
21	27	36	4	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
22	24	31	5	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
23	17	10	11	ADDICTED BOLD! 2008	PLUTONIC
24	13	9	13	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
25	16	8	12	BEAUTIFUL LIFE ARISTA 1-2918	◆ ACE OF BASE
26	32	37	4	SHUT UP (AND SLEEP WITH ME) LOGIC 59033	◆ SIN WITH SEBASTIAN
★★★ Power Pick ★★★					
27	42	—	2	MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II) MCA IMPORT	C+C MUSIC FACTORY
28	21	11	11	COME ON HOME EPIC 77941	CYNDI LAUPER
29	31	38	4	LOVE IN C MINOR PURE 2251	CERRONE
30	26	26	6	SUPERSTAR DJ MOONSHINE MUSIC 88424	CIRRUS
31	48	—	2	SET ME FREE ICHIBAN 24875	MIISA
32	35	44	4	EARTH SONG EPIC PROMO	◆ MICHAEL JACKSON
33	20	15	14	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
34	28	22	9	GOLDENEYE VIRGIN PROMO	◆ TINA TURNER
35	37	42	4	HAPPY MAXI 2032	JUDY ALBANESE
36	38	41	4	TIME TO GET DOWN HOT'N'SPYCY 1285	ANGEL MORAES FEAT. SALLY CORTÉZ & OCTAVIA LAMBERTIS
37	46	—	2	LET THERE BE LIGHT REPRISE 43561	◆ MIKE OLDFIELD
38	49	—	2	GIVE ME LUV YOSHITOSHI 005	ALCATRAZ
★★★ Hot Shot Debut ★★★					
39	NEW ▶	1	1	TRES DESEOS (THREE WISHES) EPIC PROMO	GLORIA ESTEFAN
40	NEW ▶	1	1	IMITATION OF LIFE SIRE 66049/EEG	BILLIE RAY MARTIN
41	36	33	6	EVERYBODY SALSA PUENTE 12688/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
42	40	40	6	THE JOY YOU BRING CUTTING 359	SWING 52
43	NEW ▶	1	1	AIN'T NOBODY WORK 78229/COLUMBIA	◆ DIANA KING
44	NEW ▶	1	1	LIGHT YEARS WORK 78077/COLUMBIA	◆ JAMIROQUAI
45	45	47	4	SUNRISE SERVICE TON-A 006	A-MEN
46	33	21	13	WALKIN' VIRGIN IMPORT	FRANKIE KNUCKLES FEATURING ADEVA
47	39	32	9	MY LIFE JELLYBEAN 2505	95 NORTH FEATURING SABRYNAH POPE
48	NEW ▶	1	1	TAKE A LOOK HOLLYWOOD 60020	◆ J'SON
49	30	18	15	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
50	47	48	3	HAPPY SAD MATADOR 95725/ATLANTIC	◆ PIZZICATO FIVE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
★★★ No. 1 ★★★					
1	1	2	22	MISSING (T) (X) ATLANTIC 85620/AG	4 weeks at No. 1 ◆ EVERYTHING BUT THE GIRL
★★★ Greatest Gainer ★★★					
2	6	26	10	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	◆ FAITH EVANS
3	2	1	7	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
4	3	—	2	EVERYDAY & EVERYNIGHT (T) LOUD 64450/RCA	◆ YVETTE MICHELLE
5	8	3	14	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
6	4	7	3	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) UNIVERSAL 56004	LINA SANTIAGO
7	5	6	6	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
8	11	—	2	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	DEBORAH COX
9	7	5	20	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
10	9	4	12	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
11	12	14	7	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	◆ N-TRANCE
12	10	16	19	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	◆ RUFFNECK FEAT. YAVAHN
13	30	27	19	DANGER (T) (X) FADER 120076/MERCURY	◆ BLAHZAY BLAHZAY
14	24	19	3	WALK! (T) TRIBAL AMERICA 58520/I.R.S.	SIZE QUEEN FEATURING PAUL ALEXANDER
15	15	12	20	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
16	23	23	3	NO ONE ELSE (M) (T) (X) BAD BOY 7-9043/ARISTA	◆ TOTAL
17	13	10	16	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	◆ MONICA
18	14	13	19	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
19	21	30	11	LEFLAUR LEFLAH ESHKUSKA/BLAH (T) DUCK DOWN 53223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. A.K.A. THE FAB 5
20	19	15	13	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
★★★ Hot Shot Debut ★★★					
21	NEW ▶	1	1	GIVE ME THE NIGHT (T) (X) BLUEMOON 95660/AG	◆ RANDY CRAWFORD
22	26	22	14	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL J
23	17	24	10	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
24	39	18	3	UKNOWHOWWEDO (M) (T) (X) CHRYSALIS 58511/EMI	◆ BAHAMADIA
25	25	11	11	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	◆ MARIAH CAREY & BOYZ II MEN
26	16	21	9	GET MONEY/ NEED YOU TONIGHT (T) UNDEAS BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
27	NEW ▶	1	1	GEORGY PORGY (T) TRISTAR 36771	3*D
28	NEW ▶	1	1	DON'T STOP (WIGGLE WIGGLE) (T) (X) AUREUS 1200	◆ THE OUTHERE BROTHERS
29	22	17	3	WONDERWALL (X) EPIC 78204	◆ OASIS
30	18	—	2	YOU'LL SEE (T) (X) MAVERICK 43649/WARNER BROS.	◆ MADONNA
31	RE-ENTRY	2	2	THE NEW ANTHEM (T) (X) LOGIC 59034	N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION
32	37	40	15	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
33	20	37	17	CELL THERAPY (M) (T) LAFACE 2 4114/ARISTA	◆ GOODIE MOB
34	29	8	3	MOVE YA BODY (T) BIG BEAT 95701/AG	◆ MAD SKILLZ
35	31	28	17	MAGIC CARPET RIDE (T) (X) SM.JE 9014/PROFILE	◆ THE MIGHTY DUB KATS
36	NEW ▶	1	1	KEEP TRYIN' (T) EPIC 78260	◆ GROOVE THEORY
37	NEW ▶	1	1	TODOS LOS LATINOS (EN LA CASA) (T) STRICTLY RHYTHM 12414	MOREL'S GROOVES PT. 9
38	28	9	4	CAUGHT A LITE SNEEZE (X) ATLANTIC 85519/AG	◆ TORI AMOS
39	32	20	13	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
40	RE-ENTRY	13	13	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
41	NEW ▶	1	1	WELCOME (T) DEF JAM/RAL 577791/ISLAND	◆ ERICK SERMON
42	33	—	2	FOR REAL (T) (X) UNION 189/WARLOCK	JACKAL THE BEAR
43	35	32	15	LIVIN' PROOF (T) PAYDAY/LONDON 120077/ISLAND	◆ GROUP HOME
44	43	25	17	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
45	NEW ▶	1	1	CRIME SAGA (T) PENALTY 163/TOMMY BOY	◆ SHABAZZ THE DISCIPLE
46	50	—	2	MR. KIRK (T) (X) SM.JE 9030/PROFILE	4 HERO
47	RE-ENTRY	2	2	THE WINDING SONG (T) (X) SIRE 66019/EEG	DOUBLEPLUSGOOD
48	49	33	8	LOVE U 4 LIFE (T) UPTOWN 55159/MCA	◆ JODECI
49	RE-ENTRY	7	7	COLD WORLD (T) GEFEN 22210	◆ GENIUS/GZA FEATURING INSPEKTAH DECK
50	38	34	7	BROKEN LANGUAGE/HUSTLIN' (T) (X) PROFILE 7440	◆ SMOOTHIE DA HUSTLER

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



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6. Groove Thang ZHANÉ
7. Too Many Fish FRANKIE KNUCKLES
8. Tonight Is The Night LE CLICK
9. Scatman SCATMAN JOHN
10. Everybody Be Somebody RUFFNECK FEATURING YAVAHN
11. Party Girl ULTRA NATÉ
12. Stay Together BARBARA TUCKER
13. Love & Devotion JOI CAROWELL

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Shenandoah Marks 1st Decade Capitol Set Features Old, New Material

BY DEBORAH EVANS PRICE

NASHVILLE—Shenandoah is celebrating its 10th anniversary this year with the April 2 release of "Now & Then."

The 15-song collection features such early hits as "Ghost In This House," "Church On Cumberland Road," "Two Dozen Roses," "Sunday In The South," and "Moon Over Georgia." There also are five new tracks, including "I Will Know You," "Lonely Too Long," and the first single, "All Over But The Shoutin'," which will be released Feb. 19.

"The overall feeling on this particular project is that this is a celebration [of] their career," says Capitol executive VP/GM Walt Wilson. "When we stepped back and took a look at their history and what an impact these guys have had over the last 10 years, it's a real exciting thing to celebrate. This band has to be one of the most consistent acts in country music."

According to Wilson, Capitol plans to make consumers aware of the new album through radio specials and a push at retail. It is still working out the details on a worldwide radio special and also plans to issue another special. "We are going to service a similar radio special to all the 2,500-plus stations that are out there," he says. "It will be an open-ended special where stations can actually edit in their own involvement."

Capitol is also negotiating with the Nashville Network on a Shenandoah 10th anniversary television special that will air later in the spring. Additionally, the label is talking to TNN about devoting a whole episode of the new "Prime Time Country" show with Tom Wopat to Shenandoah.

"This band hasn't gone away," Wilson says. "Everybody loves them, and they are doing great. In fact, they are doing better in a lot of ways than they ever have, and it's time to stand up and celebrate it."

Shenandoah has a lot to celebrate these days. It seems to be enjoying its best time yet. The group took home a Country Music Assn. Award in October for its collaboration on "Somewhere In The Vicinity Of The Heart" with Alison Krauss. This year, Shenandoah is nominated for Grammy Awards in three categories—best country performance by a duo or group with vocal for "Darned If I Don't (Danged If I Do)"; best country



SHENANDOAH

collaboration with vocals for "Somewhere In The Vicinity Of The Heart" with Krauss; and best Southern gospel, country gospel, or bluegrass gospel album for its participation on "Amazing Grace—A Country Salute To Gospel."

Lead vocalist Marty Raybon says that the band is enjoying these good times and that the new record is a reflection of both the group's past and future. "We wanted to take people through the years. From the first top 10 [single], 'She Doesn't Cry Anymore,' to 'Mama Knows,' 'Church On Cumberland Road,' and 'Sunday In The South.'"

"We wanted to take people through the years as it went in the beginning of our career," Raybon says. "It gave us a chance to take people from where we started at A and wound up at B. This thing isn't over. We are at the ABC level now, and Z is a long way off."

Raybon says the group originally envisioned its greatest-hits package as a live album. But it had been in the studio recording new material last year, and it was the label's idea to take five of those new songs and place them with 10 greatest hits for the new album. Then the group went back in and rerecorded new versions of its previous hits (with the exception of "Somewhere In The Vicinity Of The Heart," which was recorded recently).

"The hits on this record have been brought up to date musically and sonically," Wilson says. "Now our job is to get the message out to all the supporters of Shenandoah, radio, and the press."

Wilson and the Capitol staff are hoping the exposure from the Grammy nominations will translate into album sales. Debbie Abbott, senior buyer at Best Buy, a 250-store chain based in Minneapolis, says that could be the case. Although she hadn't talked to Capitol reps yet about their plans for the April release, she says award show exposure is always helpful to a new album.

Wilson says Capitol plans a push to retail that will let fans know what to expect from "Now & Then." "We are going to sticker the album and let people know what a great record it is, because it has 15 cuts on it with the old and new songs, and we're going to position it like a new Shenandoah record," he says. "Retail is a lot like radio. They love Shenandoah because they aren't flashy, but they get the job done."

Gary McCartie, PD at WMZQ Washington, D.C., agrees. "Shenandoah represents all that's good about country music—great harmonies, family values, and songs about real life."

Wilson says Capitol plans to secure listening posts at retail and will be setting up promotions at radio to capitalize on the 10th anniversary. "We will be doing a lot of 10th anniversary things, and we are in discussion right now with Justin Boots in working up some type of promotional things. We just don't have the mechanics finished enough to talk about it yet."

Capitol isn't releasing a video for the first single, but plans one for the second. "Our theory was to put the money we would have put into a video . . . to go in conjunction with TNN on the 10th anniversary special and possibly use that down the road for a home video. We are kind of investing in partnership with TNN on this."

Booked by William Morris, Shenandoah will also tour this year in support of the 10th anniversary and the new album. (Raybon will continue to perform solo dates in support of the solo gospel project he released on sister EMI label Sparrow last spring.) The
(Continued on page 39)



Gattis And The Marty Party. RCA newcomer Keith Gattis was recently joined in the studio by Marty Stuart, who plays mandolin on Gattis' upcoming album. Gattis' first single, "Little Drops Of My Heart," will be released this spring. Pictured, from left, are producer Norro Wilson, Stuart, and Gattis.

Navy F-14 Crash Kills Musician; Great Reissues From RCA, Capitol

THAT NAVY F-14 CRASH in Nashville Jan. 29 took the life of a former country musician. **Tommy Ewing Wair**, 53, was visiting friends **Elmer** and **Ada Newsom** when a Tomcat jet hit the Newsom home in Antioch near the Nashville Airport, killing all three immediately. Wair was a fiddler and backup singer for **Stonewall Jackson** in the '60s, and his sister **Juanita** is married to Jackson. He also was a former Metro police officer here . . . Veritas Music Entertainment has had to change its name because of a copyright problem. The label launched by **Roy Wunsch** and **Bud Schaetzle** will henceforth be known as Imprint Records. It continues to be traded on Nasdaq as VMEI. First releases are expected this spring from **Gretchen Peters** and **Bob Woodruff**.

WYNONNA, whose lifestyle continues to enthrall the tabloid press, has gotten pregnant again, is now married, and is launching a tour, album, and television special. She's lined up the flamboyant **Bette Midler** as special guest on her CBS television special, to be aired Feb. 23 at 10 p.m. EST. The album "Revelations" will be released Feb. 13 by Curb/MCA, and her tour begins with shows on March 15, 16, and 17 at the Universal Amphitheatre in Los Angeles. She will be a guest on "Late Show With David Letterman" Feb. 21, "Good Morning America" Feb. 22, and "The Tonight Show With Jay Leno" March 18. She'll also appear with **Ricky Skaggs** and **Michael McDonald** on "CMT Presents: Monday Night Concerts" April 8 at 8 p.m. and midnight EST. **BlackHawk** will be opening act on the first leg of her two-year tour.

APPLE COMPUTER has signed on as title sponsor for Extravaganza '96, the Nashville Entertainment Assn.'s four-day showcase of local, regional, and national musical talent, which is scheduled for various venues Feb. 14-17. More than 200 acts are booked. Other corporate sponsors are Blockbuster Music, Budweiser, Western Pacific Airlines, Jack Daniel's, Southern Comfort, and Henry's Great Coffee Shop (the product of Gibson Guitar chairman/CEO **Henry Juszkiewicz**). The event benefits the city's Musical and Visual Arts Education Foundation, which works with Metro public schools here . . . Booking agent **Joe Harris**' funeral last week included performances by his clients **Garth Brooks**, **the Oak Ridge Boys**, and **the Moffatts**.

All Music Row was abuzz about Brooks' refusal to accept the American Music Awards' artist of the year

award (see The Beat, page 14). Brooks said he thought that **Hootie & the Blowfish** should have gotten the award because they turned retail sales around last year. **Tammy Wynette**, on the other hand, said she would have walked on water to get there to collect her Award of Merit. Brooks won male artist and album awards and kept those. **Reba McEntire** was named best female artist, best group was **Alabama**, and best new artist was **Shania Twain**, who continues to enrich my life by risking catching pneumonia in her fashionable outfits.

SOME GREAT STUFF: Country catalog continues to enrich our listening experience. Crossing my desk this

week are some discs that will stay on top of the active stack for a while. RCA's Essential Series brings "The Essential Jim Ed Brown And The Browns," "The Essential Dottie West," "The Essential Connie Smith," "The Essential Earl Thomas Conley," and "The Essential Foster And Lloyd." Needless to say, "Pop A Top" from **the Browns** should be

played daily, and it's nice to hear "Scarlet Ribbons (For Her Hair)" again, as well as "Barroom Pals And Goodtime Gals." The late **Dottie West** is fondly remembered for her feisty spirit as well as for such hits as "Country Sunshine." **Conley's** duet with **Keith Whitley** on "Brotherly Love" should be required listening for all aspiring artists. Smith's "Once A Day" likewise needs a revisit.

Capitol/Nashville's Vintage collection is issuing albums from **Wanda Jackson**, **Tex Williams & His Western Caravan**, **Merle Haggard**, and classic duets by **George Jones & Melba Montgomery**. From the latter, there's an embarrassment of riches: "We Must Have Been Out Of Our Minds," "Rollin' In My Sweet Baby's Arms," and "Blue Moon Of Kentucky." Jones' chemistry with Montgomery was far different than his cooler partnership with **Tammy Wynette**, and this is a real barn-burner. Haggard's cuts, produced by **Ken Nelson** and **Fuzzy Owen**, are simply classics: "Mama Tried," a live "White Line Fever," "Sing Me Back Home," "Hungry Eyes," "The Bottle Let Me Down," "Blues Stay Away From Me," a previously unreleased "Streets Of Berlin," and live versions of "Okie From Muskogee" and "The Fightin' Side Of Me."

Jackson, as you know, pioneered in both rockabilly and country. In her one guest appearance on "The Grand Ole

(Continued on page 39)



by Chet Flippo

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Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING FEB. 10, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	2	13	*** No. 1 *** (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! 2 weeks at No. 1	◆ SHANIA TWAIN R.J. LANGE (S. TWAIN, R.J. LANGE) (C) (D) (V) MERCURY NASHVILLE 852206	1
2	6	6	11	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	2
3	5	5	18	NOT ENOUGH HOURS IN THE NIGHT R. LANDIS (A. BARKER, R. HARBIN, K. WILLIAMS)	◆ DOUG SUPERNOW (C) (V) GIANT 17764/REPRISE	3
4	4	4	13	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
5	7	7	14	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	5
6	2	1	14	IT MATTERS TO ME S. HENDRICKS, F. HILL (M. D. SANDERS, E. HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	1
7	3	3	16	WHEN BOY MEETS GIRL K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	3
8	8	9	13	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HUBBS (K. GOOD, J. SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	8
9	11	12	11	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	9
10	9	11	14	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	9
11	10	13	16	WHAT I MEANT TO SAY D. COOK (D. COOK, S. HOGIN, J. MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	10
12	12	18	10	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	12
13	14	17	7	I'LL TRY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	13
14	13	15	8	I KNOW SHE STILL LOVES ME T. BROWN, G. STRAIT (A. BARKER, M. HOLMES)	GEORGE STRAIT (V) MCA 55163	13
15	18	24	7	YOU CAN FEEL BAD E. GORDY, JR. (M. BERG, T. KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	15
16	16	19	9	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	16
17	17	20	12	OUT WITH A BANG T. BROWN (D. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	17
				*** AIRPOWER ***		
18	20	26	6	TO BE LOVED BY YOU T. BROWN (G. BURR, M. REID)	WYONNNA (C) (V) CURB 55084/MCA	18
19	19	22	12	'ROUND HERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, G. HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	19
20	24	29	9	WALKIN' AWAY M. D. CLUTE, T. DUBOIS, DIAMOND RIO (A. ROBOFF, C. WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1-2934	20
21	31	37	5	HYPNOTIZE THE MOON J. STROUD (S. DORFF, E. KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	21
22	26	27	11	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	22
23	23	25	14	GRANDPA TOLD ME SO B. BECKETT (M. A. SPRINGER, J. D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	23
24	15	8	18	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	2
25	30	34	10	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	25
26	21	21	18	HEART HALF EMPTY D. JOHNSON, E. SEAY (G. BURR, D. CHILD)	◆ TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	21
27	28	31	10	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	27
28	29	33	17	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	◆ RHETT AKINS (V) DECCA 55085	28
29	33	36	6	YOU GOTTA LOVE THAT B. BECKETT (J. BROWN, B. JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	29
30	22	10	19	REBECCA LYNN B. J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	1
31	35	39	7	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J. FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (V) DECCA 55164	31
32	36	44	5	NO NEWS D. COOK, W. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	32
33	34	30	17	TALL, TALL TREES K. STEGALL (G. JONES, R. MILLER)	◆ ALAN JACKSON (V) ARISTA 1-2879	1
34	37	40	10	WHAT DO I KNOW R. CHAMLEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RICOCHET (C) (V) COLUMBIA 78088	34
35	25	14	19	THE CAR C. HOWARD (C. M. SPRIGGS, G. HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	3
36	38	45	5	IT WORKS E. GORDY, JR., ALABAMA (M. CATES, A. SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	36
37	44	52	4	HEART'S DESIRE S. HENDRICKS (C. MOORE, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	37
38	32	16	18	LIFE GETS AWAY J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, T. SCHUYLER)	CLINT BLACK (V) RCA 64442	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	42	43	9	READY, WILLING AND ABLE J. LEO, L. WHITE (J. LEARY, J. A. SWEET)	LARI WHITE (C) (V) RCA 64455	39
40	45	46	8	STANDING TALL J. STROUD (L. BUTLER, B. PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	40
41	39	32	19	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1-2878	6
42	41	41	20	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B. E. BOYD)	ALABAMA (C) (V) RCA 64419	4
43	46	49	9	SHE'S GOT A MIND OF HER OWN D. JOHNSON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	43
44	47	54	4	ALL YOU EVER DO IS BRING ME DOWN D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	44
45	49	50	7	COUNTRY CRAZY C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, C. JONES)	LITTLE TEXAS WARNER BROS. ALBUM CUT	45
46	58	—	2	WITHOUT YOUR LOVE S. GIBSON (A. ANDERSON, C. WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	46
47	52	62	3	THE RIVER AND THE HIGHWAY P. TILLIS (G. HOUSE, D. SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	47
48	40	42	15	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. BOONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	40
49	51	59	4	EVEN IF I TRIED B. BECKETT (C. FAULK, N. MUSICK, B. REGAN)	◆ EMILIO (C) CAPITOL NASHVILLE 58507	49
50	70	—	2	IT'S WHAT I DO T. SHAPIRO (C. JONES, T. SHAPIRO)	◆ BILLY DEAN (C) CAPITOL NASHVILLE 58526	50
51	55	58	5	NOW THAT'S ALL RIGHT WITH ME B. SCHNEE, K. LEHNING (KOSTAS, T. PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM	51
52	53	60	4	ONLY YOU (AND YOU ALONE) G. BROWN, T. TRITT (B. RAM, A. RAM)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	52
53	54	56	5	LET YOUR HEART LEAD YOUR MIND C. HOWARD (S. MEEKS)	◆ SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76976	53
54	62	70	3	HEADS CAROLINA, TAILS CALIFORNIA B. GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS)	◆ JODEE MESSINA (C) (V) CURB 76982	54
55	72	—	2	HEAVEN IN MY WOMAN'S EYES T. BROWN (M. NESLER)	TRACY BYRD (V) MCA 55155	55
56	60	—	2	GONE (THAT'LL BE ME) P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	56
57	61	67	3	1969 K. STEGALL, J. KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSON)	◆ KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	57
58	50	35	17	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
59	63	65	3	HANGIN' ON B. D. MAHER (R. MCCREADY, B. D. MAHER, K. HURLEY, D. INGRAM)	◆ RICH MCCREADY (C) MAGNATONE 1104	59
				*** HOT SHOT DEBUT ***		
60	NEW ▶	1	1	THE LOVE THAT WE LOST E. SEAY, H. SHEDD (G. BURR, M. POWELL)	CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577936	60
61	64	66	4	RIPPLES B. CANNON, L. SHELL (T. HASELDEN)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 577730	61
62	68	72	5	ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	62
63	66	—	2	WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TEREN, D. PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	63
64	69	69	4	LADY'S MAN J. CRUTCHFIELD (R. CROSBY, G. COTTON)	◆ ROB CROSBY RIVER NORTH ALBUM CUT	64
65	74	—	2	TEN THOUSAND ANGELS D. MALLOY, N. WILSON (S. D. JONES, B. HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	65
66	67	64	20	TROUBLE T. BROWN (T. SNIDER)	◆ MARK CHESNUTT (C) (V) DECCA 55103	18
67	NEW ▶	1	1	SHE GOT WHAT SHE DESERVES M. WRIGHT (J. YATES, B. FISCHER, C. BLACK)	FRAZIER RIVER (V) DECCA 55173	67
68	56	55	12	SHE CAN'T SAVE HIM J. CRUTCHFIELD (B. REGAN, L. HENGBER)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58502	55
69	65	63	19	RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)	◆ KEN MELLONS (C) (V) EPIC 78066	39
70	59	51	18	NOTHING P. ANDERSON (D. YOAKAM, KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734	20
71	57	47	16	SMOKE IN HER EYES G. FUNDIS (H. PRESTWOOD)	◆ TY ENGLAND (C) (V) RCA 64405	44
72	RE-ENTRY	11	11	THE FEVER A. REYNOLDS (S. TYLER, J. PERRY, B. KENNEDY, D. ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23
73	73	—	2	THE STRENGTH OF A WOMAN J. CRUTCHFIELD (P. CLAYPOOL)	◆ PHILIP CLAYPOOL (C) (D) (V) CURB 76977	73
74	RE-ENTRY	11	11	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	57
75	NEW ▶	1	1	YEARS FROM HERE N. LARKIN, M. HOLLANDSWORTH (G. BAKER, F. MYERS, J. WILLIAMS)	◆ BAKER & MYERS (C) (V) MCG CURB 76967	75

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

Billboard **Top Country Singles Sales**

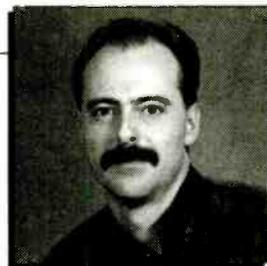
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
FOR WEEK ENDING FEB. 10, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	*** No. 1 *** IT MATTERS TO ME 3 weeks at No. 1	FAITH HILL WARNER BROS. 17718
2	2	2	18	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
3	3	3	25	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
4	4	4	11	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
5	5	6	9	NOT THAT DIFFERENT EPIC 78189/SONY	COLLIN RAYE
6	6	7	12	WHAT I MEANT TO SAY COLUMBIA 78087/SONY	WADE HAYES
7	16	25	3	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
8	7	8	13	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
9	9	10	8	WHEN BOY MEETS GIRL MERCURY NASHVILLE 852388	TERRI CLARK
10	8	5	21	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
11	11	11	8	HEART HALF EMPTY EPIC 78073/SONY	TY HERNDON FEATURING STEPHANIE BENTLEY
12	10	9	12	THE CAR MCG CURB 76970/CURB	JEFF CARSON
13	14	15	15	TEQUILA TALKIN' BNA 64386/RCA	LONESTAR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	33	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA	ALISON KRAUSS & UNION STATION
15	15	17	6	BIGGER THAN THE BEATLES EPIC 78202/SONY	JOE DIFFIE
16	13	14	33	ANGELS AMONG US RCA 62643	ALABAMA
17	17	16	33	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
18	18	24	3	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS.	DOUG SUPERNOW
19	20	22	11	NOTHING REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM
20	19	19	21	NO MAN'S LAND ATLANTIC 87105/AG	JOHN MICHAEL MONTGOMERY
21	21	21	26	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
22	22	18	19	WHO NEEDS YOU BABY GIANT 17771/WARNER BROS.	CLAY WALKER
23	23	20	32	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE
24	NEW ▶	1	1	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
25	NEW ▶	1	1	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS

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

COUNTRY CORNER



by Wade Jessen

TRACY LAWRENCE takes Hot Shot Debut honors with his fifth project, "Time Marches On," at No. 6 on Billboard's Top Country Albums chart. The sales total, in excess of 20,000 units, also places that package at No. 37 on The Billboard 200. **Bob Heatherly**, sales and marketing VP at Atlantic Nashville, says this album illustrates Lawrence's artistic maturity and his widespread acceptance among fans. Heatherly thinks this set also reflects Lawrence's confidence with production duties, which are shared with **Don Cook** and **Flip Anderson**. "Time Marches On" marks Lawrence's second-highest debut on Top Country Albums; Lawrence's prior studio album, "I See It Now," entered that chart at No. 3 in '94 and dips slightly (56-59) this week. Meanwhile, the lead single from the new title, "If You Loved Me," bullets at No. 16 on our airplay list.

PATTY LOVELESS (Epic) also posts her second-highest Top Country Albums debut with "The Trouble With The Truth," which enters at No. 15 and graces The Billboard 200 at No. 98 on sales of about 10,000 units. Coincidentally, it was Loveless' prior title, like Lawrence's, that held her career-high debut. "When Fallen Angels Fly" entered Top Country Albums at No. 9 during September '94. "The Trouble With The Truth" is Loveless' ninth album title and her third for Epic.

AND THE WINNERS ARE: Our Greatest Gainer on Top Country Albums goes to **Lonestar** (BNA) for its self-titled debut disc, jumping 64-51 for an increase of 500 units. That title, which also bullets 35-28 on the Heatseekers chart, is one of only four packages on the country chart to show unit gains, typical at this time of year. The other three titles showing modest jumps: "Life Is Good" by **Emilio** (Capitol Nashville), 43-39; "A Thousand Memories" by **Rhett Akins** (Decca) 49-46; and "We All Get Lucky Sometimes" by **Lee Roy Parnell** (Career) 71-67. The Akins title wins our percentage-based Pacesetter award for an increase of more than 5%.

KENTUCKY THUNDER: **Wynonna** (Curb/MCA) flies solo in the Airpower brigade with "To Be Loved By You," which jumps 20-18 on Billboard's Hot Country Singles & Tracks for an increase of more than 250 spins. Airplay leaders for the song are WPOC Baltimore and WBCT Grand Rapids, Mich., with 33 spins each. **Greg Cole**, music director at the Baltimore station, says Wynonna's song has consistently been that station's top request item for three weeks. Cole thinks the absence of current material from Wynonna during 1995 hasn't dampened the enthusiasm of listeners, and many have expressed excitement for the forthcoming album, "Revelations." "To Be Loved By You," written by busy Nashville tunesmith **Gary Burr** and former Cincinnati Bengal **Mike Reid**, is the lead single from "Revelations," due at retail Feb. 13.

TURN IT ON, TURN IT UP: Radio listeners are apparently satisfied with much of what is being played on country stations these days, with only 25% of the top 40 titles on the airplay chart showing decreases this week. Of those 10 songs, four peaked at No. 1 and five others peaked elsewhere in the top five. The remaining title peaked at No. 21. Meanwhile, **Chely Wright** (Polydor Nashville), the Academy of Country Music's top new female vocalist of '95, takes Hot Shot Debut honors at No. 60 with "The Love That We Lost."

SHENANDOAH MARKS 1ST DECADE

(Continued from page 36)

new tour and TV special will introduce fans to new bassist Rocky Thacker, who joined the group in the wake of Ralph Ezell's departure at the end of 1995. "Ralph moved to Nashville to be a session player, and there will be a lot of people continuing to want to hire him," Raybon says. "He is going to do wonderful."

Raybon is looking forward to performing the new material live. He feels the new songs fit together with the hits into a cohesive collection. "There is a lot of realism in the songs we've done," Raybon says, citing new tunes on the album such as "Lonely Too Long" and "All Over But The Shoutin'."

"It's all real-life stuff," he says. "That's one thing I appreciate about the songs that we cut. We try to cut stuff on the level of which we are. What we are are just people that may have a different profession than somebody out there laying brick or a pipe fitter or a clerk. We do something different for a living, but it doesn't make

us any different than anybody else... We are just concerned with making good music. That's where our mind-set is. [We] try to sing songs that are positive, songs that lift up the heart."

Amongst the Shenandoah songs that fall into that category is a new cut on "Now & Then" called "I Will Know You." "Listening to the story line of the song, it could be happening anywhere," Raybon says. He starts reciting lines: "It could be anywhere on some crowded street/I'll turn around, you'll turn around, and our eyes will meet/On a plane, at a party, through a friend of a friend/It's gonna happen, I just don't know when.../But I'm going to find you one day, and it'll be worth the wait/Before you even say your name I will know you.../You've been calling me from across the stars."

Though they've recorded positive music, the band's members haven't known only good times. Five years ago they were at a low ebb after being tied up in litigation with other bands also

called Shenandoah because a trademark search wasn't done on the name. "It's sort of like that old song Lester Flatt & Earl Scruggs used to sing, 'All The Good Things Outweigh The Bad,'" Raybon says philosophically. "Even through the process of litigation over the name and all that other kind of stuff. That was five years ago, and to think that we were just starting... It just seems kind of smoky. It just passed."

Raybon attributes his ability to get through the bad times to his faith in God and says the hard times have made Shenandoah a better band. "When you get it dangled in your face that you may not have the opportunity to do what you love and care for; I think you cherish the days you have left in it," he says. "That's why this 10th anniversary album is so important. It's going to give us a chance to say to the fans... 'Everything that we've been through, the good and the bad times, you stuck with us, and we appreciate it.'"

NASHVILLE SCENE

(Continued from page 36)

Opry," **Ernest Tubb** insisted that she cover up her shoulders, which were bared by her spaghetti-strap cocktail dress. She was a firecracker, I mean to say. She is represented here by her composition "Right Or Wrong," by the **Paul Anka**-written **Buddy Holly** hit "It Doesn't Matter Anymore," by her trademark "Fujiyama Mama," "The Window Up Above," "Kansas City," and "Let's Have A Party." Definitely ahead of her time, and she's still out there doing it.

Williams has been largely overlooked by history, but he was a pioneer western swing artist. His 1947 recording of his co-composition with **Merle Travis**, "Smoke! Smoke! Smoke! (That Cigarette)," was Capitol Records' first million-selling disc and even became a hit for Vegas singer **Phil Harris**. Both Williams and Harris died of lung cancer.

NOTE TO CARLA FROM EMMITSBURG, MD.: We really don't cover weddings and other such social functions in this column, but we'll see about getting around to the other stuff you would like to see written about here.



One Voice. MCA/Nashville will release "One Voice," a country salute to the 1996 Olympics, on April 23. The first single from the album is a collaboration between the Nitty Gritty Dirt Band and Karla Bonoff titled "You Believed In Me." Shown at the Atlanta press conference announcing the project, seated from left, are John Berry, Karla Bonoff, and Jeff Hanna of the Nitty Gritty Dirt Band. Standing, from left, are A.D. Frazier, COO of the Atlanta Committee for the Olympic Games; Bob Carpenter of the Nitty Gritty Dirt Band; "One Voice" producer Michael Omartian; Tony Brown, MCA/Nashville president; Jimmy Ibbotson of the Nitty Gritty Dirt Band; and Louis Cunningham, VP of marketing for Atlanta Centennial Olympic Properties.

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

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

- | | |
|-------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| 57 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM | 56 And Dally, ASCAP/Old Boots, ASCAP) WBM/HL |
| 62 ALL I WANT IS A LIFE (G.I.D., ASCAP/RoyHaven, BMI) WBM | 57 GONE (THAT'LL BE ME) (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 44 ALL YOU EVER DO IS BRING ME DOWN (Sony Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Al Andersongs, BMI) HL | 23 GRANDPA TOLD ME SO (Murray, BMI/Tom Collins, BMI) WBM |
| 48 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM | 59 HANGIN' ON (Magnatone, ASCAP/Moraine, ASCAP) |
| 12 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL | 54 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 2 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WBM | 26 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL |
| 24 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL | 37 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL |
| 35 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI/Mike Curb, BMI) HL/WBM | 55 HEAVEN IN MY WOMAN'S EYES (Glitterfish, BMI/Carpad, BMI) |
| 45 COUNTRY CRAZY (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugue, BMI) WBM | 21 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL |
| 41 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM | 58 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WBM |
| 49 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM | 16 IF YOU LOVED ME (Sony Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL |
| 72 THE FEVER (Swag Song, ASCAP/EMI April, ASCAP/Rope | 1 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM |
| | 14 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL |
| | 13 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM |
| | 42 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) |

- | | | |
|----------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| WBM/HL | 17 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP) | 65 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI) |
| 6 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL | 27 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murray, BMI) WBM/HL | 18 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM/HL |
| 50 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM | 39 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI) | 25 TOO MUCH FUN (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM |
| 36 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL | 30 REBECCA LYNN (MCA, ASCAP/Acutt-Rose, BMI) WBM/HL | 66 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI) |
| 31 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM | 10 RING ON HER FINGER, TIME ON HER HANDS (Sony Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) HL | 20 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM |
| 64 LADY'S MAN (Music Corp. Of America, BMI/Santee River, BMI) HL | 61 RIPPLES (Millhouse, BMI/Ashwords, BMI/Songs Of PolyGram, BMI) HL | 34 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL |
| 53 LET YOUR HEART LEAD YOUR MIND (Smokin' Armadillo, BMI) | 47 THE RIVER AND THE HIGHWAY (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP) | 74 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM |
| 38 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL | 19 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM | 11 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP) HL |
| 5 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM | 69 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM | 7 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI/Tom Shapiro, BMI) WBM/HL |
| 60 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Acutt-Rose, BMI) | 68 SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM/HL | 63 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM |
| 32 NO NEWS (Sony Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL | 43 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM | 9 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony Tree, BMI) WBM/HL |
| 70 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM | 71 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | 46 WITHOUT YOUR LOVE (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Almo, ASCAP) WBM |
| 8 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spoofers, BMI) WBM | 22 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI) HL | 75 YEARS FROM HERE (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tuneover, BMI) |
| 51 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI) HL | 40 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI) HL | 15 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL |
| 52 ONLY YOU (AND YOU ALONE) (Tro-Hollis, BMI) | 73 THE STRENGTH OF A WOMAN (Mike Curb, BMI) WBM | 29 YOU GOTTA LOVE THAT (Almo, ASCAP/Barnatuck, ASCAP/Irving, BMI/Hyama, BMI) WBM |
| | 33 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM/HL | |

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	1	1	51	SHANIA TWAIN [▲] MERCURY NASHVILLE 522886 (10.98/16.98) HS	THE WOMAN IN ME	1
2	2	2	14	ALAN JACKSON [▲] ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	3	3	10	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
4	4	4	10	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
5	5	6	22	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
HOT SHOT DEBUT						
6	NEW	1	1	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	6
7	6	5	19	TIM MCGRAW [▲] CURB 77800 (10.98/16.98)	ALL I WANT	1
8	7	7	59	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
9	8	8	17	REBA MCENTIRE [▲] MCA 11264 (10.98/16.98)	STARTING OVER	1
10	9	10	44	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
11	10	9	28	JEFF FOXWORTHY [▲] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
12	12	13	23	COLLIN RAY ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
13	11	11	20	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
14	14	18	15	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
15	NEW	1	1	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	15
16	13	14	32	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
17	15	16	37	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
18	17	12	20	GEORGE STRAIT [▲] MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
19	16	15	86	VINCE GILL [▲] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
20	18	17	51	ALISON KRAUSS ● ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
21	20	24	25	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	20
22	19	27	18	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
23	21	19	14	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
24	22	23	18	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
25	25	21	20	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
26	24	22	97	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
27	23	20	13	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
28	27	28	56	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
29	26	25	31	LORRIE MORGAN ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
30	28	31	8	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
31	30	30	18	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
32	32	34	176	GEORGE STRAIT [▲] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
33	29	26	28	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
34	34	33	86	TRACY BYRD [▲] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
35	31	32	107	JEFF FOXWORTHY [▲] WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
36	33	29	47	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
37	36	35	39	TY HERNDON EPIC 66397/SONY (9.98 EQ/15.98) HS	WHAT MATTERED MOST	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	37	38	70	ALABAMA [▲] RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
39	43	50	18	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
40	39	37	24	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
41	38	40	122	REBA MCENTIRE [▲] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
42	44	48	5	DOUG SUPERNOW GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
43	42	39	92	REBA MCENTIRE [▲] MCA 10994 (10.98/15.98)	READ MY MIND	2
44	41	42	106	FAITH HILL [▲] WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
45	35	41	3	VARIOUS ARTISTS DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	35
PACESETTER						
46	49	51	48	RHETT AKINS-DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	46
47	48	44	70	BROOKS & DUNN [▲] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
48	40	36	31	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
49	47	46	12	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
50	46	53	104	THE MAVERICKS [▲] MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
GREATEST GAINER						
51	64	—	2	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	51
52	52	47	104	BLACKHAWK [▲] ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
53	45	43	24	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
54	51	49	80	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
55	50	55	18	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	50
56	53	56	105	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
57	55	57	75	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
58	54	52	20	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19
59	56	59	71	TRACY LAWRENCE [▲] ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
60	58	60	64	GEORGE STRAIT [▲] MCA 11092 (10.98/15.98)	LEAD ON	1
61	59	61	233	BROOKS & DUNN [▲] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	61	62	63	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
63	63	70	17	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
64	60	54	19	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
65	62	66	186	MARY CHAPIN CARPENTER [▲] COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
66	66	64	76	THE TRACTORS [▲] ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
67	71	67	16	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	52
68	68	74	26	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
69	57	58	50	TRISHA YEARWOOD [▲] MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
70	73	—	17	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
71	65	65	43	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35
72	RE-ENTRY	142	142	BROOKS & DUNN [▲] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
73	74	75	13	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
74	67	63	46	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27
75	72	69	72	JOE DIFFIE [▲] EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING FEB. 10, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE [▲] MCA 12* (7.98/12.98)	GREATEST HITS	247
2	2	REBA MCENTIRE [▲] MCA 4979* (7.98/12.98)	GREATEST HITS	245
3	3	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	59
4	4	GEORGE STRAIT [▲] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	245
5	6	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	28
6	5	GEORGE JONES [▲] EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	226
7	8	THE CHARLIE DANIELS BAND [▲] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	243
8	7	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	46
9	9	GEORGE STRAIT [▲] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	241
10	19	ALABAMA [▲] RCA 6825 (7.98/11.98)	ALABAMA LIVE	108
11	12	KEITH WHITLEY [▲] RCA 2277 (9.98/13.98)	GREATEST HITS	93
12	11	MARTINA MCBRIDE [▲] RCA 66288 (9.98/15.98)	THE WAY THAT I AM	11
13	13	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	72

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	BILLY RAY CYRUS [▲] MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	37
15	10	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	9
16	14	GARTH BROOKS [▲] CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	12
17	20	WAYLON JENNINGS [▲] RCA 8506* (8.98)	GREATEST HITS	110
18	16	DWIGHT YOAKAM [▲] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	3
19	18	WYNONNA [▲] CURB 10529/MCA (10.98/15.98)	WYNONNA	23
20	21	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	45
21	—	TOBY KEITH POLYDOR NASHVILLE 514421 (9.98 EQ/13.98)	TOBY KEITH	1
22	—	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	73
23	17	GARTH BROOKS [▲] CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	9
24	—	KENNY ROGERS [▲] CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	105
25	—	ALABAMA [▲] RCA 7170* (9.98/13.98)	GREATEST HITS	204

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

Sony Steps Up To The Microfón

TESTING, UNO . . . DOS: Sony Music Argentina has acquired the catalog of Argentina's venerable indie Microfón. Sony plans to maintain Microfón as a separate label with president/founder Mario Kaminsky remaining on-board as an exploitation consultant for Sony Argentina.

Raúl Vásquez, senior VP of administration, Latin America, for Sony Music International, says the Microfón deal is "part of Sony Music's regional plan to maintain our leadership through strategic associations. Microfón's catalog will be exploited throughout the whole region."

Vásquez says the accord was put together by Frank Welzer, president of Sony Music Latin America; Alberto Caldeiro, GM of Sony Music Argentina; Hugo Piombi, deputy managing director of Sony Music Argentina; and Jorge Meléndez, VP of finance of Sony Music Argentina.

HEARING MTV LATINO: "Radio MTV," a joint venture between MTV Latino and Westwood One International, is scheduled to launch in April.

"Radio MTV," which will be produced, marketed, and distributed by Westwood One, will include a weekly radio show, special programming based on MTV Latino shows, and live events. MTV Latino VJ Alfredo Lewin will host "Radio MTV"; Javier Andrade of MTV Latino pro-



by John Lannert

gram "Semana Rock" will host the daily news features.

'HOMMY' RETURNS: Salsa luminary Larry Harlow is reviving his musical opera "Hommy." A salsa version of the Who's "Tommy" composed by Harlow and Jenaro Heny Alvarez, "Hommy" will be staged Aug. 29 at the Roberto Clemente Coliseo in San Juan, Puerto Rico. Among the cast members are original players Celia Cruz and Junior González, along with Gilberto Santa Rosa, Luis Enrique, Marc Anthony, and India.

The second coming of "Hommy" will feature a children's choir, plus guest soloists Dave Valentín, Giovanni Hidalgo, Yomo Toro, Cachete Maldonado, Roberto Roena, and Tony Vásquez.

Elsewhere, Harlow has just wrapped up his first album with the Latin Legends Band. Appearing on the record—which is being shopped by Harlow's son Myles Harlow Kahn—are Adalberto Santiago, Johnny Pacheco, Ismael Miranda, Pete "El Conde" Rodríguez, Valentín, Hidalgo, as well as several cohorts from the redoubtable Fania

All-Stars.

APPPOINTMENTS: Luis Méndez has been named managing director of Warner Music Argentina. He previously was GM . . . Mitchell Morales has been named director of Hispanic markets for Track Marketing. He formerly was director of sports marketing for Palacio de los Deportes in Mexico City.

COOKING WITH CAETANO: On very rare occasions, PolyGram's esteemed singer/songwriter Caetano Veloso is moved to pen a press release for a new album. The object of Veloso's latest aural desire is "Novelhonovo," by São Paulo, Brazil, jazz act Nouvelle Cuisine. Released in December on Eldorado, "Novelhonovo" runs closer to Brazilian pop than jazz, as the group revisits Brazilian standards with superbly crafted arrangements.

Two Veloso tracks are included on the album, along with the title track, the name of which blends *novelo* (ball of yarn), *velho* (old), and *novo* (new). In short, the album explores the relationship between the traditional and contemporary elements of Brazilian music.

The title track was composed by
(Continued on next page)

LATIN TRACKS A-Z

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

- 36 AMANDOTE (BMG Songs, ASCAP)
- 3 AMANECI EN TUS BRAZOS (BMG Songs, ASCAP)
- 27 AMIGOS (Caribbean Waves, ASCAP)
- 1 AMOR (Fonomatic, SESAC)
- 5 COMO TE EXTRANO (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
- 20 COQUETA (Copyright Control)
- 40 CUANDO EL DESTINO SE COBRA (Copyright Control)
- 28 DESVELADO (Copyright Control)
- 6 ENAMORADO DE UN FANTASMA (Edimonsa, ASCAP)
- 14 ERES ASI (Copyright Control)
- 15 ESO ME GUSTA (Vander, ASCAP)
- 12 ES POR TI (FIPP, BMI)
- 33 EXPERIENCIA RELIGIOSA (Unimusic, ASCAP/Fonomatic, SESAC)
- 13 JUAN SABOR (Copyright Control)
- 30 LAGRIMAS DE ALEGRIA (Sony Latin, BMI)
- 38 MALA MUJER (Solmar-Music, SESAC)
- 19 MANDAME FLORES (AY, AY, AY) (Striking, BMI)
- 11 MARIA (Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insigna, ASCAP/Famous, ASCAP)
- 24 MAS Y MAS (Zomba Golden Sands, ASCAP)
- 34 ME ASUSTA PERO ME GUSTA (Fonomatic, SESAC)
- 22 MI BENDITA TIERRA (BMG Songs, ASCAP)
- 10 MI FORMA DE SENTIR (Fonomatic, SESAC)
- 23 MUNDO DE AMOR (Zomba Golden Sands, ASCAP)
- 31 NI POR CAPRICHIO (M.A.M.P., BMI)
- 35 NO PUDE DETENER MI LLANTO (Edimonsa, ASCAP)
- 16 NO PUEDO MAS (Jam Entertainment, BMI)
- 8 POR AMOR A MI PUEBLO (Mas Latin, SESAC)
- 7 QUIEN (Copyright Control)
- 26 QUIERO Y NECESITO (Vander, ASCAP)
- 39 SE VA SE VA (Firststep, ASCAP)
- 17 SI QUISIERAS (Copyright Control)
- 4 SI TU TE VAS (Fonovisa, SESAC/Unimusic, ASCAP)
- 32 SUAVE (Warner-Tamerlane, BMI)
- 9 TE AMARE (Rhinstone Jacket, ASCAP/Ramirez C.A.R., ASCAP/Etienne Music, ASCAP/Schosh, ASCAP)
- 21 TODO POR TI (Vander, ASCAP)
- 18 TONTA (San Antonio Music, BMI)
- 37 TRES DESEOS (FIPP, BMI)
- 2 UN MILLON DE ROSAS (Copyright Control)
- 25 VUELVE ME A QUERER (Fonovisa, SESAC)
- 29 YA LO SE TODO (Bello Musical)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	1	2	4	CRISTIAN MELODY/FONOVISA	AMOR (C. CASTRO)
2	3	3	4	LA MAFIA SONY	UN MILLON DE ROSAS (M. LICHTENBERGER, J.A. LARRINAGA)
3	4	6	9	LUIS MIGUEL WEA/LATINA	AMANECI EN TUS BRAZOS (L. MIGUEL, K. CIBRIAN, J.A. JIMENEZ)
4	2	1	18	ENRIQUE IGLESIAS FONOVISA	SI TU TE VAS (R. PEREZ-BOTIJA, E. IGLESIAS, R. MORALES)
5	5	4	17	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO (A.B. QUINTANILLA III, PASTUDILLO, J. OJEDA)
6	7	5	9	LIBERACION FONOVISA	ENAMORADO DE UN FANTASMA (LIBERACION, H. PONY GONZALEZ)
7	8	9	8	PEDRO FERNANDEZ POLYGRAM/LATINO	QUIEN (H. PATRON, E. MOGUELI)
8	11	23	3	M. A. SOLIS Y LOS BUKIS FONOVISA	POR AMOR A MI PUEBLO (M.A. SOLIS, M. MARROQUIN)
9	12	—	2	MARC ANTHONY RMM	TE AMARE (S. GEORGE, M. ANTHONY, J.A. RAMIREZ, J.R. STAWTICH)
10	10	11	4	GIRO SONY	MI FORMA DE SENTIR (C. SOTO, J.M. DEL CAMPO)
11	6	7	10	RICKY MARTIN SONY	MARIA (K.C. PORTER, U. BLAKE, K.C. PORTER, I. GOMEZ, ESCOBAR)
				*** AIRPOWER ***	
12	27	—	2	JON SECADA SBK/EMI LATIN	ES POR TI (E. ESTEFAN JR., J. SECADA, J. CASAS, K. SANTANDER)
				*** AIRPOWER ***	
13	20	—	2	LA TROPA F EMI LATIN	JUAN SABOR (J. FARIAS, J. FARIAS, J. FARIAS)
14	24	29	3	THE BARRIO BOZZ SBK/EMI LATIN	ERES ASI (K.C. PORTER, E. MOGUELI)
15	17	36	3	PESADO FONOVISA	ESO ME GUSTA (J.A. FARO, J.G. ESPARZA)
16	15	18	10	LOS TIGRES DEL NORTE FONOVISA	NO PUEDO MAS (T.N. INC., T. BELLO)
17	13	10	11	MICHAEL SALGADO IDEY	SI QUISIERAS (J.S. LOPEZ, F. MENDEZ, R. ORTEGA, CONTRERAS)
18	14	12	17	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TONTA (D.L. GARZA, T. GONZALEZ, J. RODRIGUEZ, M. CISNEROS)
19	22	—	2	SPARK FONOVISA	MANDAME FLORES (AY, AY, AY) (T. MORRIE, L. ANTONIO)
20	18	14	6	INTOCABLE EMI LATIN	COQUETA (J.L. AYALA, J.L. PADILLA)
21	9	8	12	BRONCO FONOVISA	TODO POR TI (BRONCO, J.G. ESPARZA)
22	16	37	3	JUAN GABRIEL ARIOLA/BMG	MI BENDITA TIERRA (JUAN GABRIEL, JUAN GABRIEL)
23	NEW		1	LOS TUCANOS DE TIJUANA ALACRAN/EMI LATIN	MUNDO DE AMOR (G. FELIX, M. QUINTERO, LARA)
24	NEW		1	MAZZ EMI LATIN	MAS Y MAS (J. GONZALEZ, J. LOPEZ)
25	26	19	22	CRISTIAN MELODY/FONOVISA	VUELVE ME A QUERER (J. AVENDANO, L. UHRS, J. AVENDANO, L. UHRS)
26	NEW		1	JOSE MANUEL FIGUEROA FONOVISA	QUIERO Y NECESITO (J. SEBASTIAN, J. SEBASTIAN)
27	33	34	3	CELINES RMM	AMIGOS (L. MARTI, J. QUEROL, R. VAZQUEZ)
28	21	—	2	BOBBY PULIDO EMI LATIN	DESVELADO (E. ELIZONDO, J. AVENA)
29	35	28	3	GUARDIANES DEL AMOR ARIOLA/BMG	YA LO SE TODO (A. PASTOR, T. BELLO)
30	25	21	8	FAMA SONY	LAGRIMAS DE ALEGRIA (O. GALVAN, J. GALVAN, J. GALVAN)
31	32	—	2	LOS RIELEROS DEL NORTE FONOVISA	NI POR CAPRICHIO (J.S. LOPEZ, I.A. GOMEZ)
32	30	17	4	JERRY RIVERA SONY	SUAVE (S. GEORGE, K. CIBRIAN, O. CASTRO)
33	NEW		1	ENRIQUE IGLESIAS FONOVISA	EXPERIENCIA RELIGIOSA (R. PEREZ-BOTIJA, C. GARCIA)
34	NEW		1	ANA BARBARA FONOVISA	ME ASUSTA PERO ME GUSTA (A. PASTOR, J. NAZAR)
35	NEW		1	LOS REHENES FONOVISA	NO PUDE DETENER MI LLANTO (NOT LISTED, J. TORRES, S. GUZMAN)
36	28	25	3	LORENZO ANTONIO WEA/LATINA	AMANDOTE (T. MORRIE, JUAN GABRIEL)
37	37	22	4	GLORIA ESTEFAN EPIC/SONY	TRES DESEOS (E. ESTEFAN JR., K. SANTANDER, K. SANTANDER)
38	NEW		1	INDUSTRIA DEL AMOR FONOVISA	MALA MUJER (A. MITCHELL, I.A. RAMIREZ, R. VERDUZCO)
39	NEW		1	PIMPINELA POLYGRAM/LATINO	SE VA SE VA (J. GALAN, J. GALAN, L. GALAN)
40	NEW		1	EZEQUIEL PENA FONOVISA	CUANDO EL DESTINO SE COBRA (M.A. SOLIS, I.M.E. CASTRO)

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

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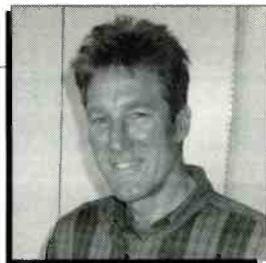
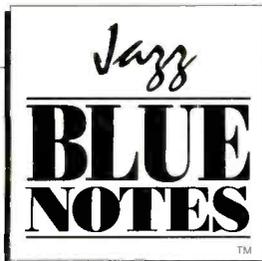
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by Jim Macnie

GLOBAL MARKETPLACE: There was a time when jazz fans in the U.S. would drool over the records made by American bandleaders but issued exclusively in other countries. I remember really, really wanting a **Chico Freeman** disc on Japanese DIW label in the early '80s. Now, the licensing of import titles is much more commonplace. And the benefits to retailers (as well as consumers) are many.

Take, for example, Evidence's new deal with Japanese company Alpha. Eight titles have just been issued by the Pennsylvania-based label, including those by immensely respected players **Benny Golson**, **Pharoah Sanders**, and **Hank Jones**. Titles by drummer **Carl Allen** and pianist **Cyrus Chestnut**—both signed domestically to Atlantic—round out the initial batch of releases. Cost-wise, stores can offer these titles to compete with domestic discs, rather than have them weigh in at the much steeper price imports usually carry. **Jerry Gordon**, VP/co-owner of Evidence, says that looking for hip records is a sizable part of the game these days.

"Some foreign companies have a rich tradition of honoring jazz and blues," he says. "A lot of American musicians get their first shot with foreign companies. Young players with ambitions of recording for an American label often get rejected; it's now the standard thing to go elsewhere, get in contact with Japanese, German, English, and French companies. The Alpha deal is nice; they're good partners. Their producers' musical choices correspond with ours."

Gordon is like a miner when it comes to scoping out

viable dates. A deal with King Records (also in Japan) has brought about the U.S. issue of "The Colossal Saxophone Sessions," a multi-artist double disc that surveys the modern sax sound. Gordon adds that the import-licensing maneuver is nothing new.

"It's been going on forever. Some of the titles that you and I bought as consumers, like **Gil Evans** ['Live At Sweet Basil' discs] on Gramavision or **Ralph Peterson** on Blue Note [originally released on the somethin'else label in Japan], we assumed were from the U.S.—that's not always the case. And don't forget, right now, Verve has a great deal going with **Gitanes** in France. The world is becoming a smaller place as far as cross-pollination of business goes."

More Alpha titles are pending, but Evidence didn't have to look too far for one of its most powerful pieces of late. "Somalia" by tenor saxist **Billy Harper** proves that U.S. dates can be as articulate and profound as music created anywhere across the globe. Here's to the international pipeline flowing briskly, and the ears of American label execs being just as open.

ETC.: **Dave Brubeck** is scheduled to receive the 1996 Lifetime Achievement Award from NARAS on Feb. 28 at the Grammy Awards... If **Wessell Anderson's** forthcoming "The Ways Of Warmdaddy" sounds refreshing—and it does—perhaps one reason is its length. The eight tracks clock in at less than 45 minutes, the first jazz disc in ages that I can remember doing so. Anderson is assisted by trumpeter **Antoine Drye**, pianist **Ellis Marsalis**, bassist **Taurus Mateen**, and drummer **Donald Edwards**. Each helps shape the sound of the date, which steadily switches personnel groupings: A few cuts use the piano; a couple position the trumpet as Anderson's foil; sometimes it's just the alto player communing with the rhythm section. "Warmdaddy" was recorded in New Orleans and is due out Feb. 13 on Atlantic.

FORMER SCHOOL OF FISH MEMBER CLAYTON-FELT SOLOS ON A&M

(Continued from page 15)

or style. I just felt a whole lot of creativity, and it was a lot more fun. I'd always wanted to record at home. Of course there were some songs I wrote I would never play for anyone, but even they were interesting experiments."

After taking care of the slightly sticky business of leaving Capitol Records, Clayton-Felt was ready to approach other labels with a full-length demo. A&M supported his creative vision and rented him a house—which he fondly refers to as "the Tree House"—in Topanga Canyon, Calif., where he lived and recorded "Inarticulate Nature Boy" in a self-designed 24-track studio.

"Josh generated all of the music in terms of the demo he played for us, and it was pretty much his musical vision that created his music," says David Anderle, senior VP of A&R at A&M, who signed Clayton-Felt. "It seemed natural that he would have that sort of producer's role, given he would work with an engineer that was really good."

After Clayton-Felt finished the project, he took it to engineer Tony Phillips and producer Matt Wallace. Wallace helped him pare down more than 18 songs to the 12 album tracks (Billboard, Jan. 20), leaving A&M with plenty of fodder to sink its teeth into.

"Because this is Josh's first solo album and because it was such a personal experience for him, we are

looking at it as a clean start," says Kelly Mills, A&M product manager. "Of course we'll be using the School Of Fish fan club list for mailings and mentioning his history so people can make the connection."

Getting Clayton-Felt out in front of those fans is job No. 1. "He is a big priority for us, so he'll be spending a lot of time on the road," Mills says. In an unusual move so far in advance of the album's release date, Clayton-Felt already has been touring with fellow A&M act Dishwalla. At shows, he has been handing out a sampler that contains "Window" and snippets of several other songs.

When he kicks off the second part of the tour later this month, Clayton-Felt will visit at least 20 key markets and will spend several days in each city to provide time for retail and radio appearances. Among the upcoming stops will be the National Assn. of Recording Manufacturers conference in March in Washington, D.C.

In conjunction with the next leg, A&M will release a CD-maxi with two album and two nonalbum tracks. To ensure easy accessibility in stores, the label is including "Clayton-Felt" bin cards with the new-release drop shipments, "so people know where to find the record, under C instead of S," Mills says. "This is something we've never done before."

As for Clayton-Felt, he already is looking ahead to his next project.

"This record has been ready since the beginning of the summer, and I'm starting to feel the winds of creativity pulling me to the next place," he says. "Those seeds are raring to burst out again."

MARK EITZEL

(Continued from page 14)

as a critical favorite, Rauh says, the label will service college radio with the full album in early March, with an as-yet-unchosen single to go to triple-A several weeks later. No plans for a video currently exist.

"We'll be trying to expose him to different markets," says Rauh. "Triple-A seems pretty natural, and we're even planning some remixes to get some of the more appropriate music into a club setting. It's something I'd say we're going to be excruciatingly patient with."

Shortly after the album's release, Eitzel will embark on a tour: booked by Bob Lawton at Twin Towers/ICM. Although former AMC guitarist/producer Bruce Kaphan will likely join him, the singer—who recently signed with Janet Billig's Manage This!—says that he's unlikely to settle on a permanent band anytime soon.

"We may have done a little better than the president and Congress," he says, "but in the last few years, I discovered democracy and music don't go together very well."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	3	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	3 weeks at No. 1 HOW LONG HAS THIS BEEN GOING ON
2	2	12	SOUNDTRACK PANGAEA 36071/L.R.S.	LEAVING LAS VEGAS
3	3	14	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
4	4	83	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
5	5	44	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
6	6	41	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
7	7	111	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
8	8	35	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
9	10	21	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
10	9	16	KEITH JARRETT ECM 21577	AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
11	16	43	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL	FIRST INSTRUMENT
12	11	121	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
13	12	137	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
14	13	38	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
15	17	101	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
16	14	11	MILES DAVIS LEGACY 67377/COLUMBIA	HIGHLIGHTS FROM THE PLUGGED NICKEL
17	NEW ▶		GERRY MULLIGAN TELARC 83377	DRAGONFLY
18	15	24	ANTONIO CARLOS JOBIM VERVE 5472 THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK	
19	20	76	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
20	18	90	ETTA JAMES PRIVATE 82114	MYSTERY LADY
21	22	114	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
22	19	11	MARK WHITFIELD VERVE 529223	7TH AVE. STROLL
23	23	16	DAVE BRUBECK WITH SPECIAL GUESTS TELARC 83349	YOUNG LIONS & OLD TIGERS
24	RE-ENTRY		CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
25	RE-ENTRY		JACO PASTORIUS WARNER BROS. 45290	THE BIRTHDAY CONCERT

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	7	QUINCY JONES ● QWEST 45875/WARNER BROS.	7 weeks at No. 1 Q'S JOOK JOINT
2	2	165	KENNY G ▲ [®] ARISTA 18646	BREATHLESS
3	3	8	JERALD DAEMYON GRP 9829	THINKING ABOUT YOU
4	4	12	WILL DOWNING MERCURY 528755	MOODS
5	5	12	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
6	6	23	FOURPLAY WARNER BROS. 45922	ELIXIR
7	7	15	SOUNDTRACK ANTILLES 52931/VERVE	GET SHORTY
8	9	12	NAJEE EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER
9	8	16	BONEY JAMES WARNER BROS. 45913	SEDUCTION
10	10	30	THE JAZZMASTERS JVC 2049	THE JAZZMASTERS II
11	12	11	DAVID SANBORN WARNER BROS. 46002	LOVE SONGS
12	11	3	BOBBY MCFERRIN BLUE NOTE 31677/CAPITOL	BANG!ZOOM
13	13	91	JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
14	15	17	VARIOUS ARTISTS GRP 9827	A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES
15	14	53	JOHN TESH PROJECT GTS 528753	SAX ON THE BEACH
16	16	4	GEORGE BENSON WARNER BROS. 46050	THE BEST OF GEORGE BENSON
17	19	22	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
18	22	62	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
19	18	34	INCOGNITO FORECAST 528000/VERVE	100 DEGREES & RISING
20	NEW ▶		AVENUE BLUE BLUEMOON 92658/AG	NAKED CITY
21	20	18	MICHAEL FRANKS WARNER BROS. 45998	ABANDONED GARDEN
22	21	12	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
23	24	13	MAYSA BLUE THUMB 7001/GRP	MAYSA
24	25	13	DAVID BENOIT GRP 9831	THE BEST OF DAVID BENOIT 1987-1995
25	RE-ENTRY		ALEX BUGNON RCA 66665	TALES FROM THE BRIGHT SIDE

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

Songwriters & Publishers

ARTISTS & MUSIC

One Sweet Year For Famous Music Revenues, Operating Income Set Record In '95

BY IRV LICHMAN

NEW YORK—With almost seven decades under its belt, Famous Music doesn't need to look further back than last year to report its best financial year in terms of both revenues and operating income.

That's the word from Irwin Robinson, who has served as chairman/CEO of the Viacom-owned music publishing operation for the last four years. He reports a 1995 revenue increase of 29.5% over 1994, and an operating income increase of 53%.

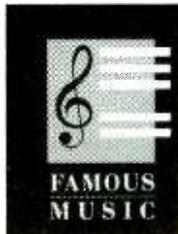
Significantly, Robinson cites a dramatic turnaround in the ratio of catalog revenues vs. contemporary copyrights. He says that four years ago, Famous Music was generating only 7% of its revenues from contemporary music, but he estimates that 25% of 1995's revenues will have stemmed from deals with current writing talent.

Robinson draws a financial theme

for 1995 by paraphrasing the title of Famous' No. 1 Mariah Carey/Boyz II Men hit, "One Sweet Day," extending



ROBINSON



the title's time frame to a year. Robinson says it was "a year of international success, international growth via our subpublishing agreement with BMG Music Publishing, and a year of stabilization for the company that allows us to get on track in terms of signing new talent and building our catalog."

Robinson's use of the word "stabilization" recalls a decision by Viacom early last year to test the waters for a

sale of Famous Music. The decision to sell, which was later dropped, would have helped pay off Viacom's debt following its purchase of Paramount Pictures, which set up the publishing unit in 1929. Despite the recent departure of Viacom president/CEO Frank Biondi, Robinson says management remains "a champion" of Famous Music as a key Viacom holding.

However, the initial intention to sell Famous Music led to staff departures, eventually depleting the company's creative department, says Famous Music president Ira Jaffe. However, personnel are now in place in key creative centers of the U.S. music industry.

"As of Jan. 1, we had no creative staff in New York, Los Angeles, or Nashville," says Jaffe. As of Jan. 28, Ross Elliot, who has had prior publishing associations with Jaffe, heads the New York creative unit. In Los Angeles, also effective Jan. 28, Bobby Carlton, formerly A&R chief at Mercury Records in Los Angeles, is running the company's creative activities. In Nashville, Pat Finch, from EMI Music Publishing in that city, has replaced Chuck Bedwell as creative chief. A second staffer will be selected by Finch.

Jaffe says additional creative staffers in these cities will be hired as "scouts," who will work clubs looking for talent. "It's all a reflection of the A&R-drive at publishers these days," says Jaffe.

The arrival of Robinson and Jaffe at Famous Music in 1992 greatly accelerated the company's bid for a big slice of the contemporary-music publishing pie. Co-publishing deals since then include relationships with Boyz II Men, 4 Non Blondes, Bjork, Letters To Cleo, Heather Nova, and Crystal Waters, along with songwriter-only deals with Phil Galdston and Bill LaBounty.

Also working with Famous Music are Latin writer/producers K.C. (Continued on page 54)

Gladys Knight & the Pips ("When You're Far Away"), and Klymaxx ("Wild Girls"). "We were also getting calls to produce," Jam says, "but we still had the Time thing, which was fine with us. But after [Prince] fired us, it was full speed ahead."

Jam and Lewis, whose songs are administered by EMI Music Publishing, are fans of organic collaboration. "There are some things we can't change about the way we write, but we try to give everybody their individual sound," says Jam. "The only way to really do that is to have the artist's input. Also the fact that we're away from the fast pace of New York and the phinness of L.A. allows us to be creative" (Continued on page 54)

For Producer Duo Jam & Lewis Songwriting Is Simply Organic

BY HAVELOCK NELSON

NEW YORK—Having written material for more than 40 singles and albums that have been certified gold or platinum, there's no doubt about it: Jimmy "Jam" Harris and Terry Lewis are a



JIMMY JAM & TERRY LEWIS

prolific, hit-making pair. They have created smashes for Janet Jackson, Michael Jackson, Terence Trent D'Arby, the Human League, Sounds Of Blackness, and Mint Condition. Winners of numerous Grammys, American Music Awards, and ASCAP writer honors, they're currently preparing songs for Lionel Richie and New Edition, among others.

And to think—Jam and Lewis owe alot to being fired by ♀. When he was Prince, he plucked local group the Time out of obscurity. Jam and Lewis were members of the band, so Prince became their boss. When the duo missed their plane to a Time gig during a snowstorm, Prince sent them packing.

With a hot demo tape circulating, they stepped into their new positions as producer/songwriters. "After the Time's first tour in 1980, we bought a 4-track tape recorder and put a bunch of demos down," says Jam. "This tape went to [a number] of people, and everybody pulled a song off it." Among the takers were the S.O.S. Band ("High Hopes" and "Just Be Good To Me"),



Rapper To MCA. MCA Music Publishing has made a deal with Kool G Rap, whose current Cold Chillin'/Epic album is "4,5,6." Shown, from left, are Big Chuck, Full Clip Management; Kim Jackson, director of creative services at MCA Music Publishing; Kool G Rap; attorney Scott Felcher; and Awanda Booth, associate director of A&R at Epic Records.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
ONE SWEET DAY	• Mariah Carey, Michael McCary, Nathan Morriss, Wanya Morriss, Shawn Stockman, Walter Afanasieff	• Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI
HOT COUNTRY SINGLES & TRACKS		
(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!	• Shania Twain, Robert John Lange	• Loon Echo/BMI, Zomba/ASCAP
HOT R&B SINGLES		
NOT GON' CRY (FROM "WAITING TO EXHALE")	• Babyface	• Ecaf/BMI, Sony Songs/BMI, Fox Film/BMI, EMI Blackwood/BMI
HOT RAP SINGLES		
TONITES' THA NIGHT	• J. Dupri, R. Parker, Jr., K. Harrison, T. Crum, R. Aikens, R. Neal, C. Satchell	• So So Def/ASCAP, EMI April/ASCAP, Globe Art/BMI, Montezk/BMI, Play One/BMI, Rightsong/BMI
HOT LATIN TRACKS		
AMOR	• Christian Castro	• Fononmusic/SESAC

Showcasing Frank Loesser: Weisman's Elvis Connection

GUY & HIS DOLLS: In this corner, there is no finer tribute to a songwriter than to regret that many songs were not included in a staged presentation of his catalog, not because they were sub-par but because there just wasn't enough time to get 'em all in. So it was with the season's initial Lyrics & Lyricists presentation at the 92nd Street Y in New York. Four performances were given Jan. 21-22.

Frank Loesser, who was given his first salute in the series as a start to its 26th year, had two well-defined careers as a songwriter. The first was as a lyric writer for Hollywood musicals, most of which are long past remembrance.

The other started in World War II when he was a GI and discovered the melody muse. This phase saw its apex in a series of wonderful Broadway shows and an occasional Hollywood musical. Notable among them are "Where's Charley?," "Guys and Dolls," "Hans Christian Andersen," "The Most Happy Fella," and his last Broadway triumph, "How To Succeed In Business Without Really Trying," currently a hit revival.

Hosted and sung (in a duet on "Inch Worm" with Loesser's widow, singer **Jo Sullivan**) by the charming **Kitty Carlisle Hart**, the program moved along briskly both in musical content and in humorous references to Loesser's climb to long-sought-after success. He died in 1969.

Many of the members of the "Lyric & Lyricists" audience remember World War II and the songs that told of parted lovers and GI heroism. It was stirring to hear again the persuasive call to arms of "Praise The Lord And Pass The Ammunition," which is regarded as Loesser's first song in which he wrote both words and music. But it was Loesser's "I Don't Want To Walk Without You," with its tune written by **Jule Styne**, that folks hummed on the way out of an afternoon performance. That was their sentimental choice among a few dozen of America's most superior pop songs.

And, yes, perhaps a medley at some point would have given quick bows to such equally solid material

as "They're Either Too Young Or Too Old," "I Wish I Didn't Love You So," "Rodger Young," "Make A Miracle," "Lovelier Than Ever," "No Two People," and "I'll Know."

SONGS, A SUBJECT MATTER: "The Green Book Of Songs By Subject" has evolved into its fourth edition. A brainchild of **Jeff Green**, senior director of strategic marketing at the Country Music Assn. in



by Irv Lichtman

Nashville, it has more than 21,000 songs written in this century. They are divided into more than 800 categories, all based on themes (happiness, money, cheating, holi-

days, etc.). Additional information includes artist recordings and labels. The publisher of the tome—which sells for \$64.95 in its hardcover edition, \$49.95 in its softcover—is Nashville-based Professional Desk References.

UPDATE: **Ben Weisman**, the songwriter who co-authored 57 songs used in films starring **Elvis Presley**, dropped a note to Words & Music that updated his activities. He recently gave a 90-minute concert in Gstaad, Switzerland, that featured songs from Presley films. He was accompanied by a backup combo and vocalist **Mark Janicello**.

Weisman can point to a song of his that appears on **the Beatles'** "Anthology 1." It's "Lend Me Your Comb," which originally was performed on the BBC broadcast "Pop Goes The Beatles."

The new **Tom Petty** boxed set on MCA contains "Wooden Heart," which Weisman co-authored for Presley. A **Statler Brothers'** recording of Weisman's "In The Beginning" is performed in the hit film "Seven."

Weisman operates his own music publishing firm, **Blen Music**, in Marina Del Rey, Calif.

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

1. **Natalie Merchant**, "Tigerlily."
2. **Seal**, "Seal."
3. **AC/DC**, "Ballbreaker" (guitar tab).
4. **Bob Dylan**, "Anthology Vol. 2."
5. **Paul Simon**, "Complete" (revised edition).

Studio Action

ARTISTS & MUSIC

As Producer, Massenburg Is Inspired By 'Musical Moment'

Second of a two-part Pro-File on George Massenburg. Part one ran in the Feb. 3 issue.

BY JACK ARKY

NEW YORK—George Massenburg's reputation as an audio pioneer and trailblazing equipment designer is surpassed only by his track record as a producer/engineer.

In a prolific career spanning 30 years, Massenburg has made landmark recordings with Linda Ronstadt, Lyle Lovett, 10,000 Maniacs, Aaron Neville, Toto, Little Feat, and Earth, Wind & Fire, among others.

Not one to impose a sonic blueprint on a project, Massenburg sees the producer's role as ensuring that the

truest representation of the recorded moment is conveyed.

"I would like to see the musical moment protected and revealed," he says. "Producing to me doesn't necessarily mean defining the music. Sometimes it's

identifying it. That's where I think I am a producer."

Of the producing profession in general, the characteristically outspoken Massenburg pulls no punches. "My experience with other producers, with the exception of three or four people, has been tremendously negative," he laments. "I come across many producers who are deeply stupid and deeply unintuitive. If genius were to land with a thud in front of them, they'd piss on it."

Conversely, "working with a really

great producer has been an education," adds Massenburg, referring to his mentor and chief inspiration, Peter Asher.

With Asher as producer, Massenburg engineered 10,000 Maniacs' "In My Tribe," which Massenburg calls "one of their better records. It sounded so different and unusual—clean and weird." The Asher/Massenburg team also made Linda Ronstadt's double-platinum "Cry Like A Rainstorm, Howl Like The Wind," which won a Grammy in 1990 for best engineered nonclassical recording.

Massenburg, who has enjoyed a rarified combination of critical acclaim and commercial success, says he is motivated by a pursuit of music, not money.

"I produce to try to make music in a world that's trying to make money—the two don't cross very often," he says. "When I make money in records, it's luck."

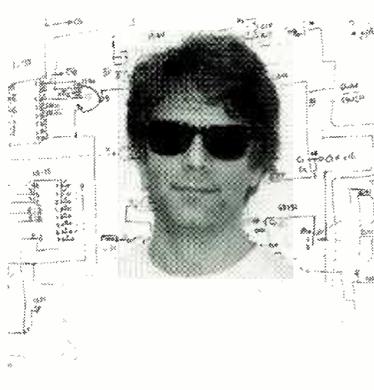
As a producer, Massenburg has had several triumphs, including Lyle Lovett's highly acclaimed "Joshua Judges Ruth."

"I really loved that record," he says. "It's a good record. I wish we could do that again. But Lyle has a way that he wants to make records, and I have mine. There was a lot of banging of heads during that record."

Other productions that Massenburg cites as his favorites are Valerie Carter's 1977 album, "Just A Stone's Throw Away," which has just been rereleased; Toto's "The Seventh One"; Aaron Neville's first solo album, "Warm Your Heart"; and Ronstadt's 1992 Latin jazz opus, "Frenesí."

Massenburg's discography as producer, engineer, or "sound designer" also lists James Taylor's "James Taylor Live"; Jimmy Webb's "Suspending

Disbelief"; Emmylou Harris, Dolly Parton & Linda Ronstadt's "Trio"; the Emotions' "Flowers"; Weather Report's "Night Crossing"; Herbie Hancock's "Lite Me Up"; Carly Simon's "Coming Around Again"; Bonnie



In a 1987 photo, producer/engineer/equipment designer George Massenburg is shown in front of a diagram for one of his innovative designs. (Photo: David Goggin)

Raitt's "Nine Lives"; Jennifer Warnes' "Famous Blue Raincoat"; several other albums by Ronstadt, including "What's New," "Lush Life," and "Más Canciones"; Little Feat's "Waiting For Columbus," "Let It Roll," and "Representing The Mambo," among others; and Earth, Wind & Fire's "That's The Way Of The World," "Spirit," "I Am,"

"Faces," and more.

Currently, Massenburg is working on a concept album with Ronstadt of which he gives little detail—other than to say that chamber ensembles are involved—for fear that the concept will be appropriated by others.

Massenburg is recording Ronstadt at her house in the Bay Area, tracking primarily on Tascam DA-88s, assembling vocals in a Sonic Solutions digital audio workstation, and flying tracks to a Sony 3348 digital multitrack.

"You can make a great record on DA-88s," says Massenburg of the modular digital 8-track units, which have been enormously popular in the home-and-project-studio sector since their introduction in the early '90s but only recently have been embraced by high-end facilities. "I think there is going to be a lot more use of that technology to make great music," he adds.

Massenburg grew up in Macon, Ga., in the mid-'50s. His earliest musical memories are of raw, sexually charged R&B by such pioneers as the Coasters, Howlin' Wolf, and Wilson Pickett pouring out on an AM radio.

The Massenburg family eventually settled in Baltimore, where George lived down the street from another audio innovator, Deane Jensen. The two dabbled together on various projects, including a ham radio set, no doubt laying the groundwork for a life-long fascination with audio.

Massenburg studied bassoon and

trombone for years, playing in his school marching band. But when he realized where the women were, he switched to electric bass.

He attended Johns Hopkins University for two years but, admittedly a poor student, he dropped out. "When I went to school, I didn't learn anything," he says. "My biggest adversaries were my professors. I had to learn on my own."

Accordingly, Massenburg started his first recording studio in Baltimore in the early '70s and built the first parametric equalizer—a unit that would establish him as a first-rate equipment designer.

The young audio enthusiast moved to Paris in 1973 and worked for the now-defunct Europa Sonar studios and then for Barclay Records.

"Americans were loathed in Paris in the '70s," he recalls. "But it was healthy to have my values rejected. Americans should get around the world and be despised a little."

While Massenburg was in Paris, his Baltimore studio had attracted the attention of Little Feat. In the summer of 1974, Massenburg returned to Paris from a trip on the French island of Corsica to find his mailbox stuffed with telegrams from Little Feat's A&R rep at Warner Bros., Clyde Bakkemo. Each telegram was successively more urgent, leading up to one that offered Massenburg a free flight

(Continued on next page)

PRO
FILE

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 3, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	NOT GON' CRY Mary J. Blige/ Babyface (Arista)	(IF YOU'RE IN IT FOR LOVE) I'M OUTTA HERE Shania Twain/ R.J. Lange (Mercury Nashville)	WONDERWALL Oasis/ O. Morris N. Gallagher (Epic)	TONIGHT'S THA NIGHT Kris Kross/ J. Dupri (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	CRAVE/ HIT FACTORY (New York) Dana Jon Chappelle Jay Healy, David Gleeson	THE TRACKEN PLACE (Los Angeles) Brad Gilderman	SOUND STAGE (Nashville) Ron "Snake" Reynolds	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine	KROSSWIRE (Atlanta) Phil Tan
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	Euphonix CS 2000	SSL 4000E with G Computer	Neve VR with Flying Faders and Recall Automation	DDA AMR 12
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A827	Sony APR 24
MASTER TAPE	Ampex 499	Ampex 467	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	RECORD PLANT (Los Angeles) "Bassy" Bob Brockmann	LE STUDIO MORIN HEIGHTS (Quebec) Lynn Peterzell	ORINOCO (London) Owen Morris	STUDIO LACOCO (Atlanta) Phil Tan
CONSOLE(S)	SSL 4096G	SSL 4000G Plus with Ultimation	SSL 4056G	Neve VR with Flying Faders	SSL 4000G Plus
RECORDER(S)	Sony 3348	Studer A820	Sony 3348	Otari MTR 90	Studer A827
MASTER TAPE	Ampex 467	3M996	Ampex 467	Ampex 456	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	MASTERFONICS Glenn Meadows	ABBEY ROAD Nick Webb	MASTERDISK Tony Dawsey
CD/CASSETTE MANUFACTURER	Sony	BMG	PDQ/HTM	Sony	Sony

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

AUDIO TRACK

NEW YORK

SUZANNE VEGA tracked her forthcoming A&M album at the Magic Shop with producer Mitchell Froom and engineer Tchad Blake; Joe Warda assisted on the sessions, which included Pete Thomas and Bruce Thomas of the Attractions. Also at the Magic Shop, the Rollins Band worked on a track for an Elektra project; Melvin Gibbs produced, Theo Van Rock engineered, and Warda assisted. . . . At mastering studio Trutone in nearby Hackensack, N.J., engineer Phil Austin completed a DJ Magic Mike project for Warlock Records. Austin also worked on upcoming releases by new age/techno group Chemical Brothers (Caroline) and Poison Clan (Warlock)

Producer/remixer/label entrepreneur Jellybean Benitez worked at Reel Tyme Recording doing audio sweetening for an upcoming TV pilot with King World Productions. Also at Reel Tyme, Soul Solution tracked and mixed its latest single, "Can't Stop Love," and Jellybean Recordings artist Daryl Debonet worked on a project produced by

Benitez and Hex Hector and engineered by Ernie Lake.

LOS ANGELES

AT SKIP SAYLOR RECORDING, former Led Zeppelin bassist John Paul Jones produced Sony act Elephant Ride in Studio A with engineer Brian Foraker and assistant Jason Mauza. Soulshock & Karlin mixed the Elektra debut album by Unique, with Marroquin engineering and Mauza assisting. Producer DJ Quick mixed a track for Death Row artist Danny Boy; Rod Michaels assisted. . . . At Sound City in Van Nuys, Calif., Sheryl Crow tracked her upcoming self-produced release for A&M; Blair Lamb engineered with assistance from Jeff Sheehan and Greg Fidelman. Geffen act Weezer also tracked a self-produced project at Sound City; Joe Barresi engineered, and Billy Bowers assisted.

NASHVILLE

ACTIVITY AT WOODLAND Digital includes an overduh session by Arista newcomers BR5-49 with pro-

(Continued on next page)

MASSENBURG

(Continued from preceding page)

to Baltimore to record Little Feat's "Feats Don't Fail Me Now" in 1974. Massenburg took the job and has lived primarily in Los Angeles, San Francisco, and Nashville ever since.

About L.A., Massenburg has no illusions. He is there for the cutting-edge projects and for the fact that it is home to much of the nation's audio business. But his disdain for L.A. is clear.

"Los Angeles reminds me of New York in the '60s," he says. "It's a hard-assed, fast-paced town, and I don't think anybody is paying attention. Lives are being shattered in L.A."

For all his experience, the 48-year-old Massenburg looks like he could be 35. He credits his youthful appearance to the fact that he stopped smoking and drinking—"because you just have to at some point." But he also believes a youthful outlook is a byproduct of enjoying one's work.

Massenburg says, "You have to approach music with great purity. And if you do, you stay young." Then, with a pause, he edits himself: "Don't use that. It sounds like bullshit."

AUDIO TRACK

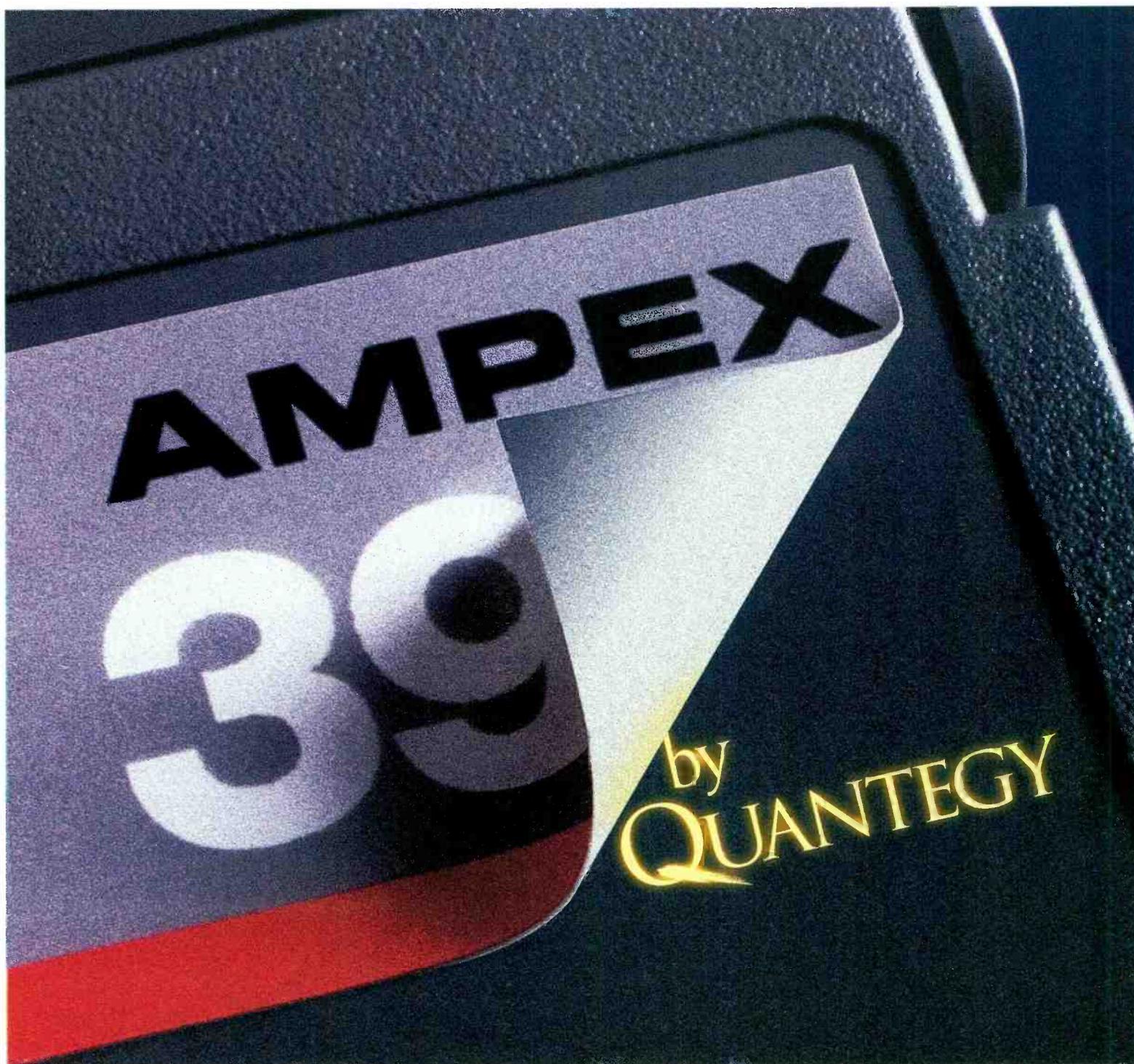
(Continued from preceding page)

ducers **Jozef Nuyens** and **Mike Janas**; a mix session by **Faith Hill** for a Hollywood Records project with **Scott Hendricks** producing and **Brian Tankersley** engineering; an overdub session by **Jo-EI Sonnier** for Stoney Plain Records with producer **Holger Peterson** and engineer **Miles Wilkinson**; and a tracking session by **Heather Nova** for Big Cat Records with producer **Peter Collins** and engineer **Rick Will** . . . **Mark Luna** overdubbed and mixed a Polydor project at the Music Mill with **Buddy Cannon** producing and **Jim Cotton**, **Joe Scaife**, and **Randy Clark** engineering. Also at the Music Mill, **Reba McEntire** mixed with producer **Jerry Hammock** and engineers **Duane Scott** and **Clark** for a Grand Ole Opry TV show.

OTHER LOCATIONS

MADONNA tracked and mixed a Spanish version of "You'll See" at Crescent Moon in Miami; **David Foster** produced, **David Reitzas** engineered, and **Sean Chambers** assisted. Also at Crescent Moon, studio co-owner and Epic artist **Gloria Estefan** is working on a project with executive producer **Emilio Estefan** and additional producers **Jorge Casas**, **Larry Dermer**, and **Clay Ostwald**; engineers include **Eric Schilling**, **Mike Couzzi**, and **Patrice Levinsohn**; assistant engineers include **Chambers**, **Marcelo Añez**, **Scott Canto**, **Sebastian Kryz**, and **Chris Wiggins** . . . Roadrunner recording artist **Kevin Salem** completed his second album for the label at Long View Farm Studios in North Brookfield, Mass. **Niko Bolas** produced and engineered the project, which was mixed at the Hit Factory in New York.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboardgroup.com.



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Video-On-Demand At Issue In EU Music Industry Fears Imposition Of Quotas

■ BY PETER CHAPMAN

BRUSSELS—Europe's future video-on-demand music TV channels could become embroiled in a political row over quotas this month as the European Union's "Television Without Frontiers" directive plans take shape.

The music industry is angry at plans from members of the European Parliament to include video-on-demand services in a clampdown on material produced outside the European Union.

There are currently no known channels operating a pure video-on-demand service. However, record companies are seeing potential revenue in the not-too-distant future from digital or possibly analog delivery of music videos.

On Feb. 14, MEPs will vote on a set of amendments to the EU's 1989 Television Broadcasting Directive, proposed Jan. 16 by the European Parliament's culture committee. The proposals include the enforcement of quotas of 51% EU-produced television programs on mainstream channels.

But MEPs also decided to lay the foundation for restrictions on the so-called "thematic" channels, popular with cable and satellite companies, which are devoted to niche interests such as music, cartoons, films, or sports. Among those affected by this restriction would be MTV Europe, VH-1 in the U.K. and Germany, Viva 1 and Viva 2 in Germany, MCM in France, and Italy's Videomusic.

Music industry sources fear that the inclusion of video-on-demand services alongside these thematic channels in the broadcasting bill will have major implications for the rights of performers.

PolyGram director of European Affairs Philippe Kern says, "For material that is broadcast, performers and the owners of the rights to music are not in a position to negotiate the tariffs they receive—rates are set by national agreements, and the music industry traditionally does not do very well.

"But for distributed music and video, the industry can negotiate. We think that video-on-demand is not broadcasting. The consumer makes a conscious decision to play a certain video. We think it is a form of distribution," says Kern.

Adrian Strain, European Union spokesman for international labels body IFPI, says, "We fear that once the directive has attached the 'broadcast' tag to television online products [such as video-on-demand], the same treatment will be given to the range of other products, including [digitally delivered] sound recordings, which are destined for the [information] superhighway."

The industry is less concerned about the issue of restrictions on foreign content. A spokeswoman for Germany's Bertelsmann company, which owns BMG, adds, "As far as we are concerned, the quotas are not an issue. It is the inclusion of video-on-demand in the broadcasting

bill that is the key issue."

PolyGram's Kern says, "We don't favor quota systems or other restrictions—especially in the framework of an EU directive. It should be a local matter whether a state decides to restrict its broadcasting."

PolyGram thinks these restrictions are unnecessary. The market for channels that show a high proportion of local music is very strong without the need for legislation. German music channel Viva, set up two years ago with a commitment to showing 40% German videos, has been a great success and has a significant market share.

"Another good example of a channel to challenge MTV is France's MCM. It features a high proportion of local music videos. MTV is conscious that it needs to adapt to the market—it doesn't need to be told," Kern adds.

Under the framework decided by

MEPs, thematic channels would not be subject to direct quotas on foreign input. Instead, programmers would have a choice of devoting either 5% of sales income or 25% of programming budget to EU productions.

This amendment, put forward by the Socialists, was the culture committee's preferred option, and the Liberal group's proposal to force programmers to devote 15% of their sales to European programming was outvoted.

Video-on-demand services—expected to feature digital-quality soundtracks in the near future—count as thematic channels, but MEPs voted on a five-year delay to enable the market for these services to develop.

The battle over the "Television Without Frontiers" directive is set to continue. The directive will move from the culture committee to the full session of the Parliament on Feb. 14.

The Carpenters Are A Hit Among Young Japanese

■ BY STEVE McCURE

TOKYO—Unlike their fickle American counterparts, Japanese music fans have never been embarrassed to admit they like the Carpenters. Now, a new generation of Japanese has discovered the sibling duo's music through a hit TV drama series that uses two Carpenters tunes as opening and closing themes.

After the TBS TV network premiered the youth-oriented series "Miseinen" last year, Polydor K.K. released on Nov. 3 a CD single featuring the two songs: "Top Of The World" and "I Need To Be Loved." So far it has sold 450,000 copies—far more than most foreign singles sell in Japan.

And "22 Hits Of The Carpenters," an album newly compiled for the Japanese market by Richard Carpenter, has sold close to 1 million copies since its Nov. 10 release by Polydor.

"In the U.S., alternative rock and

grunge are becoming mainstream, but in Japan, young people don't really want to listen to music that lacks melody," says Shun Okano, product manager in Polydor's international catalog marketing department. "They like the Carpenters' pleasant melodies and beautiful harmonies. It sounds like something fresh and new to them."

Says Tokyo office worker Chihiro Nakaoka, 25, "I've liked them ever since high school, when I first heard their music in a record store. And their English was very easy for me to understand."

Among the Carpenters' many Japanese fans are the members of power pop band Shonen Knife, whose version of "Top Of The World" was included in the 1994 "If I Were A Carpenter" tribute album.

Capitalizing on Japan's renewed interest in the duo, Richard Carpenter will visit Japan for a weeklong promotional tour late this month.



THE CARPENTERS

Dutch Market Gets New Island/Def Jam Unit

HILVERSUM, the Netherlands—The growing success of the Island Records roster in the Dutch market has persuaded Mercury Records here to form a separate unit that will combine the marketing activities of Island and Def Jam.

Apart from Island's home in the U.K., France is the only other European territory where the label has stand-alone status within parent company PolyGram.

The creation of Island/Def Jam is part of a restructuring at Mercury that also sees

the launch of a dance unit and several personnel changes.

According to Mercury head of international promotion/marketing Dries van der Schult, Island is expected to generate \$8 million in the Dutch market this year on the strength of releases from U2 and the Cranberries, as well as the growing popularity of Melissa Etheridge and the anticipated breakthrough of Pulp. The label switched to Mercury from BMG at the beginning of 1995. MACHGIEL BAKKER

French Music Industry Issues Heard At MIDEM

■ BY EMMANUEL LEGRAND

CANNES—The French music industry had a busy time here, in an environment dominated by the debate over quotas on French music on radio and the renewed call for a reduction of the value-added tax on records (see story, page 50). The major labels found time, though, to make a huge new commitment to established and emerging French talent.

And the record companies were not

the only ones with something to say. A broad spectrum of participants—including French Minister of Culture Philippe Douste-Blazy; Herve Bourges, president of broadcasting authority CSA; and labels body SNEP—all brought significant revelations to the discussions, indicating the serious light in which the industry is being seen in this post-quota period (Billboard, Jan. 27).

Making his first major speech about
(Continued on next page)

Germans Disdain French Quotas

■ BY WOLFGANG SPAHR

CANNES—German writers and publishers called at MIDEM for greater French tact when dealing with German music.

French Minister of Culture Philippe Douste-Blazy visited the German publishers' corporate stand and met with Hans-Henning Wittgen, managing director of DMV, the German publishers association. Wittgen told him that French radio quotas are not in keeping with the concept of European integration. Wittgen said that the law, which requires stations to have a 40% French-

content minimum in their daytime programming, is particularly discriminatory against German works.

Munich-based publisher Joachim Neubauer told the minister that the French law was excessively nationalistic and would be a problem for French music fans who would no longer be able to hear a cosmopolitan selection of music.

Wolf-D. Gramatke, president of PolyGram Germany and head of the country's IFPI group, expressed his regret at the introduction of quotas, saying that tastes were being censored. He
(Continued on page 54)

U.K.'s IMF Holds Seminar

■ BY ADAM WHITE

CANNES—The British-based International Managers Forum continued its international outreach during MIDEM, holding a seminar Jan. 23 to outline its agenda and encourage artist managers in Europe and elsewhere to help build a network of like-minded organizations.

The seminar participants also discussed a number of industry issues, most notably, the recent increase in withholding tax in Germany for foreign musicians performing there. There was talk of leading U.K. acts canceling German tours in protest of the new tax, which includes the prospect of demands for back taxes from musicians.

"It's an extremely serious issue," said IMF chairman John Glover.

Dennis Muirhead, former chairman of the group, placed its activities in context and stressed its positive approach. "We're not here to fractionalize the music industry or to cause problems," he said. "We're here to make it more efficient and effective."

Muirhead noted, for example, how the British Phonographic Industry and the British Performing Right Society (an authors' group) were seeking to take part in the IMF's upcoming training program for managers and others. He said the IMF (formed in late 1992) now has 350 members and was looking to
(Continued on next page)

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Lower Value-Added Tax On Records Sought In France

CANNES—After years of pressure, the French music industry appears to be making progress in its battle for a reduced value-added tax on records.

Speaking at MIDEM, French Minister of Culture Philippe Douste-Blazy said that "a low VAT rate for records, as it is for cinema or books, is a vital necessity." Douste-Blazy said he expected the European Union to address the issue.

The goal, according to the minister, is to have the issue on the agenda when EU authorities discuss the harmonization of European VAT rates by 1997.

"This question will be tough to solve because it requires a unanimous vote from all EU state members," said Douste-Blazy. "But we have the will to make it happen. I am convinced that our partners can be interested in such a measure, especially for the youth, who are the prime consumers of records."

Douste-Blazy's announcement was welcomed by music industry representatives, who have been asking for a reduced VAT rate for the past five years as a way to limit the retail price of records. French President Jacques Chirac—who lowered the VAT on records from 33.3% in 1987 to the current 18.6% when he was prime minister—endorsed the concept before being elected, as did Prime Minister Alain Juppe.

French music industry body SNEP says a lower VAT rate will help keep records at an attractive level for buyers and therefore limit piracy and home taping while boosting production.

To strengthen France's position on this issue, Douste-Blazy appointed a "flying ambassador," Andre Larquie, former president of France's international radio service RFI, whose task is to explain the importance of the measure and win votes from other countries.

The French music industry, helped by the newly created European Music Office in Brussels, will now lobby EU authorities. The goal is to get European

Union state members and the European Commission in Brussels to add records and videos to the list of so-called "cultural goods," which have a reduced VAT rate of 5.5%.

"We welcome the minister of culture's renewed commitment regarding VAT," said SNEP managing director Herve Rony. "Now, our energy will be turned to Brussels. We don't see why cinema tickets will have a 5.5% VAT rate and not records or videotapes."



The VAT issue was also raised during a meeting in Cannes under the aegis of the European Music Office. Attending were representatives from the European Parliament, the European Commission,

IFPI, and different trade bodies, as well as professionals from all music fields.

Douste-Blazy said he planned this issue to be fully part of a general debate titled "Assises Européennes du Disque" that he has organized for June in Paris. It will be attended by music industry representatives, experts, and politicians. "I expect European professionals to fully endorse this theme," said Douste-Blazy.

The minister adds that the VAT issue is part of a global scheme for Europe to

"take better advantage of its single unified market." He says, "Three of the five multinational record companies are European. Everywhere, independent production is dynamic and creative, despite the difficulties. Yet a majority of the productions sold on our markets is American."

"We don't intend here to act as protectionists, because we believe that Europe must remain an open cultural space, but the reciprocal must also be true!"

EMMANUEL LEGRAND

FRENCH MUSIC INDUSTRY ISSUES HEARD AT MIDEM

(Continued from preceding page)

his policy on music, Douste-Blazy said his goal was to create the right conditions for "a professional dialog" between all sectors of the market and to assist the creation and the exposure of music. The minister also said he plans to sponsor legislation that would limit the sale of music at a loss-leader price. French hypermarkets have used such a tactic to attract customers, but the policy has had a devastating effect on the country's traditional record-retail network.

Douste-Blazy's initiatives have been asked for and are welcomed by the music industry, but some executives expressed disappointment that no further agenda was set by the minister.

SNEP also unveiled in Cannes its platform, which, along with the VAT rate reduction, includes the following:

- a change in the relationship with the major retail accounts, resulting in a limit to loss-leader practices and the introduction of a minimum retail price on records. "We want to put an end to dumping practices," says SNEP president Patrick Zelnik;
- a promotion of national repertoire

via a vigorous production policy;

- strengthening producers' rights within the context of multimedia;
- solving the conflict with musicians over rights payments. The negotiations between the two parties have been frozen for more than a year, but will resume soon.

The hottest issue remains the quotas. Heated debates between music and radio industry representatives took place throughout MIDEM over the capacity of the French music industry to deliver the goods. For five days, music industry executives fought back against what they believe is an underestimation of their abilities to deliver French product.

Alain Weill, managing director of leading top 40 station NRJ, said he did not see how radio stations could fill the 40% quota with France's current production level and what radio programmers call "the lack of quality" of material they receive.

PolyGram president Pascal Negre countered, "It is hard for me to imagine that radio stations have problems finding songs out of the 6,000 songs

released each year."

The good news for stations during MIDEM came from the CSA president Bourges, who announced that although changing the 40% quota of French productions is not on its agenda, some technical arrangements will be implemented to make things easier for stations. The changes are the result of discussions within Musiques France Plus, an umbrella group for radio and music representatives. CSA proposes to "take into account the diversity of formats and efforts made in favor of works by new talent."

But in this environment, the music industry is not standing still. In order to help radio stations "meet their quota requirements," SNEP announced a series of measures to support the production of music.

It will invest 15 million francs (\$3 million) over five years in a fund set up by various music industry bodies under the aegis of the IFCIC organization. The purpose of the fund is to finance and support production—particularly projects presented by independent labels—in order to rejuvenate the cre-

ative and production process.

"Our goal is to promote and strengthen national repertoire with an active production policy and a support to new acts," says Zelnik. "But once again, all these investments would be useless if there is no proper exposure."

In addition, the French affiliates of the six major record companies unveiled a charter in which they pledge to increase their investments in local productions in 1996.

The goal is to achieve an increase of 5% in the number of Francophone albums—225 albums were released in 1995—and a 20% increase in albums by new Francophone talents. The majors also are committed to increasing marketing and promotion investment by 20% to a minimum of 340 million francs (\$71 million), of which 120 million francs (\$25 million) must be invested in new talent. Such a measure could be repeated in 1997 and 1998.

"It is a voluntary gesture from major companies that shows our commitment to French production," says Zelnik, who is also president of Virgin France. "This is our answer to those who accuse us of not producing enough, both on a quality and quantity level. This is our way of telling radio stations they can respect quotas."

BRITAIN'S IMF HOLDS SEMINAR

(Continued from preceding page)

strengthen its membership and affiliations overseas.

"Our clear goal is to spread the word around Europe," said Glover, suggesting that managers on the Continent might consider joining the U.K. group as a precursor to setting up their own organizations at home. The IMF was quite willing to help, he added.

Currently, the IMF has affiliations in Australia, Canada, Ireland, Japan, and the U.S. (New York and Nashville). "We also need to get rolling in Los Angeles," Glover said.

A particular priority for the IMF and its sister group, the Assn. of United Recording Artists, has been to secure equitable distribution of performance income from all sources. Glover pointed to the December announcement by Britain's Phonographic Performance Ltd. that it would increase artists' share of broadcast income from 32.5% to 50%.

Previously, U.K. artists have received a voluntary payment by PPL of 32.5% of net distributable income from broadcasters, which was split between named performers (20%) and session players (12.5%). With an increased 50% share, the IMF would prefer that 45% go to featured performers and 5% to session musicians, said Glover.

The agreement between PPL and IMF/AURA precedes U.K. copyright law changes that the government must make to comply with a European Union direc-

tive (Billboard, Jan. 13). The draft legislation, which includes other components of interest to the IMF, will not be enacted until later this year.

Glover stressed, however, that AURA is not a collecting society. "We'd like PPL to continue to collect and distribute money to musicians and featured artists," he said.

Meanwhile, the managers' body has recruited Volker Gruneberg of London-based Media Services as a consultant. He has opened accounts with new sources of performance income in Continental Europe on behalf of U.K. claimants. Musicians and producers should be registered at royalty distribution agents in the region, Gruneberg told the MIDEM workshop. So far, he has arranged for IMF-affiliated artists to receive broadcast income from seven European territories.

Casino Steele of Norway's Gramart group, which is considered comparable to AURA, detailed problems that artists had experienced in dealing with the musicians' union in that nation. "It's important that featured artists all over Europe form organizations to look after their interests like this," he said. Frederic Bard of France's ADAMI group (which represents featured artists, classical performers, and actors) echoed Steele's comments.

The German tax situation drew the IMF session to an intense close, as Glover, Muirhead, and IMF deputy chairman Jef Hanlon spelled out their view that the increase—and the

prospect of retroactive taxes—was "detrimental to the live-music industry" in Germany. Hanlon said that at a recent London meeting of the Agents Assn. of Great Britain (of which he is president), it was recommended that none of its members should have artists tour in Germany while the increase holds.

The German tax authorities are asking for 32.01% of gross revenue for foreign bands (and a smaller amount for solo acts) touring the country, effective from this January, according to IMF officials. Also, it is said that the Germans are refusing to graduate the tax or allow artists to deduct production expenses.

A number of the panel speakers said that record companies, concert promoters, and music publishers in Germany would all be eventually affected by the new taxes when major artists began leaving the country on their touring schedules. "It's not just an artist/agent/manager issue," said Hanlon.

"A third of our council members have canceled tours of Germany for their artists," said Glover. "The problem is that Germany probably amounts to half of Europe in a European tour," undermining the entire economic viability of itineraries for the region.

"One wonders about the legal position [of the new rates] in respect of the spirit of the Treaty of Rome," said Hanlon. "This rate and the lack of allowance for reasonable expenses is discriminatory."

EXECUTIVE TURNTABLE

OLIVIER MONTFORT is appointed to the newly created post of deputy GM of Sony Music France. He remains GM of Sony's Columbia label and takes on international exploitation and management of the company's media strategies and advertising services.

JUNICHIRO SUZUKI is named president of Blockbuster Video Japan. He was previously director of sales for Time Warner Video Japan.

GWEN WISTI has been named marketing director of Sony Music Denmark. Wisti has been with Sony Denmark for 11 years, most recently as marketing coordinator.

FOR THE RECORD

New albums by Japanese artists generally cost between 2,800 and 3,000 yen—not a uniform 3,000 yen throughout the country as incorrectly stated in a Jan. 27 story. Japan pressings of foreign repertoire albums sell for about 2,500 yen, in contrast to imports, which sell for about 1,000 yen, depending on the yen's exchange rate.

CONVENTION CAPSULES

This year's MTV Europe Music Awards will be staged in London in November. The announcement was made during MIDEM by MTV Networks' international president, Bill Roedy, at a media dinner hosted by the channel. Still to be fixed are the awards' venue in London and the exact date, but Roedy said the show will avoid the Thanksgiving holiday conflict that occurred with the '95 show in Paris.

MTV Europe also revealed plans to launch a monthly lifestyle magazine, Blah Blah Blah, in the U.K. next month. It is being produced in conjunction with U.S. publisher Raygun.

During MIDEM, international labels body IFPI was to have announced plans for a European sales award, comparable (but on a larger scale) to certification programs operated by individual national groups. The award is expected to make its debut before too long.

Jason 'Son' Beck's A 'Thriller'

Relaunched Set Displays Numerous Influences

BY LARRY LeBLANC

TORONTO—Whatever music has delighted Jason "Son" Beck, whatever he has fantasized, and whatever he was thinking at the moment of performance—all this constitutes his group Son's remarkable "Thriller" album, released independently last September on his Evil Humanoids label. The album is now being relaunched nationally March 19 by Warner Music Canada.

Throughout "Thriller," Beck's compositions, such as "Young Offenders Act," "Allergic Again," "Jewish Jazz," and "The Magic Tongue," effortlessly channel-surf through pop, rock'n'roll, soul, jazz, and alternative rock. The album's 12 tracks display a strong, lyrical sense of irony and wit, and there is a judicious, if recognizable, use of an astonishing number of Beck's contemporary musical influences. These include Prince, Elvis Costello, Jodeci, Cameo, Earth, Wind & Fire, the Pixies, Devo, Squeeze, the Police, the Beach Boys, and Herbie Hancock.

"Ear training is my life," says the fast-talking, jazz-trained keyboardist. Born in Montreal, Beck, 23, describes himself as "a kid hyper-hungry for music which makes my ears go crazy." He adds, "My two favorite forms of music in the past few years have been from John Zorn and super-pop. If [the music is] committed and doesn't pretend to be anything it's not, I'll like it. Why did the artists record [the music] this way is what excites me."

Intrigued by the album's catchy avant-garde cover graphics, Warner Music Canada A&R rep Steve Jordan picked up "Thriller" last October during one of his weekly visits to check out new indie releases at all the flagship retail stores of Sam the Record Man, HMV Canada, and Sunrise Records on Toronto's Yonge Street. Playing the recording the following day, Jordan was tremendously impressed.

"I had to get other people in our company to hear it, because I couldn't believe how good it was," says Jordan.

"The impact on me and the others I played it for was so immediate," he says. "By the afternoon, Kim Cooke [VP of A&R] and I had called Dave Tollington [senior VP, managing director, domestic/international division] to say we'd found an amazing artist. We had a [record] offer to Beck a week after seeing him play at the Cameron [club] here. At this point, the album has sold approximately 1,000 copies [independently] in Toronto and in Ottawa."

Jordan, while admitting that the album's quirkiness might initially turn off some conservative radio programmers, says there are a great many other media opportunities to explore. "This is a kind of record we can go anywhere with," he claims. "We can do CHR and college radio and also do some great videos. All you have to do with this record is play it for people. Play it, then the questions come out about who is this guy?"

Beck, who graduated from Montreal's McGill University in 1994, began exploring pop music sounds at McGill while performing with the Jason Beck Trio at the university's local jazz pub,



JASON "SON" BECK

the Alley.

"I was studying jazz and classical composition at school but not liking them much," Beck recalls. "I was an avid fan of avant-garde or music that was abashedly pop. Many of the people at McGill thought we were giving the wrong [reputation] to the pub. We even had our posters defaced, but the club owner liked us because we sold beer."

Following graduation, Beck moved to Toronto to play with a McGill friend, guitarist/bassist Dave Szigeti. With the addition of guitarist Simon Craig and drummer Anthony Michelli, Beck soon set up several demo tape sessions produced by his brother, Los Angeles-based film composer and producer Jean-Christophe Beck, in hopes of seeking recognition from a label.

"The demos we did were reverb-drenched and synthetic," says Beck. "My brother mixed this album, but I wouldn't have let him record it. His musical aesthetic is extremely slick. However, the balance worked well this time. I had these over-recorded, very rough-sounding... tracks, and he really helped me edit everything."

With only demo tapes on hand, few music industry people took what he was doing seriously, Beck says. "It was frustrating feeling that the demo tapes were exactly that—demo tapes. 'Doing a CD makes you question your commitment and your vision. You better have a vision, because if someone asks 'What do you want on the cover?' you better have an answer."

Despite the inclusion of other group members on the album, Beck says "Thriller" is centered on his musical vision alone. He tells each musician exactly how he wants the part played.

"The album is a one-man show," Beck says. "On about one-third or half of it, I'm playing all instruments. In the studio, I'm a control freak. I have trouble taking anybody else's opinion seriously. Nobody knew what they were to record when I brought them in. A lot of time I had them play a lot of noise and edited that later in the computer."

Sessions for "Thriller" kicked off at B-Group Music studio in the Toronto suburb of Burlington last January. With the exception of "Can't Feel" and "Killing Is Easy," the tracks began there with just Michelli on drums and

Beck, with headphones on, experimenting with vocal cues from the control room.

Despite the often synthetic or layered approach to the album, Beck was adamant about using live drums. "There's nothing worse than a drum machine apologizing and trying to sound like a real drummer," he says. "[Playing live] preserves the integrity of a musical performance."

Follow-up sessions at Beck's Hooker Room home basement studio a few months later also went quickly. Guitar and overdub vocals were recorded in two weeks. "Part of that was because I had these rentals, and I had to get them back on time," Beck says. "However, I took a lot of time to edit."

Beck admits that people may initially view his music as little more than an interesting gimmick. Others may claim that he throws in outside influences haphazardly, he says.

"Some people have told me my [musical] diversity is my biggest strength and my greatest weakness," he says. "It's neither; it's just what I do. I'm happy if people see my work as original or as something new, but it's not an intention of mine. I have no aspirations to necessarily be original. If it's a byproduct, fine, but I'm a musician and my goal is to make music I like."

"All the arrangements and musical parts are just window dressing," Beck continues. "[The album] started with good songs which evolved over a long period of time. I'm pretty prolific. I usually write between five and 10 songs a week and keep about one a month."

Beck and the band members have no desire to faithfully replicate "Thriller" onstage. Live, the arrangements are far different—the music is rougher, more aggressive, more explosive.

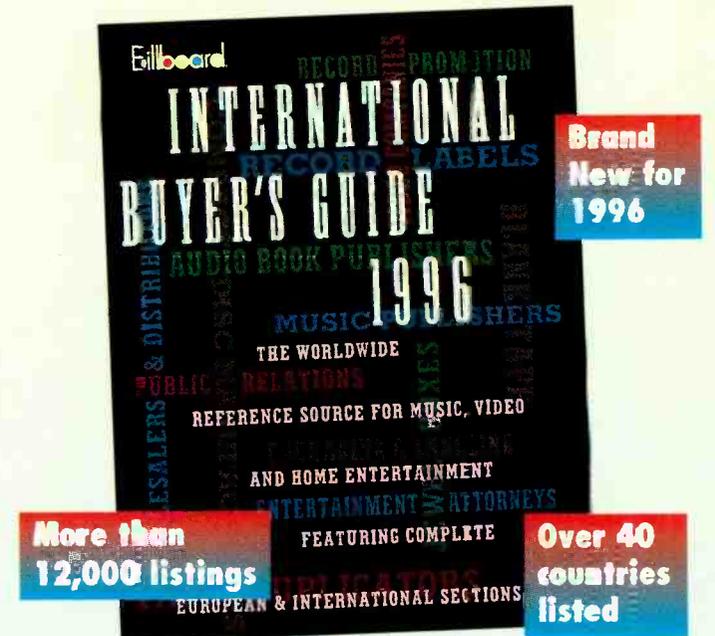
"We've run into a bit of trouble with people who have heard both [studio and live versions] and sometimes have a real preference," says Beck.

He says he's still looking to make his mark in live performance with the band. "Right now, we're opening for jangly Canadian 'don't talk' rock bands," he says disdainfully. "C'mon, give us something that puts me to work. I want George Clinton to walk in while I'm playing so I have to play my ass off. I wanted to be challenged."

Billboard's 1996 International Buyer's Guide

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HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 2/5/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DEPARTURES GLOBE AVEV TRAX	MR. BIG HEY MAN EASTWEST
2	NEW	SORAMO TOBERUHAZU SPITZ POLYDOR	ULFULS BANZAI TOSHIBA/EMI
3	NEW	LAST SCENE TOMOYASU HOTEL TOSHIBA/EMI	MAKI OHGURO BACK BEATS NO. 1 B GRAM
4	2	CHASE THE CHANCE NAMIE AMURO AVEV TRAX	CARPENTERS I NEED TO BE IN LOVE—BEST OF THE CARPENTERS POLYDOR
5	3	MY FRIEND ZARD B GRAM	MY LITTLE LOVER EVERGREEN TOY'S FACTORY
6	4	TO LOVE YOU MORE CELINE DION WITH KRZYLER & KOMPANY EPIC	MIWA YOSHIDA BEAUTY AND HARMONY EPIC
7	6	GLORIOUS GLAY POLYDOR	NAMIE AMURO DANCE TRACKS VOL. 1 TOSHIBA/EMI
8	NEW	SHIAWASENI NARITAI YUKI UCHIDA KING	B'Z LOOSE ROOMS
9	9	GATTSUDAZE!! ULFULS TOSHIBA/EMI	SPITZ SORA NO TOBIKATA POLYDOR
10	10	FUYUNO FANTASY COUSIN KIUDON SONY	CELINE DION LOVE STORY'S SPECIAL EDITION EPIC

NETHERLANDS		(Stichting Mega Top 50) 1/27/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ADEMNOOD LINDA ROOS & JESSICA DINO	ENYA THE MEMORY OF TREES WARNER
2	NEW	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	ANDRE RIEU WIENER MELANGE MERCURY
3	2	I GOT 5 ON IT LUNIZ VIRGIN	YOUNG VAN'T HEK OUDEJAARSCONFERENTIE 1995 CNR
4	8	ZONDER JOU SIMONE KLEINSMAN & PAUL DE LEEUW	FRANS BAUER VEEL LIEFS TIPTOP
5	6	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA	CELINE DION D'EUX COLUMBIA
6	NEW	I WISH SKEE-LO ZOMBA	MARCO BORSATO ALS GEEN ANDER POLYDOR
7	3	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	ELTON JOHN LOVE SONGS MERCURY
8	4	EARTH SONG MICHAEL JACKSON EPIC	QUEEN MADE IN HEAVEN EMI
9	7	MISS SARAJEVO PASSENGERS MERCURY	HELMUT LOTTI GOES CLASSIC BMG
10	5	DON'T LEAVE ME ALONE DJ PAUL ELSTAK MIDTOWN	SOUNDTRACK FILMPJE FILMPJE SONY

AUSTRALIA		(Australian Record Industry Assn.) 2/4/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	11	BOOMBASTIC SHAGGY VIRGIN	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	3	BE MY LOVER LA BOUCHE BMG	LIVE THROWING COPPER RADIOACTIVE MCA
3	4	WONDERWALL OASIS CREATION	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	2	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
5	6	GIVE ME ONE REASON TRACY CHAPMAN WARNER	ENYA THE MEMORY OF TREES WARNER
6	1	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	TRACY CHAPMAN NEW BEGINNING WARNER
7	20	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING EASTWEST	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
8	7	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	MADONNA SOMETHING TO REMEMBER WARNER
9	5	BOOM BOOM BOOM OUTHERE BROTHERS LIBERTY/FESTIVAL	TINA ARENA DON'T ASK COLUMBIA
10	10	APPLE EYES SWOOP MUSHROOM/FESTIVAL	SOUNDTRACK WAITING TO EXHALE BMG
11	9	TELL ME GROOVE THEORY EPIC	SOUNDTRACK MORTAL KOMBAT LONDON
12	13	LUMP PRESIDENTS OF THE U.S.A. COLUMBIA	MARIAH CAREY DAYDREAM COLUMBIA
13	8	LET'S GROOVE CDB COLUMBIA	GREEN DAY INSOMNIAC WARNER
14	NEW	DON'T TAKE IT PERSONAL MONICA BMG	CDB GLIDE WITH ME COLUMBIA
15	14	IN THE SUMMERTIME SHAGGY VIRGIN	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
16	12	MOVING UP DREAMWORLD LIBERTY/FESTIVAL	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
17	17	HAND IN MY POCKET ALANIS MORISSETTE WARNER	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
18	NEW	DIGGIN' ON YOU T.L.C. BMG	CHRIS ISAAK FOREVER BLUE WARNER
19	16	MISS SARAJEVO PASSENGERS ISLAND	QUEEN MADE IN HEAVEN EMI
20	15	IT'S ALRIGHT DENI HINES MUSHROOM/FESTIVAL	BJORK POST PDR/POLYDOR

CANADA		(The Record) 2/5/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	STAYIN' ALIVE N-TRANCE QUALITY	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
2	5	ONE SWEET DAY MARIAH CAREY COLUMBIA	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
3	1	FANTASY MARIAH CAREY COLUMBIA	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
4	4	BEAUTIFUL LIFE ACE OF BASE ARISTA	MADONNA SOMETHING TO REMEMBER MAVERICK
5	6	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA	MARIAH CAREY DAYDREAM COLUMBIA
6	3	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
7	7	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	VARIOUS ARTISTS DANCE MIX 95 QUALITY
8	10	BACK FOR GOOD TAKE THAT RCA	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
9	NEW	MISSING EVERYTHING BUT THE GIRL WEA	VARIOUS ARTISTS WAITING TO EXHALE ARISTA
10	9	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN	JOAN OSBORNE RELISH MERCURY
11	11	SET U FREE PLANET SOUL QUALITY	ENYA THE MEMORY OF TREES WEA
12	12	ONE MORE CHANCE NOTORIOUS B.I.G. ARISTA	VARIOUS ARTISTS DESTINATION DANCE FLOOR PIRATE
13	14	ZOMBIE A.D.A.M. QUALITY	DEF LEPPARD VAULT MERCURY
14	15	CAN I TOUCH YOU ... THERE? MICHAEL BOLTON COLUMBIA	SHANIA TWAIN THE WOMAN IN ME MERCURY
15	17	MERKINBALL PEARL JAM EPIC	BUSH X SIXTEEN STONE INTERSCOPE
16	18	TELL ME GROOVE THEORY EPIC	ASHLEY MACISAAC HI HOW ARE YOU A&M
17	NEW	DANGER BLAZAY BLAZAY POLYDOR	ACE OF BASE THE BRIDGE ARISTA
18	NEW	FREE AS A BIRD BEATLES APPLE	LIVE THROWING COPPER RADIOACTIVE
19	20	KISS FROM A ROSE SEAL ZTT	VARIOUS ARTISTS MASSIVE DANCE HITS WEA
20	NEW	EVERYBODY BE SOMEBODY RUFFNECK QUALITY	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	SPACEMAN BABYLON ZOO EMI	OASIS (WHAT'S THE STORY) ... CREATION
2	NEW	SLIGHT RETURN BLUETONES SUPERIOR QUALITY	TORI AMOS BOYS FOR PELLE EASTWEST
3	4	ANYTHING 3T MUI/EPIC	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
4	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	PULP DIFFERENT CLASS ISLAND
5	NEW	STREET SPIRIT (FADE OUT) RADIOHEAD PARLOPHONE	ROBSON & JEROME ROBSON & JEROME RCA
6	3	WHOLE LOTTA LOVE GOLDBUG MAGIC DUST/ACID JAZZ	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	23	NOT A DRY EYE IN THE HOUSE MEAT LOAF VIRGIN	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
8	7	ONE BY ONE CHER WEA	MICHAEL BALL FIRST LOVE COLUMBIA
9	NEW	NO FRONTS DOG EAT DOG ROADRUNNER	CAST ALL CHANGE POLYDOR
10	5	EARTH SONG MICHAEL JACKSON EPIC	BOYZONE SAID AND DONE POLYDOR
11	12	CHANGE YOUR MIND UPSIDE DOWN WORLD	GENE TO SEE THE LIGHTS COSTERMONGER
12	NEW	I WANNA BE A HIPPIE TECHNOHEAD MOKUM	TLC CRAZYSEXYCOOL LAFACE/ARISTA
13	11	GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOY/MCA	ENYA THE MEMORY OF TREES WEA
14	8	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO/ETERNAL	SIMPLY RED LIFE EASTWEST
15	21	BEAUTIFUL LIFE ACE OF BASE METRONOME/LONDON	OASIS DEFINITELY MAYBE CREATION
16	6	FATHER AND SON BOYZONE POLYDOR	CHER IT'S A MAN'S WORLD WEA
17	NEW	FROM A WINDOW NORTHERN UPROAR HEAVENLY/DECONSTRUCTION	RADIOHEAD THE BENDS PARLOPHONE
18	9	WONDERWALL OASIS CREATION	AFTER DARK LATE NIGHT SAX EMI
19	10	SO PURE BABY D SYSTEMATIC/LONDON	ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI
20	NEW	THE NAUGHTY NORTH & THE SEXY SOUTH E-MOTION SOUNDPROOF/MCA	QUEEN MADE IN HEAVEN PARLOPHONE
21	20	WEAK SKUNK ANANSIE ONE LITTLE INDIAN	PAUL WELLER STANLEY ROAD GO! DISCS
22	NEW	EVERY TIME YOU TOUCH ME QFX EPIDEMIC	MEAT LOAF WELCOME TO THE ... VIRGIN
23	16	SANDSTORM CAST POLYDOR	LEFTFIELD LEFTISM HARD HANDS/COLUMBIA
24	NEW	MR. FRIDAY NIGHT LISA MOORISH GO! BEAT	LIGHTNING SEEDS JOLLIFICATION EPIC
25	NEW	EVERY LITTLE STEP (REMIX) BOBBY BROWN MCA	ELTON JOHN LOVE SONGS ROCKET/MERCURY
26	19	TOO HOT COOLIO TOMMY BOY	CELINE DION THE COLOUR OF MY LOVE EPIC
27	17	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
28	18	CREEP 96 TLC LAFACE/ARISTA	SWEET BALLROOM HITZ—VERY BEST OF SWEET POLYGRAM TV
29	NEW	TIME MARION LONDON	THIN LIZZY WILD ONE—THE VERY BEST OF VERTIGO/MERCURY
30	22	I AM BLESSED ETERNAL 1ST AVENUE/EMI	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
31	NEW	SITTIN' UP IN MY ROOM BRANDY ARISTA	COOLIO GANGSTA'S PARADISE TOMMY BOY
32	24	LET'S PUSH IT NIGHTCRAWLERS FEATURING JOHN REID FINAL VINYL/ARISTA	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
33	NEW	PLEASE ELTON JOHN ROCKET/MERCURY	BJORK POST ONE LITTLE INDIAN
34	NEW	SOUTHSIDE DAVE CLARKE BUSH/DECONSTRUCTION	CHEMICAL BROTHERS EXIT PLANET DUST JUNIOR BOY'S OWN
35	NEW	HEAVEN SOLO PERSPECTIVE/A&M	GERRY RAFFERTY ONE MORE DREAM—THE VERY BEST OF POLYGRAM TV
36	14	GETTING BETTER SHED SEVEN POLYDOR	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
37	28	LITTLE BRITAIN DREADZONE VIRGIN	BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH RADIOACTIVE/MCA
38	26	IF YOU WANNA PARTY MOLELLA FEATURING THE OUTHERE BROTHERS STIP/ETERNAL	MARIAH CAREY DAYDREAM COLUMBIA
39	29	IT'S OH SO QUIET BJORK ONE LITTLE INDIAN	FRANK BLACK THE CULT OF RAY DRAGNET/EPIC
40	15	WORLD OF GOOD SAW DOCTORS SHAMTOWN	ROCKET FROM THE CRYPT SCREAM, DRACULA, SCREAM! ELEMENTAL

GERMANY		(Media Control) 1/30/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	MISSING EVERYTHING BUT THE GIRL WEA	QUEEN MADE IN HEAVEN EMI
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	MADONNA SOMETHING TO REMEMBER WEA
3	3	CAPTAIN JACK CAPTAIN JACK EMI	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	5	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ARIOLA	ENYA THE MEMORY OF TREES WEA
5	7	ICH FIND DICH SCHEISSE TIC TAC TOE RCA	PUR ABENTEUERLAND INTERCORD
6	4	EARTH SONG MICHAEL JACKSON EPIC	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
7	NEW	SPACEMAN BABYLON ZOO EMI	COOLIO GANGSTA'S PARADISE EASTWEST
8	6	DOH WAH DIDDY FUN FACTORY EDEL	KELLY FAMILY OVER THE HUMP EMI
9	9	I GOT 5 ON IT LUNIZ VIRGIN	ACE OF BASE THE BRIDGE METRONOME
10	8	BACK IN THE U.K. SCOOTER EDEL	MARIAH CAREY DAYDREAM COLUMBIA
11	NEW	LEMON TREE FOOL'S GARDEN INTERCORD	SIMPLY RED LIFE EASTWEST
12	10	GOLDENEYE TINA TURNER EMI	ELTON JOHN LOVE SONGS MERCURY
13	11	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST	SOUNDTRACK DANGEROUS MINDS MCA
14	16	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	ARZTE PLANET PUNK METRONOME
15	12	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE INTERCORD	FOOL'S GARDEN DISH OF THE DAY INTERCORD
16	14	I WISH SKEE-LO EDEL	DOLLS UNITED GUT GEBRULLT! EASTWEST
17	19	KNOCKIN' DOUBLE VISION ZYX	DIE SCHLUMPFME MEGAPARTY VOL. 2 EMI
18	NEW	FATHER AND SON BOYZONE POLYGRAM	HERBERT GRONEMEYER LIVE EMI
19	13	INSIDE OUT CULTURE BEAT SONY	HERBERT GRONEMEYER UNPLUGGED EMI
20	15	HYMN MUSIC INSTRUCTOR EMI	MARLA GLEN THIS IS MARLA GLEN ARIOLA

FRANCE		(SNEP/IFOP/Tite-Live) 1/27/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	CELINE DION D'EUX COLUMBIA
2	4	MISSING EVERYTHING BUT THE GIRL WEA	MYLENE FARMER ANAMORPHOSEE POLYDOR
3	7	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWEST	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	2	EARTH SONG MICHAEL JACKSON EPIC	ACE OF BASE THE BRIDGE BARCLAY
5	5	GOLDENEYE TINA TURNER EMI	CRANBERRIES NO NEED TO ARGUE ISLAND
6	3	IL VOLO ZUCCHERO POLYDOR	FRANK BLACK THE CULT OF RAY SONY
7	8	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	MARIAH CAREY DAYDREAM COLUMBIA
8	10	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	QUEEN MADE IN HEAVEN EMI
9	6	L'INSTANT X MYLENE FARMER POLYDOR	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
10	9	BOOM BOOM BOOM OUTHERE BROTHERS SONY	SOUNDTRACK POCAHONTAS SONY
11	15	WONDERWALL OASIS SONY	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
12	11	BEAUTIFUL LIFE ACE OF BASE BARCLAY	PIERRE PERRET CHANSONS EROTICOQUINES EASTWEST
13	13	HONESTY ET JALOUSIE ALLIANCE ETHNIK VIRGIN	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
14	NEW	R TO THE A C.J. LEWIS MCA	JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY
15	14	JE SAIS PAS CELINE DION COLUMBIA	COOLIO GANGSTA'S PARADISE TOMMY BOY
16	NEW	FRUIT DE LA PASSION FRANKY VINCENT ARCADE	JOHNNY HALLYDAY LORADA MERCURY
17	NEW	SET THE WORLD ON FIRE E-TYPE POLYDOR	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
18	NEW	FAUT QU'J'TRAVAILLE PRINCESS ERIKA POLYDOR	MAXIME LE FORESTIER PASSER MA ROUTE POLYDOR
19	19	CREEP RADIOHEAD EMI	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT WEA
20	12	L'AIR DU VENT NATIVE SONY	LES ENFOIRES A L'OPERA COMIQUE SONY

ITALY		(Musica e Dischi) 1/18/96 (FIMI) 1/24/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	CHILDREN ROBERT MILES DISCOMAGIC	JOVANNOTTI LORENZO 1990-1995 MERCURY
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	ELTON JOHN LOVE SONGS MERCURY
3	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	ZUCCHERO SPIRITODIVINO POLYDOR
4	4	IT HURTS TI-PI-CAL LUP	LIGABUE BUON COMPLEANNO ELVIS WEA
5	10	SO IN LOVE WITH YOU DUKE FLYING	MADONNA SOMETHING TO REMEMBER WEA
6	7	I DON'T WANNA BE A STAR CORONA DISCOMAGIC	VASCO ROSSI PRENDILO TU FRUTTO AMURO HEINZ MUSIC
7	8	ANGELI DOMINI DATURA TIME	ANTONELLO VENDITTI NESSUN PERICOLO...PERTE EMI
8	6	EARTH SONG MICHAEL JACKSON EPIC	QUEEN MADE IN HEAVEN EMI
9	NEW	POLARIS DREAM REXANTHONY DIG IT	ENYA THE MEMORY OF TREES WEA
10	9	YOU'LL SEE MADONNA WEA	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY

SPAIN		(TVE/AFYVE) 1/20/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN	GLORIA ESTEFAN ABRIENDO PUERTAS EPIC
2	1	EX-P-CIAL EX-3 GINGER	ENYA THE MEMORY OF TREES WARNER
3	3	BIE REISE FRANKTAL 2 MAX	NINO BRAVO 50 ANIVERSARIO POLYDOR
4	NEW	TONIGHT CONTRASERA KRYSY CONTRASERA	EL BOSCO ANGELIS HISPAVOX
5	NEW	ADONAI D.J. SILVAN MOON GINGER	LUZ COMO LA FLOR PROMETIDA HISPAVOX
6	NEW	BUM BUMP 740 BOYZ MAX	KETAMA DE AKI A KETAMA MERCURY
7	6	DOH WAH DIDDY FUN FACTORY EDEL GINGER	QUEEN MADE IN HEAVEN EMI-ODEON
8	8	ME AND YOU ALEXIA BLANCO Y NEGRO	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
9	10	U D.J. SCOT PROJECT MAX	JULIO IGLESIAS LA CARRETERA COLUMBIA
10	NEW	DULB-DULB ME & MY HISPAVOX	MARIAH CAREY DAYDREAM COLUMBIA

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 1/27/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
3	2	EARTH SONG MICHAEL JACKSON EPIC
4	4	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
5	5	GOLDENEYE TINA TURNER PARLOPHONE
6	9	SPACEMAN BABYLON ZOO EMI
7	6	I GOT 5 ON IT LUNIZ VIRGIN
8	7	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
9	NEW	BEAUTIFUL LIFE ACE OF BASE MEGA
10	NEW	IL VOLO ZUCCHERO FORNACIARI POLYDOR
ALBUMS		
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	2	ENYA THE MEMORY OF TREES WEA
3	4	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
4	5	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
5	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	6	ELTON JOHN LOVE SONGS ROCKET/MERCURY
7	7	ACE OF BASE THE BRIDGE MEGA
8	8	MARIAH CAREY DAYDREAM COLUMBIA
9	NEW	COOLIO GANGSTA'S PARADISE TOMMY BOY
10	9	CELINE DION D'EUX EPIC/COLUMBIA

BELGIUM (Promuvi) 2/2/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	KNOCKIN' DOUBLE VISION PINK
3	3	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
4	4	MISSING EVERYTHING BUT THE GIRL WARNER
5	7	ALL RIGHT DOUBLE VISION PINK
6	6	MISS SARAJEVO PASSENGERS ISLAND
7	5	EARTH SONG MICHAEL JACKSON EPIC
8	9	GOLDENEYE TINA TURNER EMI
9	NEW	IK GEEF OM JOU ARTIESTEN MET EEN HART POLYDOR
10	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS JNE
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	3	DANIEL BALAVOINE BALAVOINE BARCLAY
3	NEW	MYLENE FARMER ANAMORPHOSEE POLYDOR
4	5	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
5	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	4	MADONNA SOMETHING TO REMEMBER WARNER
7	NEW	MARIAH CAREY DAYDREAM COLUMBIA
8	9	FLORENT PAGNY BIENVENUE CHEZ MOI MERCURY
9	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
10	10	ALLIANCE ETHNIK SIMPLE & FUNKY VIRGIN

SWEDEN (GLF) 1/26/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SPACEMAN BABYLON ZOO EMI
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	I GOT 5 ON IT LUNIZ VIRGIN
4	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
5	4	MISSING EVERYTHING BUT THE GIRL WARNER
6	7	EARTH SONG MICHAEL JACKSON EPIC
7	5	I WISH SKEE-LO MEGA
8	9	ELECTRIC LEILA K MEGA
9	10	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
10	8	UTELIGGARDJUREN VADER-ANNIKA START KLART
ALBUMS		
1	1	NORDMAN INGENMANSLAND SONET
2	2	ENYA THE MEMORY OF TREES WARNER
3	3	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL COLUMBIA
4	4	MADONNA SOMETHING TO REMEMBER WARNER
5	7	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
6	6	LONELY BOYS THE LONELY BOYS PARLOPHONE
7	NEW	TORI AMOS BOYS FOR PELE ATLANTIC
8	8	POPSICLE POPSICLE TELEGRAM
9	5	ELTON JOHN LOVE SONGS ROCKET
10	NEW	EVA DAHLGREN JAG VILL SE MIN ALSKADE KOMMA FRAN DET VILDA RECORD STATION

PORTUGAL (Portugal/AFP) 1/30/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
2	2	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT
3	4	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
4	3	QUEEN MADE IN HEAVEN PARLOPHONE
5	NEW	XUTOS & PONTAPES XUTOS AO VIVO ANTENA 3 POLYDOR
6	NEW	MADONNA SOMETHING TO REMEMBER WARNER
7	6	ELTON JOHN LOVE SONGS MERCURY
8	8	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS EMI
9	5	ELBOSCO ANGELIS EMI
10	NEW	SERGIO GODINHO NOITES PASSADAS EMI

NEW ZEALAND (RIANZ) 1/24/96

THIS WEEK	LAST WEEK	SINGLES
1	5	HOW BIZARRE OMC HUH/POLYGRAM
2	3	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
3	1	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY
4	8	LET'S GROOVE C.D.B. TRU/SONY
5	9	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
6	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
7	4	SEXUAL HEALING MAX A MILLION FESTIVAL
8	NEW	BEFORE YOU WALK...LIKE THIS AND LIKE THAT MONICA BMG
9	6	R 2 THE A C.J. LEWIS MCA/BMG
10	10	ANYTHING 3T SONY
ALBUMS		
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
2	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	2	EXPONENTS ONCE BITTEN TWICE BITTEN WARNER
4	6	VANESSA-MAE THE VIOLIN PLAYER EMI
5	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
6	3	MARIAH CAREY DAYDREAM SONY
7	5	ELTON JOHN LOVE SONGS MERCURY
8	NEW	WEEZER WEEZER MCA
9	NEW	MADONNA SOMETHING TO REMEMBER WARNER
10	7	SOUNDTRACK DANGEROUS MINDS MCA

SWITZERLAND (Media Control Switzerland) 1/24/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	EARTH SONG MICHAEL JACKSON SONY
3	NEW	MISSING EVERYTHING BUT THE GIRL WARNER
4	3	I GOT 5 ON IT LUNIZ EMI
5	5	WE'VE GOT IT GOIN' ON BACKSTREET BOYS BMG
6	4	GOLDENEYE TINA TURNER EMI
7	7	JESUS TO A CHILD GEORGE MICHAEL EMI
8	6	BACK IN THE U.K. SCOOTER EDEL
9	NEW	CAPTAIN JACK CAPTAIN JACK EMI
10	NEW	I WISH SKEE-LO PHONAE
ALBUMS		
1	NEW	GOTTHARD GOTTHARD BMG
2	1	QUEEN MADE IN HEAVEN EMI
3	7	ENYA THE MEMORY OF TREES WARNER
4	3	COOLIO GANGSTA'S PARADISE WARNER
5	4	MADONNA SOMETHING TO REMEMBER WARNER
6	2	ELTON JOHN LOVE SONGS POLYGRAM
7	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
8	9	MARIAH CAREY DAYDREAM SONY
9	5	ACE OF BASE THE BRIDGE POLYGRAM
10	NEW	BACK TO EARTH RIVERS OF LIFE PHONAE

FINLAND (Seura/IFPI Finland) 1/21/96

THIS WEEK	LAST WEEK	SINGLES
1	1	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
2	2	HAJONNUT (EP) APULANTA LEVY
3	6	BABY BOY ME & MY MEDLEY/EMI
4	4	STAYIN' ALIVE N-TRANCE AATW/CNR/K-TEL
5	5	GOLDENEYE TINA TURNER PARLOPHONE
6	NEW	OH FATHER MADONNA MAVERICK/WEA
7	7	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
8	NEW	MISS SARAJEVO PASSENGERS ISLAND
9	NEW	BEAUTIFUL LIFE ACE OF BASE MEGA/REEL ART
10	10	I DON'T WANNA BE A STAR CORONA 12 INC/K-TEL
ALBUMS		
1	1	MADONNA SOMETHING TO REMEMBER MAVERICK/WEA
2	6	JARI SILLANPAA JARI SILLANPAA MTV
3	3	AIKAKONE TAHTIKAAREN TAA RCA
4	2	ELTON JOHN LOVE SONGS ROCKET/MERCURY
5	4	ADIEMUS SONGS OF SANCTUARY VIRGIN
6	7	YO PARHAAT POKO
7	5	QUEEN MADE IN HEAVEN PARLOPHONE
8	9	JANNE HURME KIRJE UNIRECORDS
9	8	ACE OF BASE THE BRIDGE MEGA/REEL ART
10	10	NORDMAN INGENMANSLAND SONET

CHILE (APF Chile) 12/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PANCHO Y LA SONORA TODOS A BAILAR CON... SONY
2	NEW	JUAN GABRIEL AMOR A DOMICILIO BMG
3	4	BEATLES ANTHOLOGY 1 EMI
4	2	VARIOUS ARTISTS AMOR A DOMICILIO BMG
5	7	ANA GABRIEL JOYAS DE DOS SIGLOS SONY
6	NEW	UNIVERSIDAD DE CHILE EL GRAN BAILE DE LOS BICAAMPEONES EMI
7	9	RAUL DI BLASIO LATINO BMG
8	3	LUIS MIGUEL EL CONCIERTO WARNER
9	NEW	BANANA 5 CACHETE, PECHITO Y OMBLIGO EMI
10	6	TAKE THAT NOBODY ELSE BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FINLAND: In the late '60s and early '70s, this country had a strong, leftist youth movement that was as much about music as it was about politics. While some activists staged demonstrations, several agit-pop vocal groups contributed to the movement by singing protest songs, many of which became hits. Now, 25 years later, those songs are being recognized again for what they are: pop songs that are sometimes naive and pompous, but always passionate and very melodic. The legacy of the protest song movement is not only preserved on compilation albums, but also reflected in the work of modern groups, notably **Ultra Bra**. Although too young to remember the '70s, the members of this intriguing band are certainly familiar with the music of that era; some of them are children of the original agit-pop singers. With a lineup of five vocalists backed by eight musicians, Ultra Bra has quickly established itself as a live favorite in the clubs of Helsinki. The band's as-yet-untitled debut album is set for release in the spring on Megamania, but its self-financed debut EP, "Houkutusten Kiihottava Maku" (The Exciting Taste Of Temptation), has already become a radio hit. A mixture of old and new, the band combines a '70s orchestral pop sound with soul influences, while its potentially earnest message is defused by a glamorous live show and an ironic '90s attitude. Despite the band's jokey name—which means the same here as in English but is also Swedish for "good"—Ultra Bra is not exactly a parody band. "We have tried to write [straight] protest songs, but they just haven't turned out to be very good," keyboardist Kerkko Koskinen told *Nyt* magazine. **ANTTI ISOKANGAS**



NETHERLANDS: The jazz-dance scene is flourishing here with media attention focusing on the six-piece band **Hit The Boom!**, unanimous winner of the most recent Heineken Crossover Award. The annual competition, which was set up by the country's biggest brewery to find new talent in pop and jazz, has recently become dominated by jazz-dance acts. The compilation CD "Hardtoget/Hardtobeat" on the Hardtoget label (part of CNR Music) features tracks by all the contenders in the 1995 contest. Hit The Boom!, which is fronted by singer **Marijn van Teylingen** and rapper **Christien Oele**, was rewarded with a slot on the bill of a future American jazz festival, probably the Jazz and Heritage Festival in New Orleans. Meanwhile, the group's debut album, "One Day Soon," is released this month in France, Germany, Sweden, and Norway (all on GNR Music International) and the U.K. (through Stip). "Here Comes The Sun," an airplay hit in the Benelux region last summer, will be promoted in France, while all other territories will go with the single "Don't Lose The Love." Tour dates are being planned to coincide with the international releases. **ROBERT TILLI**

JAPAN: Whiz-kid producer **Tetsuya Komuro** is everywhere these days. His new group, **globe**, is currently No. 1 with the single "Departures" (Avex Trax), an appropriate title, since the song is stylistically different from his usual work. Produced, arranged, and composed by Komuro, it has a more melancholy flavor than the relentlessly upbeat music of *trf*, another of his projects, also signed to Avex Trax. Unlike the other artists he produces, Komuro is himself a member of *globe*, along with vocalist/rapper **Marc Panther** (who is also an MTV Japan VJ) and singer **Keiko**, who was chosen from hundreds of girls in a nationwide audition overseen by Komuro. Another Komuro protégé, female vocalist **hitomi**, is featured in a series of TV commercials for a beauty salon chain, and in a break with the tradition of the faceless Japanese producer, Komuro appears in the ads. Komuro is also busy running his own record label, Orumok, established last year and distributed by Pioneer LDC. The question now on everyone's lips is, How long can the Komuro phenomenon last before he saturates the market with his vast array of projects? **STEVE McCLURE**

POLAND: "Rapatapa-to-ja" (Polton), the sixteenth album by **Wojciech Waglewski** and his band **Voo Voo**, is an unusually arresting project even by the exotic standards of this multitalented artist. A guitarist, singer, songwriter, and producer, Waglewski formed **Voo Voo** 10 years ago, and the band quickly found favor in alternative music/cultural circles. Over the years, its activities have involved forays into the worlds of cinema, theater, pantomime, children's music, classical, and folk. Inspired by rock acts, such as **Jimi Hendrix**, **Frank Zappa**, and **the Clash**, and folk music from all over the world and Polish classical composers, such as **Henryk Gorecki** and the recently deceased **Witold Lutoslawski**, Waglewski and **Voo Voo** have never sought commercial success yet have achieved a surprisingly broad measure of popular acclaim. For the recording of "Rapatapa-to-ja," the band was joined by such guests as **DJ Janmarian**, a master of mysterious scratch effects, and Senegalese singer **Mamadou Diouf**, who is now a resident in Poland and best known here for his 1994 album "African Snow." On "Rapatapa-to-ja," Waglewski combines world music, rock, folk, and African rhymes with elements of dance music and reggae. Some compositions are thoughtful and intimate—almost like chamber music. Others, such as "Bisz Bosz," are pure dance tracks, ideal for playing in clubs, while "Nie Spac" (No Sleeping) proves that there is not much distance between rock'n'roll and reggae. **BEATA PRZEDPELSKA**



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.

FEBRUARY

Feb. 8, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

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, 508-526-7983.

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

Feb. 15, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

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

Feb. 24-25, **First Ever Laserdisc Spectacular**, presented by Image Entertainment, Hollywood, Calif. 818-407-9100 x265.

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. 310-392-3777.

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 9, **Canadian Music Hall Of Fame Dinner And Awards**, presented by the Canadian Academy of Recording Arts and Sciences, Metro Toronto Convention Centre, Toronto. 416-485-3135.

March 10, **25th Annual Juno Awards**, Copps

Coliseum, Toronto. 416-485-3135.

March 12, **Nineteenth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, New York. 212-957-9230.

March 12, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

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, **NARM Convention**, Sheraton Washington, Washington, D.C. 609-596-2221.

March 26, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

March 30-31, **Platinum Plantation Recording Industry Seminar And Demo Clinic**, Radisson Hotel, Atlanta. 770-368-3905.

APRIL

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



BMI Gives 6. BMI sponsored a performance by Warner Bros. group Take 6 at a recent National Assn. of Minorities in Cable fund-raiser. The beneficiary was the Rheedlen Center, an organization that provides services for underprivileged families and children. Shown socializing at the event, from left, are Kamala Gordon, associate director of writer/publisher relations, BMI; Take 6 members Mark Kibble, David Thomas, and Claude V. McKnight, III; John Shaker, senior VP of licensing, BMI; group members Alvin "Vinnie" Chea and Joel Kibble; and Eric Lily, senior director, sales and marketing, BMI.

LIFELINES

BIRTHS

Boy, Charles Parker, to **George and Mary Jane Meyer**, Dec. 16 in Franklin, N.J. Father is merchandise manager for the music division of Nobody Beats the Wiz.

Boy, Ian Jack, to **Faithe Raphael and Robert Haimer**, Jan. 5 in Los Angeles. Mother is VP of product management/direct response for Rhino Records.

Boy, James Mackness, to **Shawn Bates and Paul Webb**, Jan. 19 in San Francisco. Mother is retail marketing and publicity representative for Hearts of Space/Fathom Records.

DEATHS

Walter Fischer Connor, age unknown, on Jan. 6 after a brief illness at his home in Darien, Conn. Connor was president of Carl Fischer Inc. and chairman of the board of Boosey & Hawkes, a London-based publisher of mostly classical and educational music. Connor, who worked in New York, joined Carl Fischer in 1967 and was the great-grandson of Carl Fischer Sr., who founded the company in 1872. He received a B.A. degree from Princeton in 1961 and an M.B.A. from Columbia University in 1966. He is survived by his wife, Kathleen Kindred Connor; a son, Keith Fischer; two daughters,

Amy and Caroline Connor; a sister, Phoebe Connor Mackenzie; and a brother, Frank Hayden Connor, formerly an officer of the company and a board member, who will rejoin the company as president. In lieu of flowers, contributions may be made in the memory of Walter F. Connor to Camps Newfound-Owatonna, Box 105, Harrison, Maine 04040.

Richard Kermode, 49, of cancer Jan. 16 in Denver. Kermode, a keyboard player and composer, was prominent in the San Francisco music scene of the '60s and '70s, at one time a member of Janis Joplin's Kozmic Blues Band. He was a founding member of Jorge Santana's group, Malo, and joined Carlos Santana's group in the mid-'70s. Most recently, Kermode toured as a solo performer and with a jazz group. He is survived by his wife, Gail Knox Kermode; a daughter, Adrienne DeMonico; and three sons, Eric, Jeremy, and John.

Robert D. Brownstein, 57, of cardiac arrest Jan. 21 in Los Angeles. Brownstein worked at Elektra Records from 1967 to 1975, first in college promotion, then in the international department. He later worked in television and managed the Vincent Chase Actors Workshop. He is survived by his father, Harry, and brother, Jack.

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

HERE'S TO EASTER SEALS: The first Tony Bennett Celebrity Pro-Am golf tournament, to benefit Easter Seals, will take place March 4 at the North Ranch Country Club in Westlake Village, Calif. It will feature 25 LPGA pros, 25 celebrities, and 25 amateurs. The event is open to the public, and the proceeds will benefit the Los Angeles and Orange counties units of the Easter Seal Society. Tickets to the event are \$5, while tournament slots are \$1,500 per person and threesomes are \$4,000. Each threesome will be paired with a celebrity and an LPGA pro. The official theme of the tournament is "Here's To The Ladies," which is also the name of Bennett's latest Columbia album. Contact: 800-TKT-3726, ext. 8550.

AT BAT FOR CITY OF HOPE: The sixth annual Wrangler/City of Hope Celebrity Softball Challenge will be held June 9 at Greer Stadium in Nashville, presented by local radio stations WSM-FM and WSIX. Proceeds from the event will benefit the City of Hope National Medical Center and Beckman Research Institute in their efforts to combat such diseases as cancer and AIDS. The City of Hope established the Spirit of Life endowment fund for residents of Middle Tennessee. Past participants have included **Clint Black, Garth Brooks, Billy Ray Cyrus, Vince Gill, Reba McEntire, John Michael Montgomery, and Wynonna**. Tickets can be purchased through Ticketmaster by calling 800-333-4849 or 615-737-4849.

HAVE FUN, FIGHT A DISEASE: The Kristen Ann Carr Fund has set its third annual winter semi-formal to raise funds to establish a research fellowship dedicated to the study, care, and prevention of sarcoma, which caused the death of the 21-year-old daughter of **Barbara Carr** and music writer **David Marsh**. The fund has also been able to establish a sarcoma patient's support group. The event will take place at the Supper Club in New York Feb. 24, with a donation of \$75 per person. For ticket information, call 212-501-0748. For charity information, contact **Julia McCormick** at 212-639-3520. For press information, contact **Marilyn Laverty** or **Seth Cohen** at 718-522-7171.

FRENCH QUOTAS

(Continued from page 49)

reiterated the point that this was at odds with the European Union concept of a single market.

He added that Germany in particular was proud of being able to offer music fans a wide range of different music due to its multicultural musical landscape. This, he said, was the only reason why German music had been able to reach the highest international standards.

Also at MIDEM, DMV VP Hans Wilfred Sikorski said that German music was being used on the Internet without fees being paid. He argued that new laws are necessary to curb such abuses.

The theme was taken up by Reinhold Kreile, a member of the management board of German collecting society GEMA. Kreile said that there had already been instances in Germany of large-scale unlicensed exploitation of copyrighted music on the Internet.

He said the effects of this could be seen in the stagnation of the German record market. To get global protection, he said, collecting societies must be able to monitor usage on electronic networks. He said collecting societies faced a "constantly evolving task" in their work on authors' behalf.

JAM & LEWIS

(Continued from page 45)

without getting too involved in the politics that go hand in hand with the music business. We operate a lot freer than most other people."

Jam and Lewis, who have been friends since childhood, didn't always operate like a well-oiled machine. "I don't actually remember the first song we wrote together, but I know our styles clashed initially," Jam says. "I was very Philly International, and he was really into P-Funk. He'd come up with a real nasty-sounding thing, and I'd try to put a pretty melody over the top. He'd be like, 'No, no, no.' It just wasn't working out."

It took some time before the two finally struck the right balance. "Just Be Good To Me," which features strings and bells alongside stomach-churning bass, and Janet Jackson's "That's The Way Love Goes," which sports soulful guitar notes atop a loopy breakbeat, perfectly illustrates the duo's approach.

Asked to name his favorite composition, Jam replies, "'Optimistic' by the Sounds Of Blackness. We've had chart and monetary success. But in 'Optimistic,' we had a song that really, in some way, changed people's lives."

FAMOUS MUSIC

(Continued from page 45)

Porter and Rodolfo Castillo, along with veteran composers Marvin Hamlisch and James Newton Howard. In addition, the company has obtained the U.S. rights to Andrew Lloyd Webber's smash musical "Sunset Boulevard."

Famous Music now taps the resources of its parent, Viacom. The publisher has administration rights to Viacom Entertainment, with music related to many of the TV shows it produces.

Among its successes are album-cut performances by Mariah Carey, Tim McGraw, Boyz II Men, Selena, and Reba McEntire, as well as the "Forrest Gump" soundtrack.

FOR THE RECORD



The Beach Boys' "Pet Sounds" was originally released May 16, 1966. An incorrect release date appeared in a Feb. 3 story on Capitol Records' plans to mark the album's 30th anniversary this May with a boxed set.

The reporting structure in an announcement in the Feb. 3 Executive Turntable may be misconstrued. Dave Rosas reports to EMI Records, while Gary Morgenstein and Victoria Kahn report to the label group.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

BMG Unit Meets On High Note But Conference Acknowledges Market Woes

■ BY ED CHRISTMAN

NEW ORLEANS—BMG Distribution was riding high as it convened its sales conference in New Orleans Jan. 8-13. The company was holding down that week's No. 1 spot on The Billboard 200, had just completed 1995 as the No. 1 singles distributor, and was second in overall "current" market share.

But just to make sure BMG staffers do not get complacent, the convention's theme was the question "Where do we go from here?"

In explaining how that came to be the convention's theme, BMG Distribution president Pete Jones said the company came to the convention during a good news/bad news time.



JONES

The good news, according to Jones, was all that had been accomplished during the year by BMG Distribution, and he outlined some of those achievements at the convention.

Another positive, according to Jones, was the reorganization that led to the creation of BMG Entertainment in 1994. That restructuring integrated film and TV operations in Europe with music and video worldwide, collecting them all within the rubric of BMG Entertainment (Billboard, Sept. 24, 1994).

As its parent company adds product lines, Jones said that BMG Distribution will gain new responsibilities. For example, BMG Distribution is adding staff to handle interactive-product distribution and is beefing up its video staff, Jones said. As a result of those efforts, there will be more opportunities for business growth, he added.

But the bad news is the "difficulty of the marketplace and how we deal with that, not just for our sake but for accounts as well," Jones said. "To get

to a more orderly marketplace, obviously we will have to go through a significant retail contraction."

Nevertheless, the BMG Distribution staff must maximize product opportunities in the face of those difficulties, according to Jones.

BMG Distribution is dealing with some of the problems plaguing the economic health of the account base, Jones said. "We have stepped up on the [minimum-advertised-price] side, to the degree that we can address it within the limit of the laws," he said. BMG has revamped its MAP policy to cut off all advertising funds to an account if it has



violated MAP on three occasions within 12 months (Billboard, Jan. 20).

In addition, BMG has recently taken on a comprehensive review of its terms of sales, Jones said, and "we expect to be making decisions and begin implementing them in the near future." Those decisions probably will result in changes "in the way we deal with the market," he said.

Meanwhile, there was plenty of discussion at the convention aimed at helping the field staff sell in the current environment, according to Rick Cohen, senior VP of sales.

"Right now, the chain buyers are working with limited open-to-buy dollars. They are saying, 'I need a reason before I purchase an album,'" Cohen said. So today, the core issue for any sales organization is, "How do you communicate into the home office about what's going on in different marketplaces? And why they should be reacting to any of your records?" he said.

Although the convention theme was

"Where Do We Go From Here?," it might have been more appropriately titled "How Do We Get Here?" One of the biggest snowstorms in the history of the Northeast played havoc with the travel plans of those based in the New York, Boston, and Washington, D.C., branches. The official arrival date was Monday afternoon, Jan. 8, but staffers were still arriving on Wednesday.

In total, about 800 people attended the convention, including staff from the 23 owned, distributed, and joint-venture labels handled by BMG Distribution.

"The snowstorm could have put a damper on the convention, but it didn't," Rick Bleiweiss, BMG Distribution senior VP of marketing, told Billboard. "Certainly we would have wanted everyone there from the beginning, but the convention carried on in spite of those missing people. In fact, in many ways, each late arrival augmented the spirit of the convention, like late arrivals coming to a family reunion."

Bleiweiss noted that the company has just enjoyed its 10th anniversary. "Our company has, in many ways, matured and really congealed as a family," he said. "But while a lot of our people have worked together awhile now, they still approach their work with enthusiasm, tingling, and excitement. There is no complacency about the way they approach their work."

BMG Distribution holds a convention every 18 months, and since the last one in Seattle in July 1994, the company has generated plenty of good news, according to Jones. For example, it has released 142 records that each achieved shipments of more than 100,000, Jones told the convention in his opening address, according to notes made available to Billboard. (Billboard attended the latter half of the convention.) Of those 142, 57 shipped more than 250,000 units each, and 35 surpassed 500,000 units each.

In comparison, in the 18-month peri-

(Continued on page 72)

Distributors Well-Suited To Listening Stations

■ BY DOUGLAS REECE

LOS ANGELES—A growing number of companies are attempting to profit from listening stations, and several distributors are entering the field and finding themselves unusually suited to running successful programs.

During the past 18 months, distributors ranging from BMG to indie Alternative Distribution Alliance and RED to alternative market specialist Northstar Music have all launched successful listening-station programs, drawing on their strengths and exploiting overlooked markets.

ADA, which launched its first listening stations last April, now has 73 stations in various indie outlets and planned to roll out another six machines in January.

The distributor absorbs the \$2,500 cost of the listening stations, charging labels for slots in the 12-disc machine.

According to ADA president Andy Allen, slots in ADA listening stations are offered at lower rates than rival stations, such as Oasis' CD Listening Program (Billboard, Dec. 9, 1995), which generates profits solely from selling slots.

"In our case, [slots] are only available to our distributed labels, so we offer a proprietary price that's favorable to them."

Though retailers incur no cost for having the machine in stores, there is a minimum inventory requirement of ADA-distributed product based on the store's sales volume.

Allen sees ADA's involvement with listening stations as a natural move, saying that indie customers are more likely to use the stations.

"We're not dealing with major tonnage retailers," says Allen. "We're dealing with what we loosely describe as 'musical dis-

covery zones,' where people still go to find out what's new that they might like. You don't really need [a listening station] to sell Kenny G."

Brian Raffi, store manager at Rough Trade in San Francisco, which is equipped with an ADA listening post, agrees. "For the customer that doesn't much care about their music and just wants to get what they hear on the radio or MTV, I don't think the station has a great impact, so it really depends on the psychology of the people coming into the store. From what I've seen, stations at your Virgins and Towers, in proportion to the number of customers, aren't as used as [much as those] in indie stores."

To further specialize its program, ADA



plans to begin including retailer input in music selections. Previously, ADA and distributed labels have made the picks.

Allen says that for the next six months, half of the slots on stations will be determined locally by ADA salespeople and store buyers.

"It gives us the opportunity to tailor at least six slots regionally based on developing airplay, press profiles, upcoming tour events, or anything that might drive sales of that particular record in that particular store," Allen says.

RED, which bowed 12 listening stations as part of its "Spin With Me In The RED Zone" program last April, has found customizing its program a particular challenge.

"The inherent problem is that you can't treat 50 mom-and-pops like they are the same store, so we might end up with a title that's perfect for Vintage Vinyl, but wrong for Aaron's," says Ken Gullic, Relativity Records VP of sales and former RED national director of product development.

To remedy these problems, Gullic says, RED will initiate a second phase of "Spin

(Continued on page 59)

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Deep, Wide Stock Of Seattle's Exotique Aimed At Devoted DJs

BY PATRICIA BATES

SEATTLE—Where the underground meets downtown's high-rise waterfront apartments, Exotique Imports has found its own corner of Seattle for techno, house, dance, and acid jazz.

DJs for Seattle parties—or raves—can't wait for the store's doors to open on Thursdays, when foreign shipments of vinyl LPs arrive from 18 to 20 distributors. They like to mix tracks before Saturday night, so they listen to each cut on the one turntable in the store. Domestic LPs come in twice a week.

Exotique Imports has seen a progressive growth in revenue since 1992. "There seems to be nothing holding us back financially with the Seattle economy," says Marty Heidt, owner of the store, located at the corner of Battery and Third streets. Sales are 70% vinyl, 20% CDs, and 10% magazines, record bags, shirts, and tour programs.

The store has almost 16,000 titles in stock, but of the 1,000 or so new recordings released weekly, "we could only afford 100-200 of them at the most. Our European sources take holidays from the second week of December to mid-January," says Heidt. "That means my music buyer, Masa, had to purchase early for Christmas. But then we get nothing but the latest product for about a month and a half after the season in February and March. Our best sales reports come in March and April and fall."

The store's top 10 sellers of house and techno titles in late 1995 consistently included HardKiss (three San Francisco brothers with their own independent label), Eat Static (Planet Dog Records), BassBin Twins (Shaken Not Stirred), Carl Craig (Warner Music U.K.), Orbital (ifrr), Sabres Of Paradise (Junior Boys Own), Freaky Chakra (Astralwerks), Leftfield (Outer Rhythm), Chemical Brothers (Astralwerks), and BT



(Music Now).

As a DJ for 15 years, Masa works eight to 10 times per month at local parties, and he was a guest DJ at least once at the Limelight in New York. "He is really exceptional, and he's been with me since I started my business in 1988," says Heidt. "Masa knows the market in Europe and Japan, and he has a personal collection of 5,000 records. Because he is a DJ, there's a direct link to what fans want and what we sell."

Exotique Imports specializes in house (progressive, funk, and tribal) and techno (acid, trance, and ambient), along with acid jazz. Nearly 150 used CDs are taken in each month for resale. Used vinyl LPs are taken on consignment. There are also 400 promotional single videos and about 1,800 old 45s, which are often bought by jukebox owners, according to Heidt.

"In Seattle, there are no more

than three to four alternative record stores like ours for dance music, though others carry portions of what we do. We're one of the few that lets them preview the albums," says Heidt. "We inspect every LP for heat bubbles and cracks from the manufacturers, and we have to see that the DJs don't scratch them."

Because of that, Exotique Imports has fewer returns to the warehouse and from customers, he says. "We think we're friendly and helpful with the students coming into the area by word of mouth. We also advertise in Resonance, a Seattle bimonthly magazine which has reviews, opinion pages, and information, and XLR8R, which publishes out of San Francisco."

The average price for a domestic LP (American and Canadian) is \$6 for 12-inch vinyl, and the average price for a 12-inch import is \$9-\$10.50 (usually European and Japanese). A full-length domestic album is \$13-\$16, with comparable imports \$18-\$30.

"To me, the quality for imports seems far superior to domestic," says Heidt. "Americans might make

(Continued on next page)



Exotique Imports is a dance-oriented music retailer in downtown Seattle. (Photo: Patricia Bates)

EXECUTIVE TURNTABLE

RETAIL. Peter Luckhurst is appointed president of 85-store HMV Canada in Etobicoke, Ontario. He was president of HMV U.S.A.

DISTRIBUTION. Jerry Wilkie is promoted to sales manager, Southwest branch, at Sony Music in Dallas. He was director of sales, national accounts, Southwest branch.

HOME VIDEO. Rita Chiapetta Thibault is promoted to senior VP of finance and operations at New Line Home Video in Los Angeles. She was VP of finance and operations.

Hallmark Home Entertainment in Los Angeles names Gina Portman creative director and Craig Rucker senior accountant. They were, respectively, executive creative director for Live Entertainment and senior financial analyst for Para-



LUCKHURST



WILKIE



THIBAULT



PORTMAN

mount Home Video.

Lynn Donahue is promoted to director of sales for Playboy Home Video in Beverly Hills, Calif. She was senior manager of sales.

Buena Vista Home Video in Burbank, Calif., names Martin Blythe director of publicity, rental; and David Elzer, director of publicity, sell-through. They were, respectively, senior marketing manager for Buena Vista International and director of

national publicity for Twentieth Century Fox.

ENTER*ACTIVE. John T. Baker is named VP of operations, administration and planning, at Activision in Los Angeles. He was senior VP, finance and administration, for Robertson Ceco Corp.

Court B. Shannon is named VP of sales for NovaLogic in Calabasas, Calif. He was GM/director of Acclaim Distribution.

newsline...

WEA INC. says effective June 30, Richard C. Marquardt Sr. will step down as president/CEO of WEA Manufacturing and become a senior adviser to Warner Music Group. Ellis Kern, president/co-COO of WEA Inc. and president of its packaging and printing firm, Ivy Hill Corp., will assume responsibility for WEA's manufacturing and replication operations. Marquardt started in music manufacturing at Specialty Records, which was founded by his father and later acquired by Warner Communications (WEA's former parent company) in 1978.



MCI, the long-distance telephone company, and News Corp., the parent of Fox Video and the 20th Century Fox film studio, have formed a strategic alliance to provide information and entertainment services to businesses and consumers through MCI's newly acquired direct-broadcast satellite spectrum. MCI paid \$682 million with the winning bid in the FCC's auction for the last remaining DBS satellite slot for the U.S.

WALT DISNEY CO. says that revenues for the first fiscal quarter, which ended Dec. 31, 1995, rose 15.7% to \$3.82 billion from \$3.3 billion in the same period the previous year. Net profits rose 3% to \$496 million from \$482 million. The company reports stronger-than-expected results from its movie and home video units. In other news, Disney says it is launching a World Wide Web site on the Internet for "Beauty And The Beast" on Monday (5). The address is <http://www.disneytheatrical.com>.

RENTRAK, the pay-per-transaction videocassette leasing company, has extended an agreement to provide videos to 19 Video USA Entertainment stores for six years. Executives estimate the value of the contract at \$5 million. Rentrak has been supplying Video USA with product since 1993. Rentrak also announces that it is suing San Jose, Calif.-based Photo Drive-Up and its president, Gregg Bunker, for \$16 million over a Rentrak investment of \$750,000 in the photo retailer's franchising unit.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS says the Gospel Music Assn. will showcase three artists at the Gospel Brunch

March 24 at NARM's annual convention at the Sheraton Washington Hotel in Washington, D.C. Slated to perform are Forefront Communications' DC Talk, Gospo Centric's Kirk Franklin, and Benson Music Group's Hezekiah Walker & the Love Fellowship Crusade Choir.



DIVICOM, a manufacturer of products for digital video networks, says that Thomson Consumer Electronics has selected the company to provide MPEG-2-based cable-head-end equipment for TELE-TV's digital home video delivery system. Thomson will develop digital set-top boxes that allow subscribers to receive more than 100 digital TV channels. Milpitas, Calif.-based DiviCom says its contract with Thomson could exceed \$100 million. TELE-TV is a joint venture between regional phone companies Bell Atlantic, NYNEX, and Pacific Telesis. DiviCom also says it has begun shipping set-top decoders to Bell Atlantic for its test of home video delivery systems in Dover, N.J.

POLYGRAM VIDEO and NFL Films plan to release the official pro football championship video "Dallas Cowboys: Super Bowl XXX Champions" for the sell-through market at a list price of \$19.95. The marketing campaign includes TV and print advertising, in-store support, and a cross-promotion with Sports Illustrated magazine. The street date for the 50-minute video is Feb. 20; the pre-order date is Friday (9).

QVC, the home-shopping cable TV network, offered two Diana Ross titles—her latest Motown album, "Take Me Higher," and a four-CD/cassette greatest-hits compilation—for sale on a live show that aired during the Super Bowl Jan. 28. The show also included a performance of the album's title cut and an interview with the singer, both of which were taped. A QVC spokeswoman says that sales figures were not available at press time.

DEEP, WIDE STOCK OF SEATTLE'S EXOTIQUE AIMED AT DEVOTED DJs

(Continued from preceding page)

300,000 presses of a record from a master. The English, French, and Germans make 70,000-100,000, and the Japanese 30,000 to 50,000."

Exotique Imports carries current boxed sets, but normally only by special order. Single video promos average \$3 each, and multisonic cassettes are \$8-\$9. The rarest LP is a best of Elvis, which is \$100; the second rarest is a 12-inch Beastie Boys original pressing for \$50. As for used CDs, singles are purchased for 50 cents to \$3 each, and albums \$2-\$6.

Seattle DJs are predominantly male and in their mid-teens to late 20s. They read such magazines as DJ

(which covers American and some European releases), Straight No Chaser (London acid jazz), Propaganda (gothic), and Industrial Nation (gothic and industrial). But most of all, the DJs embrace the lifestyle.

"It's almost an addiction for us. It has to be, for us to spend \$50 a week on albums. If I have a choice between going to McDonald's or getting a new record, I won't eat lunch that day," says Wesley Holmes, a local DJ who owns 3,000 dance LPs.

"We don't trade in vinyl much, because it doesn't get airplay on radio. We also get very creative with the mixes, so we like to keep them,"

adds Holmes, who books local dates about twice a month. "That preserves the Seattle club scene." Parties happen at Moe, Crocodile Cafe, Catwalk, Victor's, and Weathered Wall, among other Seattle nightspots.

Visiting DJs go to Exotique Imports for inspiration, too. "Seattle also has a lot of transplants here, and we can easily do 300 special orders in a month or even a week. Those are usually for international CDs," says Heidt. "We don't get into Seattle mainstream dance—I really can't keep up with [the inventory at] Tower Records, Musieland, Silver Platters, Wherehouse, and other chains."

Instead, Exotique Imports relies on the major house and techno labels, such as Clear, Harthouse, Plus 8, R&S, Warp, Underground Resistance, Subway, NovaMute, Exist Dance, Junior Boys Own, EightBall, Nervous, Underground Music Movement, XL, and Mephisto. The ambient labels include Apollo, Beyond, and Reflective Rephlex.

"We offer 45-50 labels alone now for acid jazz, including Acid Jazz, Mo' Wax, Dorado, Ninja Tune, Cup of Tea, Blue Note, Instinct, Ubiquity, Jazz Juice, and Talkin Loud," says Heidt. The beat includes the slow and mellow, fast and jungle from such acts as Depth Charge, DJ Krush, Funky Porcini, 9 Lazy 9, and DJ Shadow.

"By now, the distributors know our tastes, and they make suggestions all the time to Masa. We have a rapport with them," says Heidt. "Most have toll-free 800 numbers, which keeps our telephone bills low. Last March, we spent nearly twice as much with them than we did the year before for the month, but there was a lot out there we couldn't decline."

Along with Masa, Heidt has two other employees, who work Monday through Saturday, 11 a.m.-8 p.m., and Sunday, noon-6 p.m. Exotique Imports assumed its lease in 1988 from an established record shop that had been there since 1983.

Originally, Heidt was an architect with a bachelor of science degree from Kent (Ohio) State University. "I'd love to design my own store one day," says Heidt. He took a hi-tech job in nearby Bellevue, Wash., and invested his extra salary in Exotique.

For now, he has no plans for a second location. "We're getting more and more traffic every day, because we have four major condominium complexes in the neighborhood now," says Heidt. "Besides, the free bus zone for downtown Seattle ends at our intersection, so kids have to get off at our stop."



Exotique Imports in Seattle specializes in all categories of the dance music genre, such as techno and house. (Photo: Patricia Bates)



Marty Heidt, left, is owner of Seattle retailer Exotique Imports. Pictured with him are local DJs Shelby Leyson, center, and Wesley Holmes. (Photo: Patricia Bates)



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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
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Worsening Retail Conditions Finally Arrive At Labels' Door

FOR THE LAST three years, many major record labels have made an endless stream of pronouncements stating that the label achieved its "best sales results ever" for the month, quarter, year, etc.—take your pick. And when the labels weren't bragging about their sales growth, they were too busy jumping for joy over their record profits. All in all, it's been nothing but the best of times in the world where labels live.

On the other hand, during that time, and even further back, things haven't been going so well in the world where the music specialty merchants live. While sales have been growing in their world, too, a number of alarming trends have had music merchants worried about the health of their business. But their pleas fell on deaf ears. Of those label types that did listen, some dismissed the warnings as whining. Nonetheless, many of the things merchants were worried about have come to pass, and now amid bankruptcies and store closings, even the strongest music chains are having a tough time making a profit of the music business.

The troubles of music specialty merchants began when things started getting really good for the labels—when CDs started to outsell cassettes in 1992. CDs, you see, provide retail with smaller gross profit margins than cassettes—on average about 35% for CDs and 42% for cassettes. But that was no sweat for the labels, because the emergence of the CD as the dominant format meant their profit margins were growing.

Then, record clubs stepped up their advertising campaigns to the point where any consumer knows that the best music bargain is to get "10 CDs for a penny." But, again, that wasn't the labels' problem, because they were getting their take from the record clubs.

Still, some labels, such as Virgin and MCA, did complain on behalf of retailers and withdrew from the record clubs. Others complained and found that the clubs began throwing them larger advances so they would sign on the dotted line, adding to the labels' already swollen profit margins.

And just when it looked like things couldn't get any worse for music merchants, Best Buy, Circuit City, Target, Wal-Mart, Lechmere, and Nobody Beats The Wiz decided to add loss-leader music in an attempt to drive traffic into their stores to buy computers, TVs, clothing, hardware, and whatever else it is they make their profits on. Try to find a consumer in the U.S. today who doesn't think that a hot new release sells for \$9.99—about 65 cents less than cost—and that the rest of the CDs in the store sell for \$10.99 or \$11.99. But while sales and distribution executives worried that those low prices meant that eventually music specialty retailers would be lucky to break even, labels consoled themselves with the fact that

the lower prices would result in higher album sales, thus further boosting their profits.

And at last year's National Assn. of Recording Merchandisers' annual convention, music specialty merchants pleaded with the majors to cut off discounters, or at least, stop supporting them with advertising dollars, predicting dire consequences if they didn't take any action. Other than PGD, which had already announced it would cut off any account selling its product for less than cost, the response from the other five majors was an across the board "It's out of our hands. There is nothing we can do."

Well, welcome to 1996. For the first time, the retailers' problems are about to spill over and become the labels' problems. In addition to the bankruptcy filings by Wherehouse Entertainment, Kemp Mill Music, and

Peaches Entertainment, some of the largest chains in the business are having trouble meeting payments. Worse, returns are coming back to man-

ufacturers so heavily now that their warehouse can't keep up with the flow. All of a sudden, it looks like the labels are about to find out what it feels like to live in the same world as the music merchants.

Now that that reality is about to bite them in the face, three of the majors—WEA, Sony Music, and BMG—have found that they can do something, after all, about the price war and have issued new minimum-advertised-price policies. And PGD stepped up and gave the retailers more margin on front-line CDs. Some are skeptical about these efforts, calling them a day late and a dollar short. But in Retail Track's view, these efforts are good news because it means that upper management at the labels is finally listening to its sales and distribution executives. Maybe, in the future, as labels make decisions about such issues as direct marketing and placing music product into new retail sectors, they consider how their decisions will impact their main distribution channel—music specialty merchants.

IN ADDITION to Lechmere/Electric Avenue, Circuit City has decided to disregard WEA's MAP policy, Retail Track hears. That policy says that noncompliance will result in an account being denied all advertising funds. WEA executives aren't commenting about specific situations, but they insist they are enforcing their policies.

RETAIL TRACK hears that One Way's David Schlang has emerged as the top music man at Alliance Entertainment Corp. According to sources, Independent National Distributors Inc., Passport, Alliance Label Development, and the company's music labels, Castle and Concord Jazz, all report to him.

RETAIL TRACK

by Ed Christman



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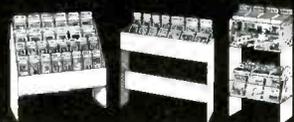


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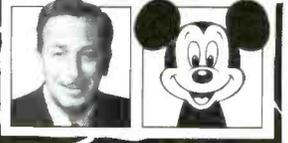
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DISTRIBUTORS WELL-SUITED TO LISTENING STATIONS

(Continued from page 55)

With Me" this summer. The revised program will be based on a two-tiered system designed to further specialize its program for different classes of indie stores.

Previously, RED had backed its program by naming 50 stores, 12 of which have RED listening stations, in full-page ads in Spin magazine. At retail, these "RED Zone Stores" were provided with specialized bin cards, stickers, and point-of-purchase material identifying product with the ad.

However, until the program is reinstated, RED has established local alternative weekly press campaigns for station-equipped stores that list current selections playing in the stations.

ADA has taken a similar strategy, running ads in Alternative Press magazine that list the locations and selections of listening stations.

Meanwhile, Greenwich, R.I.-based indie distributor/label Northstar has taken its listening-station venture a step further; literally building its program from scratch. The company, which began manufacturing its own stations in the last half of 1994, now has approximately 150 stations located mostly in gift and bookstores.

At Northstar's off-site manufacturing division, employees build wood shells for the stations and install the CD-ROM-based proprietary software developed by Apple Computer. The program offers listeners a choice of three 60-second cuts from each of 20 featured albums.

Jim Landis, national sales manager for Northstar, says that while building the stations themselves may be unorthodox, the project was initiated because of practical concerns.

"Most listening stations available commercially have CD-changer-based technology, and they break down a lot," Landis says. "With a CD-ROM program, you get instantaneous playback, reduced maintenance, and less cost."

Like ADA, Northstar requires that retailers maintain a minimum inventory. Stores with stand-alone and countertop

models must stock \$1014.60 and \$513.10 in product, respectively.

After the first year of service, the company charges a \$50 annual fee for the quarterly rotation of music selections.

However, Landis says retailers are initially more concerned with the worth of the stations than the cost of putting them in their stores.

"Our biggest issue is convincing store owners that this is a better way to sell music. This is something new to the gift store/bookstore circuit, and people are wary," Landis says.

Still, Landis adds, once the stations are in place, sales of Northstar product often increase 3-10 times.

Dede Wirth, bookstore supervisor at Mystic (Conn.) Seaport Museum, says sales of Northstar titles have tripled since the store added its listening station. According to Wirth, the store has two other listening stations not run by Northstar.

"Though we're not directly competing with record stores, having the stations does level the playing field on a smaller scale," Wirth says. "Being able to convenience customers by letting them hear what they're going to buy is still an advantage."

Although most retailers interviewed were pleased with the stations for increasing competitiveness, building sales, and freeing clerks, ADA and Northstar have pulled stations from stores.

"Some [of the stations] are being pulled back, but they're going out to other stores," says Northstar account representative Chip Freeman. "It doesn't work everywhere, and there aren't any sure-fire correlations. Some stores with strong existing accounts didn't do anything. Some accounts that weren't great [in terms of sales], but [are] in high-traffic areas, did phenomenally well."

To counter retail fears, Northstar has guaranteed the repurchase of remaining inventory if the station has to be removed for any reason during the first 90 days of operation.

On two occasions, ADA removed sta-

tions due to lackluster performance.

"One store owner just felt it was a little less personal than the service the store was offering its customers as a normal course of business," says Allen. "Frankly, if that were the case at retail everywhere, there would probably be less of a need for these listening stations."

BMG Distribution executives decline to comment for this story, but sources say that over the last year the company has placed listening stations in more than 100 R&B-oriented stores and more than 100 alternative-oriented stores. In most instances the company has given the stores a floor kiosk that has a CD player with a 12-CD carousel, but in some cases it has mounted a countertop system with a six-CD changer. Each listening station is stocked with developing-artist priorities from BMG-distributed labels.

Distributors are finding that besides helping move product, listening stations

benefit labels in other ways. Northstar Music, which only distributes product on its own label, RED, and ADA credit the stations with exposing acts that may not otherwise receive attention.

"For our market, we have to record safe music that store owners can play on their sound system," says Landis. "With the listening station, we can expand our bound-

(Continued on page 72)

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Sony Wonder's 'Gullah' and 'Allegra' Go To Audio

WONDER-FUL WORLD: Sony Wonder is taking major steps in the preschool audio market this quarter. First up is the seven-title "Sesame Street" release (Child's Play, Billboard, Dec. 16), which streets Feb. 20 (moved from Jan. 18). Then, on March 26, Sony Wonder and Nickelodeon launch the Nick Jr. audio line.



by *Moira McCormick*

The first two titles in that series, "Gullah Gullah Island" and "Allegra's Window," are spun off from a pair of superb programs airing on "Nick Jr.," Nickelodeon's preschool programming block, which airs weekday mornings. "Gullah Gullah

Island: Jump Up And Sing—Binyah's Favorite Songs" features costumed character Binyah Binyah Polliwog and the show's human stars, Ron and Natalie Daise, performing 21 songs. As exemplified on the show, which is set on South Carolina's Sea Islands, the music is a mix of zydeco, Caribbean styles, R&B, and rap, as well as pop and country. Selections include the "Gullah Gullah Island" theme, "Do As I'm Doin'," and "Rhyme Time," as well as childhood standards like "Old MacDonald" and "If You're Happy And You Know It."

According to Sony Wonder spokesman Alan Winnikoff, the "Gullah Gullah Island" album's producer, Ed Mitchell, took the unusual step of remixing and remastering the tracks taken from the show—and also had the Daises record studio overdubs for the project (normally, children's audio releases based on television are taken unaltered from the show).

"Allegra's Window: Shake Your Doodles—Allegra's Favorite Songs" contains 16 tracks performed by rainbow-tressed puppet Allegra (voiced by venerable puppeteer **Kathy Mullen**) and her onscreen

friends. They include the "Allegra's Window" theme, "Shake Your Doodles," and "I've Been Cooking Zootabagas," as well as such familiar fare as a medley of "The Alphabet Song," "Baa Baa Black Sheep," and "Twinkle Twinkle Little Star."

Winnikoff says Sony Wonder will add more preschool titles to its roster on April 23, with a new pair of "Sesame Street" releases: lullaby album "Dreamytime Songs" and book/tape package "Elmo's Dreamytime Stories."

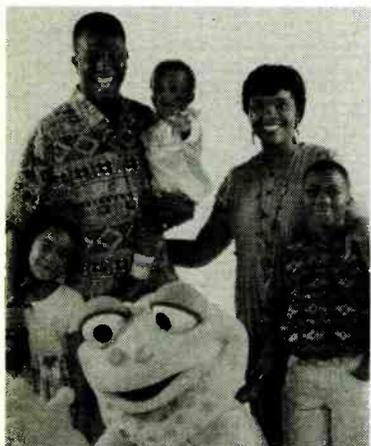
SAY GOODNIGHT: "The World Sings Goodnight Volume Two" (Silver Wave Records, Denver), a new collection of international lullabies, is notable for a number of reasons. Its predecessor, "The World Sings Goodnight," was the No. 5 world music record in 1994, peaking at No. 3 on Billboard's Top World Music Albums chart. As was the case with the predecessor, album producer **Tom Wasinger** has earmarked a portion of "Volume Two's" profits for charity. But whereas the first release targeted Amnesty International, "Volume Two's" beneficiary is Save the Children. "Volume Two" features nighttime airs from Ireland, Lebanon, Brazil, Hawaii, Vietnam, and other countries; also included is a gypsy lullaby.

KIDBITS: Walt Disney Records has released the fourth title in its "Sing-Along" series, which includes "Aladdin," "Beauty And The Beast," and "Pocahontas." "Winnie The Pooh Sing-Along" contains 12 songs, along with a 22-page full-color songbook . . . Benson Music Group's Cedar-mont Kids line has passed the 3 mil-

lion mark in sales . . . Kid Rhino is releasing a pair of audio titles from the animated series "Sailor Moon" on Feb. 27. "Storytime Adventure: Unnatural Phenomena" and "Sailor Moon: Songs From The Hit TV Series" come packaged with photos and descriptions of each character. "Sailor Moon"—notable in that it's one of the few action series starring female characters—is a major hit in Japan, Hong Kong, and part of Europe; it debuted stateside in September.

Renton, Wash.-based Sound Storm Music is a true family affair. Its 1995 release "Blankey Bay Lullabies" was

a collaboration between husband and wife **Kelly Kunz** and **Kelly Severson**, along with Kunz's father **Jack**, brother **Kevin**, and sister-in-law **Mary**. Both sets of Kunz spouses and their six collective kids share a single house, from which they base their business, and all are musicians and/or music educators . . . From Acorn Media (Bethesda, Md.) comes the "Kids Love Collection," three audio and two video titles aimed at kids ages 2-8 and featuring songs by children's group Red Wagon Music. Titles include "Kids Love Trains," "Kids Love Sing-Alongs," and "Kids Love The Circus."



Ron and Natalie Daise, top left and second from right, are featured performers on the Nickelodeon kids' program "Gullah Gullah Island." Others in the show, from left, are Shaina Freeman; Binyah Binyah Polliwog, a yellow tree frog; Simeon Daise (the Daises' son); and James Coleman II.

Ichiban Records' Split Jars Family, Biz

ICHIBAN SPLIT: Some stories are literally painful to report. None is more so than the rupture between Atlanta-based Ichiban Records' partners, chairman/CEO **John Abbey** and president **Nina Easton**, which came to light two weeks ago.

The disarray at the prominent 11-year-old label—which has made its mark with releases by noted R&B artists and young rap acts and has enjoyed recent success with the alternative act **Deadeye Dick**—is especially saddening because of its personal nature. Abbey and Easton are married and have two children.

Easton has established her own office in Atlanta, taking with her four staff members and the name Ichiban International. That operation was established last March, in a major-distribution deal with Cema (Billboard, March 11). Abbey and 35 staff members remain at Ichiban's Kennesaw, Ga., offices.

Neither Abbey nor Easton is forthcoming about the nature of their dispute. However, sources indicate that the schism may have come as a result of conflict over the deal with Cema, which has led to the release of albums by **Kid Sensation**, **Francine**



by *Chris Morris*

Reed, and **Lisa Cerbone** through the EMI-controlled distributor.

At this early date, Easton says she believes that the Cema-distributed acts will remain with her, while Abbey will control the indie-distributed artists.

Abbey disputes this, saying, "There are certain acts that have been released through International . . . that I'm not happy losing. There are acts I have a long-term relationship with." He adds, "That's something the lawyers are going to have to get to the bottom of . . . It's not going to be that simple."

Nothing, in fact, will be simple: Abbey and Easton, who have been together for 13 years, jointly control two record companies with nine separate imprints, two recording stu-

dios, two music publishing concerns, and a distribution company. At this point, even the names of Abbey and Easton's companies are uncertain.

"Negotiations are ongoing," Easton says. "It would be very premature [to say anything]."

Part of Easton's future beyond her own business concern is cloudy. She has long been a vocal member of the National Assn. of Independent Record Distributors and Manufacturers board and serves as chairman of the trade body; if she chooses to focus on major-distributed acts, her presence in the group could be put in doubt.

The split between the two longtime partners has obviously jarred both parties. Abbey says, "When [something like this] involves husbands and wives as well as business partners, you can't help but wind up with a mess."

NO SALE? The sale of a minority interest in Select-O-Hits in Memphis, which we first wrote about last March, looks like it probably will not go through, according to the distributor's principal, **Johnny Phillips**.

(Continued on next page)

Billboard® FOR WEEK ENDING FEBRUARY 10, 1996

THIS WEEK			LAST WEEK			WKS. ON CHART			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
ARTIST/SERIES			LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)			TITLE				
★ ★ ★ No. 1 ★ ★ ★										
1	1	12	READ-ALONG		WALT DISNEY 60265 (6.98 Cassette)	TOY STORY				
2	2	23	VARIOUS ARTISTS		CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)					
3	4	15	VARIOUS ARTISTS		WINNIE THE POOH: TAKE MY HAND WALT DISNEY 60863 (9.98/16.98)					
4	3	23	VARIOUS ARTISTS		CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)					
5	5	22	READ-ALONG ▲		WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS				
6	6	23	BARNEY ▲ ²		SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1				
7	7	18	BARNEY		BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS				
8	8	22	KENNY LOGGINS ●		SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER				
9	9	22	READ-ALONG		WALT DISNEY 60254 (6.98 Cassette)	THE LION KING				
10	12	6	VARIOUS ARTISTS ▲ ³		WALT DISNEY 60574 (6.98/13.98)	CHILDREN'S FAVORITES 1				
11	11	17	BARNEY ●		BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2				
12	10	18	VARIOUS ARTISTS		WALT DISNEY 60886 (9.98/16.98)	THE MUSIC OF DISNEY'S CINDERELLA				
13	13	6	READ-ALONG		WALT DISNEY 60204 (6.98 Cassette)	CINDERELLA				
14	15	23	SING-ALONG ▲		WALT DISNEY 60857 (10.98 Cassette)	THE LION KING				
15	16	23	SING-ALONG ▲		WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS				
16	14	23	VARIOUS ARTISTS FEAT. LEBO M ●		THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871 (10.98/16.98)					
17	17	11	READ-ALONG		WALT DISNEY 60263 (6.98 Cassette)	POCAHONTAS: LISTEN WITH YOUR HEART				
18	21	5	VARIOUS ARTISTS		WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS				
19	18	18	CEDARMONT KIDS CLASSICS		BEYONCE 217 (3.98/6.98)	ACTION BIBLE SONGS				
20	NEW ▶		SING-ALONG		WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH				
21	25	16	MY FIRST SING-ALONG		WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS				
22	22	5	VARIOUS ARTISTS ▲ ²		WALT DISNEY 60606 (9.98/13.98)	CHILDREN'S FAVORITES 2				
23	19	15	VARIOUS ARTISTS		WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED				
24	20	14	CEDARMONT KIDS CLASSICS		BEYONCE 218 (3.98/6.98)	SUNDAY SCHOOL SONGS				
25	RE-ENTRY		CEDARMONT KIDS CLASSICS		BEYONCE 216 (3.98/6.98)	BIBLE SONGS				

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				
★ ★ NO. 1 ★ ★				
1	1	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 13 weeks at No. 1	164
2	6	ENYA ▲ ³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	219
3	4	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	233
4	2	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	63
5	3	THE BEATLES ▲ ⁹ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	90
6	8	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	240
7	5	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	124
8	7	CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	59
9	9	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	244
10	14	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	247
11	11	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	121
12	13	JOURNEY ▲ ⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	242
13	12	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	36
14	19	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	25
15	16	SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
16	10	THE BEATLES ▲ ⁵ CAPITOL 97039* (15.98/31.98)	1967-1970	56
17	18	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/16.98)	THE BEST OF VAN MORRISON	32
18	15	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	239
19	17	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	229
20	32	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	146
21	20	THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	38
22	21	BOYZ II MEN ▲ ⁹ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	61
23	22	THE BEATLES ▲ ⁵ CAPITOL 97036* (15.98/31.98)	1962-1966	43
24	24	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	226
25	23	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	41
26	28	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	227
27	26	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	GREATEST HITS	227
28	25	THE BEATLES ▲ ⁴ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	13
29	27	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	236
30	30	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	191
31	29	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	236
32	33	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	134
33	35	SOUNDTRACK ▲ ¹⁵ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	4
34	31	THE BEATLES ▲ ⁵ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	11
35	34	U2 ▲ ¹⁰ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	193
36	37	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	240
37	36	THE BEATLES ▲ ³ CAPITOL 46441* (10.98/15.98)	REVOLVER	12
38	39	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	3
39	46	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	199
40	41	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	103
41	43	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	208
42	49	ALICE IN CHAINS ▲ ³ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	9
43	42	LED ZEPPELIN ▲ ¹⁶ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	205
44	40	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	216
45	—	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	198
46	44	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	213
47	38	GRATEFUL DEAD ▲ ³ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	131
48	—	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	16
49	—	SIMON & GARFUNKEL ▲ ⁵ COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	41
50	—	QUEEN ▲ ² HOLLYWOOD 61311/EEG (10.98/16.98)	CLASSIC QUEEN	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.

Merchants & Marketing

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

The sale, which was originally posited as a majority interest in Select-O-Hits, was cut back to a minority interest after the wholesaler got cold feet, according to Phillips. By the time the deadline for the transaction was reached at the end of 1995, the 15 partners in the investment group that was to purchase the company were split about whether to go through with the minority buy-in.

Today, Phillips says, "it's pretty much over with... I just don't think it's gonna happen. We've got to proceed." The investors have until the end of January to reach an agreement.

In the interim, Select-O-Hits' list of distributed lines has been altered dramatically, as Fantasy Records in Berkeley, Calif., has withdrawn its line (which continues to be handled by Independent National Distributors Inc. and MS Distributing). A source says Select-O-Hits laid off five employees in the wake of the Fantasy withdrawal.

Phillips says that his company is concentrating on black music and has picked up Hip Rock Records in Miami and J&B/Le Jam Records in Jackson, Miss., for national distribution.

On a personal note, Phillips suffered a massive loss when his house in Memphis burned down on New Year's Eve, after a fire was apparently started by a badly wired antique lamp. He lost his record collection (including some invaluable Sun records passed down from his uncle Sam Phillips) and his collection of golf memorabilia. Phillips, who is currently living in an apartment, says he plans to rebuild.

FLAG WAVING: Last year, we were captivated by Eric Matthews' stunningly gorgeous Sub Pop debut, "It's Heavy In Here." On March 26, Richard Davies, Matthews' former partner in the group Cardinal, will release his own sublime album, "There's Never Been A Crowd Like This," on Seattle's Sub Pop-distributed Flydaddy Records, which issued Cardinal's self-titled set in 1994.

In marked contrast to Matthews' elaborately produced record, "Crowd" features sparse instrumentation, and the focus is on Davies' multitracked vocals, which glide over some elegantly structured, lyrically opaque pop compositions.

Says Davies, an Australian native who resides in Sydney, "The point of it all for me is songwriting."

He says that while he was working on his solo record, he was listening to very simple and direct records—like '60s Stax soul singles—and reading very spare American authors like Ernest Hemingway, John Steinbeck, and Ray Bradbury. As a result, the elaborate sonics of his earlier writing were pared down to their essence on "Crowd."

"The thing that gave me a lot of pleasure was, as I was writing a song on piano, that's the way [listeners] are going to hear it," Davies says. "Before, there were always layers of stuff going on... It was an interesting journey, the whole thing. This was a place to arrive at."

And quite an arrival it is. "There's Never Been A Crowd Like This" is a

stirring combination of fierce, intelligent writing, beautiful harmony, and Davies' distinctive vocal approach, which glides from Bowiesque to Beatlesque over the course of the record. Check "Transcontinental," "Sign Up Maybe For Being," or "Chips Rafferty" for compelling evidence of Davies' pop genius.

To date, the peripatetic Davies, who has lived in England and Boston

in recent years, has done little live performing in the States; most recently, he performed a set in New York in 1995, backed by the **Flaming Lips**. "I've done three shows in three years," he says, chuckling. "I do an album, I do a show, maybe."

However, he says he plans to play shows in both the U.S. and Europe in April, following the album's release.



Isaak At HMV Opening. Reprise recording act Chris Isaak and his band, the Silvertones, help HMV celebrate the opening of a 27,000-square-foot superstore in Philadelphia with a performance and album signing for more than 2,500 fans. Pictured, from left in the bottom row, are Rowland Salley and Johnny Reno of the Silvertones. In the middle row are Herschel Yakovitz of the Silvertones; Isaak; and Alan Handel, HMV store manager. In the top row are Peter Luckhurst, president of HMV USA; Alan McDonald, VP of marketing of HMV USA; Kenney Dale Johnson of the Silvertones; and Peter Blount, VP of operations of HMV.

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MERCHANTS & MARKETING

Simultaneous Launch Dawns At Elektra

BY BRETT ATWOOD

LOS ANGELES—Elektra Records is readying the first simultaneous release of an enhanced CD and conventional audio CD by a major artist. The dual release of Jackson Browne's "Looking East" is due in music and computer retail stores on Feb. 13.

"Part of the benefit of a simultaneous release is that we can take advantage of all the advertising, product placement, and publicity efforts that we will be getting for a new release by an artist of Jackson's caliber," says Chris Tobey, senior VP marketing/new technologies at Elektra.

There will be two separate SKUs for the new title. The enhanced CD will be priced \$3 higher, \$19.98, than the audio-only CD, which will retail for \$16.98.

This strategy by Elektra is the latest attempt by a music label to find a price that consumers are willing to pay for the addition of multimedia data. Interscope recently released an enhanced CD version of Primus' "Tales From The Punchbowl" for \$17.98, which is only \$1 more than its audio-only counterpart. Another label, Nettwerk/Arista, did not add anything to the cost of Sarah McLachlan's "The Freedom Sessions" CD, which contained multimedia data on the first track. Columbia, on the other hand, is charging \$22.98 for the CD Plus versions of audio-only albums that list for \$16.98.

"In a way, the enhanced version of 'Looking East' is a premium or special edition of the audio-only version," says Tobey. "We decided to release them separately, because we felt that the multimedia content added substantive additional value and that all the work and investment we put into [it] was worth the additional cost to the consumer. Also, we didn't want to penalize the consumer who doesn't have access to a CD-ROM drive by raising the price of a single SKU disc to cover the additional cost of the multimedia authoring."

Elektra plans to educate consumers about the added value of the multimedia content in "Looking East" by packaging the enhanced CD in an elaborate "spine cap" card that defines what an enhanced CD is to consumers.

The spine cap card, which wraps around the jewel case of the CD, will also detail the specific multimedia content that is contained on Browne's enhanced CD.

One of the highlights of the "Looking East" enhanced CD, "Evolution Of A Song" allows users to explore Browne's songwriting process. Through digitized video footage and graphics, they can follow the creation of the title track from conception to completion.

Browne says that he had already begun to document the origins of his music before he was approached by

Elektra to participate in the enhanced CD project. Video footage of his early creative songwriting sessions for "Looking East" had been shot by Browne's girlfriend.

When Elektra approached him with the idea to create an enhanced CD, Browne was ready with hours of video footage to fill the creative content of the project.

"I had all of this documentary footage that I had just been sitting on," says Browne. "The enhanced CD brings more information, but in the end, I'm not sure that it actually affects the art. The medium is sort of limited right now. Only so much information will fit on one disc. The problem with this project was that we had more stuff than we could fit on one disc."

Other multimedia features on the disc include song lyrics for each track and a virtual tour of Browne's studio, where the album was recorded.

Elektra plans to mention the availability of the enhanced version in all of the label's national consumer

advertising and on its World Wide Web site on the Internet.

Still, many retailers are wary of stocking enhanced CDs. Of those that do, only a few are creating dedicated sections for the new multimedia music discs. Most enhanced CDs are stocked in the same bin as the artist's audio-only CDs.

"There's no telling how retailers will react," says John Mefford, Elektra manager of multimedia marketing. "Some are still waiting to see whether enhanced CDs will sell. I don't blame them for that. They have been burned so many times before with the MiniDisc and DCC. However, the enhanced CD is a perfect fit for them. Hopefully, this will open their eyes to the fact that these are real products that can sell. We will try to support the disc by buying endcap displays, where possible."

In addition, the audio-only disc will contain a sticker that reads, "This title is also available on enhanced CD."

"Jackson really took the time and

trouble to pour himself into this project, so what we ended up with is a very creative effort that, to my mind, begins to redefine the potential of the enhanced CD," says Tobey. "Keep in mind that this is a brand-new medium for us in the music business. I don't think we've really found the right recipe of music and multimedia yet, but we believe that 'Looking East' is clearly a step in the right direction."

Browne says that his first experience with the enhanced CD format has inspired him to think about future projects that merge his music with multimedia.

"I have some ideas that I want to explore," says Browne. "I recently ran into Bob Dylan and found myself telling him that I really [liked] his CD-ROM. Then, it occurred to me that he didn't actually do it. He's not a computer programmer, and neither am I. But the more that these things get done, the more likely artists will become familiar with them and want to participate."

Documentary To Spend '24 Hours' Online Photo Project Looks At People On Internet

BY BLANE MALL

SAN FRANCISCO—The human faces that compose the online community will be captured in "24 Hours In Cyberspace," a one-day art project on the Internet's World Wide Web that aims to produce the largest photographic documentary to ever hit cyberspace.

The online event, which will be held Thursday (8) at <http://www.cyber24.com>, will bring together several new and advanced technologies, approximately 100 professional photojournalists, and thousands of students and amateur photographers around the world in an attempt to instantly document how cyberspace is changing people's lives.

The project was spearheaded by Rick Smolan, creator of the "Day In The Life" photography series and the CD-ROM titles "Passage To Vietnam" and "From Alice To Ocean."

DIRECT DIGITAL 'STORIES'

The participating photojournalists will "report" from around the globe using digital cameras and special software to download their images and "stories" directly to those who tune in to the evolving Internet documentary.

The images and stories that unfold on the site, which will be updated every half-hour for the length of the project, will eventually spawn a CD-ROM, book, and TV documentary.

Among the assigned stories expected to unfold in real time during the 24-hour project are tales of underprivileged school children designing Web pages for Silicon Valley executives, wildlife officials in Malaysia tracking elephants online, and students on three continents col-

laborating on a simulated space flight.

SMALL BAND MARKETING

Many of the stories planned for the project relate to people who have used the Internet to create Web sites that spread information about their own creative efforts.

For example, the Mermen, a San Francisco-based band that is slated to participate, are a small, relatively unknown act that can get international exposure via the Internet for its music.

Smolan explains how the project "purposely chose [unknown acts] to show how a small band can get exposure to a lot of people."

"It is incredibly efficient for small bands to do marketing on the Internet," says the project's technology coordinator Tom Melcher. "Someone in Japan can listen to their music seconds after they put it on the Web."

'NET CASTING CALL

Getting the complex project off the ground was not an easy task, according to Smolan.

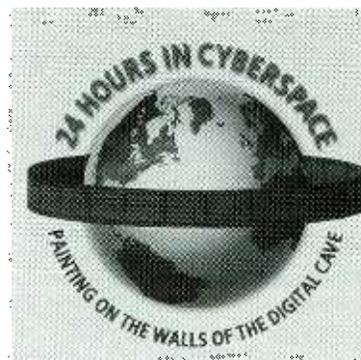
In 1995, a cyberspace "casting call" went out on the Internet to round up individuals and their stories for the ambitious documentary.

"We had a team of professional journalists hard at work for three months," says Smolan. "We E-mailed [potential participants] and asked them, 'Why should we photograph your family?'"

Thousands of responses poured in from people around the globe who were anxious to participate, according to Smolan.

SPONSORS ENTHUSIASTIC

Another challenge for Smolan and



Melcher was finding the sponsorship and technological support required to successfully execute the project.

"When Rick and I sat down, we made a list of all the technologies we needed to pull this off," says Melcher, who then approached the leading companies in each field of technical expertise for sponsorship.

Smolan and Melcher went "basically door to door" asking the companies to participate.

"Surprisingly," says Melcher, "almost all of them said yes."

Smolan and Melcher also made sure that none of the companies would be competing against one another by only approaching potential sponsors with different areas of technological expertise.

Among the companies participating in the event are Eastman Kodak, Sun Microsystems, Adobe Systems, Netscape Communications, and Sonic Solutions.

"[Utilizing the Internet's World Wide Web] is certainly a topic that's on everyone's mind," says Smolan. "We just thought it would be a good time to finally put a human face on all this technology."

Woods Cuts; E! Online

SANCTUARY CUTBACKS: Sanctuary Woods Multimedia has laid off more than 20% of its full-time workforce and is undergoing a corporate reorganization, following weaker-than-expected sales in the '95 holiday buying season.

In addition, the San Mateo, Calif.-based software company has named Charlotte Walker as president/CEO. Walker was formerly a managing director at Bear Stearns & Co.

As a result of the cutbacks, the company will produce fewer software titles in 1996 than originally planned. Sanctuary Woods has terminated its publishing agreement with Morpheus Interactive, a third-party developer with which it had planned to release several video games.

E! ONLINE: E! Entertainment Television is teaming with c|net: The Computer Network for a new online entertainment service. E! and c|net will each own 50% of the company.

The advertiser-supported site (<http://www.eonline.com>) will be available free of charge on the Internet's World Wide Web in mid-1996.

"We will integrate the latest Internet technologies as they become available," says Dale Hopkins, senior VP of marketing of E! Online, which will incorporate Java, Shockwave, and RealAudio technologies into its content.

Entertainment news and celebrity interviews are expected to compose most of the E! Online content, according to Hopkins.

"E! Online will contain expanded interviews and in-depth news reports that might not make it on the E! channel because of time and programming considerations," says Hopkins.

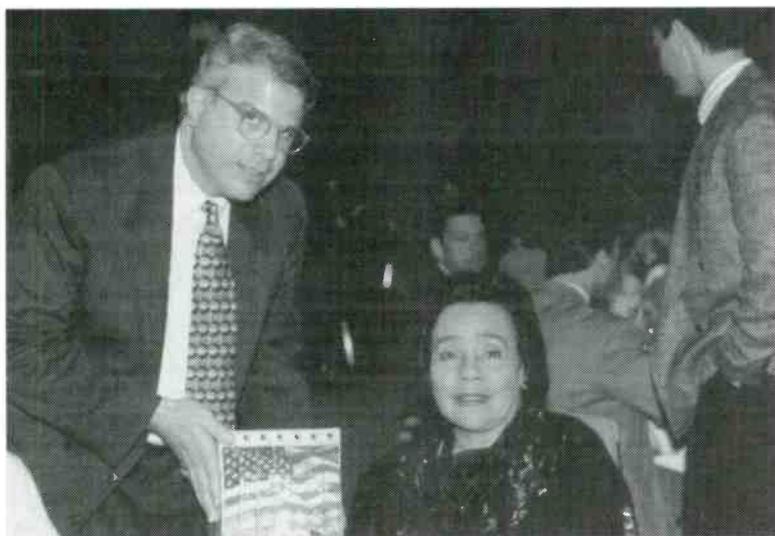
NETSTATION DEBUTS: Public TV station WNET New York is branching out to the Web. Its site (<http://www.wnet.org>) contains several original "programs" created specifically for the Internet, including Wynton Marsalis' jazz-flavored "Marsalis On Music," Bruce Hornsby's music-themed "Hornsby Online," and the New York culture guide "City Arts."

"It's like having a second TV station—but on the Web," says Barry Levine, executive producer of NetStation. "The programming is parallel to what can be found on WNET."

Levine says that most of WNET's TV programming will contain the Web address so viewers know to "tune in" to the Internet for more information.

"Basically, the Web is interactive TV without the bandwidth," says Levine. "But the bandwidth is coming. Our programming could be considered interactive TV in its earliest form."

BITS AND BYTES: The Times Mirror Co. has acquired entertainment online service Hollywood Online for an undisclosed sum. . . Virtual Entertainment has entered a licensing agreement with Rolling Stone magazine for a new line of music-based CD-ROM titles. . . Acclaim Entertainment has entered into long-term distribution agreements with Take 2 Interactive Software and Pulse Entertainment.



Eyes On A King. Vito Mandato, Turner Home Entertainment director of strategic marketing, presents Coretta Scott King, founding president of the Martin Luther King Center and widow of the civil rights leader, with a collector's edition of the PBS Home Video series "Eyes On The Prize." The gift was accepted at a Jan. 21 dinner in Atlanta to acknowledge Trumpet Awards honorees. A seven-cassette boxed set, "Eyes On The Prize" carries a suggested list price of \$149.98.

Retailers Queue Up To Go Public Suncoast, West Coast Among IPO Filings

■ BY SETH GOLDSTEIN

NEW YORK—Video retailers are at it again.

Despite the fact that several chains have been lambs to the slaughter on Wall Street in recent months, as share prices dropped 40%-75%, Suncoast Motion Picture Co. and West Coast Entertainment have filed with the Securities and Exchange Commission and expect to go public soon. A third, Blowout Entertainment, may sell stock via a rights offering conducted by parent Rentrak.

Also in the wings is Home Vision Entertainment in Brunswick, Maine, which plans an initial public offering during the first quarter. Home Vision originally wanted to raise equity financing late last year.

Why the urge to emerge? Properly underwritten, an IPO nets more cash

than any other method of financing; bank debt and private placement may be quicker, but at a price. Lenders generally want a big piece of the action in the form of interest or ownership, a slice that companies are loathe to surrender.

Suncoast has a bloodline that may insure a proper market introduction. Corporate parent the Musicland Group will retain a 70% ownership in the sell-through-only chain after the 3.3 million-share offering is completed. Along with the controlling interest, Musicland is responsible for all of Suncoast's back-office functions, such as managing inventory and delivering product to stores.

Under that arrangement, Suncoast grew to 395 locations by Sept. 30, 1995, and the presumption is that the chain will continue to prosper. Nevertheless, the SEC registration document makes

it clear that Suncoast may have to incur the expense of developing those administrative functions, even as it competes against the Musicland Group's Musicland, Sam Goody, Media Play, and On Cue stores, all of which sell cassettes.

Suncoast, in fact, is competing in the fastest-growing segment of home video—and the one with the lowest margins. Thus far, however, the chain has created the kind of financial track record that sells shares. According to the SEC filing, Suncoast has been profitable since 1992, when net earnings topped \$1.7 million on sales of \$177.1 million. In 1994, net earnings topped \$9 million on revenues of \$296.1 million.

Unless the fourth quarter was a disappointment, Suncoast anticipated doing at least as well last year. It lost
(Continued on page 65)

WarnerVision Turns Down Tiger Eye; Should Studios Bring Out The Brands?

WARNER SAYS WHOA: After the *Sturm und Drang* surrounding the proposed sale of WarnerVision—Who's buying? Will president Stuart Hersch stick around as an owner?—it now appears the unit will stay put. Trade sources indicate that Time Warner's deal with Hong Kong-based Tiger Eye Investment Holdings has fallen through.

Lacking other suitors, Warner Music Group has reportedly decided to retain all of WarnerVision except Fitness Quest, the accessories company that Hersch had acquired last year at a bargain price. Hersch, who abruptly left WarnerVision late last month (Billboard, Feb. 3), is said to be a candidate to take over Fitness Quest as part of a new entrepreneurial venture. If that happens, of course, he won't be joining old acquaintances at MCA, considered another possibility.

Tiger Eye's U.S. representative **Bob Book** remains unavailable for comment, but apparently his WarnerVision proposal *sans* Hersch was no page turner. A novice in the home video business here and abroad, Tiger Eye was considered too much of a risk to WarnerVision's royalty-conscious content providers. "The artists were getting uncomfortable," a source says.

In search of a solution, Warner Music Group brass met with Warner Home Video executives Warren Lieberfarb and Jim Cardwell in New York about a week after Hersch's departure, we're told. The get-together raised the intriguing possibility that Warner Home Video, which has done little in fitness since **Jane Fonda** shifted to WarnerVision, might want to test its strength once again in that arena.

BRANDED FOR WHOM? On the surface, 20th Century Fox Home Entertainment's introduction of two brands, Premiere Series and Double Features, seems futile.

After all, customers don't search out a brand to buy a movie—they simply buy the movie. Disney remains the exception to that rule. Moreover, the FoxVideo catalog titles should sell themselves since the movies, including "White Men Can't Jump" and "Last Of The Mohicans," aren't that old. So why apply a label that consumers must struggle to recognize?

One answer, according to **Ira Mayer** of EPM Communications in New York: Branding at this level is really aimed at retailers and the floor space they control. "You want to build loyalty and an image" while the studio

attempts a line extension, he says. Marketing analysts aren't sure that this strategy works, but Mayer thinks it's worth the effort. And there's the added bonus that the effort may actually drive a few sales.

The urge to brand isn't limited to FoxVideo. Just about every Hollywood vendor seeks a retail window in which to display some catalog heft. Promotional Concept Group's test of its Entertainment Central supermarket endcap uses a different approach, however. Here titles and price, generally \$6-\$8 per cassette, are the focus. New York-based PCG has assembled various releases—organized by genre, not label—for a trial run in selected Shop Rite and Ralph's locations on the East and West coasts.

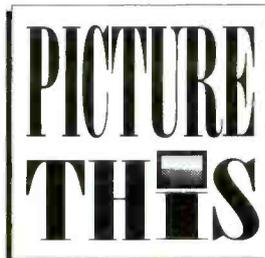
Entertainment Central has at least two advantages over brand sections. It permits greater cross-promotional flexibility, since such snack makers

as Nestlé and Nabisco can more readily choose individual titles they want to support. Supermarkets also haven't focused on sell-through with the intensity of the mass merchants. When they do, however, they'll be subjected to the same blandishments for branded videos.

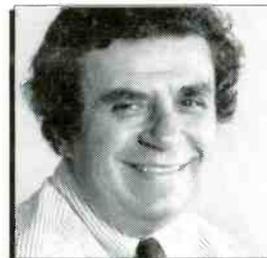
FIRST AMONG EQUALS: With the help of a loan, Ingram Entertainment retains its place as the lead distributor to the post-merger West Coast Entertainment (see story, this page). According to West Coast's Securities and Exchange Commission filing, the chain is committed to buying 50% of its rental cassettes from Ingram during the first two years of a contract that expires in July 2002.

In the next three years, the level drops to 30% of its annual requirements or \$25 million, whichever is less, and in the last two years, 25% or \$20 million, whichever is less. Ingram provides marketing funds and an advertising allowance based on the percentage of cassette and "interactive electronic entertainment purchases."

West Coast, which also takes delivery from Star Video, Baker & Taylor, and Rentrak, had borrowed \$1.4 million from Ingram subsidiary Resource Holdings, payable in quarterly installments through July 1997 at 11% interest. In July, the chain issued a stock warrant that entitles Resource Holdings to purchase almost 170,000 shares at 70% of the hoped-for \$16 initial offering price. The offer expires July 12, 2000.



by Seth Goldstein



VSDA Looks To Bigger Parties, Attendance At L.A. Convention

■ BY EILEEN FITZPATRICK

LOS ANGELES—Even though the theme of this year's Video Software Dealers Assn. convention is "Hollywood: VSDA On Location," its subtitle may as well be "Back To Basics."

Rebounding from the ho-hum meeting in Dallas last May, this year's event will be held July 10-13 in Los Angeles, the home of the entertainment business. The show has more entertainment options than a digital satellite system, with Buena Vista Home Video, Paramount, MCA/Universal, and Columbia TriStar committed to throwing parties on their respective lots.

Buena Vista will again host the opening-night festivities. Details about the entertainment and party are sketchy, but the event will most likely highlight the direct-to-video sequels of "Aladdin" and "Honey, I Shrunk The Kids," as well as the anticipated fourth-quarter release of "Toy Story."

Plans for Paramount and Columbia haven't been confirmed, but MCA will give VSDA attendees special treatment at the Universal Studios tour, where the party will be held July 12. Full registrants will receive free admission to the theme park and "preferred" line placement for rides and shows.

MCA, however, was unable to close the park for VSDA because the mid-July convention coincides with the peak of tourist season. Paramount's party will precede MCA on July 11, while Columbia follows the Entertainment Awards Show (formerly the Homer Awards) on July 13.

All evening events are open to attendees with full registration, the cost of which is \$325 for regular members, \$495 for associate members, and \$695 for nonmembers. Higher prices apply for registration after May 1.

Without a Wet & Wild park in the Los Angeles area, Playboy Home Video will not be hosting its annual bikini-clad bash. Instead, the company will hold a cocktail party for VSDA

regional leaders at the Playboy mansion in Beverly Hills, according to convention chairman Wayne Mogel of Star Video in Boston.

Early estimates indicate that VSDA attendance should swell to 15,000, vs. 9,000 last year. Mogel would not comment on attendance goals. Some of the increase will come from California vendors sending more people since the show is in their backyard. Tightened travel budgets have forced attendance cutbacks in recent years.

The home-turf advantage will also enable studios to funnel money usually earmarked for travel and transportation into bigger and better events. "In shipping charges alone, we're going to save a fortune this year," says one studio PR executive.

Mogel adds that attendance should benefit from families traveling to the convention on the way to a vacation in California. Also, retailers from San Diego and surrounding areas will have an easy day trip to the show.

VSDA announced the convention lineup at its annual Regional Leaders Conference held Jan. 20-22 in Los Angeles, which also served to kick off the association's "Fast Forward To End Hunger" campaign. Held in conjunction with the End Hunger Network, the campaign's fund-raising goal was set at \$2 million by VSDA president Jeffrey Eves. Money will be distributed to food banks, kitchens, and other agencies in the region in which it was raised.

VSDA has created the Fast Forward Foundation to administer the funds. "Fast Forward" will take place at video stores nationwide June-August.

At the regional leaders meeting, the nonprofit group held a seminar to show attendees how to organize in-store promotions to raise awareness for the campaign. VSDA will provide dealers with celebrity public service announcements, point-of-purchase materials, collection canisters, and other in-store materials for the fund-raiser.

Not One But Two 'Sevens'; Pioneer Hardware Plays All

'SEVEN' TWICE: Two versions of the hit thriller "Seven" with **Brad Pitt** and **Morgan Freeman** will bow on laserdisc March 26. One will be Image's \$49.99 widescreen movie-only edition that will feature AC-3 sound. The disc will preserve the entire theatrical image, with its 2.35:1 aspect ratio, whereas the pan-scan videotape version will cut off 43% of the picture.

In addition, Voyager's Criterion Collection release of "Seven" (wide, CAV, extras, \$124.95) will include audio commentary by director **David Fincher**, screenwriter **Andrew Walker**, and others; deleted scenes; outtakes; storyboards; and much more. The CAV format of the Criterion version will allow viewers

to view any single frame with perfect clarity.

Also due from Image: a letterboxed "French Connection" (\$39.98) on March 13, and **Alfonso Arau's** "A Walk In The Clouds" with **Keanu Reeves** (wide, \$39.98) and "The Brothers McMullen" (commentary, \$39.98), both on April 3.

GOOFY, FIT, BRAVE: Warner launches "Ace Ventura: When Nature Calls" with **Jim Carrey** and "Fair Game" with **Cindy Crawford** (both wide, \$34.98), and Pioneer bows **Mel Gibson's** "Braveheart" (wide or pan-scan, THX, AC-3, \$49.98), in March.

COLUMBIA TRISTAR's lineup of

LASER SCANS

by Chris McGowan

laserdiscs for February and March includes **Roberto Rodriguez's** "Desperado" with **Antonio Banderas** (wide, \$39.95), **Peter Yates' "The Run Of The Country"** (\$39.95), the comedy "Party Girl" (\$39.95), **Melanie Mayron's "The Baby-Sitters Club"** (wide, \$39.95), the thriller "Never Talk To Strangers" with **Banderas and Rebecca DeMornay** (wide, \$39.95), and the acclaimed docu-

mentary "Crumb," about underground cartoonist **Robert Crumb** (\$39.95).

Also coming are several old favorites with new digital transfers: "A Man For All Seasons" (wide, \$44.95), "Butterflies Are Free" (\$34.95), and "Cactus Flower" and "Shampoo" (\$34.95 apiece). Rounding out the list are "Nicholas And Alexandra," "White Nights," and "Cromwell" (all wide, \$39.95).

PANASONIC AC-3: Panasonic is introducing in March its first laserdisc players with Dolby Surround AC-3 capability. The LX-H680 will list for \$599.95, and the karaoke-ready LX-K780 will retail for \$899.95. Both units feature both-sides play.

PIONEER will indeed bow a laserdisc/DVD/CD combi-player this fall, according to **Mike Fidler**, Pioneer Electronics USA senior VP of new technology and strategic planning. The unit will feature Dolby Surround AC-3 audio, making it a formidable piece of hardware for any videophile who wants the option of participating in both video formats. Pricing is not yet set, says Fidler.

In addition, Pioneer has two new laser/CD/karaoke combi-players that will debut in March. The CLD-D505 (\$650 list) and CLD-D605 both offer two-sided play, karaoke features, S-Video outputs, and Dolby Surround AC-3 capability.

LUMIVISION has released "The Hidden" in a special edition (1987, wide, side three CAV, extras, \$69.95) that includes audio commentary by director **Jack Sholder** on analog track one and music and effects on analog two, plus the shooting script, original screenplay, storyboards, and more. In this droll, consistently entertaining blend of action and sci-fi, **Kyle MacLachlan** plays an FBI agent on the trail of a murderous alien who possesses human bodies, craves hard rock and fast Ferraris, and suffers from terrible indigestion. Interestingly,

MacLachlan's impassive, spaced-out character here is quite reminiscent of FBI agent Cooper in 1990's "Twin Peaks."

COLUMBIA TRISTAR recently bowed **Denys Arcand's** "Love And Human Remains" (wide, \$34.95), a brilliant new feature from the Canadian director of "The Decline Of The American Empire" that explores the dark and violent corners of modern romance and the redeeming power of friendship. Also out from Columbia Tristar: "The Secret Of Roan Inish," "Martha And Ethel," "A Pure Formality," and "Prince Brat And The Whipping Boy" (\$34.95 each), and "First Knight" (\$39.95).

SURROUND ACTION: Image's "Die Hard With A Vengeance" (wide, THX, AC-3, \$49.98) and "Mortal Kombat" (wide, AC-3, \$39.99) both blast the roof off with letterboxed action and Dolby AC-3 multi-channel audio. For a more reflective cinematic experience, try **Robert Bresson's** classic "The Diary Of A Country Priest" (1950, \$39.99), a poignant tale about the life and death of an alienated, withdrawn young priest assigned to a rural parish in France.

MAORI BLUES: Don't miss Voyager's Criterion Collection laser release of "Once Were Warriors" (wide, extras, \$49.95), the highest-grossing movie in the history of New Zealand and one of 1995's best films anywhere. **Lee Tamahori's** inspired drama about domestic violence in a troubled Maori family is so disturbing that you want to turn away at numerous points, but it is so powerfully told and beautifully acted that you're compelled to finish the harrowing journey.

Voyager's edition includes a fascinating audio commentary by director Tamahori that sheds light on Maori culture, modern New Zealand, and his cinematic influences. Production stills, tattoo portraits, and archival footage of the Maori people are also included.

Billboard®

FOR WEEK ENDING FEBRUARY 10, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW ▶		DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
2	NEW ▶		MORTAL KOMBAT-THE MOVIE	New Line Home Video Image Entertainment 3021	Christopher Lambert Talisa Soto	1995	PG-13	39.99
3	7	3	SHOWGIRLS	MGM/UA Home Video Image Entertainment ML105525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	49.99
4	1	5	JUDGE DREDD	Hollywood Pictures Home Video Image Entertainment 5261	Sylvester Stallone	1995	R	39.99
5	3	9	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
6	2	9	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
7	4	13	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
8	5	17	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
9	8	5	SPECIES	MGM/UA Home Video Image Entertainment ML105208	Ben Kingsley Natasha Henstridge	1995	R	34.98
10	6	19	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
11	16	24	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment 8906-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
12	10	5	CLUELESS	Paramount Home Video Pioneer Entertainment (USA) L.P. 33215	Alicia Silverstone	1995	PG-13	39.98
13	9	53	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
14	12	55	DIE HARD	FoxVideo Image Entertainment 8905-85	Bruce Willis Bonnie Bedelia	1988	R	49.98
15	15	40	ALIENS	FoxVideo Image Entertainment 8761-85	Sigourney Weaver	1986	R	59.98
16	13	9	CONGO	Paramount Home Video Pioneer Entertainment (USA) L.P. 33038	Dylan Walsh Laura Linney	1995	PG-13	39.98
17	14	39	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
18	19	5	JOHNNY MNEMONIC	Columbia TriStar Home Video 73476	Keanu Reeves Dolph Lundgren	1995	R	39.95
19	NEW ▶		PRIEST	Miramax Home Entertainment Image Entertainment 5325	Linus Roache Tom Wilkinson	1995	R	39.99
20	20	19	ALIEN	FoxVideo Image Entertainment 8760-85	Sigourney Weaver Tom Skerritt	1979	R	49.98
21	22	3	FORGET PARIS	Columbia TriStar Home Video 11996	Billy Crystal Debra Winger	1995	PG-13	39.95
22	17	47	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
23	21	35	CINDERELLA	Walt Disney Home Video Image Entertainment 410	Animated	1950	G	29.99
24	11	120	TOP GUN	Paramount Home Video Pioneer Entertainment (USA) L.P. 1692	Tom Cruise Kelly McGillis	1986	PG	39.98
25	18	5	BAD BOYS	Columbia TriStar Home Video 10716	Will Smith Martin Lawrence	1995	R	44.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★★ NO. 1 ★★						
1	1	33	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
2	7	50	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
3	5	18	THE WOMAN IN ME I PolyGram Video 8006336605	Shania Twain	LF	19.95
4	2	13	LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
5	4	32	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
6	3	109	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
7	8	99	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
8	9	12	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
9	6	16	DESIGN OF A DECADE 1986/1996 A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
10	10	14	EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98
11	12	62	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
12	13	8	VIDEO VAULT PolyGram Video 440074813	Def Leppard	LF	19.95
13	11	10	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
14	14	7	VOODOO LOUNGE PolyGram Video 8006374833	Rolling Stones	LF	19.95
15	15	13	LIVE INTRUSION AmericanVisuals American Recordings 3-38424	Slayer	LF	24.98
16	21	66	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
17	25	14	LIVE FROM LONDON ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
18	16	14	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
19	20	10	DECADE 1985-1995 Columbia Music Video Sony Music Video 50132	Michael Bolton	LF	19.98
20	18	10	PLAYBACK MCA Music Video Uni Dist. Corp. 11367	Tom Petty & The Heartbreakers	LF	19.98
21	17	7	NONA WEISBAUM Columbia Music Video Sony Music Video 50137	Alice In Chains	LF	14.98
22	19	8	CHAMPIONS OF THE WORLD Hollywood Records Music Video 90033	Queen	LF	19.95
23	29	74	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
24	24	26	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
25	22	6	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
26	27	3	JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
27	31	50	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
28	26	63	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
29	33	2	HOLY GROUND Chapel Music Group 46155	Gaither Vocal Band	LF	29.98
30	RE-ENTRY		SING OUT WITH RON KENOLY Integrity Video 2393	Ron Kenoly	LF	19.95
31	23	8	ROAD TESTED Capitol Video 77863	Bonnie Raitt	SF	14.95
32	28	70	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
33	RE-ENTRY		REVIVAL Chapel Music Group 4604	Gaither Vocal Band	LF	29.98
34	30	18	GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF	14.98
35	37	15	EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
36	34	102	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	19.98
37	38	52	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
38	RE-ENTRY		LITTLE EARTHQUAKE WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98
39	39	53	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114	Sade	LF	19.98
40	32	72	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Commu-

RETAILERS QUEUE UP

(Continued from page 63)

\$1.3 million through Sept. 30, par for the first nine months of the year.

Suncoast expects to use the IPO proceeds, estimated at \$41 million, to pay back some of the money borrowed from Musicland, which is owed \$69 million. Net cash from the current business will finance future outlays, including \$18 million to finance at least 70 new stores in 1996 and 1997.

Rental-oriented West Coast Entertainment plans to use \$52.4 million of its net proceeds of \$73.3 million to pay the cash portion of the purchase price of its acquisitions. Another \$9.2 million will cover outstanding debts, maturing at various dates through October 1998. The balance of \$11.8 million is earmarked for general corporate purposes, including acquisitions, new stores, and leasehold improvements.

West Coast, headquartered in Philadelphia, expects to begin public life with the purchase of 172 owned and operated specialty stores, plus the rights to a 22-store franchise. These outlets and the chain's core stores had combined sales of \$80.3 million for the year ending Jan. 31, 1995, and \$48 million for the seven months ending Aug. 31, 1995. Net income was \$5.1 million and \$3.5 million, respectively.

In May 1995, West Coast agreed to a merger with Marion, Ohio-based Giant Video. The new venture—with Giant Video founder Ralph Standley as chairman and his son, Kyle, as president/CEO—will have 200 company-owned stores and 312 franchisees in 27 states once deals are completed. Approximately 80% of the units are at least 4,000 square feet in size and carry 7,000-17,000 cassettes.

Blowout Entertainment may follow the path of least resistance to public ownership. According to Wall Street sources, Rentrak will likely stage a rights offering that would enable Rentrak shareholders to buy shares in the subsidiary without the need and expense of an SEC registration.

Trade sources who saw the business plan that Rentrak distributed to guests at a mid-January dinner in New York say the company plans to have Blowout concessions in 761 locations by 1999. Wal-Mart supercenters would house 575, up from 128 at present; Kmart 146, up from 25; and Ralph's supermarkets 40, up from four.

Rentrak reportedly told analysts its goal is to raise Blowout per-location revenues to \$4,750 a week—or \$250,000 a year—over the next four years. That's more than double the current average, but Rentrak thinks there's plenty of room for growth given the cash-flow improvements since Blowout was consolidated last year.

Wal-Mart concessions, for example, jumped from \$2,183 a week to \$2,750 a week after Rentrak brought its Entertainment 1 and Supercenter Entertainment operations under one roof. The break-even point is \$2,800 a week. Ralph's locations already average \$4,750 a week, a standard that Rentrak expects to emulate elsewhere. Rentrak, which spends about \$100,000 to outfit a new Blowout, anticipates a 14.7% profit margin, sources indicate.

Analysts dining at Ruth's Chris Steakhouse thought they might be getting just the sizzle, however. Several were skeptical that Wal-Mart and Kmart could be brought to the level of Ralph's, the customers of which return several times a week. Noting that low-margin sell-through brings in 20%-25% of sales and factoring in the fee paid to the stores, one analyst doubts Blowout could live up to Rentrak's business plan. "You're giving up too much," he says.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ NO. 1 ★★★					
1	1	5	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
2	8	3	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
3	3	4	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
4	2	5	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
5	6	5	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
6	5	5	JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
7	9	8	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Nataasha Henstridge
8	7	5	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
9	4	11	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
10	35	2	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
11	10	9	APOLLO 13 ◇ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
12	NEW		INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
13	11	9	CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney
14	13	15	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
15	14	11	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
16	12	8	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
17	NEW		LORD OF ILLUSIONS (R)	MGM/UA Home Video 905200	Scott Bakula
18	15	12	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
19	17	5	THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (PG)	Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
20	23	2	PRIEST (R)	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson
21	16	9	JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Keanu Reeves Dolph Lundgren
22	19	20	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
23	21	13	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
24	20	5	THE SECRET OF ROAN INISH (PG)	Columbia TriStar Home Video 50923	Jeni Courtney
25	18	17	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kiene
26	NEW		WATERWORLD (PG-13)	MCA/Universal Home Video 42680	Kevin Costner Dennis Hopper
27	25	4	BELLE DE JOUR (R)	Miramax Home Entertainment Buena Vista Home Video 5923	Catherine Deneuve
28	27	3	SAFE (R)	Columbia TriStar Home Video 11843	Julianne Moore
29	22	15	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
30	30	13	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
31	32	3	THE GLASS SHIELD (PG-13)	Miramax Home Entertainment Buena Vista Home Video 5264	Michael Boatman Ice Cube
32	31	13	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
33	34	5	THE LAND BEFORE TIME III (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated
34	24	16	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
35	28	15	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
36	NEW		POISON IVY 2: LILY (R)	New Line Home Video Turner Home Entertainment N4190	Alyssa Milano
37	39	8	THE GREAT ELEPHANT ESCAPE (NR)	Hallmark Home Entertainment Cabin Fever Entertainment CF1482	Stephanie Zimbalist Julian Sands
38	37	16	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
39	NEW		JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
40	33	3	BURNT BY THE SUN (R)	Columbia TriStar Home Video 41553	Nikita Mikhalkov Oleg Menchikov

◆ 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.

Triboro Revives Cult Titles; L.A. Blockbuster Revamps

INDEPENDENT THINKING: Many independent suppliers have figured out that they can't live on rentals alone, and two more companies are starting sell-through lines to take advantage of the friendly retail environment for low-priced product.

While Triboro Entertainment has its share of rental erotic thrillers, its first sell-through releases will be **Andy Warhol's** "Frankenstein" and "Dracula." The titles are scheduled to arrive in stores April 30, priced at \$14.98.

The titles were issued as rentals in 1992 and will be repackaged with limited-edition box art for their repriced debut.

"We're much more diverse than we appear to be," says Triboro president **Marcus Ticotin**. "And this can be a real revenue source for us."

The strategy has worked well for such companies as Fox Lorber, which says sell-through now accounts for nearly half of its sales (Shelf Talk, Dec. 23, 1995).

In a pre-Warhol move, Triboro will reprice the thrillers "Jack Be Nimble," "Killing Obsession," "Body Puzzle," and "Hard Drive" to \$14.98 on April 9. Ticotin says these titles will mainly be sold to new stores looking for rental inventory.

Triboro also plans to issue additional cult or foreign movies from its library for sell-through. Among those tapped for release later this year are forgotten works by **Brian De Palma** and "Interview" by **Federico Fellini**. The company also has some rare first features, such as "Tim," starring a young Australian actor named **Mel Gibson**.

For something a little steamier, pay-TV network Showtime has reached another video distribution deal, this time with New Video Group in New York. Showtime also has video deals with Hallmark, Paramount, and Republic.

Under terms of the agreement, New Video will distribute the new sell-through series "Erotic Zone." Two 60-minute titles will arrive in stores Feb. 27, priced at \$14.95. The program content is along the lines of "Red Shoe Diaries," which aired on Showtime.

NOT IN OUR NEIGHBORHOOD: A group of retailers, not far from Shelf Talk's home turf, has successfully nixed Blockbuster Video's design plan, claiming it would be an eyesore for the neighborhood.

For months, Blockbuster has been announcing the opening of a new store in Larchmont Village on a quaint, tree-lined commercial street steps away from Paramount Studios in central Los Angeles.

The neighborhood business association, according to a local newspaper, objected to Blockbuster's loud yellow and blue colors against its brick-faced, ivy-covered store fronts and filed a complaint with the zoning board.

The board agreed, and Blockbuster now will construct the store, which used

to house a bank, with a red-brick front and less conspicuous signage. When opened, it will be the only Blockbuster in the country sporting such a look.

In other Blockbuster news, 10 locations will begin offering videos for the visually impaired. The tapes are provided by Descriptive Video Services, which was developed by PBS station WGBH Boston.

Each contains a voice-over that describes the action taking place on the screen. No additional devices are needed to hear the descriptions. Sixteen titles have been supplied by Descriptive Video, including "The Sound Of Music," "The Lion King," "Schindler's List," and "Forrest Gump."

Blockbuster will offer the videos at a reduced rental rate of \$2. Test cities include Charlotte and Morganton, N.C.; Austin, Texas; Denver; Chicago; New York; and Woodland, Calif.

COVERING ALL THE BASES: The marketing folks at Buena Vista Home Video have been pretty quiet about plans for the direct-to-video feature "The Many Adventures Of Winnie The Pooh"—until now.

As outlined in one of the most elaborate cross-promotions ever to land on Shelf Talk's desk, the title is tied to a product in every class of trade.

For grocery and drugstores, Johnson & Johnson is offering \$1 off its line of Pooh bath products. Toy stores will be able to tout \$11.50 in discounts on four Pooh products, including stuffed animals and play sets.

Superstores, meanwhile, can cross-promote Pooh books, videos, sing-along audio tapes, and interactive titles, all of which carry instant coupons worth \$1 or \$2 off other merchandise. Mass merchants, of course, can cross-promote with all of the above.

Buena Vista also has direct response covered with its 800-Gift-Line. The membership service offers consumers discounts on flowers and gift orders, as well as reduced rates for airfare, hotels, car rentals, and entertainment.

When consumers buy "The Many Adventures Of Winnie The Pooh," they can receive a free six-month trial membership to the service, \$5 off a flower order, and 20% off an order for the Great Sports Heroes gift assortment.

Redemption coupons are included in each cassette. Buena Vista has also made the title more attractive for traditional video retailers with a trade discount as an incentive to increase orders (Billboard, Feb. 3).

While "The Many Adventures Of Winnie The Pooh" may have been overshadowed by "Pocahontas" and "Aristocats" during the first quarter, Buena Vista isn't skimping on the amount of marketing muscle. In this case, there is something for everyone.



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	9	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
2	39	2	INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
3	2	9	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
4	3	13	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
5	8	11	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
6	7	5	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
7	6	16	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
8	NEW ▶		STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
9	5	147	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
10	4	47	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
11	9	10	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
12	10	11	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
13	12	9	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
14	11	12	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
15	15	31	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
16	14	9	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
17	22	9	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
18	37	2	LIKE WATER FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	14.99
19	26	10	LUIS MIGUEL: EL CONCIERTO ●	Wea Latina 11639	Luis Miguel	1995	NR	19.98
20	17	10	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
21	18	71	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
22	13	14	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
23	16	3	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98
24	31	4	ROLLING STONES: VOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NR	19.95
25	20	17	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
26	RE-ENTRY		THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
27	32	5	GUMBY: THE MOVIE	Kidvision WarnerVision Entertainment 53700-3	Animated	1995	NR	19.95
28	23	2	ALICE IN CHAINS: NONA WEISBAUM	Columbia Music Video Sony Music Video 50137	Alice In Chains	1995	NR	14.98
29	NEW ▶		A GREAT DAY IN HARLEM	ABC Video Paramount Home Video 3254	Various Artists	1995	NR	19.95
30	27	29	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
31	36	3	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
32	40	46	GREASE ▲ *	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
33	28	6	SUPERMODELS IN THE RAIN FOREST	BRI Video BV135	Frederique Van Der Wal Tyra Banks	1995	NR	19.95
34	34	12	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
35	NEW ▶		CLAUDIA SCHIFFER: PERFECTLY FIT BUNS	CBS/Fox Video FoxVideo 8242	Claudia Schiffer	1996	NR	14.98
36	29	3	RAISING ARIZONA	FoxVideo 1914	Nicholas Cage Holly Hunter	1987	PG-13	9.98
37	NEW ▶		CLAUDIA SCHIFFER: PERFECTLY FIT ABS	CBS/Fox Video FoxVideo 8240	Claudia Schiffer	1996	NR	14.98
38	21	9	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
39	25	11	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
40	30	38	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► FRANK BLACK

The Cult Of Ray
 PRODUCER: Frank Black
 American Recordings 43070
 Now on a new label, onetime Pixies leader and accomplished solo artist Frank Black departs somewhat from his characteristically dissonant style and embraces a punk-fueled rock'n'roll sound along the lines of the New York Dolls, the Ramones, and the Replacements. A bit more cohesive and accessible than Black's previous effort, "The Cult Of Ray" showcases the artist's lyrical acuity and sense of humor, particularly on "Kicked In The Taco," "Punk Rock City," the title cut, and instrumental "Mosh, Don't Pass The Guy." A step forward for a prolific and inventive artist who never fails to deliver the goods.

TRANS AM

PRODUCER: John McEntire
 Thrill Jockey 24
 With its tense setup and racing chorus, "Ballhados," the opening track on Trans Am's debut album, is souped-up instrumental rock of a singular stripe. The rest of the album veers between brainy crunch rock and spare, metallic ambience. Experimental yet eloquent, the disc has only one real deficiency—its brevity. Distributed by Touch and Go.

1995 ORIGINAL NEW YORK CAST RECORDING

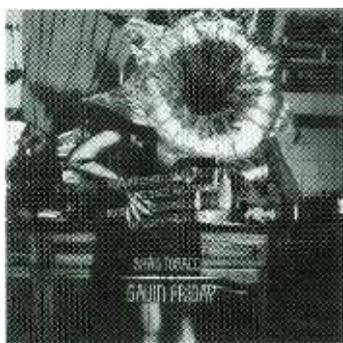
Out Of This World
 PRODUCER: Hugh Fordin
 DRG 94764
 Beyond Columbia's beloved 1950 cast recording, last year's New York concertized revival of "Out Of This World" further revealed that Cole Porter had written one of his most ingratiating and witty scores. Dealing with Greek gods who take mortal form, "Out Of This World," now available with all its songs and music intact, didn't produce any out-and-out standards. However, a cutout, "From This Moment On" (presented here), later became one as a result of its use in the subsequent film version of Porter's "Kiss Me, Kate." Produced with sparkling clarity by Hugh Fordin, this recording features Andrea Martin (as a delightful Juno) and Marin Mazzie, whose lovely voice is highlighted in renditions of several Porter ballad gems.

RAP

► EAZY-E

Str8 Off Tha Streetz
 PRODUCERS: Various
 Ruthless 88561-5504
 With all its talk about death and resurrection, gangsta rap icon's long-awaited posthumous set creates an eerie aura. He died from AIDS last March, and some of the freaky chat he delivers on "Nuts On Ya Chin" and "L--kin, S--kin, ---kin" makes it clear he was unaware of the disease he was carrying. Elsewhere he sticks it to Death Row's inmates (including Dr. Dre) and perpetrates other assorted bits of hip-hop villainy alongside former N.W.A. mates MC Ren and DJ Yella. The subject matter is far from visionary, but it's what

SPOTLIGHT



GAVIN FRIDAY

Shag Tobacco
 PRODUCERS: Tim Simenon with Gavin Friday and Maurice Seazer
 Island 524126
 Latest by Dublin artiste Gavin Friday is a futuristic cabaret album in which visions of '30s-era Berlin collide with *fin de siècle* angst in a musical melting pot. Among the characters that inhabit this peculiar world are Enrico Caruso, Dublin drag queen Mr. Pussy, writer Patrick McCabe, and the late Marc Bolan, whose "The Slider" is covered. At times, Friday's Eno-esque soundscapes and vocal affectations are reminiscent of his friend Bono. But for the most part, the artist shines for his originality and songcraft, especially on the title track, "You, Me And World War Three," "Mr. Pussy," and "Le Roi D'Amour."

Eazy's fans expect from him. The tracks throb with multilayered drama and flow with a strong undercurrent of inner-city terror.

POISON CLAN

Strait Zooism
 PRODUCERS: Mike (Fresh) McCray, J.T. Money
 Warlock 2763
 Consisting of empty boasts on the order of "I been a knucklehead since my youth," tired rhymes about banging "bitches" and shooting "niggas," and stale samples looped sloppily, not properly, the r-a-p on this album starts with a "C" and rates a grade of F for being so perfectly unchallenging.

VITAL REISSUES™

VARIOUS ARTISTS

The King R&B Box Set
 PRODUCER: Moe Lytle
 King 7002
 Legendary Cincinnati R&B label run by Syd Nathan ranks among the top diskeries of the pre-rock'n'roll era, responsible for such seminal hits as James Brown's "Papa's Got A Brand New Bag (Part 1)," Hank Ballard's "The Twist," the Platters' "Only You," the Five Royales' "Dedicated To The One I Love," and Wynonie Harris' "Good Rockin' Tonight," which inspired Elvis Presley's version. Four-CD retrospective collects these sides, plus other pioneering singles from the likes of Bull Moose Jackson, Freddie King, Little Willie John, and many others. While presentation lacks the sizzle of major-label funded boxes, what counts is the music, and King—now based in Nashville—is unar-

SPOTLIGHT



MIKE OLDFIELD

The Songs Of Distant Earth
 PRODUCER: Mike Oldfield
 Reprise 45933
 The creator of "Tubular Bells" returns with a conceptual instrumental opus based on the Arthur C. Clarke novel of the same name. Playing most of the instruments himself, Oldfield creates an electric orchestra, updating his sound considerably with pulsing, techno-influenced rhythms; Gregorian and Sami chant arrangements; and tribal percussion. Although some of his space effects are hokey, he retains his trademark gift for heroic melodies, and his guitar playing has never been better. Album also includes an interactive CD-ROM track that requires the user to crack a code to enter.

COUNTRY

► LINDA DAVIS

Some Things Are Meant To Be
 PRODUCER: John Guess
 Arista 18804
 Linda Davis appears to be finally stepping into the country spotlight that many have predicted for her for years. Careful song selection, precise production, and one of the most versatile voices in country music combine to make this a winner. Davis even manages to turn "Neither (One Of Us)" (a legacy from her hotel piano bar days in Nashville) into a reasonable country vehicle.

guably one of the most historically significant sources of R&B in America.

CHET ATKINS

Chet Atkins Picks On The Beatles
 PRODUCERS: Chet Atkins and Bob Ferguson
 RCA 53531
 This 1966 album stands up very well today as a testament to the vitality of the Beatles' songs and to legendary fretman Chet Atkins' affection for them. It's also interesting to reread George Harrison's original liner notes for the album (which acknowledge Atkins' profound influence on the Beatles) and to get another look at Atkins wearing a Beatle wig! Among the compositions Atkins essays—either solo or accompanied by a sparse ensemble that features harmonist Charlie McCoy—are "I Feel Fine," "Yesterday," "I'll Follow The Sun," and "Michelle." A long-lost treasure, available for the first time on CD.

JAZZ

★ MICHAEL SHRIEVE

Two Doors
 PRODUCERS: Kurt Renker and Michael Shrieve
 CMP 74
 One of the year's best bargains, the single-disc "Two Doors" contains two complete albums with two different trios led by drummer's drummer Michael Shrieve. "Deep Umbra" boasts guitarist Shawn Lane and bassist Jonas Hellborg and rocks with high-energy, Mahavishnu-style psychedelic fusion. The pick of the litter, "Flying Polly," features guitar whiz Bill Frisell and organist Wayne Horvitz and reprises the eclectic, Lifetime-like groove of Shrieve's fantastic "Fascination" album from last year. Distributed by Passport.

★ BILLY HARPER

Somalia
 PRODUCERS: Billy Harper and Mark Rappaport
 Evidence 22133
 Tenor saxophonist Billy Harper's career as a jazz educator has periodically taken him out of the limelight, but this stirring, progressive work should reaffirm his major-league credentials. Harper's powerful, relentless tenor voice brings to mind John Coltrane, as do the grand, muscular horn lines and expansive length of the Afro-modal title cut (not to mention pianist Francesca Tanksley's Tynesque tones). Other highlights of a solid, serious set include the entrancing romance of "Quest" (stylishly remade in a new time signature with "Quest In 3") and "Thy Will Be Done," a glistening, polyrhythmic avant-garde spiritual that broadens into an extended odyssey that sometimes recalls the largo melodies of Ornette Coleman.

LATIN

► VICTOR MANUELLE

PROUDER: Sergio George
 Sony Discos 81733
 Third time could be the charm for ever-improving baritone Victor Manuelle, whose grittier improvisational posture meshes beautifully with Sergio George's hard-swinging backdrop. Comforting echoes of classy '70s salsa reverberate on climactic entries "Ahora Me Toca A Mi" and "Todo Quedo, Quedo."

★ VARIOUS ARTISTS

Serrat . . . Eres Único!
 PRODUCERS: Various
 RCA/BMG 33662
 Stellar, mostly Spanish cast pays tasteful tribute to Spain's esteemed singer/songwriter Joan Manuel Serrat by treating many of his classics as if they were old friends who could still surrender a surprise or two. Relatively faithful covers, such as Ketama's soothing "Aquellas Pequeñas Cosas," shine as well.

WORLD MUSIC

► CLAUDIA GOMEZ

Tierradentro
 PRODUCER: John Santos
 Green Linnet/Xenophile 4039
 Colombian-born, Bay Area-based singer/songwriter Claudia Gomez explores a variety of Latin musical styles with a marked Brazilian influence on this enchanting label debut. Led by Gomez's strong, affecting vocals, this exquisitely simple and elegant set is marked by the gorgeous flamenco stylings of the title track, the percolating multitracked vocals of "Soltario," the beautiful choral harmonies of "Aguacerito Llove," the African-

influenced call-and-response of "La Guayabita," and the light, sambafied aura of "Debi Llorar" and "Recuerdos De Medellin."

NEW AGE

► CRAIG CHAQUICO

A Thousand Pictures
 PRODUCERS: Craig Chaquico and Ozzie Ahlers
 Higher Octave 7084
 Chaquico avoids the trilogy temptation by not following up his "Acoustic Highway" and "Acoustic Planet" albums with another "acoustic" disc. But the formula remains the same as the former Jefferson Starship guitarist lays airy acoustic melodies over mechanical, rock-based rhythms. "Why The Dolphin Smiles" and "Navajo Stars" show off Chaquico's melodic gifts and bridge the gap between his rock background and current AC direction. Saxophonist Richard Elliott solos on two tracks, and 3rd Force are engaged for the remix of "Acoustic Traveler."

GOSPEL

★ RADICAL FOR CHRIST

Praise In The House
 PRODUCER: Fred Hammond
 Integrity 08792
 Urban/contemporary gospel mainstay turns his formidable talents and his young vocal ensemble loose on some of the most time-honored, traditional songs of the modern church, and the results are both inspiring and irresistible. Combining massive grooves with memorable melodies and a jubilant live performance, producer Fred Hammond and the choir rousing yet reverently redefine such staid classics as "Blessing, Glory And Honor," "There Is None Like You," "Blessed Be The Name Of The Lord," and "We Are An Offering." A joyful jam from a group that means every word it sings.

CONTEMPORARY CHRISTIAN

DALLAS HOLM

Face Of Mercy
 PRODUCER: Bill Baumgart
 Benson 84418-4065
 Steven Curtis Chapman, Twila Paris, and Eddie DeGarmo are among the contemporary Christian artists who acknowledge Dallas Holm as a primary influence. Holm's 30th album is another jewel in an illustrious career: Holm penned some of the album's best cuts, including "Strength," "I'll Fight For You," and "This Too Shall Pass." For other tunes he relied on such accomplished song craftsmen as Jeff Silvey, Billy Simon, and Michael Puryear. Holm possesses one of the industry's warmest, most evocative voices, and he wraps them around songs filled with the unwavering spiritual focus he's built his life and career on.

CLASSICAL

★ TELEMANN: TWELVE FANTASIAS FOR VIOLIN SOLO

Andrew Manze
 PRODUCER: John Hadden
 Harmonia Mundi 907137
 Following his fabulous recordings of the sparkling Manchester sonatas of Vivaldi and the profound, virtuosic Biber sonatas, violinist Andrew Manze here delivers a tremendous account of Telemann's deepest work. Manze received a Grammy nod for the Biber last year; he has the inside track for a repeat.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleon (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► SOPHIE B. HAWKINS Only Love (The Ballad Of Sleeping Beauty) (4:06)

PRODUCER: Stephen Lipson
WRITER: S.B. Hawkins
PUBLISHERS: The Night Rainbow/Broken Plate, ASCAP
REMIXERS: Sophie B. Hawkins, Randy Jackson
Columbia 7693 (c/o Sony) (cassette single)

The slow-burning smash "As I Lay Me Down" is followed by a charming sing-along ditty that should connect with radio programmers far quicker than its predecessor (which spent approximately a year garnering support). The chorus is rife with earnest references to the residual effects of sharing love, and Hawkins delivers it with sweet sincerity. The synth-framed radio edit is in contrast to the percussive acoustic version that better complements the song's melody and adds weight to the lyrics. Listen to both mixes and pick your fave.

★ DON HENLEY You Don't Know Me At All (4:25)

PRODUCERS: Don Henley, Stan Lynch, John Corey
WRITERS: D. Henley, S. Lynch, J. Corey
PUBLISHERS: Wisterna/WB/Matanzas/Grey Hare, ASCAP
Geffen 4844 (c/o Uni) (cassette single)

Another new tune on the greatest-hits package, "Actual Miles," this is vintage Henley: Slicing, literate lyrics examine the underbelly of relationships with an inflecting, rock-edged pop smarts. An intricately constructed but crisply produced effort that challenges pop listeners to be alert and willing to ingest more than ooh-baby-baby sentiments. Not to be missed.

2 UNLIMITED Do What's Good For Me (5:06)

PRODUCERS: P. Wilde, J. De Coster
WRITERS: P. Wilde, J. De Coster, A. Deis, R.L. Slyngaard
PUBLISHER: Any Kind Of Music, ASCAP
REMIXERS: Alex Party, Dobre & Jamez, X-Out
Radikal/Critique 15055 (c/o BMG) (cassette single)

The ongoing wave of pop-NRG dance acts enjoying radio prominence owes a massive debt to this ever-hot European duo for getting the party started. Sadly, the act has yet to achieve U.S. success à la such offspring as Real McCoy, but this jumpy lil' jam could easily change that. The bassline throbs infectiously, while the interplay of male rapping and female singing pops with palpable chemistry. Alex Party's remix fleshes out the song with fun and froth, while Dobre & Jamez and X-Out kick harder-edged beats that will likely connect with clubgoers. A hit-bound cutie from the forthcoming "Unlimited Hits."

BROTHER CANE Voice Of Eujena (3:38)

PRODUCERS: Marti Frederiksen, Brother Cane
WRITERS: D. Johnson, M. Frederiksen
PUBLISHERS: EMI-Virgin/Heathalee/Little Miss, ASCAP, EMI-Virgin Songs/Pearl White, BMI
Virgin 11073 (c/o Cema) (cassette single)

Rock outfit offers a solid acoustic-pop jam that is overflowing with the potential to flood top 40 airwaves. The song's winding melody is fleshed out with waltz-like guitar strumming and mildly twangy electric licks. Factor in swelling harmonies and a poignant tale of a young boy's journey into manhood and you have a real button-pusher: The album edit works just fine, though the more simple, purely acoustic version is far more effective and touching. You can't lose either way. Added sales incentive is provided by the inclusion of a live version of the band's rock radio hit, "And Fools Shine On."

ZUCCHERO No More Regrets (3:59)

PRODUCER: Corrado Rustici
WRITERS: Zucchero, A. Palladino
PUBLISHERS: Songs Of PolyGram International, BMI
A&M 00166 (c/o PGD) (CD single)

Italian pop star returns for another go at stateside radio acceptance. This lively, oh-so-glossy pop/rocker has notable appeal—starting with a forceful vocal and a ring-

ing, dramatic chorus that is reminiscent of Meat Loaf's recent work. Should also be of interest to AC tastemakers.

CHAIN OF FOOLS I Am The Walrus (5:07)

PRODUCER: Michael R. Fitzgerald
WRITERS: J. Lennon, P. McCartney
PUBLISHERS: Northern Songs/ATV, ASCAP
Rimshot 1002 (cassette single)

Jacksonville, Fla., quartet reconstructs the Beatles classic for the '90s with a chugging pop/hip-hop pace. There is something endearing about singer Michael R. Fitzgerald's full-throated, gravelly delivery; it carries the unvarnished passion of a fan who has probably always dreamed of recording his favorite tune. A fun moment from the band's cheeky debut album, "100% Of Nothing." Contact: 904-249-7200.

LORRAINE Drives Me Wild (4:06)

PRODUCER: not listed
WRITERS: B. Fields, L. Frindlay
PUBLISHER: not listed
Sightseer 586608 (CD single)

Newcomer Lorraine is a Canadian rocker with a rasp-voiced attack reminiscent of compatriot Alannah Myles. She exudes mucho aggression within the track's blues-soaked pop instrumentation, which leans heavily on crunchy rhythm guitar chords and whirling organ lines. The song's immediately contagious chorus pushes this potential winner over the top and makes this a viable contender for top 40 and album rock radio play. Contact: 519-660-8279.

R & B

★ PURE SOUL Stairway To Heaven (4:13)

PRODUCER: A.H. Islam, K. Jordan, D. Wansel
WRITERS: K. Gamble, L. Huff
PUBLISHER: Mighty Three, ASCAP
StepSun/Interscope 6594 (c/o Atlantic) (cassette single)

Lovely female vocal group returns to the sweet and old-school soul flavor of its breakthrough hit "We Must Be In Love" with this richly harmonic R&B ballad. The song is rife with uplifting spiritual references that jibe comfortably with its overriding romantic context. The lead vocal is appropriately aerobic, while the backing vocals feel like silk fluttering against a cool and refreshing breeze. Essential listening for anyone with a sentimental streak.

DOMINO Physical Funk (3:33)

PRODUCER: Domino
WRITER: Domino
PUBLISHER: not listed
Outburst 7121 (CD single)

Domino exhibits more of what made tracks like "Sweet Potato Pie" and "Ghet-to Jam" so popular from his self-titled 1994 debut. Programmers will groove to this physical funk, which shows that Domino still has one of the more distinctive voices in rap today. In fact, his delivery overcomes the track's clichéd lyrical content.

COUNTRY

► RICKY SKAGGS Back Where We Belong (3:24)

PRODUCER: Ricky Skaggs
WRITERS: J. Rushing, K. Sewell
PUBLISHERS: Magnolia Hill/MCSpadden-Smith/Rushin' Water/Colonel Rebel/Kentucky Thunder, ASCAP; Keith Sewell, BMI

Atlantic 6616 (7-inch single)
A hauntingly hypnotic intro gives way to that instantly recognizable tenor on this fine single from Skaggs' "Solid Ground" album. The production is excellent, and the musicianship is impeccable. When special guests Vince Gill and Dawn Sears chime in on background vocals, the result is a slice of country music heaven. If there is any justice in the world, country radio will make this single the hit it deserves to be.

► JOHN BERRY Every Time My Heart Calls Your Name (3:08)

PRODUCERS: Jimmy Bowe, Chuck Howard
WRITERS: J.B. Rudd, G. Heyde
PUBLISHERS: EMI Tower Street/EMI-Blackwood, BMI
Capitol 10310 (c/o Cema) (7-inch single)

Berry seems to have only one speed on

this driving uptempo number from his current "Standing On The Edge" album. But what he lacks in nuance he seems to more than make up for in pure energy. The song is well-structured, and the production is most engaging. All in all, a single that will probably keep country radio calling Berry's name.

► AARON TIPPIN Without Your Love (2:59)

PRODUCER: Steve Gibson
WRITERS: A. Anderson, C. Wiseman
PUBLISHERS: Mighty Nice Music/Al Andersongs, BMI; Bluewater/Almo, ASCAP

RCA 64486 (c/o BMG) (7-inch single)
A blues-tinged departure from Tippin's usual hardcore country sound. It's a gutsy move that sort of downplays the twangy quality that is such an appealing part of Tippin's vocal signature. His last outing, "That's As Close As I'll Get To Loving You," was one of the finest country music singles in recent years. This one may catch radio programmers a little off guard, but you know what they say—different is good.

★ HIGHWAY 101 & PAULETTE CARLSON

Where'd You Get Your Cheatin' From (3:11)

PRODUCER: Larry Butler
WRITERS: P. Carlson, T. Shapiro, C. Waters
PUBLISHERS: Polygirl/Diamond Struck/Great Cumberland/Hamstein, BMI

Willow Tree 0101 (c/o InterSound) (7-inch single)
The first single from Paulette Carlson, Jack Daniels, and Curtis Stone's "Reunited" collection finds the Highway 101 gang sounding as if they've never spent a day apart. Marked by an a cappella intro that will reintroduce Carlson's distinctive voice to listeners, this straight-ahead, uptempo tune signals the welcome return of one of country music's best-loved bands.

RICH MCCREADY Hangin' On (3:24)

PRODUCER: Brian Dean Maher
WRITERS: R. McCreedy, B.D. Maher, K. Hurley, D. Ingram
PUBLISHERS: not listed
Magnatone 11042 (7-inch single)

This Missouri native's debut is a high-energy ode to positive thinking that should find favorable response at country radio. Produced by Magnatone Records president Brent Maher's son Brian, this track is absolutely smokin', and McCreedy's right-on-target vocals keep pace with the energy. A promising debut from a sparkling new talent.

DANCE

★ LIPPY LOU Freaks (5:31)

PRODUCER: John Themis
WRITERS: Was, Was, Neale, O'Dowd, Themis
PUBLISHERS: EMI/MCA/Perfect Songs, ASCAP
REMIXERS: Marshall Stax, Mike Kogin

More Protein/Radikal 5048 (12-inch single)
Playfully confrontational rapper/toaster follows her closet-shattering debut, "Liberation," with an equally riotous gay and lesbian club anthem. This time, Lou rides the Was (Not Was) chestnut "Out Come The Freaks" for inspiration, tweaking it with smart new lyrics (co-penned by mentor Boy George) over a racing Euro-NRG groove. Though this is an easy fit for flag-waving activists and hardcore clubheads, the message was carefully coined to connect with anyone who dares to be a little different. Give it a listen.

AC

► k.d. lang Sexuality (3:31)

PRODUCERS: k.d. lang, Ben Mink, Marc Ramaer
WRITER: k.d. lang, B. Mink
PUBLISHERS: Songs Of PolyGram International/DCW, BMI; Zivion, SOCAN

Warner Bros. 8050 (cassette single)
The second single from lang's brilliant, if somewhat underappreciated, current album, "All You Can Eat," smolders with yearning of both the carnal and psychological nature. Lang is downright seductive within the track's framework of cocktail-rock rhythms and languid violin passages. Highly sophisticated, yet wholly accessible, this gem will probably begin its life on triple-A and AC stations before making a possible transition to adventur-

ous top 40 playlists. By the by, be on the lookout for club-friendly remixes that could add to the single's shelf life.

★ THE HIGH LONESOME True Believer (3:51)

PRODUCERS: Steve Plunkett, Tom Weir
WRITERS: The High Lonesome
PUBLISHERS: Dexman, BMI
Spark 1720 (CD cut)

Bouncy, roots-rockin' ditty seems custom-made for cranking at peak volume while cruisin' down the highway with your best buddies. Singer Larry Poindexter infuses the song with an urgent, engaging blend of romantic idealism and antsy wanderlust that is complemented by tight, if somewhat sparse, instrumentation. Factor in a fun, sing-along chorus and you have an excellent programming choice for triple-A formats. For those who care, the band's lineup includes popular "General Hospital" actor Jon Lindstrom on drums, but this one could easily be sold without exploiting that information. Check it out. Contact: 213-653-7727.

★ HOWARD JONES New Song (no timing listed)

PRODUCER: Howard Jones
WRITER: H. Jones
PUBLISHER: Howard Jones America, BMI
Plump 6902 (CD cut)

It has been 12 years since HoJo (as his die-hards fondly call him) howed with this guileless ditty about strolling down the positive side of life's road. Stripped down to a bare piano/bongo arrangement from his new "Live Acoustic America" album, the song proves to have legs that easily withstand the close of the synth-pop trend that the original recording rode. A fond memory trigger, this song also leaves you hankering for new material from Jones—which is actually due later this year. Contact: 212-213-4545.

ROCK TRACKS

► MINISTRY Lay Lady Lay (5:08)

PRODUCERS: Hypo Luxa, Hermes Pan
WRITER: B. Dylan
PUBLISHER: Big Sky, ASCAP
Warner Bros. 7467 (CD single)

Ministry covers Bob Dylan's 1969 hit with a ferocious fury—and the result is surprisingly good! Hypnotic guitar riffs swirl around Alain Jourgensen's guttered vocals. Modern rock radio programmers will probably jump on this one.

► COWBOY JUNKIES A Common Disaster (3:21)

PRODUCERS: John Keane, Michael Timmins
WRITER: M. Timmins
PUBLISHERS: Paz Junk/BMG Songs, ASCAP
Geffen 4841 (c/o Uni) (cassette single)

The Junksters set up house at Geffen and preview the imminent "Lay It Down" album with typically subtle but surprisingly stylish mood-rock. Front woman Margo Timmins has developed into a mature vocalist capable of packing volumes of subtext and emotion into a single phrase. She is backed by spare, almost numbing instrumentation that is led by needling guitar work and a steady, toe-tapping beat. The result is an appealing, hypnotic effort begging for immediate rock radio approval.

BLAMELESS Town Clowns (3:14)

PRODUCERS: Paul Kolderie, Sean Slade
WRITERS: Blameless
PUBLISHER: Windswept Pacific, ASCAP
Atlantic 6187 (CD promo)

This U.K.-based foursome sounds nothing like Bush or Oasis, but U.S. fans of either of those overseas acts will probably welcome this latest rock entry. Blameless vocalist Jared Daley sounds like a cross between Sting and Eddie Vedder. This track has already proved to be a U.K. indie hit, and U.S. radio's acceptance of Oasis may pave the way for the same success here. Taken from the album "The Signs Are All There."

HEATHER NOVA Maybe An Angel (3:50)

PRODUCER: Felix Tod
WRITER: H. Nova
PUBLISHERS: Big Life/Gamma Island, PRS
Big Cat/Work 7620 (c/o Sony) (CD promo)
Some modern rock programmers may

need to glance twice at the packaging of this promotional disc to make sure it is not a new single by Belly. Nova's heavenly vocal soars over stunning rock orchestration, while a wall of guitars flutters along. Definitely angelic.

LOU REED Hookywooky (4:19)

PRODUCER: L. Reed
WRITER: L. Reed
PUBLISHER: Lou Reed, BMI
Warner Bros. 8083 (CD promo)

Lou Reed gets loose and wild on his latest, oddly titled single. At one point, Reed laughs and almost seems to lose his pacing with the song. Goofy but gallant rock from the singer/composer's upcoming album, "Set The Twilight Reeling."

PREACHER MAN I'm A Shotgun (4:08)

PRODUCER: Daniel Wise
WRITERS: D. Wise, M. Bosch
PUBLISHER: Hook Productions
Hook 01 (cassette single)

Alterna-rock outfit wisely keeps the frills down to a minimum, choosing to let this contagious, well-crafted tune fully shine. Singer Daniel Wise breathes an anchoring sense of reality into lyrics that aim to be gothically poetic and philosophically brooding. Spare, live-sounding instrumentation is an added bonus that could make college and modern rock radio programmers take notice. Contact: 212-779-7977.

★ THE THRILL CYCLE Honey Come Lately (no timing listed)

PRODUCER: Victor Campanile
WRITERS: Smith, Rokosny
PUBLISHER: not listed
New York Music Corp. 1001 (CD single)

Band that features the nimble guitar work of John Rokosny of the Smithereens makes an excellent first impression with an instantly infectious toe-tapper that begs for airplay at modern rock and top 40 radio. Singer Sir Carlton J. Smith has a friendly demeanor; playfully darting around the track's springy rhythms and making the most of the song's lip-smacking melody. This is power pop for the masses, but with just enough edge to avoid backsliding into sugar sludge. Contact: 212-642-3748.

DISHWALLA Counting Blue Cars (4:20)

PRODUCERS: Phil Nicolo, Dishwalla
WRITERS: Alexander, Browning, Kolanek, Richards, Pendergast
PUBLISHERS: Mono Rat/Bigger Than Peanut Butter, ASCAP

A&M 0012 (c/o PGD) (CD single)
Straight-up pop from the four Santa Barbara, Calif., natives. A slow build makes this track all the more rewarding, as lingering vocals and an instrumental cadence are answered by a booming, inspirational refrain. Ripe and ready for airplay at modern rock radio.

WHIPPING BOY Twinkle (She's The Only One For Me) (3:57)

PRODUCER: Warne Livesey
WRITERS: M. McDonnell, F. McKee, C. Hasset, P. Page
PUBLISHERS: not listed
Columbia 7611 (c/o Sony) (CD promo)

Whipping Boy comes up with a macabre, dark tune that belies its seemingly innocuous title. Unfortunately, the refrain plays as if on loop, droning to the point of aggravation.

RAP

► DAS EFX Microphone Master (4:08)

PRODUCER: Parrish "PMD" Smith
WRITERS: not listed
PUBLISHERS: Andre Weston/Willie Hines and Osten Harvey Jr./Straight Out Da Sewer/Bee Mo Easy/EMI-April, ASCAP

EastWest 66020 (c/o Elektra) (CD single)
With skill to kill, DAS EFX is back with a collaboration with Mobb Deep. On this cut taken from the act's current album, "Hold It Down," Smith bounces sounds from speaker to speaker with exceptional flair. High production value, however; does not detract from a sense of intimacy. The casual flow of the wordplay lends a feel of being right in the room with the DAS crew. No fat. All phat.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC

DOC MCKENZIE & GOSPEL HI LITES

Video Music Inc.
70 minutes, \$19.95
Fans of Southern gospel music will find lots to rejoice about when they settle in with this hour-plus performance shot at a Selma, N.C., TV studio. Doc McKenzie, who has been traversing the South and Midwest with his musical ministry for more than two decades, shares his insights and inspirations throughout the program, which includes the old favorite "Your Blessing Will Come." Guest appearances by a cornucopia of East Coast performers including Angels Of Praise, the Fantastic Disciples, and Heavyweights round out the proceedings in fine form. (Contact: 610-278-7240)

CHILDREN'S

TIMON & PUMBAA'S WILD ADVENTURES

Walt Disney Home Video
33 minutes, \$12.99
Adventurous meerkat Timon and wart hog Pumbaa are the latest Disney characters to migrate from a role in a hit movie—in this case, "The Lion King"—to their own video series. And in the tradition of their comrades in animation from "Aladdin" and "The Little Mermaid," they do so amid the traditional Disney promotional fanfare. Disney is releasing a trio of "T&P" tapes this winter, with the possibility of more to come. The videos, each of which include several episodes, also feature other "Lion King" friends and introduce a pack of new hosts.

THOMAS THE TANK ENGINE & FRIENDS

Anchor Bay Entertainment
60 minutes, \$14.95
The joy of lending a helping hand is the

focal point of this "greatest hits" video, which brings together a myriad of short vignettes from previous programs starring Thomas and friends. And unlike most previous "Thomas" releases, which generally comprise five to six episodes, this new title features 11 segments—ranging from "Edward Helps Out" to "Trouble In The Shed" to "Saved From Scrap"—at the same price. As the program proves, neither rain nor snow nor dark of night can keep the animated engines from being there for one another, and with more bang for the buck, the video provides a little help for retailers as well.

HEALTH & FITNESS

KATHY IRELAND: BODY SPECIFICS, STRESS REDUCTION

UAV Video
45 minutes, \$12.99
Supermodel-cum-actress Ireland makes her second move into fitness video with two tapes: "Body Specifics" and "Stress Reduction And Body Strengthening." And after the 500,000-plus units her "Total Fitness" has sold, there's no reason not to expect big things from these titles as well. Target training is the name of the game in "Body Specifics," which comprises toning segments for the abs, buns, and thighs. "Stress Reduction" is a kinder, gentler workout that combines flexibility, resistance training, and breathing techniques. Ireland—who appears twice daily on ESPN's "Bodyshaping"—includes her own words of wisdom in each tape.

SPORTS

TORVILL & DEAN, FACE THE MUSIC

PolyGram Video
91 minutes, \$19.95
The apropos lyrics to Foreigner's "Cold As Ice" greet viewers of this montage of performances by world-renowned ice dancers Jayne Torvill and Christopher Dean. The duo, which rose to international stardom more than a decade ago, made a Rocky-esque comeback at the '94 Winter Olympics that usually is

reserved for movies. A swirl of black-and-white interview footage and film culled from practice gives way to color clips from some of Torvill and Dean's proudest moments. The popularity of ice skating and dancing continues to grow with increased coverage on network TV and special-interest video shelves. This up-close and personal visit with two of the sport's reigning champs should perform well.

WORLD COMBAT CHAMPIONSHIP

GBH Video Inc.
120 minutes, \$19.95
Two hours in the ring with some of the world's most indestructible martial artists may seem a bit extreme to the casual observer, but for their diehard fan base it's just what the doctor ordered. Shot in October in Winston-Salem, N.C., these championship matches gather some of the toughest dudes from around the globe. Their sport, which melds kick-boxing, kung fu, jujitsu, savate, wrestling, and shoot fighting, is more succinctly called "reality-based combat" and includes lots of skin-to-skin contact and occasional blood spillage. "World Combat Championship" is not for the faint of heart but should draw a strong showing from martial arts mavens.

INSTRUCTIONAL

THE PREGNANCY MASSAGE VIDEO

CBW Ventures
36 minutes, \$24.95
Although it promises to be one of the most exhilarating times in a woman's life, pregnancy is rarely all fun and games for the mother-to-be. This video, which begins with a totally unnecessary introduction by actress Tracy Nelson, aims to relieve such nagging conditions as water retention, lower back pain, leg cramps, nausea, and constipation. A veteran massage therapist teaches the easily mimicked techniques in a group session, emphasizing the participation of the father-to-be and others close to the pregnant woman, as well as answering commonly asked questions. The pass-along

potential for this title is high, making it a good bet for retailers. (Contact: 408-622-9441)

VIDEOACTION

GRCity Video Productions
45 minutes, \$29.95
Subtitled "Your Guide To The New Social Justice," this intriguing, reflexive program spotlights the various ways activists can use the video medium to command a presence. Aside from running through the basics of activism and some potential ways viewers can make their camcorders work for their cause, the program provides what its creators view as clear-cut examples of the magic of video. Included are a woman who claims to have changed a state law via a video campaign, an activist who shut down a factory using his camera as a weapon, and more. Viewers will be the judge. (Contact: 408-622-9441)

COMEDY

RICHARD PRYOR LIVE!

MPI Home Video
78 minutes, \$19.98
Comic actor Damon Wayans likely will do a bang-up job when he portrays Richard Pryor in an upcoming feature film, but as this classic video attests, there ain't nothing like the real thing. MPI's reissue of this vintage Pryor performance proudly earns its obligatory parental advisory sticker and all the kudos it has picked up during the past 17 years. Filmed in 1979 in Long Beach, Calif., Pryor brings fans back to his prime years via a barrage of rude, crude commentary and his trademark refreshing take on physical comedy. Poor health has kept the performer from making all but a few live appearances for quite some time, and this video is an in-your-face reminder of the good old days.

ENTER*ACTIVE

EDITED BY BRETT ATWOOD

VOIVOD "Negatron"

Mausoleum Records
Hybrid PC/Macintosh enhanced CD
The dark, somewhat cryptic interactive element of Voivod's new enhanced CD is an apt complement to the album's heavy metal sonic broodings. Without explanation, the disc presents users a panel of illustrated images that look like medieval (or post-apocalyptic) glyphs. Clicking on these scenes reveals an assortment of material: song lyrics, video clips of the band at rehearsal and at rest. Voivod's World Wide Web address on the Internet, and a full-length video for "Insect," the album's first track. Original artwork by drummer Michel Langevin enhances these details, providing an atmospheric thread of alien visitors and metallic ants throughout. Also present in the layout is an interactive sampling of some of the other bands on the Mausoleum label.

JUST ME AND MY DAD

Big Tuna/GT Interactive
Hybrid PC/Mac CD-ROM
From the mind of prolific children's book author Mercer Mayer comes an intriguing interactive adventure for young children. This read-along CD-ROM borrows many of the same successful elements of Mayer's previous interactive creation, "Just Grandma And Me," which remains one of the top-selling edutainment titles to date. Like the popular Broderbund "Living Book" series, this title contains various "hot spots" on the screen that bring humorous results with the click of a mouse. The persistent participant is rewarded on the final "page" of this storybook adventure, which contains a 22-minute animated children's video.

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

THE COUNT OF MONTE CRISTO

By Alexandre Dumas
Read by Bill Homewood
Naxos Audiobooks
2 hours, 38 minutes (abridged), \$9.96 on cassette, \$11.96 on CD.
Naxos Audiobooks' stated goal is to encourage people to try the classics, and this latest release achieves that goal admirably. Dumas' tale is of a promising young sailor framed by jealous enemies and thrown in prison for years; he finally escapes and embarks on a slow, delicious scheme of revenge. Homewood's cultured British voice is suitable for the classic work; he reads with great drama, and his French pronunciation is perfect. As with all Naxos releases, this one uses stirring classical music to create a dramatic atmosphere.

THE BURGLAR IN THE CLOSET

By Lawrence Block
Read by the author
Penguin Audiobooks
3 hours (abridged), \$16.95.
This thoroughly enjoyable audiobook is part of Block's popular "Burglar" series, featuring the misadventures of Bernie Rhodenbarr, a hapless burglar who invariably stumbles onto murder cases and has to solve them before he gets blamed for the crime. In this installment, Bernie's dentist is angry at paying high alimony to his ex-wife, Crystal, and talks Bernie into stealing Crystal's jewels. But during the course of the burglary, Crystal comes home unexpectedly. Bernie quickly hides in a closet, and, being Bernie, gets locked in. He's still stuck in there when Crystal is murdered. Award-winning mystery writer Block reads in a likable, witty, and just slightly whiny voice—a "why is everybody out to get me?" tone that's perfect for the schlemiel-like Bernie. Like the rest of the series, this is a fun, clever, highly entertaining mystery. Penguin has also published audios of Block's "The Burglar Who Traded Ted Williams," "The Burglar Who Thought He Was Bogart," and "Burglars Can't Be Choosers."

ENCHANTED TALES

By various authors
Read by various readers
BMP Ltd.
1 hour, 31 minutes (unabridged), \$24.95.
This collection of four classic fairy tales read by celebrities is a mixed bag. The undeniable highlight is Michael York's brilliant performance of Lewis Carroll's poem "The Hunting Of The Snark." York's interpretation brings out every bit of absurd humor and irony in Carroll's words, and the whimsical voices he creates for the different characters are wonderfully comic. Jason Robards sounds like a kindly grandfather as he affectionately reads "The Elf in the Grove" by the Brothers Grimm, and Julie Harris gives a straightforward reading of Hans Christian Andersen's "The Nightingale." The downside is Katharine Hepburn's performance of the Brothers Grimm's "The Bremen Town Musicians." One hates to criticize a legendary actress of Hepburn's caliber, but she is simply not a good choice for audio. On this tape, her voice is so quavery, her enunciation so garbled, that it is difficult even to make out what she is saying. Nor does she make any effort to differentiate the voices of the characters. Another negative factor is the price: Even though profits from this audio will go to charity (as do all of BMP's audios), \$24.95 is still a hefty sum for such a short production. BMP is considering rereleasing each of the stories as a separate book-and-tape combo for kids, and in that format it would offer much more value than this compilation.

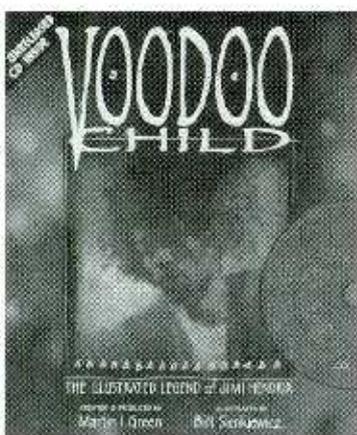
IN PRINT

VOODOO CHILD: THE ILLUSTRATED LEGEND OF JIMI HENDRIX
By Martin I. Green and Bill Sienkiewicz
Penguin Studio, \$34.95

JIMI HENDRIX: THE COMPLETE STUDIO RECORDING SESSIONS 1963-1970
By John McDermott with Billy Cox and Eddie Kramer
Little, Brown & Co., \$24.95

The corpus of Jimi Hendrix seems about as pored over these days as those of Bach or Mozart—if not the Beatles. From MCA's tantalizing "Voodoo Soup" compilation of leftover recordings to an ex-girlfriend's recent dubious claim to have been engaged to him, Hendrix redux runs the gamut from purposeful to pathetic.

With "Voodoo Child: The Illustrated Legend Of Jimi Hendrix" and "Jimi Hendrix: The Complete Studio Recording Sessions 1963-1970," we have well-meaning efforts at capturing the disparate sides of the visionary musician. "Voodoo Child" is a graphic biography that tells Hendrix's story comic-book style, mixing fantasy with fact. The book is attractively illustrated in dark, purplish tones, but its biographical speculation and reliance on the hippie mysticism of Hendrix's lyrics and on-stage patter



can be a mite tedious.

By far, the most fascinating element of "Voodoo Child" is the exclusive CD that accompanies the book. Titled "Jimi By Himself: The Home Recordings," the disc features a half-hour of demos from 1968 with just Hendrix and his guitar. Complete with plug-in crackle, miscues, and abrupt endings, the tracks are rough and low key, to say the least. But, inevitably, these versions of "1983 (A Merman I Should Turn To Be)," "Angel," "Cherokee Jam," "Hear My Train A-Comin'," "Voodoo Chile/Cherokee Mist," and

"Gypsy Eyes" are soulful and blues-infused.

Knowing the market for Hendrix goods, it is hard to believe these home recordings never surfaced before. Curiously, there is next to no information about how the tapes came to light or who owns them.

"Jimi Hendrix: Sessions" is the companion book to John McDermott's fine 1992 bio, "Hendrix: Setting The Record Straight" (Warner Books), which he wrote with Hendrix producer/engineer Eddie Kramer. The book gives us a generally complete, insightful session-by-session rundown from Hendrix's days with such R&B veterans as Little Richard to his final efforts at Electric Lady. As with "Setting The Record Straight," Kramer's expert, generous input is vital.

From the emphasis in "Sessions" that Hendrix was an absolute craftsman in the studio who was obsessed with the perfection of his performances, we can glean the ethical quandary presented by such albums as "Jimi By Himself." However much fun it may be for us to listen to in utero versions of "1983" or "Hear My Train A-Comin'," surely Hendrix the perfectionist is rolling in his grave.

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(Continued on next page)

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EMI'S MAMONAS ON THE LOOSE IN BRAZIL

(Continued from page 1)

lion-selling albums in Brazil are highly uncommon. Only three other albums sold more than 1 million units in 1995.

Luis Domingues, manager of São Paulo retailer/wholesaler CD & Cia., says sales of the Mamonas Assassinas album—of which his business sells 60,000 units per month—account for about 5% of CD & Cia.'s current income.

Domingues says that shortly after the album's release, the unexpected demand for the record caused his company to have a two-month back order with its retail clients. "EMI wasn't able to deliver the amount of units we needed," he says.

Denise Romano, EMI's international exploitation manager, concedes that the label was not anticipating a breakout hit from the group, whose name translates roughly to "killing giant tits" and which is known popularly as Mamonas.

"We thought [the band] would be something quite underground—but best a successful group—but never such a smash," says Romano.

Romano says the album is so hot at radio that "we cannot decide anymore which track to suggest, because each station chooses its favorite track, and some play many tracks."

In December, radio-monitoring company Radio Link announced that five of the 10 most popular songs in Rio de Janeiro were by Mamonas Assassinas.

The album's first hit single, "Vira

Vira," is a near-pornographic rock parody of Portuguese folk rhythm *o vira* (the turnaround). The song's witty lyrics relate the story of a dull-witted Portuguese couple invited to a weird orgy, where they don't know what's happening but still enjoy themselves.

Marcelo Nascimento, programming manager of national radio network Transamerica, says that in August, 18 of the 33 affiliate stations wanted to add "Vira Vira,"; most of the rest said the lyrics were "too strong."

Nevertheless, the network opted to program "Vira Vira," and the song quickly became the No. 1 listener request. "We supported Mamonas from the beginning," says Nascimento, "because they fit the young, aggressive, unconformist spirit of the [network]."

The recording prosperity of Mamonas Assassinas has boosted other facets of the five-member group's career. In less than five months, the band's concert fees have soared from \$1,000 to \$50,000. A hit concert attraction, Mamonas employ masks and disguises while poking fun at a broad range of topics, from the environment to sexual mores. Perhaps most surprising is the fact that for a parody band, the band actually plays well. Mamonas currently perform six days a week throughout Brazil.

Brazil's TV networks have also fallen in love with the group. The band's colorful, humorous appearances are tailor-made romps for

domestic TV music programs.

Mamonas' TV performances helped spark their dizzying ascent in popularity, as young children embraced the group—even though they could not understand the adult nature of the hilarious banter—and were soon asking their parents to buy the album.

"We're dressed like clowns, and we play around with the audience all the time, but I can't explain why so many small children like us so much," says Mamonas' front man/main songwriter Dinho.

Despite appearing on TV dressed as such characters as the Teenage Mutant Ninja Turtles, He-Man, Wonder Woman, and Mickey Mouse, the members of Mamonas Assassinas do not view what has fueled their phenomenal success as an off-color comedy sketch. They underscore intent of having a serious musical career by refusing to tether the group's name to merchandising or consumer goods.

"From the beginning, there were a lot of offers—children's games, T-shirts, shampoos, soft drinks, even a CD-ROM," says Mamonas' producer and de facto consultant Rick Bonadio. "The boys decided that if they began doing [endorsements], they soon would be seen as everything but a musical group."

It was Bonadio who agreed to cut a demo tape at the insistence of long-time friend Dinho. The group formed in 1989, when Dinho hooked up with bandmates Samuel Reoli (bass) and his brother Sérgio (drums), Júlio Rasec (keyboards), and Bento Hinoto (guitar). Bonadio says that no one seems to know how the group selected its curious moniker.

Mamonas honed their craft in obscurity until April 1995, when EMI A&R director João Augusto listened to their demo. He later signed the group and arranged a showcase for Brazilian media.

The rest has been phenomenal history that eludes easy explanation, since few rock bands sell well in Brazil. Two possible reasons for the Mamonas' massive impact are that there is a huge market for musical satire that hasn't been explored by Brazilian labels and that the Mamonas are bona-fide stars for idol-starved children in Brazil, a country in which it is estimated that almost 45 million are younger than age 15.

Mysterious as their wild success may remain in Brazil, Mamonas Assassinas are now poised to conquer new countries.

The group's songs are already being played on radio stations in Argentina. In March, Mamonas will embark on a promotional visit there, followed by a promo trip to Portugal.

There are no current plans to release the album in the U.S.

In Portugal, "Vira Vira" is perceived as a paean against government corruption, although it is uncertain whether the song's wicked humor will be appreciated there.

Asked if he is prepared for the uncertain reception that awaits the band in Portugal, Dinho replies, "I know we're going there; what I am not sure is that we'll manage to come back."

Assistance in preparing this article was provided by John Lannert.

BMG UNIT MEETS ON HIGH NOTE

(Continued from page 55)

od between its Seattle convention and its January 1993 meet, the company shipped 117 records that went over the 100,000-unit mark.

Jones noted that between the last convention and the current one, BMG had 12 albums pass the 1 million mark in unit shipments. Of those, six albums hit 1 million, three surpassed 2 million, and the three top sellers during that period were "Waiting To Exhale" (more than 4 million shipped), Kenny G's "Miracles" (more than 6 million), and TLC's "CrazySexyCool" (more than 7 million).

Arista's "Waiting To Exhale" began its three-week ride on The Billboard 200 as the No. 1 album during the week of the convention, which helped set the tone for the meet, according to Jones.

Jones also spoke of the significance of BMG Distribution's No. 2 ranking in "current" total market share for 1995, as calculated by SoundScan. "We have a respected catalog but not a big one, so we can't win the total market share

game," he pointed out. "But to be the No. 2 in 'current' market share is very pleasing, because it says we are maximizing the new music we get, which is very meaningful."

Going forward, BMG Distribution will have plenty to work with, thanks to the labels it distributes, Jones said. "Arista continues to reach new and higher plateaus, as does Jive and BMG Classics. I think that will also be true of RCA. The BMG family of labels will give us plenty of opportunities."

To further promote BMG Entertainment, one of the tchotchkes handed out at the convention was a sweat shirt with the new BMG Entertainment logo.

"One of the reasons we gave them that gift is because we need everybody across the company to be looking at the entire forest," Jones said. "We want them to see the broader marketplace and have them respond with a broader effort."

DISTRIBS WELL-SUITED TO LISTENING STATIONS

(Continued from page 59)

aries and add titles that may not have been as successful [before we had] the stations."

Louis Mascolo, manager of Garden Views, a Northville, Mich., gardening store that also sells music, agrees with Landis.

"I play my top 10 pieces on the store's sound system, and there are 20 pieces on the station. So the station has increased sales in that I'm selling more music that I wouldn't necessarily want on the store's sound system," Mascolo says.

Gullic adds that listening posts, along with exposing baby acts and building regional acts, also help compilation albums.

Gullic says, "CherryDisc's 'Punk Rock Jukebox,' which would have inherently been lost in the various artists section, blew out at Vintage Vinyl because of the listening post."

Allen says ADA has also been able to expose new acts, citing Sub Pop's Eric Matthews and Restless' Spain as big gainers since being placed in stations.

"Titles that are not getting mainstream airplay or media attention, but are getting [college radio] airplay or fanzine press are the projects that we see benefiting most from the listening stations," says Allen.

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Read This. KATT Oklahoma City recently hosted a rock auction to benefit the Oklahoma Literacy Coalition, raising \$12,000. Shown, from left, are morning show co-host Rick Walker, master of ceremonies Adam "Batman" West, and morning show co-host Brad Copeland.

Telecom Bill Still In Congress

Prospect Of Digital Spectrum Auctions Causes New Holdup

■ BY BILL HOLLAND

WASHINGTON, D.C.—Conferees on Capitol Hill have still not signed off on a final version of the giant telecommunications bill, despite the urging of President Clinton and congressional sponsors.

The legislation, already passed by the Senate and House last year, now enters its second month of final deliberations in the new session.

A final vote on the bill is expected early this month, insiders say, and then will be sent to the White House for approval.

The primary reason for the holdup

is the specter of spectrum auctions for digital TV channels. At this point, lawmakers are leaning away from revisiting the issue, but last month Sen. Robert Dole, R-Kan., called the current plan to lease digital spectrum to broadcasters without charge "corporate welfare."

"The bottom line is that spectrum is just as much a national resource as our national forests. If someone wants to use our resources, then we should be fairly compensated," Dole said.

Supporters of the present bill have rallied, and in his State of the Union message Jan. 23, President Clinton also urged passage of the bill as written. "It has broad support," he said. "I urge you to pass it now."

If Congress is forced to return to the drawing board with the bill, which has taken lawmakers more than a year to craft, the public will have to wait for a number of new services. These include digital radio and TV and on-demand subscription services for movies, records, news, and data that would be offered by long-distance telephone companies entering the communications marketplace.

At issue in this latest attempt to redraft the already wobbly communications bill is whether the government should offer a free lease of digital spectrum to TV broadcasters or charge for it, as the feds have done with all spectra other than that reserved for broadcast use.

By month's end, House-Senate conferees were still deliberating over the final form of the bill, and it was still unclear whether congressional leaders dealing with the bill's final version are willing to reopen the conference report to revise the spectrum auction matter. But at least three important lawmakers have said they want the bill sent to the White House as written, before the upcoming recess.

A sponsor of the House version of the telecom bill, Rep. Thomas J. Bliley, R-Va., says that the proposals for auctioning of the six megahertz of broadcast spectrum would "wreak havoc on

American television viewers and kill off digital altogether; before it ever has a chance to get off the ground."

Bliley's comments before the Virginia Assn. of Broadcasters Jan. 18 carry weight on the Hill; he is the powerful chairman of the House Commerce Committee.

He also disputes charges that broadcasters will be allowed to use the additional spectrum free for nonbroadcast purposes, such as commercial paging and telephone services. "If broadcasters use the new signal for something other than free-of-charge broadcast services, they'll pay a fee for it—as they should," he says.

Sen Ernest Hollings, R-S.C., and Rep. John Dingell, D-Mich., also oppose the spectrum auction scheme.

The National Assn. of Broadcasters, at its board meeting in Los Angeles, designated the issue its top priority. In a Jan. 16 vote, the NAB declared its support for the bill as written, without the spectrum fee changes. In the vote, NAB members put aside concerns from smaller stations and affiliates regarding future network media concentration.

The industry says it has shouldered the cost of refining digital technology for TV. The cost of converting, some say, could cost individual companies between \$8 million and \$10 million.

The FCC has estimated that auction of reserved digital broadcast spectrum (and the return of analog spectrum, which would then be auctioned as well) could bring as much as \$70 billion into the Federal Treasury.

Challengers of free spectrum use argue that broadcasters will not only broadcast advanced "free" digital TV, but will also be able to offer up to five other services on the frequencies, including "pay" subscription services.

Plans by lawmakers and administration officials alike for broadcasters to pay for new digital spectrum have been successfully deflected by the broadcast industry for years. But the new flare-up caught lobbyists off guard.

Museum Of TV And Radio Goes West

L.A. Branch To Duplicate New York Archives

■ BY CHUCK TAYLOR

The vision of New York's Museum of Television and Radio to preserve and offer to the public classic on-air programming will extend a little farther with the opening of a Los Angeles facility.

Set to unlock its doors March 18, the new branch will duplicate the archives of the east coast base in a redesigned, 23,000-square-foot former bank building in Beverly Hills, Calif.

"I think that it is particularly appropriate that there be a Museum of Television and Radio in Southern California, from the standpoint of the radio community, since Los Angeles is the No. 1 revenue market in the country," says Norm Pattiz, a trustee of the museum and chairman of Westwood One and the MT&R Southern California Radio Advisory Board. "We're now in the No. 1 and No. 2 radio markets, with exactly the same material available at both museums."

The collection includes more than 75,000 TV and radio programs and commercials. The 20,000 available

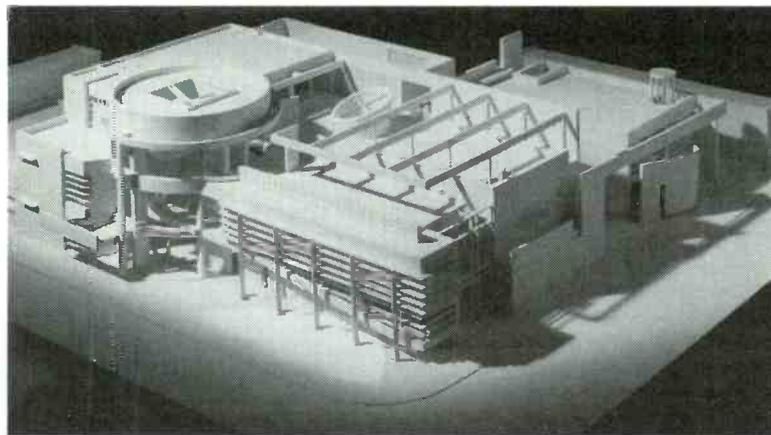
radio programs span the medium's 75-year history, comprising news and public affairs, documentary, comedy, drama, the performing arts, children's and sports programming, and acclaimed commercials.

The L.A. facility also includes a state-of-the-art radio studio for live broadcasts, a 150-seat theater with satellite link-up, a memorabilia store, and an information center.

Recordings of on-air talent will also be represented, including Southern California personalities Wolfman Jack, Casey Kasem, Rick Dees, Robert W. Morgan, and Hunter Hancock. In addition, the region's stations will be immortalized with archive recordings of the predominant formats heard in Southern California.

The museum's building was

(Continued on next page)



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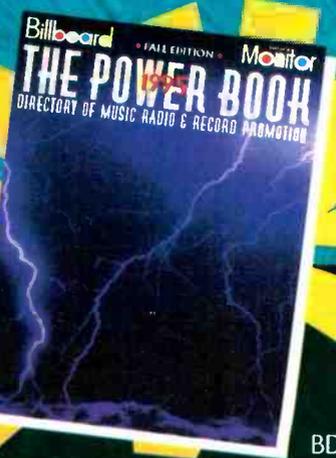
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BDPB3095

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	13	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN 7 weeks at No. 1
2	2	2	38	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
3	4	4	17	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
4	3	3	27	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
5	6	8	26	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
6	7	7	26	ROLL TO ME A&M 581114	◆ DEL AMITRI
7	5	5	14	YOU'LL SEE MAVERICK 17719/WARNER BROS.	◆ MADONNA
8	11	13	17	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
9	8	6	30	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
10	9	9	33	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
11	13	12	18	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
12	14	15	11	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
13	10	10	15	EXHALE (SHOOP SHOOP) ARISTA 1-2885	◆ WHITNEY HOUSTON
14	15	14	15	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
15	12	11	36	RUN-AROUND A&M 580982	◆ BLUES TRAVELER
16	18	18	10	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
17	19	25	3	JESUS TO A CHILD DREAMWORKS ALBUM CUT/GEFFEN	◆ GEORGE MICHAEL
18	16	17	23	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
19	21	23	6	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
20	17	16	24	RUNAWAY A&M 581194	◆ JANET JACKSON
21	22	24	8	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
22	27	30	10	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE
23	23	21	18	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	◆ TOAD THE WET SPROCKET
24	24	22	26	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
25	25	28	7	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
26	26	26	23	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
27	31	39	3	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
28	29	29	8	GET TOGETHER GIANT 17750	BIG MOUNTAIN
29	30	40	3	PROMISES BROKEN COLUMBIA 78215	◆ SOUL ASYLUM
30	38	—	2	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
31	28	27	17	I WILL REMEMBER YOU ARISTA 1-2893	◆ SARAH MCLACHLAN
				★★★ HOT SHOT DEBUT ★★★	
32	NEW ▶	1	1	HOOK A&M 581176	◆ BLUES TRAVELER
33	33	34	4	INSENSITIVE A&M 581274	◆ JANN ARDEN
34	35	35	11	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
35	32	33	23	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
36	36	37	5	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
37	34	32	9	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN LAVA ALBUM CUT/ATLANTIC	CELINE DION
38	NEW ▶	1	1	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
39	NEW ▶	1	1	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
40	40	—	16	ANTS MARCHING RCA ALBUM CUT	◆ DAVE MATTHEWS BAND

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	—	—	1	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
2	1	—	2	I CAN LOVE YOU LIKE THAT BLITZ 87134/ATLANTIC	◆ ALL-4-ONE
3	2	1	8	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	◆ MARTIN PAGE
4	3	2	12	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
5	4	3	24	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
6	6	5	46	ALL I WANNA DO A&M 580702	◆ SHERYL CROW
7	7	8	12	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
8	5	4	18	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581028	◆ BRYAN ADAMS
9	9	6	3	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
10	8	7	43	COME TO MY WINDOW ISLAND 858028	◆ MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio PROGRAMMING

'World Chart Show' Coming To U.S. Countdown Already Heard In 60 Nations, 27 Languages

BY CARRIE BORZILLO

LOS ANGELES—Now that it has conquered the world, Radio Express is aiming its sights on America via the weekly syndicated program "The World Chart Show."

NETWORKS & SYNDICATION

In foreign territories, the four-hour countdown has landed on 350 stations in 60 countries in 27 languages with 90 special correspondents—all in a mere 12 months.

The show was created by Ron Jacobs and Tom Rounds, the former Watermark executives behind the famed "American Top 40." Their next goal is to spread the word about the program to affiliates across the U.S.

Executive-produced by Rounds and hosted by Adrienne "Ace" Walker and Joe Cipriano, "The World Chart Show" debuted Feb. 4, 1995, on fewer than 100 stations in six languages (Billboard, Jan. 14, 1995).

Top 40 and hot AC outlets are the target for the show, which is compiled from playlists from 200 stations and offers a sampling of the biggest songs worldwide.

Jacobs, president of Radio Express, claims "The World Chart Show" ranks No. 1 in its time slot in Germany, Italy, Mexico, Russia, Hungary, Poland, China, Spain, and various Canadian cities.

The first U.S. affiliate is hot AC WPNT Chicago.

"It's a unique show that may provide some interest for American audiences," says WPNT PD Lorrin Palagi. "I love the other countdown shows, but this was a unique opportunity. They had a real good run with 'American Top 40.' Now, let's see if this one has the same kind of legs that 'AT40' had in the '70s."

Radio Express decided to wait until there was a demand for "The World Chart Show" before going for U.S. affiliates.

"We've received E-mail from all over. We got one from a guy in Seattle saying that he heard the show in Vancouver when he was vacationing and wanted to know where he can hear it here," Jacobs says. "Then there was one from Minnesota from a kid who goes to school in Thailand and heard it there and missed it when he came back."

Armed with many more responses like that, Jacobs says the company decided it was the right time to test American waters with the show.

Jacobs isn't concerned about the competition with other chart shows such as "Rick Dees' Weekly Top 40," which Radio Express distributes outside of the U.S., or Westwood One Entertainment's "Casey's Countdown."

Both of those shows count down the top songs in America, whereas "The World Chart Show" countdown differs



WALKER & CIPRIANO

because it takes playlists from around the world.

"Those shows also run internationally, and in some cases, we're on the same station as one of them," Jacobs says. "Some stations here even run Rick Dees twice, so our show is also good if a programmer doesn't want to repeat a show."

Here's a sampling of what "The World Chart Show" sounds like: Mariah Carey & Boyz II Men, "One Sweet Day"; Everything But The Girl, "Missing"; Oasis, "Wonderwall"; Michael Jackson, "Earth Song"; the Goo Goo Dolls, "Name"; Joan Osborne, "One Of Us"; Whitney Houston, "Exhale (Shoop Shoop)"; the Beatles "Free As A Bird"; TLC, "Diggin' On You"; and Ace Of Base, "Beautiful Life."

For added flavor, the show spot-

lights indigenous hits from various countries, such as the Taiwanese rap song "Everybody Comes To The Elections," and "Varumees" from Estonia's Boriss Gorsky.

Other features include "Border Breakouts," in which one of the 90 correspondents talks about what is happening in his or her neck of the woods, and "Green Notes," in which celebrities give environmental tips.

One thing that Jacobs has noticed in the past year is that "music seems to be tightening up around the world."

"When we started, Sheryl Crow would be on the countdown for 27 weeks, because it would break in one country then another," he says. "Now, hits are spreading faster; it's not as stretched out. The whole thing about the global village is really happening."

MUSEUM OF TV AND RADIO GOES WEST

(Continued from preceding page)

redesigned by architect Richard Meier and offers an array of interconnected spaces designed to accommodate both the public and private functions.

"What it will reflect is what we like to refer to as 'a museum without walls,'" Pattiz says. "This isn't a place where you walk in and see exhibits hanging on the wall. This is an elec-

tronic museum, so the ambience really reflects the fact that TV and radio programs can be accessed and listened to in a state-of-the-art environment."

The museum's first radio exhibit will be a salute to rock'n'roll radio. The show will be based upon an exhibit currently running in New York but will have a California spin.



Leggo My Lego! WKSS (Kiss 95.7) Hartford, Conn., teamed with the Salvation Army and Lego for the 10th annual Kiss 95.7 Lego Construction Zone. More than 800 families showed up at the University of Hartford Sports Complex to donate \$5 and build Lego models, which were then judged for creativity. The promotion raised \$3,000 for the Salvation Army.

For Atlantic recording artist Tori Amos, her new album, "Boys For Pele," was a reclamation of things feminine and forgotten.

"I had to go back into the bloodline of womanhood to reclaim parts of me, so I went back into the bloodline of the piano to the harpsichord," Amos explains. "I wanted to break free with an instrument that hadn't been freed.

"I wanted to get to know the harpsichord—where it's been and what it can say," Amos continues. "Then I wanted to take it farther, you know, like, 'Come on, baby, put on a red dress and let's roll.'"

The percussive sounds of the harpsichord help set the tone for the rhythms on such tracks as the galloping "Caught A Lite Sneeze," which is at No.

22 on Modern Rock Tracks this week. The song marks Amos' fifth appearance on the chart. "God," from her 1994 album "Under The Pink," hit No. 1, and the follow-up single, "Cornflake Girl," peaked at No. 12. From her '92 Atlantic



"I wanted to take the harpsichord farther, like, 'Come on, baby, put on a red dress and let's roll.'"
—Tori Amos

debut album, "Little Earthquakes," Amos charted with "Silent All These Years" and "Crucify." Amos says "Boys For Pele" traces a young

woman's realization that she can't seek affirmation of her femininity from men. "After drinking enough boy blood, you realize that you need to get validation of yourself within yourself," she says.

"In 'Sneeze,' the character realizes that her romantic relationship isn't butter, it's only margarine," Amos adds. "So she knows it's over, but she can't give it up—she's addicted. She's still crawling on the floor, waiting for the phone to ring.

"I've been playing music since I was 2 years old, and there have been times when the musician in me was beyond the woman. But I've been catching up. The process has been like a little camping trip I've taken on my own. It's not anything anyone can do for me."

Billboard® FOR WEEK ENDING FEBRUARY 10, 1996

Album Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★★No. 1★★★★					
1	1	3	14	THE WORLD I KNOW	COLLECTIVE SOUL
2	2	2	10	I GOT ID	PEARL JAM
3	3	1	22	CUMBERSOME	SEVEN MARY THREE
4	4	4	12	GLYCERINE	BUSH
5	5	7	10	1979	SMASHING PUMPKINS
6	8	8	8	SEE YOU ON THE OTHER SIDE	OZZY OSBOURNE
7	9	12	8	HEAVEN BESIDE YOU	ALICE IN CHAINS
8	6	6	10	WAITING FOR TONIGHT	TOM PETTY & THE HEARTBREAKERS
9	11	14	8	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
10	10	9	11	COVER YOU IN OIL	AC/DC
11	15	20	6	WONDERWALL	OASIS
12	14	15	9	IN THE MEANTIME	SPACEHOG
13	7	5	19	MY FRIENDS	RED HOT CHILI PEPPERS
14	17	18	7	BRAIN STEW/JADED	GREEN DAY
15	12	10	16	DEJA VOODOO	KENNY WAYNE SHEPHERD
16	13	11	23	NAME	GOO GOO DOLLS
★★★AIRPOWER★★★					
17	20	25	3	NAKED	GOO GOO DOLLS
18	18	19	7	PROMISE	VICTOR
19	16	13	17	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS
★★★AIRPOWER★★★					
20	23	28	4	SISTER	THE NIXONS
21	NEW	1	1	FOLLOW YOU DOWN	GIN BLOSSOMS
22	25	35	3	NATURAL ONE	FOLK IMPLOSION
23	36	—	2	AEROPLANE	RED HOT CHILI PEPPERS
24	21	17	15	PURE MASSACRE	SILVERCHAIR
25	38	—	2	AWAY	TOADIES
26	27	30	8	ONE OF US	JOAN OSBORNE
27	26	31	5	TIME	HOOTIE & THE BLOWFISH
28	39	—	2	I WANT TO COME OVER	MELISSA ETHERIDGE
29	35	36	4	PROMISES BROKEN	SOUL ASYLUM
30	31	29	20	HOOK	BLUES TRAVELER
31	NEW	1	1	WHAT DO I HAVE TO DO?	STABBING WESTWARD
32	33	32	21	HARD AS A ROCK	AC/DC
33	28	23	18	PERRY MASON	OZZY OSBOURNE
34	24	21	12	THE GARDEN OF ALLAH	DON HENLEY
35	NEW	1	1	EVERYTHING FALLS APART	DOG'S EYE VIEW
36	37	—	3	SATELLITE	DAVE MATTHEWS BAND
37	NEW	1	1	DROWN	SON VOLT
38	NEW	1	1	TICKING	LOUD LUCY
39	NEW	1	1	SUPER-CHARGER HEAVEN	WHITE ZOMBIE
40	29	27	11	UNINVITED	RUTH RUTH

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING FEBRUARY 10, 1996

Modern Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★★No. 1★★★★					
1	1	1	12	WONDERWALL	OASIS
2	2	2	12	1979	SMASHING PUMPKINS
3	3	3	14	GLYCERINE	BUSH
4	5	7	8	BRAIN STEW	GREEN DAY
5	7	8	14	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
6	10	14	6	IRONIC	ALANIS MORISSETTE
7	8	6	13	THE WORLD I KNOW	COLLECTIVE SOUL
8	4	4	10	I GOT ID	PEARL JAM
9	6	5	17	NATURAL ONE	FOLK IMPLOSION
10	11	11	10	IN THE MEANTIME	SPACEHOG
11	9	9	16	CUMBERSOME	SEVEN MARY THREE
12	13	12	7	NAKED	GOO GOO DOLLS
13	12	10	13	JUST A GIRL	NO DOUBT
14	15	24	5	HEAVEN BESIDE YOU	ALICE IN CHAINS
15	17	23	3	AEROPLANE	RED HOT CHILI PEPPERS
★★★AIRPOWER★★★					
16	NEW	1	1	FOLLOW YOU DOWN	GIN BLOSSOMS
17	16	15	10	MIGHTY K.C.	FOR SQUIRRELS
18	14	13	9	RUBY SOHO	RANCID
★★★AIRPOWER★★★					
19	31	—	2	PEACHES	THE PRESIDENTS OF THE UNITED STATES OF AMERICA
★★★AIRPOWER★★★					
20	24	32	3	BIG ME	FOO FIGHTERS
21	18	19	8	HIGH AND DRY	RADIOHEAD
22	21	22	4	CAUGHT A LITE SNEEZE	TORI AMOS
★★★AIRPOWER★★★					
23	26	34	3	ONLY HAPPY WHEN IT RAINS	GARBAGE
24	20	16	24	POSSUM KINGDOM	TOADIES
25	19	17	20	ONE OF US	JOAN OSBORNE
26	32	—	2	BLUSTER	SALT
27	23	21	9	SATELLITE	DAVE MATTHEWS BAND
28	22	18	17	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS
29	36	—	2	WHAT DO I HAVE TO DO?	STABBING WESTWARD
30	34	—	2	AWAY	TOADIES
31	25	20	20	MY FRIENDS	RED HOT CHILI PEPPERS
32	29	25	17	WONDER	NATALIE MERCHANT
33	30	30	26	LUMP	THE PRESIDENTS OF THE UNITED STATES OF AMERICA
34	38	40	3	DROWN	SON VOLT
35	28	27	19	HOOK	BLUES TRAVELER
36	35	31	9	TRIGGER HAPPY JACK	POE
37	33	33	7	TICKING	LOUD LUCY
38	NEW	1	1	TINY MEAT	RUBY
39	37	29	16	ALL I REALLY WANT	ALANIS MORISSETTE
40	39	36	21	I'LL STICK AROUND	FOO FIGHTERS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.



HITS! IN TOKIO

Week of January 21, 1996

- ① Anywhere Is / Enya
- ② Power Of A Woman / Eternal
- ③ Free As A Bird / The Beatles
- ④ Mr. Jones / Out Of My Hair
- ⑤ Exhale / Whitney Houston
- ⑥ One Sweet Day / Mariah Carey & Boyz II Men
- ⑦ Jackson Cannery / Ben Folds Five
- ⑧ Beautiful Life / Ace Of Base
- ⑨ Diggin' On You / TLC
- ⑩ Jesus To A Child / George Michael
- ⑪ Gold / ♯
- ⑫ Like Marvin Gaye Said (What's Going On) / Speech
- ⑬ Kiss / Patii Austin
- ⑭ Vertigogo / Combustible Edison
- ⑮ I'll Always Be Around / C + C Music Factory Featuring A.S.K. M.E. & Vic Black
- ⑯ It's Oh So Quiet / Bjork
- ⑰ Yes / McAlmont And Butler
- ⑱ You'll See / Madonna
- ⑲ Take Cover / Mr. Big
- ⑳ Runaway / The Corrs
- ㉑ To Love You More / Celine Dion
- ㉒ Hey Lover / L.L. Cool J
- ㉓ Taffy / Lisa Loeb And Nine Stories
- ㉔ Shy Guy / Diana King
- ㉕ I Need To Be In Love / Carpenters
- ㉖ Lump / The Presidents Of The United States Of America
- ㉗ Heaven For Everyone / Queen
- ㉘ Something So Right / Annie Lennox Featuring Paul Simon
- ㉙ Remembering The First Time / Simply Red
- ㉚ Yeha Noha / Sacred Spirit
- ㉛ I Got Id / Pearl Jam
- ㉜ Evergreen / My Little Lover
- ㉝ Love City Groove / Love City Groove
- ㉞ Tsumetaku Shinai / Miwa Yoshida
- ㉟ Good Sweet Lovin' / Louchie Lou And Michie One
- ㊱ Scatman / Scatman John
- ㊲ Heaven / Solo
- ㊳ Aishitemasu / Maki Ohguru
- ㊴ White The Earth Sleeps / Peter Gabriel With Deep Forest
- ㊵ Rock With You / Quincy Jones
- ㊶ Moonlight / Sting
- ㊷ I'll Be There For You / The Rembrandts
- ㊸ Walk This World / Heather Nova
- ㊹ You Remind Me Of Something / R. Kelly
- ㊺ Dancing Queen / P
- ㊻ Goldeneye / Tina Turner
- ㊼ Stayin' Alive / N-Trance Featuring Ricardo Da Force
- ㊽ Dominique / Soeur Plus
- ㊾ You Are Not Alone / Michael Jackson
- ㊿ Guts Daze / Ultius

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE Station information available at: <http://www.infojapan.com/JWAVE/>

FALL '95 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

NORFOLK, VA.—(33) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WOV, WGSN, WJXL, etc.

SALT LAKE CITY.—(35) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KSL, KATV, KRSP, etc.

CHARLOTTE, N.C.—(37) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WSOX, WPG, WYLT, etc.

ORLANDO, FLA.—(39) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WWSB, WOL, WFTS, etc.

GREENSBORO, N.C.—(42) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WTQR, WMAZ, WKZL, etc.

LAS VEGAS.—(48) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KUL, KUCB, KSNB, etc.

RALEIGH/DURHAM, N.C.—(50) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WPT, WDRB, WDR, etc.

JACKSONVILLE, FLA.—(53) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WOIX, WFLX, WJAX, etc.

WSOL R&B adult 3.8 5.7 5.2 6.1 6.8

AUSTIN, TEXAS.—(54) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WBC, WML, WOOD-FM, etc.

RICHMOND, VA.—(56) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WTKR, WYB, WRVA, etc.

HONOLULU.—(58) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KSSK-FM, KIKI-FM, KCCN-FM, etc.

GREENVILLE, S.C.—(59) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WSSS, WESC-FM, WJH, etc.

TULSA, OKLA.—(60) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KWEN, KRMG, KMOD, etc.

WILKES BARRE/SCRANTON, PA.—(61) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WKRX, WKRF, WGGY, etc.

McALLEN, TEXAS.—(63) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WNNK-FM, WRKZ, WHP, etc.

FRESNO, CALIF.—(65) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like NMI, KBOS, KRWL, etc.

Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KFSO, KTHH, KNAX, etc.

GRAND RAPIDS, MICH.—(66) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WBC, WML, WOOD-FM, etc.

KNOXVILLE, TENN.—(69) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WYK, WJZ, WZLX, etc.

EL PASO, TEXAS.—(70) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KPRR, KBA, KLAN, etc.

ALBUQUERQUE, N.M.—(71) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KRST, KNOB-AM, KNOB-FM, etc.

HARRISBURG, PA.—(73) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WNNK-FM, WRKZ, WHP, etc.

COASTAL N.C.—(80) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WRNS-AM-FM, WIKS, WFL, etc.

BATON ROUGE, LA.—(81) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WYK-FM, WKXL, WGG, etc.

LITTLE ROCK, ARK.—(82) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KSSN, WKXZ, WYK, etc.

Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KURB-AM-FM, KIPR, KNXP, etc.

MOBILE, ALA.—(84) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WBLX-FM, WKSI-AM-FM, WKBF-FM, etc.

BAKERSFIELD, CALIF.—(86) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KJZZ-FM, KJZZ-FM, KERN-AM, etc.

CHARLESTON, S.C.—(87) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WYVZ, WYB, WYB, etc.

COLUMBIA, S.C.—(88) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WDDM, WCOB-AM-FM, WTCB, etc.

DES MOINES, IOWA.—(89) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WWHO, KJY, KJY, etc.

YOUNGSTOWN, OHIO.—(90) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WQX, WQX, WQX, etc.

WICHITA, KAN.—(91) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KZSN-FM, KFDI-FM, KRBD, etc.

SPOKANE, WASH.—(92) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KDRK, KZZU, KZZU, etc.

Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KEYF-AM-FM, KXLY-FM, KGA, etc.

DAYTONA BEACH, FLA.—(93) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WGNF-FM, WMGF, WYKA, etc.

TRI-CITIES VA./TENN.—(94) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WKBO-FM, WTM, WOUT, etc.

MELBOURNE, FLA.—(96) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WMMB, WYKA, WYKA, etc.

LAFAYETTE, LA.—(97) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KWNC, WYKA, WYKA, etc.

COLORADO SPRINGS, COLO.—(98) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like KKCS-AM/FM, KKFM, KMMG, etc.

FORT WAYNE, IND.—(99) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WQHF-FM, WYB, WYB, etc.

CHATTANOOGA, TENN.—(100) Table with columns: Call, Format, '94, '95, Sp '95, Su '95, '95. Includes stations like WUSY, WDEF-FM, WYB, etc.

WYNY: More Than Just A Format Flip; Bubba The Hero In Helping Avert Suicide

WHY'N'WHY: A lot of questions remain, but there's at least one break in the long and winding tale of Evergreen's achin' New York country outlet, WYNY.

By Monday (5), the station will indeed drop the format, to be followed by several days of stunting. Word is that on-air staffers have already been handed pink slips.

Meanwhile, **Steve Rivers**, whom Evergreen recently inherited in its Pyramid acquisition, will be somehow involved with the new WYNY. His current working title is chief programming officer.

It's still unknown whether the station will evolve into dance-leaning top 40, '70s, or yet another rock format in the Big A. But get this: The hottest

rumor around is that **WRCX** Chicago morning madman **Mancow Muller** will be simulcast on WYNY. (Coinci-



by *Chuck Taylor*
with reporting by *Douglas Reece*

dentally, both Evergreen stations' frequencies are 103.5.) Nobody's saying whether he's there for the long term or whether it's part of Evergreen's effort to further exacerbate the issue.

It should be good, clean fun to hear what **Howard Stern** has to say about sharing the airwaves with Muller in his home base, given Stern's past struggles in securing a frequency in Chicago. (Speaking of, The Chicago Sun Times reports that Stern may end up on modern **WKQX** [Q101] there. He's currently heard on crosstown Infinity-owned **AM WJJD**.)

Only one thing's certain: You can bet that any radio pundit within range of WYNY's 5,800 watts will have an ear glued to the radio through the coming week—and then beyond to see if there's a scramble to give country its due elsewhere in the market. Gee, this is more fun than Christmas.

WFLZ Tampa, Fla., syndicated personality **Bubba The Love Sponge** is soaking up all sorts of rah-rah press following efforts that probably saved a listener's life. A woman named "Morgan" phoned Bubba's show Jan. 26, say-

ing she was planning to commit suicide by channeling carbon monoxide into her parked truck. She called to hear "Two Of Hearts," the 1986 dance hit by **Stacey Q**. Bizarre in itself.

When she hung up, before Bubba could convince the woman to shut off her truck, another listener recognized Morgan's voice and called the station with her phone number. Police then traced her address, went to her home, and, sure enough, found Morgan unconscious in her garage behind the wheel.

While Bubba told a local newspaper that he was a nervous wreck, Morgan is expected to recover and was being taken care of at a local hospital.

Get this one: R&B **WAMO** Pittsburgh and modern rock **WXDX** of suburban Pittsburgh will swap frequencies pending a deal that brings **WAMO** owner **Sheridan Broadcasting** \$10 million for the exchange, and a better signal for **WXDX** owner **Secret Communications**. Pending FCC approval, **WAMO** will move to 106.7 with 47,000 watts, and **WXDX** to 105.9 with 72,000 watts.

Sheridan chairman **Ronald Davenport** says the transaction will allow the company to pursue the purchase of additional stations in high-density black communities.

PROGRAMMING: MOTOWN PHILLY

Longtime modern rock **WPLY** (Y100) Philadelphia PD **Garett Michaels** has been named PD at similarly formatted **WHYT** Detroit (Planet 96.3), replacing **Rick Gillette**. Michaels, who starts Feb. 12, will focus first on a new morning show. **Alex Tear**, who was acting PD, will remain music director. The station will continue in its modern direction. At Y100, assistant PD **Chuck Tisa** is named acting PD.

After a year back at the helm of R&B oldies **WGCI-AM** (Dustyradio 1390) Chicago, PD **Mike Watkins** returns to Atlanta for family reasons. Watkins helped the 5,000-watt AM get its best-ever numbers this fall.

Gary McCartie, who's overseen programming as operations manager at Washington, D.C.'s country **WMZQ-AM-FM** and jazz/AC **WJZW/WBZS**, exits. Interim PD is **APD/MD Mac Daniels**. PD **Steve Koshau** hangs on at **WJZW**.

Frank Holler is out as longtime PD at **WDRG** Hartford, Conn. He was responsible for the station's shift to oldies in the '80s.

FORMATS: CAN'T BEAT THE BEAT

So how long did the AM format battle between new R&B outlet **WTKT** (the Beat) Lexington, Ky., and incumbent **WNVL** (Power 1250) last? Less than a month. **WNVL** has announced that it will go gospel by the time you read this. PD **Mighty Mike** stays in place, with some help from morning gospel host **the Rev. Raymond Ross**. The station will keep the Power 1250 slogan.

As **WTMX** (Mix 102) Chicago continues its segue from AC to a modern-leaning approach along the lines of **KYSR** (Star 98.7) Los Angeles or **KFMB-FM** (Star 100.7) San Diego, the station has started billing itself as "Today's rock mix" and is running promos aimed at crosstown modern **WKQX** (Q101).

WXTU's O'Neal Succeeds By Picking Up The Tempo

THANKS TO A 4.7-5.3 12-plus surge in the fall Arbitrons, WXTU is top five in Philadelphia for the first time since spring 1993. PD **Kevin O'Neal**, who arrived last March, credits a new aggressiveness at the country station.

Although it has been a 4-5 share radio station for several years now, WXTU spent much of its decade-long history languishing in the ratings, despite having no format competitor. O'Neal says that's because WXTU "has been that laid-back, nonaggressive kind of station for 12 years and has never seen the kind of success it should have seen."

His predecessors, O'Neal says, programmed the station to be "conservative. The tempo was medium to downtempo, and there wasn't any excitement. I came in and redid all the programming to more of a top 40 approach." The station's pace is now what he considers "medium to uptempo," with usually no more than two ballads an hour.

As part of an overall plan to turn the station into what the PD calls "a high personality profile-type station with a lot of entertainment value," he added such features as a lunchtime "Hot Country Cafe" show, a "Hot 5 At 5" feature, and an evening song square-off. At the same time, O'Neal says, WXTU became "extremely aggressive in the marketplace," with staffers showing up at nearly all the professional hockey, basketball, and football games. In addition, O'Neal hired new station voice **Zeus** to give WXTU a "very aggressive" sound.

The final change came in mornings. O'Neal replaced **John Lodge** with Dr. **Michael Lynn**, the former PD/morning man at top 40 **WBSS** (Boss 97) Atlantic City, N.J., and made longtime morning co-host **Gina Preston** the focal point of the show. After O'Neal discovered that "service elements were very big here," WXTU also began doing traffic and weather together every 10 minutes in drive times and around the clock during bad weather.

The results speak for themselves. WXTU has the No. 3 morning show in the market, with a 5.4 share. (Only **N/T KYW** and **WYSP's** **Howard Stern** ranked higher in the fall book.) In 18-34, WXTU is ranked No. 10 and has grown 3.0-4.5 from last spring. In 25-54, the station is ranked No. 6 and has climbed 5.0-5.6 from the spring book. O'Neal believes the station still has plenty of growth potential and can be a top three radio station 12-plus and 25-54.

Another ratings success story is the station's 6-month-old Sunday morning "Country Classics," hosted by **Bill Quinn**. That show, which focuses on the '70s, is the No. 1 music program in its daypart, with an average quarter-hour cure of more than 36,000 listeners.

According to O'Neal, WXTU does not focus solely on country music but seeks out things that fit the lifestyle of the audience. For instance, staffers have

booked comedian **Bill Cosby**, magician **David Copperfield**, or regional politicians when they are in town.

The station also has begun covering **NASCAR** racing, something that has never been done before in Philadelphia radio, and uses telemarketing directed at offices to beef up at-work listening. In a summer book contest in which at-work listeners who heard their name on the air could call in to win \$1,000, O'Neal says the winner called 70% of the time.

Musically, O'Neal says, "we've become more of an uptempo, recurrent-driven station." The mix is currently 40% currents, 40% recurrences, and 20% gold, which goes back to the '80s. "People still want to hear 'Tennessee River' and 'Mountain Music,'" O'Neal says. "[But] from a current standpoint, we are exposing more new music than ever before."

WXTU is still conservative on some records ("We're slow to work that [new stuff] into the mainstream of the format," O'Neal admits), but he cites **Jeff Carson**, **Terri Clark**, **Emilio**, and **Lonestar** as artists he began playing out of the box. "We've become very aggressive in the new-music arena," he says. "We even have a new-artist category," which gets records spun 5-10 times a week.

In addition to its programming, O'Neal believes WXTU's research was not always done right, which is why such artists as **Crystal Gayle** used to test well there long after her hits stopped. "We're talking to a different animal than they used to talk to with the research here," says O'Neal, who is concentrating his efforts only toward heavy listeners of the station. "The exclusive came on WXTU in the last three to four years has been declining. We stopped that. We went in and retested all of our music against our core listener. Rather than talking to the twos and threes, we stuck with P1s.

"Users of [WXTU] want to hear the big country core acts," he says. "We found that those big artists like **Alan Jackson** and **Brooks & Dunn**, they flat out love." But WXTU is also a station where a record like **Juice Newton's** "Queen Of Hearts" might pop up.

O'Neal has spent most of his life in radio, beginning at **WLLY** Wilson, N.C., a station owned by his father. After PD stints at **WPA** Panama City, Fla., **WYGC** Gainesville, Fla., **WRNS** Coastal, N.C., **WBG** Greensboro, N.C., **WOKY** and **WMIL** Milwaukee, and **WSM-AM-FM** Nashville, he opened his own consultancy. Two years later, he accepted the job at WXTU.

Because he has worked for WXTU parent **Beasley Broadcast Group** several times before, O'Neal says company executives "know the type of radio that I do is an aggressive, uptempo country station. We're doing that here."

PHYLLIS STARK

TELECOM BILL READY FOR VOTE

At deadline, legislation that overhauls the nation's telecommunications laws was ready for final approval by Congress after Senate Majority Leader **Robert Dole**, R-Kan., decided to drop demands that would have made broadcasters pay for new digital TV spectrum licenses (see story, page 73).

The House of Representatives was voting Feb. 1 on the final conference version of the bill, which consolidates House and Senate versions. A Senate vote, expected before the weekend, could send the measure to the White House.

The bill deregulates all areas of the communications industry and would completely eliminate radio national-ownership caps. It would, however, restrict radio owners from purchasing more than 20%-49% of stations in individual markets, based on a sliding FCC scale.

newsline...

BARRY MAYO has entered into an exclusive agreement with **ABC Radio Networks** to "help further [its] dominance in urban programming." He has served for several years as a consultant for the network's R&B adult format, the **Touch**, and will continue to consult **KRBV** (V100) Dallas.

R.J. CURTIS, former **KZLA** Los Angeles PD, joins **After MidNite Entertainment** in the newly created operations manager position.

KEVIN STAPLEFORD, who has worked with the modern rock format for 13 years, has formed **KDK Media** in San Diego. The consultancy will focus on alternative music programming and imaging. Stapleford programmed **XTRA** (91X) San Diego.

PAT REEDY becomes GM of **KISN-AM-FM/KUMT** Salt Lake City, recently acquired by **Trumper Communications**. He exits the same job at **WTDR/WLYT** Charlotte, N.C., which **Trumper** recently sold.

JACK ALIX, OM of '70s gold **WXTR** (Xtra 104) Washington, D.C., adds OM responsibilities for top 40/adult **WMXB** (Mix 103.7) Richmond, Va.

STATION SALES: **WWW/WDFN** Detroit from **Chancellor** (once it completes purchase from **Shamrock**) to **Evergreen** for \$30 million; **KYBG/KNRX** Denver from **Century Broadcasting** to **EXCL**; **KKND/KMXZ/KKHG** Tucson, Ariz., from **Apogee Radio Limited Partnership I** to **Journal Broadcast Group** for \$16 million.

KIFM San Diego from **KIFM Broadcasting** to **Jefferson Pilot Communications**; **WHLX** Wheeling, W.Va., from **Bethlehem Radio Inc.** to **Osborn Communications** for \$800,000.

Music Video

PROGRAMMING

Carman Longform Is A 'R.I.O.T.'

Christian Artist Mixes Story Line With Videos

BY DOUGLAS REECE

LOS ANGELES—Christian recording artist Carman is enlisting the help of Hollywood talent for his first movie-like music video longform.

Actors Bo Hopkins ("American Graffiti"), Sam Jones ("Flash Gordon"), and Mike Malota ("Don Juan DeMarco") join actress Teri Copley (TV's "We Got It Made") in "R.I.O.T.—The Movie, Part I."

The video, which is being released Feb. 22 by Sparrow Communications Group, will retail for \$19.98.

Unlike past music video releases by the artist, all of which have been certified either gold or platinum, "R.I.O.T." blends together an ambitious story line with music videos.

"I've always wanted to do Christian movies. That's been my desire from the beginning, and it shows up in a lot of the story/song [videos] we've done," says Carman. "It will be just as if you're watching a movie on TV, but instead of cutting to a commercial, we cut to music video."

The "R.I.O.T." plot line follows an urban police officer (Carman) who leaves the city in an effort to protect his family from violence and street gangs. Even so, Carman is confronted with the same issues in his new rural environment.

A cliffhanger ending leads into preview scenes from "R.I.O.T.—The Movie, Part II." The second video will bow in June.

Each 55-minute tape contains four videos that make up approximately 20 minutes of the entire program.

Clips will come from songs on Carman's "R.I.O.T." album, which was released Oct. 31. Tracks given the video treatment include "R.I.O.T.," "Step Of Faith," "No Monsters," and "God Is Exalted."

The "No Monsters" video, which also premiered in the contemporary Christian market on Halloween, features dark imagery showing eerie creatures that emerge from a television set.

At least one programmer has passed on "No Monsters." Graham Barnard, manager of programming at Z Music Television, the only 24-hour national Christian music video channel, says that while he acknowledges Carman's drawing power, the station has refused to air

some of the artist's clips because of their blunt content.

"Carman is not one for subtlety, and he is very basic and direct in that he conveys a portrayal of a literal heaven and hell in some of his videos," Barnard says.

"A lot of his videos that we don't run have [frightening images] that portray evil, and that's not what a mainstream audience expects from our channel."

Barnard says that the station may play other clips from "R.I.O.T."

and that the video release will be covered on Z Buzz, which is the station's music news segments.

Kyle Fenton, director of national promotions at Sparrow, says the next clip to be serviced to Christian outlets will be the country-flavored "Step Of Faith," which will be released sometime in February. The clip guest-stars country music's Ricky Skaggs.

At retail, Sparrow will support the project with a campaign that includes coupons and point-of-purchase displays.

According to Jenny Lockwald, VP of marketing at Sparrow, the video will be stickered with an instant \$3 discount at participating retailers during its initial release.

It will also be bundled with a coupon book that offers discounts on various Carman merchandise, including back catalog titles, Spanish-language albums, limited-edition "R.I.O.T." tapes packaged in

a special tin, and other Sparrow products.

Sparrow will emphasize the movie aspect of the new release by distributing giveaway movie-style poster displays to the Christian Bookstore Assn.

"Carman's past tapes have all been compilations of music videos," says Lockwald. "With this one, we are going to use some of the same [marketing] methods. We know the fan base is there and they want his stuff, and they know he's going to do music video. The spin is turning that desire toward the movie aspect of the project."

Lockwald also says that future marketing plans will probably involve secular retailers, including retail giant Wal-Mart.

In spite of his successful track record, Carman says the videos, which cost "hundreds of thousands of dollars" to produce, rarely return a large profit.

"There have hardly been any proceeds [from the videos], because they're so expensive that they just barely pay for themselves," says Carman. "Typically, if there was anything left over, it would go into our Concert Crusade ministry. We do our concerts for free, so we throw any extra money into that effort."

Carman, who drew 71,000 fans to his show at Texas Stadium last October, will hit the road again Feb. 12 for his 90-city "R.I.O.T." tour. Concert vendors will stock tour merchandise such as T-shirts and posters, as well as the "R.I.O.T." video.

Part II of the video series will be supported by the second leg of the "R.I.O.T." tour, which will begin Aug. 26.

PRODUCTION NOTES

LOS ANGELES

Bedford Falls director **Marty Thomas** shot DeVante's "Gin And Juice." **Maz Mahkani** directed photography, while **Michael-Allen Divic**, **Lara M. Schwartz**, and **Frank Dileo** co-produced. Thomas is also the eye behind **Skee-Lo's** "Top Of The Stairs"; **William Macollum** directed photography.

Director **Argyle Sox** recently shot

Mellow Judith's "Violet." The video was produced by **Divic**, and Thomas executive-produced. **Craig Incardoni** directed photography.

Ambersunshower's "Walter T" video was directed by **Morgan Lawley**. **Amy Taft** produced for Automatic Productions.

Van Gogh's Daughter's "Down" video was directed by **Brian Russo**. **Lyra Rider** produced.

NEW YORK

Lance "Un" Rivera is the eye behind **Little Kim's** "My Time To Shine." The video was produced by **Lara M. Schwartz**, and **Igor Sunara** directed photography for 361 Degrees Inc.

Joseph Kahn directed **AZ's** "Do Or Die" and "Mo Money, Mo Money" clips. **Barry Shapiro** produced for Visages Films.

Daniela Federici directed **Pure Soul's** "Stairway To Heaven" video, and **Steve Willis** produced. **Arlene Donelley** directed photography for the shoot.

OTHER CITIES

Joseph Kahn directed **DG's** "Soakin' Wet" video, and **Barry Shapiro** produced in Miami. Kahn is also the eye behind **Interstate's** "Peek In Your Drawers." **Greg Tharp** produced the Miami shoot.

Bass Is Base's "I Cry" was directed by **Daniela Federici**. **Steve Willis** produced the Toronto shoot.

MTV Part Deux Coming?; Logan's 'Neon' Animation

MTV2 TO DEBUT? MTV Networks is in advanced discussions to debut another music video channel, tentatively titled MTV2, in 1996.

Several sources confirm that network executives have been engaged in talks in the past few weeks about the channel's programming structure and impending launch.

One source says that the channel will likely be commercial-free when it arrives later this year. MTV2 is expected to be more clip-intensive than MTV, which has been criticized by some label executives for its shrinking video playlist. However, MTV2 programming will not be exclusively videos, says another source.

Expect some long-form music programming to find its way onto the soon-to-be-announced channel.

A spokeswoman for MTV declined to comment on the new MTV spinoff, but expect some major announcements to be made in the coming months.

ANIMATION KING:

Medium Cool/Restless artist **Jack Logan**, who is known for his work as a musician and a cartoon artist, merged both talents on his latest music video, "Neon Tombstone."

The musician animated about a minute's worth of footage for the clip, which was directed by **Ruth Leitman**.

"I had signed a greeting book at [Restless president] **Joe Regis'** house with one of my drawings, and he told me that I should try to tackle some animation in my video," says Logan. "I had never done anything like that before, except maybe a flip book when I was a kid. It really wasn't all that difficult to do."

Leitman says that she was pleasantly surprised at the seamlessness of the animation production process.

"We thought everything would take longer than it did," says Leitman of the clip's production, which began in September 1995 and concluded in December. "My orientation is toward photographic images, while Jack brings those images to life through his animation. When we had finished this video, it almost felt a bit anti-climactic. We both seemed to feel that we could end up working together again in the future."

In the meantime, Leitman is teaming with **Margie Thorpe** on the independent film "Alma," which should be finished in 1997.

THE CHANGE: **Garth Brooks** pays respect to the families of victims of the Oklahoma City bombing in his latest clip, "The Change."

"Garth wanted to commemorate the individual hope and courage that came forward in the aftermath of the Oklahoma City blast," says producer **Tim Miller**, who also collaborated with Brooks on "We Shall Be Free."

For the video, which was directed by **Jon Small**, the production team gathered news footage and photographic images from the tragedy and assembled them into a montage that captures the triumph of the human spirit in the face of disaster.

Viewers of the American Music Awards, held Jan. 29 in Los Angeles, got a sneak peek at the stark images in the clip. For his performance on the award show, Brooks played the song live in front of a projection screen that showed the same images that will appear in the forthcoming clip.

THE EYE



by Brett Atwood

SHADOWFAX

LIVE: The music of Shadowfax founder **Chuck Greenberg**, who recently passed away, lives on in what

could be the last performance video to come from the Grammy Award-winning group. "Shadowfax Live," which was recently released by Los Angeles-based Sonic Images, contains the act's unusual blend of music that defies categorization. A label spokesman says the remaining members of Shadowfax will likely continue to record for the label.

REEL NEWS:

Emmy Award-winning producer **Mark Haefell** has launched Second Coming Productions in New York. The company will specialize in music videos, electronic press kits, and video news releases... VH1 has appointed **Michael Benson** to the newly created position of VP of promotion and program planning. Benson formerly directed advertising, promotion, and marketing functions at KCBS-TV Los Angeles... MTV Networks' **Scott Schiller** joins Prodigy as VP of advertising sales... Notorious Pictures inks director **Ric Mosley**.

The Eye is open on the Internet. Send news items to brett213@ix.netcom.com.



Needful Things. Silas/MCA artist **Jesse Powell** and director **Keith Ward** recently completed filming the video for "All I Need." The clip is taken from Powell's self-titled debut album. Pictured at the shoot, from left, are Silas president/CEO **Louil Silas Jr.**, Powell, and Ward.

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- 1 Monica, Before You Walk Out Of My Life
- 2 Jodeci, Love U 4 Life
- 3 Monifah, I Miss You
- 4 2Pac, California Love
- 5 Coolio, Too Hot
- 6 Whitney Houston, Exhale (Shoop Shoop)
- 7 Changing Faces, We Got It Goin' On
- 8 Immatue, We Got It
- 9 Solo, Where Do You Want Me To Put It
- 10 LL Cool J, Hey Lover
- 11 Silk, Hooked On You
- 12 Mary J. Blige, Not Gon' Cry
- 13 Janet Jackson, Twenty Foreplay
- 14 Patra, Dip & Fall Back
- 15 Al Green, Your Heart's In Good Hands
- 16 Total, No One Else
- 17 Faith Evans, Soon As I Get Home
- 18 Tony Rich Project, Nobody Knows
- 19 Mariah Carey & Boyz II Men, One Sweet...
- 20 Shawn Stockman, Visions Of A Sunset
- 21 TLC, Diggin' On You
- 22 Pure Soul, I Want You Back
- 23 P.M. Dawn, Sometimes I Miss You So Much
- 24 Brandy, Sittin' Up In My Room
- 25 ♪, Gold
- 26 Kenneth Mangram, What's Yo Name
- 27 Speech, Like Marvin Gaye Said
- 28 Kris Kross, Tonite's Tha Night
- 29 Groove Theory, Keep Tryin'
- 30 D'Angelo, Cruisin'

★ ★ NEW ONS ★ ★

- Oleta Adams, Never Knew Love
- Gerald And Eddie Levert, Wind Beneath ...
- Donell Jones, In Da Hood
- Hami, I'm The One Ya Slept On
- Zoe Brothers, Sanctified
- Mariah Carey & Boyz II Men, One Sweet... (Live)



Continuous programming
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Nashville, TN 37214

- 1 Shania Twain, (If You're Not In It For Love) I'm...
- 2 John Michael Montgomery, Cowboy Love
- 3 Terri Clark, When Boy Meets Girl
- 4 Faith Hill, It Matters To Me
- 5 Sawyer Brown, 'Round Here
- 6 Martina McBride, Wild Angels
- 7 Wade Hayes, What I Meant To Say
- 8 Dwight Yoakam, Nothing
- 9 Joe Diffie, Bigger Than The Beatles
- 10 Collin Raye, Not That Different
- 11 Tracy Lawrence, If You Loved Me †
- 12 Doug Supernaw, Not Enough Hours In...
- 13 Billy Dean, It's What I Do

- 14 The Mavericks, All You Ever Do Is ... †
- 15 Stephanie Bentley, Who's That Girl
- 16 Diamond Rio, Walkin' Away †
- 17 Emilio, Even If I Tried †
- 18 Linda Davis, Some Things Are Meant ... †
- 19 Rich McCready, Hangin' On †
- 20 Pam Tillis, The River And The Highway †
- 21 Lonestar, No News †
- 22 Jo Dee Messina, Heads Carolina, Tails... †
- 23 Travis Tritt, Only You †
- 24 Alabama, It Works
- 25 Bellamy Brothers, Old Hippie
- 26 Bryan White, Rebecca Lynn
- 27 Tim McGraw, Can't Be Really Gone
- 28 Junior Brown, My Wife Thinks You're ... †
- 29 Mandy Barnett, Now That's All Right ... †
- 30 Rhett Akins, She Said Yes
- 31 John Prine, Ain't Hurlin' Nobody
- 32 Charlie Daniels, Same Ol' Me
- 33 Ty England, Smoke In Her Eyes
- 34 Lorrie Morgan, Standing Tall
- 35 Smokin' Adamo, Let Your Heart Lead
- 36 Baker & Myers, Years From Here
- 37 Ricky Skaggs, Solid Ground
- 38 Paul Overstreet, We've Got To Keep On Me
- 39 Clay Walker, Hypnotize The Moon
- 40 Phillip Claypool, The Strength Of A ...
- 41 Curtis Day, The Truth Is Hard To Swallow
- 42 Kieran Kane, Cool Me Down
- 43 A Yearner, Ripples
- 44 Trisha Yearwood, On A Bus To St. Cloud
- 45 Daryle Singletary, Too Much Fun
- 46 Ty Herndon, Heart Half Empty
- 47 Keith Stegall, 1969
- 48 Bobbie Crayner, You'd Think He'd Know Me
- 49 Rhonda Vincent, What More Do You Want...
- 50 Deleventos, Driving At Night

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Highway 101, Where'd You Get Your Cheatin'...
- Mindy McCready, Ten Thousand Angels
- Shania Twain, You Win My Love
- Steve Azar, Someday



Continuous programming
1515 Broadway, NY, NY 10036

- 1 2Pac, California Love
- 2 Oasis, Wonderwall
- 3 Bush, Glycerine
- 4 LL Cool J, Hey Lover
- 5 Coolio, Too Hot
- 6 Joan Osborne, One Of Us
- 7 Green Day, Brain Stew
- 8 Presidents Of The United States, Peaches
- 9 Collective Soul, The World I Know
- 10 Smashing Pumpkins, Bullet With Butterfly...
- 11 Janet Jackson, Twenty Foreplay
- 12 Brandy, Sittin' Up In My Room
- 13 Rancid, Ruby Soho
- 14 Whitney Houston, Exhale (Shoop ...)
- 15 Seven Mary Three, Cumbersome
- 16 Blues Traveler, Hook
- 17 Goo Goo Dolls, Naked
- 18 Everclear, Santa Monica
- 19 Monica, Before You Walk Out Of My Life

- 20 No Doubt, Just A Girl
- 21 George Michael, Jesus To A Child
- 22 Dave Matthews Band, Satellite
- 23 Tony Rich Project, Nobody Knows
- 24 Radiohead, High And Dry
- 25 Mariah Carey & Boyz II Men, One Sweet...
- 26 Seal, Don't Cry
- 27 Folk Implosion, Natural One
- 28 Spacehog, In The Meantime
- 29 Madonna, You'll See
- 30 White Zombie, Super-Charger Heaven
- 31 Alice In Chains, Grind
- 32 Kris Kross, Tonite's Tha Night
- 33 Natalie Merchant, Wonder
- 34 Immatue, We Got It
- 35 For Squirrels, Mighty K.C.
- 36 The Dogg Pound, Let's Play House
- 37 Soul Asylum, Promises Broken
- 38 La Bouche, Be My Lover
- 39 Goo Goo Dolls, Name
- 40 Michael Jackson, Earth Song
- 41 Alanis Morissette, You Oughta Know
- 42 Coolio Feat. L.V., Gangsta's Paradise
- 43 Cypress Hill, Throw Your Set In The Air
- 44 Everything But The Girl, Missing
- 45 TLC, Creep
- 46 TLC, Waterfalls
- 47 Live, Lightning Crashes
- 48 Stone Temple Pilots, Interstate Love Song
- 49 Korn, Shoots And Ladders
- 50 Presidents Of The United States, Lump

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Foo Fighters, Big Me
- Dog's Eye View, Everything Falls Apart
- Pete Drobe, Beautiful Girl
- Whitney Houston & CeCe Winans, Count On ...
- Whitney Houston, Dead Man Walking
- D'Angelo, Lady
- AC/DC, Cover You In Oil
- Ruby, Tiny Meat
- Silverchair, Israel's Son
- Son Volt, Drown



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Ty Herndon, Heart Half Empty
- 2 John Michael Montgomery, Cowboy Love
- 3 Wade Hayes, What I Meant To Say
- 4 Shania Twain, (If You're Not In It For Love) ...
- 5 Bryan White, Rebecca Lynn
- 6 Doug Supernaw, Not Enough Hours In...
- 7 Dwight Yoakam, Nothing
- 8 Terri Clark, When Boy Meets Girl
- 9 Faith Hill, It Matters To Me
- 10 Sawyer Brown, 'Round Here
- 11 Collin Raye, Not That Different
- 12 Martina McBride, Wild Angels
- 13 Joe Diffie, Bigger Than The Beatles
- 14 Daryle Singletary, Too Much Fun
- 15 Clay Walker, Hypnotize The Moon
- 16 Tracy Lawrence, If You Loved Me
- 17 Billy Dean, It's What I Do
- 18 Junior Brown, My Wife Thinks You're Dead

- 19 Emilio, Even If I Tried
- 20 Lonestar, No News
- 21 Lorrie Morgan, Standing Tall
- 22 Ricky Skaggs, Solid Ground
- 23 Linda Davis, Some Things Are Meant ...
- 24 The Mavericks, All You Ever Do Is Bring...
- 25 Mandy Barnett, Now That's All Right With
- 26 Diamond Rio, Walkin' Away
- 27 Rich McCready, Hangin' On
- 28 4 Runner, Ripples
- 29 Pam Tillis, The River And The Highway
- 30 Jo Dee Messina, Heads Carolina, Tails ...

★ ★ NEW ONS ★ ★

- Baker & Myers, Years From Here
- Stephanie Bentley, Who's That Girl
- Bobbie Crayner, You'd Think He'd Know ...
- Curtis Day, The Truth Is Hard To Swallow
- The Bellamy Brothers, Old Hippie
- Rhonda Vincent, What More Do You Want...



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey & Boyz II Men, One Sweet...
- 2 Whitney Houston, Exhale (Shoop Shoop)
- 3 Joan Osborne, One Of Us
- 4 Janet Jackson, Twenty Foreplay
- 5 Hootie & The Blowfish, Time
- 6 George Michael, Jesus To A Child
- 7 Madonna, You'll See
- 8 Natalie Merchant, Carnival
- 9 Alanis Morissette, Hand In My Pocket
- 10 Seal, Don't Cry
- 11 Natalie Merchant, Wonder
- 12 Deep Blue Something, Breakfast At Tiffany's
- 13 ♪, Gold
- 14 Blues Traveler, Hook
- 15 Don Henley, The Garden Of Allah
- 16 Sophie B. Hawkins, As I Lay Me Down
- 17 Michael Jackson, Earth Song
- 18 Everything But The Girl, Missing
- 19 Meat Loaf, Not A Dry Eye In The House
- 20 Blues Traveler, Run Around
- 21 Mariah Carey, Fantasy
- 22 Oasis, Wonderwall
- 23 TLC, Waterfalls
- 24 Collective Soul, December
- 25 Collective Soul, The World I Know
- 26 Rod Stewart, So Far Away
- 27 Soul Asylum, Promises Broken
- 28 Seal, Kiss From A Rose
- 29 Janet Jackson, Runaway
- 30 Hootie & The Blowfish, Only Wanna Be ...

★ ★ NEW ONS ★ ★

- Whitney Houston & CeCe Winans, Count On ...
- Alanis Morissette, Ironic
- Bruce Springsteen, Dead Man Walking
- Lenny Kravitz, Can't Get You Off My Mind
- Brandy, Sittin' Up In My Room
- Mike Oldfield, Let There Be Light
- Dan Zanes, Rough Spot

VERVE'S NEW HORN SET IS GOOD EATIN'

(Continued from page 1)

laxed, jam-session atmosphere. She pitched the concept to Verve Records, and the label agreed. The result, due in stores Feb. 27, is "The Main Ingredient," her sixth effort since returning to Verve in 1987.

"See, back in the old days," Horn recalls, "after our gigs, all the fellows would drop by my house, and because I was usually the only one who was married, there was always a pot of something to put on the stove, so we'd eat some good food and play till dawn. The music was the main ingredient. I wanted that feeling again."

Music friends invited to "drop by" and play at the May 15-19 house party sessions included Horn trio regulars Charles Ables on bass and guitar and Steve Williams on drums, as well as tenor titan (and fellow Verve artist) Joe Henderson and drummers extraordinaire Elvin Jones and Billy Hart.

Washington, D.C., favorites Buck Hill on tenor sax and Steve Novosel on bass were also guests at the sessions. Fast-rising trumpet star Roy Hargrove, another Verve artist, was also invited, but because of scheduling conflicts, he contributed solos afterward in overdubs.

The tie-in between good music and good food seems a natural to Chuck Mitchell, senior VP/GM with the Verve Group, who says the label has unique marketing recipes for getting the word out—including a series of music-and-food articles spotlighting the singer in culinary magazines and on TV and cable cooking shows, in addition to hitting the jazz press.

"I think Shirley's concept was genius," Mitchell says of the four-time Grammy nominee. "And more than that, 'The Main Ingredient' is a witty and comfortable record, perfect for staying at home and relaxing. The initial reaction from our accounts has been very positive."

The label has hired an outside publicity firm, Shorefire, to handle all print and TV, beginning with an advance mailing to editors and station producers that includes an electronic press kit. Mitchell says that, in addition to the magazine article and TV-appearance plans, Verve has prepared point-of-purchase material for stores, "depending where it's appropriate for store layout and size."

Horn will be supporting the album with a series of club and concert dates beginning with a three-night CD party at New York's well-known 5 Spot March 7-9 and continuing through the summer.

At the sessions last spring, the singer was often on double duty, cooking both in the music room at the Steinway and in the kitchen (along with her daughter and friends), serving up such house-

party favorites as fried chicken, greens, baked ham, stew, and a dozen side dishes and desserts.

Horn admits that, the day when the remote recording truck first pulled up out front, she was a bit surprised with the amount of equipment and cables that engineers brought into the house. "But I was cool," she says.

Rachel Lewis, Verve's director of national promotion, says she is sure that the album will be a natural on jazz radio and "eclectic"-format public radio. She's also servicing college jazz stations and older-demo FM and AM shows with playlists that feature standards by Frank Sinatra, Tony Bennett, Ella Fitzgerald, and others.

Lewis believes that programmers will particularly like the Little Willie John finger-snapper "Fever," which was a hit for Peggy Lee in 1958.

Faunee Williams, PD and morning host at WDCU Washington, D.C., is enthusiastic. "I loved the album, beginning to end," Williams says. "You can actually hear the difference with this jam-session atmosphere—it's obvious they're all relaxed and having fun. We'll certainly be playing 'Fever,' but I think we can work with everything on it."

Stan Martin, GM of "American standards"-format WQEW New York, agrees. "I love the record, especially 'Fever' and 'You Go To My Head,'" he says. "It's just terrific—great musicianship. When this is released to the public, we're going to be playing it a lot."

Verve is also hoping to entice new listeners by taking graphic advantage of the cooking connection.

For "The Main Ingredient," senior designer Giulio Turturro created a cover that's a color photo of vintage spice and condiment jars and containers with the names of Horn and the musicians on the labels.

Inside the 12-page color booklet are old-time recipe cards (detailing the personnel and the songs) and informal black-and-white snapshots of the players with their comments about the sessions. The inside CD-tray liner is a red-and-white-checked gingham tablecloth (with Horn's likeness on the red squares). Even the CD label is a faux jar top.

Verve's design team has won numerous awards for its innovative packaging for sets by such artists as Billie Holiday, Fitzgerald, Bud Powell, and Antonio Carlos Jobim.

International release of "The Main Ingredient" is set for this month, according to Jodi Petlin, Verve's director of publicity, though the specific date has not been established. Marketing will be aimed at the European jazz press. Horn is tentatively scheduled for a European tour beginning in July.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 10, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- 2Pac, California Love (Part 2)

BOX TOPS

- Rappin' 4-Tay, Ain't No Playa Like...
- Junior M.A.F.I.A., Get Money
- Mel-Low, BG Thang
- Mary J. Blige, Not Gon' Cry
- Luke, Scared
- Total, No One Else
- Phunk Addict Crew, Get With You
- Eazy-E, Just Tah Let U Know
- Brandy, Sittin' Up In My Room
- Faith, Soon As I Get Home
- Monica, Before You Walk Out Of...
- Bahamadia, Uknowhowwedu
- L.A.D., Ridin' Low
- Xscape, Do You Want To

NEW

- Alanis Morissette, Ironic
- Cypress Hill, Illusions
- Dazzie Dee, Everybody Wants To Be A Gangsta
- DC Talk, Jesus Freak
- Devante, Gin & Juice
- Domino, Physical Funk
- Frost, La Familia
- Gerald & Eddie Levert, Wind Beneath My ...
- Goo Goo Dolls, Naked
- Goodie Mob, Soul Food
- Intro, Feel Like The First Time
- Jamal, Keep It Real
- KMFDM, Juke Joint Jezebel
- N-Trance, Stayin' Alive
- Oleta Adams, Never Knew Love
- Polara, Source Of Light
- Possum Dixon, Radio Comet
- Radiohead, High And Dry
- Ruby, Tiny Meat
- Salt, Bluster
- Shaggy, Why You Treat Me So Bad



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- The Beatles, Free As A Bird
- Deep Blue Something, Breakfast At Tiffany's
- Goo Goo Dolls, Name
- Michael Jackson, Earth Song
- Alanis Morissette, Hand In My Pocket
- Rolling Stones, Like A Rolling Stone
- John Secada, Es Por Ti
- Carly Simon, You're So Vain
- Michael Bolton, Can I Touch You... There
- Mariah Carey, Fantasy
- Vince Gill, Go Rest High On...
- Sophie B. Hawkins, As I Lay Me Down
- Bruce Hornsby, Walk In The Sun
- Reba McEntire, On My Own
- Pavarotti/Bryan Adams, Ole Sole Mio
- Selena, I Could Fall In Love
- Rod Stewart, This
- George Strait, Check Yes Or No
- Stevie Ray Vaughan, Little Wing
- Brian Wilson, Do It Again

Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007

- Mack Da Maniak, What Goes Up
- Nonchalant, 5 O'Clock
- Junior M.A.F.I.A., Get Money
- Mona Lisa, Can't Be Wasting My Time
- Mary J. Blige, Not Gon' Cry
- Mad Skillz, Move Ya Body
- Crystal Waters, What I Need
- Intro, Funny How Time Flies
- Will Downing, Sorry I
- Erick Sermon, Welcome
- KRS-One, Rappaz R.N. Dainija
- Regina Belle, Love TKO
- Fugees, Fu-Gee-La
- D'Angelo, Lady
- Pharcyde, Drop

- Greg Nice, Set It Off
- Lord Finesse, Hip To The Game
- Real Live, Real Live S**t
- Faith, Soon As I Get Home



Continuous programming
Hawley Crescent
London NW18TT

- Coolio Feat. L.V., Gangsta's Paradise
- Michael Jackson, Earth Song
- George Michael, Jesus To A Child
- Passengers, Miss Sarajevo
- Everything But The Girl, Missing
- Mariah Carey & Boyz II Men, One Sweet Day
- Backstreet Boys, We've Got It Goin' On
- Madonna, You'll See
- Tina Turner, Goldeneye
- The Beatles, Free As A Bird
- Oasis, Wonderwall
- Da Luniz, I Got 5 On It(Remix)
- Skee-Lo, I Wish
- Whitney Houston, Exhale (Shoop Shoop)
- Ace Of Base, Beautiful Life
- Nick Cave & The Bad Seeds, Where The Wild ...
- Shaggy, Boombastic
- Queen, A Winter's Tale
- Bjork, It's All So Quiet
- Therapy, Diane

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- DC Talk, Jesus Freak
- Michael W. Smith, Cry For Love
- Point Of Grace, Gather At The River
- Tramaine Hawkins, Who's Gonna Carry You?
- Clay Crosse, Time To Believe
- Kathy Troccoli, Go Light Your World
- Out Of The Grey, Gravity
- Carolyn Arends, Seize The Day
- Anonymous, It's In God's Hands Now
- Imagine This, Love Is Everywhere
- Petra, Think Twice

- Brian Barnett, He Still Moves Stones
- Wayne Watson, Field Of Souls
- Code Of Ethics, Pleasant Valley Sunday (new)
- Geoff Moore & The Distance, The Vow (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Radiohead, High And Dry
- Tori Amos, Caught A Lite Sneeze
- Seven Mary Three, Cumbersome
- Alice In Chains, Grind
- Lime Sply, So
- Levelers, Hope Street
- Intro Another, Mutate Me
- Cliv, Choices Made
- Noise Addict, Frazil Girl
- Korn, Shoots & Ladders
- Salt, Bluster
- Cypress Hill, Throw Your Hands
- Loud Lucy, Ticking
- Blinker Thestar, Nectarina
- Presidents Of The United States, Peaches
- Self, Cannon
- Therapy, Loose



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Schtum, Skydiver
- Ruby, Parafin
- Presidents Of The United States, Peaches
- Mercury Rev, Young Man's Stride
- Korn, Shoots & Ladders
- 1, 000 Mona Lisa, How Would You Know
- Guttermouth, End On 9
- Skunk Anansie, I Can Dream
- Tori Amos, Caught A Lite Sneeze
- Rev. Horton Heat, Under Dog Theme
- Liz Phair, The Tra La La Song
- Intro Another, Mutate Me
- Seven Mary Three, Cumbersome
- Dog's Eye View, Everything Falls Apart

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 243 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'ONE SWEET DAY' by M. Carey & Boyz II Men and 'MISSING' by Boyz II Men.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

- List of songs and artists from A-Z, including '1979' by Chrysalis, 'ALL CRIED OUT' by Mokoomba, and 'AS I LAY ME DOWN' by Night Rainbow.

Hot 100 Singles Sales

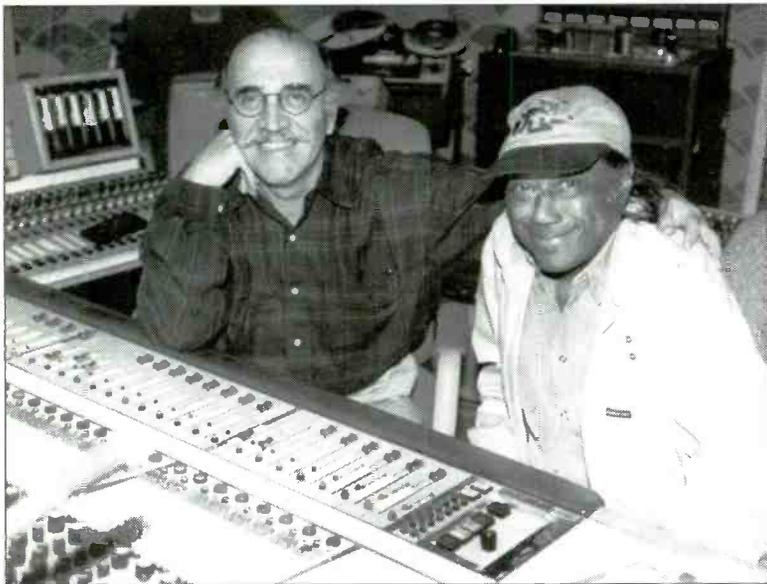
Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'ONE SWEET DAY' by M. Carey & Boyz II Men and 'DANGER' by Blahzay Blahzay.

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

- Continuation of the Hot 100 A-Z list, including 'JUST A GIRL' by Knock Yourself Out, 'JUST TAHT LET U KNOW' by PolyGram, and 'ROLL TO ME' by TLC.



'Key' Man. Impulse! president Tommy LiPuma, left, has announced the signing of venerable pianist Horace Silver. Silver's first release for the label, "Hard Bop Grand Pop," will be out in June.



Gibson's Glory. In recognition of the company's successful past decade, top executives from Gibson Musical Instruments were honored at the recent National Assn. of Music Merchants convention in Anaheim, Calif. Shown, from left, are musician Bernard Purdy, NAMM president/COO Larry Linkin, and Gibson partners Henry Juskiewicz and Dave Berryman.



Spreading The Word. Word Records and Music introduces its country division, Word Nashville. The new label's first project, "Common Ground," is a joint venture with Epic Records and features a stellar lineup of country artists. One of the tracks is "She Stays," written by Andy Landis and performed by Landis and Ricky Van Shelton; Landis has co-written a book of the same name with Bettye Van Shelton, Ricky's wife, that is being published by Thomas Nelson. Word Nashville also announced its debut artist, Brent Lamb. Shown, from left, are Susan Coker, director of publicity, Thomas Nelson; Jeff Teague, GM/VP of A&R, Word Nashville; Andy Landis; Roland Lundy, president, Word Records and Music; Bettye Van Shelton; Cliff Audretch, director of A&R, Sony Music Nashville; and Scott Simon, senior VP, Sony Music Nashville.



There's No Artist Like Holm.

Benson's Dallas Holm is honored at the Regal Maxwell House in Nashville for his 25-year recording career and the release of his 30th album, "Face Of Mercy." The day was declared "Dallas Holm Day" in Nashville by the mayor's office, and presentations were made to Holm by SESAC and Benson Music Group. Shown, from left, are artists Steven Curtis Chapman, Twila Paris, Holm, and Eddie DeGarmo.



'World' Music. Mercury's Brian McKnight, center, relaxes after performing "Every Beat Of My Heart" from his gold album "I Remember You" on the soap opera "As The World Turns." The song has been used on the show for the past several months as the love theme between characters Mike and Rosanna. Shown with McKnight are actors Yvonne Perry (Rosanna), left, and Shawn Christian (Mike).



A Box Of Monkees. The original Monkees join Rhino managing director Harold Bronson to announce the release of "The Monkees Deluxe Limited-Edition Box Set" on Rhino Home Video. The 21-volume set is the largest video boxed set ever. It contains all 58 episodes of the show, a 1969 TV special, several Kellogg's commercials and bumpers starring the band, a bonus cassette of the original pilot for the show, and a 48-page color booklet. Shown, from left, are Monkees Peter Tork and Davy Jones, Bronson, and Monkees Mickey Dolenz and Mike Nesmith.



Rap Is In The Air. Rappers Redman, Erick Sermon, and MC Eiht join Ruffhouse/Columbia's Cypress Hill to film the group's video "Throw Your Hands In The Air." Shown, from left, are Redman; Sermon; video director McG; MC Eiht; and Cypress Hill's Muggs and B-Real.



Letting His 'Voice' Be Heard. Peter Cetera socializes backstage after performing at the Aladdin Theatre in Las Vegas in support of his new River/North album "One Clear Voice." Shown, from left, are Ken Kleinberg, Cetera's attorney; Cetera; Las Vegas mayor Jan Jones; and Glenn Schaeffer, president/CFO of Circus Circus.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
FEBRUARY 10, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	11	*** No. 1 *** SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98) 4 weeks at No. 1 WAITING TO EXHALE		1
2	NEW	1	1	*** Hot Shot Debut *** TORI AMOS ATLANTIC 82962*AG (10.98/16.98) BOYS FOR PELE		2
3	3	3	33	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
4	2	2	17	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
5	5	9	17	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	5
6	4	5	55	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	4
7	7	6	48	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	6
8	6	4	81	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
9	11	13	8	ENYA REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
10	8	8	14	SMASHING PUMPKINS VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
11	9	7	14	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
12	10	10	11	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
13	13	16	23	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	13
14	16	20	24	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	14
15	17	17	32	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
16	12	12	63	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
17	14	14	12	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
18	15	11	10	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
19	19	19	61	BLUES TRAVELER ▲ A&M 540265 (10.98/16.98)	FOUR	8
20	21	27	10	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	20
21	18	15	3	KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
22	22	25	12	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
23	23	24	16	GREEN DAY ▲ REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
24	20	18	3	SOUNDTRACK ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
25	31	40	15	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	25
26	27	29	69	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
27	28	31	23	GOO GOO DOLLS ● WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
28	25	22	10	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
29	26	26	13	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
30	NEW	1	1	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	30
31	32	34	22	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	31
32	29	28	12	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
33	24	23	16	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
34	37	39	11	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/16.98)	YOUR LITTLE SECRET	6
35	44	55	5	EVERCLEAR TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	35
36	34	33	27	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
37	NEW	1	1	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	37
38	40	43	12	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
39	43	47	28	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
40	36	36	13	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
41	33	32	31	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9
42	45	44	46	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
43	41	42	14	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
44	38	35	11	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
45	30	21	10	THE BEATLES APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
46	42	37	19	MICHAEL BOLTON ▲ COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
47	52	54	82	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
48	35	30	19	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
49	47	46	23	DEEP BLUE SOMETHING ● RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	46
50	50	49	68	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
51	49	45	59	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
52	46	50	92	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
53	54	57	10	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
54	51	56	23	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	39	38	12	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	17
56	48	41	27	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
57	71	—	2	LA BOUCHE RCA 66759 (9.98/15.98)	SWEET DREAMS	57
58	57	62	27	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
59	63	77	30	D'ANGELO ● EMI 32629 (9.98/13.98)	BROWN SUGAR	42
60	53	51	20	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
61	62	105	3	SOUNDTRACK COLUMBIA 67522 (10.98 EQ/16.98)	DEAD MAN WALKING	61
62	60	58	10	DON HENLEY GEFLEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
63	56	52	13	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
64	NEW	1	1	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	64
65	66	75	20	SOLO PERSPECTIVE 549017/A&M (10.98/15.98)	SOLO	65
66	58	48	17	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
67	59	59	23	RANCID ● EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
68	83	104	6	EVERYTHING BUT THE GIRL ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	68
69	55	67	3	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136 (10.98/15.98)	HOW LONG HAS THIS BEEN GOING ON	55
70	89	116	4	*** Pacesetter *** NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS TRAGIC KINGDOM		70
71	61	63	28	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
72	85	95	25	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
73	72	74	42	WHITE ZOMBIE ▲ GEFLEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
74	65	64	28	SELENA ▲ EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
75	64	61	27	TOADIES ● INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56
76	77	82	11	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	58
77	75	84	64	EAGLES ▲ GEFLEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
78	78	72	22	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	22
79	74	73	12	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
80	73	68	74	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
81	69	76	10	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
82	93	89	10	BRUCE SPRINGSTEEN COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
83	91	98	66	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
84	70	60	11	ROLLING STONES VIRGIN 41040* (10.98/17.98)	STRIPPED	9
85	79	70	18	AC/DC ▲ EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER	4
86	67	69	8	VARIOUS ARTISTS MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	67
87	81	71	44	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
88	68	66	18	SOUNDTRACK ● REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
89	100	—	2	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	89
90	76	79	8	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
91	80	53	13	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53
92	82	65	28	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
93	87	87	23	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
94	NEW	1	1	SOUNDTRACK EPIC SOUNDTRAX 67523 (10.98 EQ/16.98)	FROM DUSK TILL DAWN	94
95	86	80	20	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
96	94	112	15	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
97	84	81	30	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
98	NEW	1	1	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	TROUBLE WITH THE TRUTH	98
99	88	91	26	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	88
100	95	97	25	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
101	90	86	13	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
102	98	85	20	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
103	112	111	13	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
104	104	113	167	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
105	92	83	12	GENIUS/GZA ● GEFLEN 24813* (10.98/16.98)	LIQUID SWORDS	9
106	101	107	233	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
107	96	93	80	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
108	105	110	42	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1

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



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	99	102	51	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) [RS]	NOW THAT I'VE FOUND YOU: A COLLECTION	13
110	106	96	28	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
111	102	88	12	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
112	97	90	32	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
(113)	119	117	14	BOB SEGER & THE SILVER BULLET BAND CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
114	103	101	25	SOPHIE B. HAWKINS ● COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
115	107	100	18	LISA LOEB & NINE STORIES ● GEFEN 24734 (10.98/16.98)	TAILS	30
*** GREATEST GAINER ***						
(116)	165	180	3	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98)	RESIDENT ALIEN	116
117	118	108	11	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
(118)	132	141	206	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
(119)	123	139	17	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) [RS]	TERRI CLARK	119
120	116	106	13	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
121	108	103	9	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	84
122	121	122	18	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
123	110	115	69	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
124	124	138	19	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	8
125	113	94	11	MEAT LOAF ▲ MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
126	120	175	18	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
127	117	118	103	GREEN DAY ▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) [RS]	DOOKIE	2
128	131	128	12	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
(129)	135	129	70	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
130	111	78	28	BETTE MIDLER ● ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	45
131	129	126	115	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
132	125	146	3	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) [RS]	LEDBETTER HEIGHTS	125
133	115	114	41	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) [RS]	WHEN I WOKE	51
134	114	109	29	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
135	122	131	16	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
136	128	149	7	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
137	127	119	14	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63
138	138	120	35	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
139	109	92	8	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	30
140	134	143	174	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
141	142	144	99	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
142	139	135	100	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
(143)	150	162	58	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
144	130	124	12	BONNIE RAITT CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
145	133	132	18	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77
146	147	147	43	ELTON JOHN ▲ ROCKET 526915/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
147	137	145	9	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	37
148	148	158	123	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/16.98)	YES I AM	15
149	145	157	310	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
150	136	134	89	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) [RS]	SMASH	4
151	126	127	24	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	22
152	144	140	82	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
(153)	170	187	16	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) [RS]	GARBAGE	127

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	146	125	20	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
155	143	130	97	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
156	154	166	95	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) [RS]	FUMBLING TOWARDS ECSTASY	50
(157)	174	185	9	JOHN HIATT CAPITOL 33416 (10.98/15.98)	WALK ON	48
158	140	121	13	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	30
159	172	190	40	WADE HAYES ● COLUMBIA 66412 (9.98 EQ/15.98) [RS]	OLD ENOUGH TO KNOW BETTER	99
160	158	167	113	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
161	168	161	255	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
162	159	152	215	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) [RS]	TEN	2
163	166	160	31	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
164	156	155	46	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
165	160	148	15	VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2	121
166	141	123	14	TOAD THE WET SPROCKET COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP	37
167	162	173	8	VARIOUS ARTISTS SPARROW 51516 (15.98/17.98)	WOW-1996	144
(168)	RE-ENTRY	101	5	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
169	177	199	5	JOE DIFFIE EPIC 67405 (10.98 EQ/15.98)	LIFE'S SO FUNNY	167
170	151	169	219	NIRVANA ▲ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
171	169	181	19	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127
172	149	137	9	SOUNDTRACK WALT DISNEY 60883 (10.98/16.98)	TOY STORY	94
173	181	—	2	FOR SQUIRRELS 550 MUSIC 67150/EPIC (7.98 EQ/11.98) [RS]	EXAMPLE	173
174	164	153	35	CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
175	155	150	44	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
176	178	197	38	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
177	171	170	63	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
178	167	156	65	NIRVANA ▲ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
179	175	172	4	3T M/J/550 MUSIC 57450/EPIC (10.98 EQ/15.98) [RS]	BROTHERHOOD	172
180	179	184	9	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	67
181	184	—	22	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
182	157	99	3	VICTOR ATLANTIC 82852/AG (10.98/15.98)	VICTOR	99
183	153	192	16	K.D. LANG ● WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
184	189	183	21	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4
185	183	—	11	VARIOUS ARTISTS COLD FRONT 6186 (8.98/14.98)	CLUB MIX '95 VOLUME II	142
(186)	RE-ENTRY	32	32	BRUCE SPRINGSTEEN ▲ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
187	176	171	40	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
188	152	133	17	CANDLEBOX ● MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
(189)	RE-ENTRY	6	6	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [RS]	JARS OF CLAY	146
190	161	151	29	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
191	163	136	34	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
192	186	177	100	SHERYL CROW ▲ A&M 540126 (10.98/16.98) [RS]	TUESDAY NIGHT MUSIC CLUB	3
(193)	RE-ENTRY	86	86	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
194	200	—	29	VARIOUS ARTISTS ● TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
195	173	159	18	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	14
(196)	NEW ▶	1	1	JERALD DAEMYON GRP 9829 (9.98/16.98) [RS]	THINKING ABOUT YOU	196
197	180	186	5	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) [RS]	SOUTHERN GAL	116
198	191	182	13	SIMPLY RED EASTWEST 61853/EEG (10.98/15.98)	LIFE	75
199	192	178	9	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) [RS]	MIND OF MYSTIKAL	103
200	197	—	102	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 176	The D.O.C. 30	Go Go Dolls 27	La Bouche 57	Van Morrison With Georgie Fame & Friends 69	Real McCoy 175	Forrest Gump 152	Funkmaster Flex: 60 Minutes Of Funk 136
3T 179	Jerald Daemyon 196	Al Green 171	K.d. lang 183	Red Hot Chili Peppers 60	Friday 108	Funk 136	Jock Jams Vol. 1 58
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Sting Set To Get Worldwide Push

NEW YORK—As big as Sting is in the U.S., two-thirds of his sales come from the rest of the world.

"Sting is an international superstar, so we really have to take into account the worldwide market with every decision we make," says Martin Kierszenbaum, international marketing director for A&M.

So when Sting's new album, "Mercury Falling," comes out in March, it's understandable why A&M's international department is thrilled to have its strongest promotional tool on hand—the man himself.

Sting's 18-month world tour opens March 9 in Amsterdam, perfectly positioning the artist to appeal to European media and retail immediately after the album arrives in stores. "Mercury Falling" comes out everywhere but the U.S. March 4; its American release date is March 12.

"We're so pleased we have the artist playing in the market when the album is released. You normally don't have that luxury," says Kierszenbaum.

Sting has already done European print press prior to the album's release. A&M is now in the process of booking a number of European television and radio appearances based around his touring schedule.

A&M's international department has also prepared an open-ended audio interview that features Sting talking about every track on the album. Radio stations will be supplied with the disc and a transcript so they can tailor a special to their individual market. "This is perfect for the territories, like the Latin American market, that he won't get to until later in the tour," says Kierszenbaum.

The first single from the album, "Let Your Soul Be Your Pilot," went to worldwide radio Feb. 2. Unlike many other artists who go to different territories with different tracks, Sting has singles and videos that are often the same worldwide.

"Releasing the single on the same date gives us a unified, complete worldwide plan on Sting. That's really important," says Kierszenbaum.

However, not everything is the same throughout the world.

The international release contains the same songs as the U.S. album plus a special bonus tune called "25 To Midnight"—a bouncy, fidgety, grabber of a track about a train-bound lovable loser of a musician who has 25 minutes to travel 15 miles and hook up with his long-suffering girlfriend or she'll leave him for good. ("25 To Midnight" will be a B-side to a U.S. single.)

In order to distinguish it further from the U.S. version, the international edition of "Mercury Falling" also features a differently colored album cover.

"It's just a way to give something special to the international marketplace. It's something to rally around the outposts, a special package for retail," says Kierszenbaum.

Sting, who is booked by MPI in Europe, will continue his tour of the Continent until late spring. After a U.S. summer tour, he will play in the U.K. In 1997, he will perform in Southeast Asia and Australia.

This tour will take Sting to some markets he's never played before, including Moscow and several other Eastern European cities.

A&M UPLIFTED BY STING'S 'FALLING'

(Continued from page 1)

Sting has more of a foothold at adult contemporary radio. "I think one more good solo album and he'll be a core artist at our format," says Pat Paxton, PD at KHMJ Houston.

When it comes to picking singles, Sting leaves the choice to A&M. "I used to know what would be a hit single and what wouldn't, and now I haven't the faintest idea," he says. "I think I've been very lucky in my career in that popular taste has coincided with what I thought was cool. But I have to prepare myself for the day when what I think is the right thing to do doesn't coincide with popular taste."

That day seems quite far away. Sting's last studio album, 1993's "Ten Summoner's Tales," has been certified triple-platinum by the Recording Industry Assn. of America, tying it with his 1985 solo debut, "The Dream Of The Blue Turtles," as his most successful release in the U.S. His 1987 album, "...Nothing Like The Sun," has gone double-platinum, while 1991's "The Soul Cages" and 1994's greatest-hits collection have both sold more than 1 million units each.

"The new album will be a top 10 record for us for at least half a year," predicts Dennis Agreski, general marketing manager for music at Lechmere, a Woburn, Mass.-based electronics superstore chain. "We're more of an adult shopping area than a lot of retailers. I expect it to perform extremely well for us."

As pleased as A&M may be that Sting has such a following among the VH1 crowd, Pollak stresses the label's belief that Sting's audience extends beyond that older demographic.

"We're not going into this automatically assuming that he's just VH1 or just this or just that, because every one of Sting's albums has new opportunities and you have to be able to present that to every-



body without just assuming that only VH1 would be interested," says Pollak. "His fans range from the late teens and early 20s on up. If we just stuck with a target audience, we'd be disregarding a huge core of Sting fans."

To reach as many potential record buyers as possible, A&M has booked Sting for a number of television shows that appeal to all different consumers. He will be on "Saturday Night Live" Feb. 24. He is also taping interviews for "Live With Regis & Kathie Lee," "CNN," and "Good Morning America" that will run closer to the album's release date. Sting will appear on "Late Show With David Letterman" April 10.

In addition to TV appearances, A&M is also buying a slate of ad time on cable and broadcast channels to promote "Mercury Falling." "His fans might not necessarily listen to the radio," says Pollak, "so we're going to have the most concerted TV [ad] effort we've had on one of his projects."

Following a European tour, Sting will begin a summer U.S. outing in June. He is booked in America by Frontier Booking International.

It may have been three years since Sting has had an album of new material to tour behind, but he's been represented by a dazzling array of side projects in the interim.

CHINA, JAPAN FACE POSSIBLE TRADE ACTION

(Continued from page 4)

governments have made firm decisions about piracy."

Berman added, "Do you know what the Chinese response was [to the negotiators] to the joint-venture offer? 'We already have joint ventures; we don't need you.' Meaning that the [piracy] is going to continue. So, I'm not happy."

Earlier in January, Western officials had been hopeful about future progress after China closed six suspect plants and hit alleged pirates with massive fines (Billboard, Jan. 20).

In the meantime, Kantor, frustrated by Beijing's slow-moving enforcement of its trade agreement with the U.S., may be forced to haul out sanction threats against China. "We're deadly serious about this," Kantor said in a prepared statement issued Jan. 22.

On Jan. 30, members of the Republican Entertainment Task Force, led by Rep. Sonny Bono, R-Calif., met with Kantor to discuss possible sanctions against China. Meanwhile, Sen. Barbara Boxer, D-Calif., urged President Clinton to toughen the trade stance with China in a letter to the White House dated Jan. 29.

Kantor is also threatening to take Japan before the WTO for its failure to protect pre-1971 U.S. recordings, many of which appear on lucrative compilation albums released by Japanese labels.

"Japan's failure to correct this matter by Jan. 1... would appear to give

the U.S. no other recourse," Kantor said.

In announcing results of a Special 301 (trade law) review Jan. 19, Kantor stated that Japan's unwillingness to protect the pre-1971 recordings would breach that country's Trade Related Intellectual Property obligations. TRIPs, a provision of the WTO, applies Article 18 of the Berne Copyright Convention, known as the "retroactive protection" rule. Japan is a Berne signatory and a WTO member.

Although the Recording Industry Assn. of Japan has yet to take an official position on Kantor's action, an RIAJ spokesman points out that rolling back the protection period would help Japanese record companies, especially in terms of their foreign catalog product.

Foreign repertoire accounts for the vast majority of unauthorized but legal product sold in Japan, as a quick stroll through any busy Japanese shopping area demonstrates.

Cheaply packaged compilations featuring such acts as Elvis Presley, the Beatles, the Beach Boys—in fact, just about anybody who had a hit in the '50s and '60s—sell for 1,000 yen (\$9.40) or less, compared to the roughly 1,500 yen (\$14.15) charged for import albums and the 2,500 yen (\$23.60) for foreign product pressed in Japan.

"Many Japanese record companies

(Continued on page 90)

He's currently on the soundtracks of both "Leaving Las Vegas" and "Sabrina." In the last few years, he's performed with Bryan Adams and Rod Stewart on the chart-topping "All For One," appeared on Leonard Cohen and Jimi Hendrix tribute albums, recorded with Tammy Wynette for her duets album, learned Gaelic phonetically so he could sing with the Chieftains, sung with Luciano Pavarotti, and recorded a track for the upcoming "Nova Bossa: Red Hot + Rio" AIDS charity album. And that just skims the surface.

"I have a real problem saying the word no," says Sting with a laugh. "People ask me to work for them, and I just have to say, 'OK, I'll give that a go.' I also like being a journeyman, being a craftsman. I think there's a real danger of being painted into your ivory tower. To be asked to do different kinds of work, just to work for the money even, is good for your creative process."

For Sting, the more varied the material—whether it is on side projects or his own albums—the better. "For me, music is one big city. I don't see it as a compartmentalized, ghetto-ized kind of thing. I demand access to every department because I think music is a common language that links all of us."

On "Mercury Falling," the theme that links the songs is a sense of redemption and acceptance that comes to each character.

"One of the acquisitions I've recently acquired is an acceptance of things that I cannot change," says

Sting. "I think the protagonists here are often faced with a situation that simply cannot be changed, and the songs are about the heroism and courage it takes to accept that."

Before coming to any kind of resolution, however, most of the characters go through a period of isolation—a sensation with which Sting is familiar. "Even though I'm actually very happy at the moment with my family, I've been alone enough in my life to know that feeling very well, for it to be burned into my memory, you know," he says.

"In the past, I would have told you and believed that for me to be creative I would have had to be in some kind of pain or to manufacture some kind of crisis for me to be able to write at all," he continues. "I don't believe that anymore. I think I can be the opposite. I can be happy and have the knowledge of pain, but I don't have to be in pain to make music."

In fact, Sting sounds lighthearted and downright jovial when he describes a scenario that seems impossible to imagine in the life of the former king of pain. When asked what he does when one of his songs comes on the car radio, he replies, "The funniest thing is, if you're in traffic and somebody next to you is listening to same radio station, you can sort of lip-sync the words and they freak out. We don't have that many radio stations in England, so you're almost guaranteed that the person next to you is going to be listening."

And the reaction of the person in the next car? Sting chuckles and says, "I generally get the bird when I do that."

'Mercury Falling's' Songs

Following is a track listing of the songs on the U.S. version of Sting's March 12 A&M release, "Mercury Falling." All songs were written by Sting, except "La Belle Dame Sans Regrets," which was co-written by Sting and his guitarist Dominic Miller.

- "The Hounds Of Winter." A dreamy, textured tale of a man whose heart is as cold and desolate as a frigid December day since his love left. The opening lyrics of this song provide the album title.

- "I Hung My Head." With a quirky 9/8 time signature, this Western saga relives the tale of a man who accidentally shoots a stranger and pays a mighty price. Enhanced by the presence of the Memphis Horns.

- "Let Your Soul Be Your Pilot." The first single, a rhythmic, midtempo exhortation to let your conscience be your guide. Buffeted by the East London Gospel Choir.

- "I Was Brought To My Senses." A beautiful a cappella opening gives way to a musically layered tale of a lover looking to nature to see the future of his relationship. Branford Marsalis' lilting saxophone weaves through the last half.

- "You Still Touch Me." Buoyant, midtempo R&B-inflected music belies lyrics that portray a man haunted—and yet comforted—by the memories of his former lover. Features Sting's strongest vocal performance on the album.

- "I'm So Happy I Can't Stop Crying." In this song backed by an infectious country rhythm, a divorced father struggles and ultimately adjusts to his new life.

- "All Four Seasons." A soulful, horn-based salute to a woman whose ever-changing temperament keeps her man entranced.

- "La Belle Dame Sans Regrets." A breezy bossa nova beat backs this French tale of a woman who feels no remorse and the man who cannot understand her.

- "Valparaiso." A wistful ballad about a sailor trying to get back to his love, who waits for him in this Chilean seaport.

- "Lithium Sunset." A short, pedal-steel-filled gem about someone looking to the sun for some respite from his soul's sorrows. The song closes with Sting murmuring the album title.



'PILOT' SINGLE PACKAGE

FOLLOWING SUCCESS OF OASIS, EVERYTHING BUT THE GIRL, AND OTHERS, BRITPOP ACTS ARE ON INVASION ALERT

(Continued from page 1)

Glory?," remains at No. 5 on The Billboard 200, while Bush's Trauma/Inter-scope debut, "Sixteen Stone," is at No. 6.

Meanwhile on the Hot 100 Singles chart, veteran British act Everything But The Girl has scored a left-field hit with a remixed version of "Missing," from its "Amplified Heart" set released by Atlantic in 1994. This week the single is at No. 3.

Atlantic co-chairman Val Azzoli says it is not a coincidence that Bush, Oasis, and Everything But The Girl are experiencing success in the U.S. at the same time.

"There has been a more open reception to British acts," he says. "England has always been a hotbed for music. It was cold for a couple of years, and it was just a matter of time before it heated up again. I'm not surprised at all."

Epic Records senior VP of A&R David Massey, who is responsible for signing Oasis to Epic in the U.S., says the success isn't necessarily due to America being more open to British acts, but rather to the quality of the acts themselves.

"British music did go through a bit of a slump in the late '80s and the very



PULP

beginning of the '90s," he says. "It was dominated by faceless dance music."

That changed, however, in 1992 and 1993, when a new crop of British bands began to surface, Massey says. "Now there's a lot of interesting bands coming out of the U.K. It's the quality of the music that is helping to open up radio here in America to British acts."

Rob Kahane, the former manager of George Michael, who launched his Trauma Records label with the success of Bush, says British music has "always been happening and influential." Kahane says that Brits, who were brought up on a steady diet of pop from the Beatles and Elton John, have a much more traditional pop perspective.

"That song structure has enabled them to be competitive in the American marketplace," he says.

Ironically, Bush—whose "Sixteen Stone" has sold 2.7 million units since its release in January 1995, according to SoundScan—has often been mistaken for an American band and is often compared to Nirvana or Pearl Jam.

That is starting to change, however, with the success of Bush's latest single, "Glycerine," which stands at No. 3 this week on the Modern Rock Tracks chart, sounds more like the Psychedelic Furs than a grunge band. In the track, Bush lead singer Gavin Rossdale's pronunciation of the title is decidedly British.

While Bush tends to favor aggressive grunge and Oasis mines Beat-lesque pop and rock, Rossdale says the two acts do have something in common.

"We're both concerned with songs," he says. "It may be different ends of the spectrum, but essentially it comes down to having good tunes."

While Bush has so far been more successful than Oasis in America,

many feel that Oasis' success will be more important to the band's fellow countrymen, because the band's sound is more traditionally British.

Oasis' "(What's The Story) Morning Glory?" has sold more than 569,000 copies to date, according to SoundScan, while its 1995 debut, "Definitely Maybe," has sold 388,000.

Bob Bell, new-release buyer for the 300-store, Torrance, Calif.-based Warehouse Entertainment, says Oasis, rather than Bush, has paved the way for a lot of other British bands.

"Just prior to Oasis, if you looked at modern rock playlists, there may have been two or three acts," Bell says. "Now you're seeing a pretty different story." In fact, at this time last winter British acts made up nearly half of the top 10 on Billboard's Modern Rock Tracks chart (Billboard, Jan. 28, 1995).

While such acts as Blur, Black Grape, and Menswear have received some modern rock airplay, it remains to be seen if they will be equally embraced by the American public.

"Some of the other bands have a very English sound that maybe doesn't translate here well," Bell adds, "whereas Oasis has a very Beatlesque, accessible rock'n'roll sound that American audiences seem to get into."

Modern rock KROQ Los Angeles music director Lisa Worden concurs. "Blur is one of my favorite bands in the world right now, so I'm hoping Oasis is opening the door more for this music to work," she says.

However, Worden isn't overly optimistic about the chances that Blur and another British pop act, Pulp, will find success in the U.S. "Pulp is in the same category of Blur," she says. "If Blur is having a tough time, Pulp is going to have a hard time."

Joe Riccitelli, senior VP of promotion at Island Records, is also hopeful that the success of Oasis will be a boon for Island's Pulp and London's Menswear.

Island is taking the Pulp track "Common People" to modern rock radio Monday (5). The band has already had enormous success in the U.K., as "Different Class" has sold more than 800,000 copies there. The album will be released Feb. 27 in the U.S.

"We're hoping that anything Oasis has done in the States can help us out," Riccitelli says, "but they are coming off a bigger record than we are."

Meanwhile, London hasn't given up on Menswear. The band will visit the U.S. in February or March, and at that time the label will release a new single, "I'll Manage," from its album, "Nuisance."

"It's been tough going for us overall, but we feel that radio wants to see these types of bands break," Riccitelli says. "It's just that the dominoes are not in line yet for this type of band to break."

Nonetheless, Riccitelli is optimistic. "Oasis helped set the table here in the States, and we're going to see if we can follow it up with the main course."

BRITS ON TOP 40

While Island attempts to break Pulp at modern rock, another British act, Everything But The Girl, has found its success at top 40 radio.

For multi-instrumentalist Ben Watt—who, along with vocalist Tracey Thorn, is Everything But The Girl—the triumph in the U.S. has been a long time in coming.

In fact, when the duo first gained notice in the mid-'80s, another crop of U.K. acts, including the Smiths, the

Sundays, Aztec Camera, and the Cocteau Twins, were their peers.

"We were perceived as a British alternative band, because in those days what was coming out of the U.K. was the alternative scene," says Watt. "It was nonrock-based alternative music. Then what happened was Nirvana and Seattle, and basically the goal posts got moved. Alternative music hardened up to the point where it became rock again, and all those groups were sidelined. We were no longer the alternative. The rules changed."

Many of the British bands from that period soon found they no longer had a home at American modern rock, which had previously been a strong supporter.

"A lot of our generation floundered... We were temporarily bailed out by [new adult contemporary], which I was completely bewildered by, but I was grateful, because they kept us afloat in America," Watt says. "But, I always felt that I wanted to get a foothold back with something more mainstream, whether it was accessible alternative music or a leap into the pop mainstream."

Watt admits that Everything But



OASIS

The Girl made a conscious decision to go after a larger audience. "We just had to consider the routes that were open to us," he says. "I felt that the route through club music, and the growing acceptance of club-beat within the mainstream, was something we could use in our sound certainly more successfully than trying to turn ourselves into Nirvana."

As a result, Thorn collaborated with Massive Attack, and Todd Terry was enlisted to remix "Missing."

The track initially garnered play at clubs in Miami before spreading through Florida and eventually finding its way to radio.

The response at radio was not overwhelming at first, but Atlantic didn't give up, as a few stations stayed with the track.

Says Azzoli, "It was like an Edgar Allan Poe poem. It was like the body wouldn't die. We would bury it, and it was still scratching."

Finally, in late 1995, Atlantic opted to reissue "Amplified Heart" with the Todd Terry club remix version of "Missing" tacked on as an 11th track, and Atlantic promoted the song with full force.

Prior to "Missing," Everything But The Girl's success in the U.S. had been marginal at best. In 1990, "Driving" from its "The Language Of Life" album reached No. 26 on the Modern Rock Tracks chart, while the album peaked at No. 77.

Adam Cook, PD of WXXL (XL 106.7) Orlando, Fla., says "Missing" is a hit simply because it's a good song. "It doesn't really matter where it is from," he says. "Everything But The Girl just had a great song, and that's why it ended up making it."

The success of "Missing" has helped propel "Amplified Heart" onto The Billboard 200. This week the album

moves from No. 83 to No. 68. The album has sold 232,000 copies to date, according to SoundScan.

Everything But The Girl isn't the only British act finding success at top 40 radio. Other recent British hitmakers include Seal and Take That, and now Oasis and Bush also are crossing over.

Oasis's "Wonderwall" debuted at No. 21 on the Hot 100 for the week ending Jan. 27. This week the song is at No. 15 on the Hot 100, while "Wonderwall" is also on the Album Rock

Tracks chart at No. 11.

Bush's "Glycerine," meanwhile, climbs to No. 30 this week on the Hot 100.

At rock-leaning top 40 WPST Trenton, N.J., for the week ending Jan. 21, "Wonderwall," "Glycerine," and "Missing" were all in the top 10. PD Michelle Stevens says the success of the three acts is not a fluke.

"These songs and their albums are excellent," she says. "The bands are hip and the songs are hits."



by Geoff Mayfield

SOFTNESS: The weather during the Jan. 22-28 tracking week was less severe throughout most of the country than it was during earlier weeks in the year, yet the sales figures that determine this week's standings are downright dreary—down from last week's numbers and down from the comparable 1995 week. What gives? Although I am tempted to say this dour business climate is an indication of the apocalyptic fallout that one should expect as a result of Major League Baseball owners announcing their intention to initiate interleague play, dismal sales figures are common this time of year.

In the same 1995 week, a chart-topping debut by Van Halen and entries at Nos. 6 and 24, respectively, for Too Short and the Chieftains did little to drum up overall business, as just 17 of the titles on The Billboard 200 for Feb. 11, 1995, showed a gain over prior-week sales. Discounting albums that re-enter The Billboard 200, only 17 titles show gains this week.

Variances in release schedules led to more brisk business in the comparable 1992, 1993, and 1994 weeks. But, in general, this is still a time of year when the pace of music stores gears down from December's fast sales action.

THE CAVALRY: Some sales relief comes by virtue of the Jan. 29 broadcast of Dick Clark's annual American Music Awards telecast on ABC, as artists who received exposure on the show—particularly those who performed—could make long strides on next week's chart. Along with those performers mentioned in last week's column, the comedy albums of co-host Jeff Foxworthy could see a bump.

Mariah Carey, who slides to No. 4 on The Billboard 200 with a 20% sales drop, could end up loving this year's award season. In addition to opening the AMAs with "Fantasy," she is also scheduled to join Boyz II Men for the opener of the Feb. 28 Grammys ceremony on CBS, and Carey is just the sort of artist who zooms in the wake of such exposure.

At least one of the AMA bookings could have minimal impact, because the show's air date hit before the acts' new albums reached stores. Neil Diamond's new set will not street until Tuesday (6), while Lionel Richie's comeback disc is not slated until late April. But, all in all, the awards show provides a consistent and welcome boost each year in music sales.

HIGHER GROUND: Beyond the American Music Awards' halo, it looks like music dealers might get a boost from a release schedule that looks more balanced than last year's. Of course, this year is just a few weeks old, so we'll see, but career-high numbers for Tori Amos might be a good omen. She bows at No. 2 with first-week sales of nearly 109,000 units, the first time she has topped the 100,000-unit mark. Her best prior week was in February 1994, when "Under The Pink" bowed at No. 12 with 65,000 units. The album before that, "Little Earthquakes," peaked at No. 54.

Look for another big debut next week when a brand-new set from the late rap pioneer Eazy-E hits the charts, and in two or three weeks, the new 2Pac should roll some large numbers.

ALSO NEW: Aside from Amos, this week's big chart also sees a rapper and a country star score top 50 debuts: the D.O.C. checks in at No. 30 (25,000 units), while Nashville brings us Tracy Lawrence at No. 37 (20,500 units). For Lawrence, the opening-week sum is far better than any week seen by his live 1995 album, which only spent four weeks on The Billboard 200. That set's best week fell just shy of 7,000 units, but Lawrence's previous studio albums each fared better; the best week for his '93 album was 38,000 units, while the top week for his '94 set was 37,000 units.

SHORT SUBJECTS: A "60 Minutes" profile gives a little juice to Bruce Springsteen, with his folkish "The Ghost Of Tom Joad" riding 93-82 with an 8% gain and his "Greatest Hits" re-entering at No. 186 on a 13% increase... Movies continue to contribute music sales, as the soundtrack from "Mr. Holland's Opus," which topped the box-office chart, enters at No. 64 (15,000 units), while the set from George Clooney's "From Dusk Till Dawn" enters at No. 94 with more than 11,000 units... The top four albums each exceed 100,000 units. The top six topped that mark a year ago, with Van Halen's aforementioned "Balance" pushing 295,000 units.

TRAUMA/INTERSCOPE'S NO DOUBT KEEPS FAITH

(Continued from page 11)

various skateboarding companies; performed at skateboarding festivals; and toured clubs on its own. Now it will head out on its biggest tours yet as the opening act for Everclear from Feb. 1-10 and for Bush and the Goo Goo Dolls from Feb. 12 through mid-April.

The band's new-found friends at radio can be attributed to the natural evolution of its musical direction, which positioned it as more airplay-friendly. Its 1992 self-titled Interscope debut, which didn't make it to Heatseekers or The Billboard 200, was saturated with ska sounds, while "Tragic Kingdom" delivers catchier songs in the pop/punk vein with shades of ska mixed in for flavor.

Strong live shows and support from modern rock radio and MTV certainly paved the way for No Doubt's success.

HOOTIE & CO. FILE SUIT

(Continued from page 12)

Strong sales of "Kootchypop" in the Southeast brought the band to the attention of Atlantic, which signed it.

According to the suit, Fishco is the "sole proprietor of all rights, title, and interest" in the indie recordings.

The suit alleges that the band and Harmon learned from Mizrahi Jan. 26 that he "asserted rights" to the indie recordings and was in possession of "counterfeit masters" of the songs.

The suit claims that "the group currently possesses, and at all times since the creation of the aforesaid songs has possessed, the original masters for the 15 songs within the subject sound recordings."

The action continues, "[Mizrahi] has threatened [Fishco] that if monies are not immediately paid . . . in sums exceeding \$200,000 that [Mizrahi] will immediately sell the counterfeit masters to foreign third parties with whom [he] has been negotiating."

The suit alleges that even though the band and Harmon told Mizrahi he had no rights to the recordings, he "nevertheless responded that unless he was paid his demanded money, he would sell the counterfeit masters to a 'foreign buyer.'"

An attorney for the band could not be reached for comment. Neither Mizrahi nor his attorney could be reached at press time.

However, the album's 27-position jump on The Billboard 200 two weeks ago can largely be attributed to exposure on a closed-circuit television outlet, the Channel One Network, according to Paul Palmer, who mixed "Tragic Kingdom" and is co-president of Trauma Records with Rob Kahane.

The band's sassy lead singer, Gwen Stefani, hosted Los Angeles-based Channel One's 12-minute daily news program Jan. 16, which aired in 12,000 classrooms. No Doubt's songs were used as the music bed between segments. An in-store at a Blockbuster in Fresno, Calif., following the show drew many of the students and helped fuel album sales.

"In our early strategy sessions, we talked about getting to high school markets, more than just the traditional stickering," says Jim Martone, VP of marketing at Trauma, who set up the promotion. "We wanted [students] to be exposed to the band and to Gwen, because she really relates to them."

Steve Berman, head of marketing at Interscope, says Trauma did a great job setting up this record with aggressive street campaigns in the skateboarding community and in schools.

"We worked hand in hand with them in expanding their marketplace," adds Berman. "One thing we really feel we do well is we went under the tour markets and radio airplay and really pounded the streets with promotions."

Tony Ferguson, the Interscope A&R executive who signed No Doubt in 1991, says part of the reason "Tragic Kingdom" fared much better than "No Doubt" is the timing.

"We released ['No Doubt'] at a time when the music scene was breaking Pearl Jam and Nirvana," says Ferguson, "so punkish ska didn't really fit in. This is all about timing and the involvement of people like Paul and [producer] Matthew Wilder."

Tony Kanal, bassist of the band, which also includes guitarist Tom Dumont and drummer Adrian Young, says it took three years for "Tragic Kingdom" to come out, because the band and the label weren't seeing eye to eye.

The band was so frustrated that it released "Beacon Street Collection," which Kanal refers to as "Tragic Kingdom" B-sides, on its own in early 1995 and sold it at shows and via mail order.

However, Kanal says all of the frustrations are behind them now. "It was the kind of situation where Interscope was blowing up at the time, and the grunge thing was happening," says Kanal. "We definitely needed some fresh blood behind it and Trauma was really psyched about the project, so now we have the best of both worlds. We have a small staff that's really hands-on, and then we have Interscope, which has developed into a good situation."

The band is managed by Tom Atencio of Tom Atencio & Associates.



The members of No Doubt pose with their Heatseekers No. 1 T-shirts, which commemorate the band's Trauma/Interscope album, "Tragic Kingdom," reaching No. 1 on the Heatseekers chart for the week ending Jan. 27. (Photo: Chuck Pulin/BPI.)

HOMEFRONT

Billboard Music Group

A WEEKLY UPDATE ON BBMG EVENTS & HAPPENINGS

Music Monitor Available In the UK on Fridays

Music Monitor, the Billboard Music Group's UK trade weekly has changed its publication day from Wednesday to Friday in order to provide readers with the most up-to-date charts and editorial coverage available in the UK trade press.

Music Monitor

The magazine, which recently marked its first anniversary, offers a unique weekly UK data package comprised of the following:

Top 40 airplay charts for BBC Radio 1 and Commercial Radio.

Power Playlists of such influential outlets as Virgin Radio, Atlantic 252 and such leading London FM outlets as Capital, Kiss and Heart.

The Independent Retail Chart, fea-

turing top 20 singles and albums. These are based on across-the-counter sales from a national sample of influential indie UK music retail stores, surveyed by Gallup.

Q&A: a wide-ranging interview with an industry leader in music or broadcasting. Recent interviewees included Jack Eugster of Musicland, Alan McGee of Creation Records, Ric Blaxill of BBC-TV's "Top of the Pops," and Richard Griffiths of Epic Records.

Music Monitor is planning to introduce a number of new features, including a "song index" containing information about the writers, producers and publishers of UK hits.

For more information on Music Monitor or to subscribe, contact Jeanne Jamin at (212) 536-5237.

Billboard's 1996 International Tape Disc Directory

Production is underway for Billboard's 1996 International Tape Disc Directory (ITTD). With over 4,000 editorial listings from 60 countries, Billboard's ITTD is recognized and relied upon by a buying audience in 110 countries for providing contacts in the fields of duplication, replication, manufacturing of jewel boxes, print labels and equipment.

Every year thousands of business managers, production managers, and creative individuals are responsible

for choosing the replicators and duplicators of pre-recorded music and video products as well as the packagers of entertainment software. ITTD saves them time and money by consolidating manufacturing information on music and video into a one-stop reference guide.

An ad in ITTD will give you exposure with top management and buyers at all the major and indie labels. The ad deadline is March 29. Call Ron Willman at (212) 536-5025 to reserve space.

Billboard Online Update

George Hess, President of ADM Promotion and Marketing, is Billboard Online's February expert in Larry Flick's "Ask the Experts" column. This month's topic is: The nuts and bolts of indie promotion - When should you hire an indepen-

dent to work your record to radio?

Questions are now being accepted.

For more information on Billboard Online, contact Vince Beese at (212) 536-1402.

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IMAGO LINKS WITH KOCH INTERNATIONAL

(Continued from page 4)

tential because of Terry Ellis' track record. He's personally involved in the label and fiercely independently minded now, after his BMG experience.

"We're thinking that this can become a very big label. Obviously they're going to do it the independent way—build this step by step and not go crazy like some of the labels that are starting up with tens of millions of dollars. We're very encouraged by their realism and what they're bringing us in terms of new product."

In March, Imago will release an instrumental album by Duran Duran guitarist Warren Cuccurullo and a new studio release by veteran English rock unit Modern English. In April, the label will finally issue a third album by Michael Ivey's hip-hop group Basehead. The set was

completed in 1994, but its release was held up by Imago's distribution void.

Most of Imago's acts found major-label homes during Ellis' yearlong period of inactivity. Aimee Mann's album "I'm With Stupid," recorded for Imago, was released in January by DGC. Paula Cole's Imago debut was rereleased by Warner Bros. The Figgs have been brought to Capitol by A&R VP Matthew Aberle, the group's former A&R man at Imago. And Wickerman now has a deal at Hollywood Records.

Punk pioneer Henry Rollins, who has been openly critical of his handling by Imago (ironically, after posing with Ellis in a print ad for Apple's Powerbook), is reportedly close to a deal with DreamWorks. Ellis declines comment, other than to say

that "the Rollins thing will, I'm sure, get sorted out in the near future."

Koch has resolicited "Weight" and "The End Of Silence," two albums by Rollins' group, Rollins Band; the spoken-word Rollins solo album "The Boxed Life"; and "Talking From The Box," a home video of a Rollins spoken-word performance, all of which were previously released by Imago. John Waite's 1994 album "Temple Bar" has also been resolicited.

Ellis says that Imago could release between 10 and 15 new records through Koch in a year. His company is now operating with a pared-down staff of seven, all of whom will share diversified duties.

"When you're a small independent company, everybody does everything," Ellis says. "Nobody has the luxury of doing one job. Nobody has a

title. Everybody calls stores, everybody calls radio, everybody calls press, everyone sweeps up, everyone does A&R."

Ellis, who notes that he founded Chrysalis Records as an independent with former partner Chris Wright in 1969, says he is encouraged by the current robust health of the indie sector.

"To me, this is a very exciting time," he says. "I think that the independent labels are enjoying a resurgence because the independent distribution has become strong, and between the independent labels and independent distributors, they're servicing a sector of the market that the major labels don't seem to service anymore. All of a sudden, there is a real alternative to what the major labels offer."

PRODUCER BOB THIELE DIES

(Continued from page 12)

thanks to Teresa and all the other artists, I was the young 'hot' producer. The brass wanted me to be happy, so I was even allowed to record jazz with such greats as Terry Gibbs, Manny Albam, and Hot Lips Page, as long as the hits did not stop."

But it was with Buddy Holly that Thiele's next career peak occurred. Demo tapes of "That'll Be The Day" had been shopped around the majors, and all had passed. When the song finally reached Coral, Thiele became excited about its marketplace viability. But the nascent rock'n'roll sound didn't jibe with the other music on the label, and Coral, too, made no offer. Thiele lobbied adamantly for Holly's song and was given the go-ahead. "That'll Be The Day" went to No. 1 within weeks of its release.

After seeing crossover success with Jackie Wilson's "Lonely Teardrops," Thiele moved his pop productions to Dot Records in 1959. A foray into gospel occurred when Thiele chose Harlem, N.Y.'s Apollo Theatre for the site of a live recording by the Clara Ward Singers.

A brouhaha over the content of a Jack Kerouac album for Dot led to Thiele's departure. With new partner Steve Allen he formed Hanover-Signature, and together they decided to add jazz backgrounds to the Beat poet's verse.

A short stint at Roulette Records in 1961 teamed him with Louis Armstrong. Thiele encouraged the trumpeter to record Duke Ellington songs with Ellington himself at the piano, and the result was brilliant. In Gary Giddins' biography "Satchmo," the critic wrote that the session "proved mutually rejuvenating. The result is superbly played, modern and beyond category." Later in '61, he began at ABC Records and, within a year, took the job for which he is ultimately remembered by jazz fans: producing innumerable dates on ABC subsidiary Impulse!

Here, too, Thiele's interests were varied. He recorded some of the label's most gorgeous mainstream records, such as the recently reissued "Duke Ellington Meets Coleman Hawkins." But he also made space for bold-faced progressives, such as saxophonist Archie Shepp, whose "Fire Music" has again become available.

Bridging the gap between Johnny Hodges and Albert Ayler—both of whom cut dates for the label—Impulse! became one of the most respected labels of the day. There, Sonny Rollins, Benny Carter, McCoy Tyner, Quincy Jones, Dizzy Gillespie, and Charles Mingus also came under Thiele's purveyance.

Without question, however, the Impulse! artist with whom Thiele is most associated is John Coltrane. When the pair first met at a Village Vanguard session, as Thiele later said, the music was quite spectacular.

"Physicists have long debated about the existence of a 'big bang,'" Thiele says in "What A Wonderful World." "Without any question, the jazz equivalent occurred during that seismic quarter-hour. Everyone in the audience was mesmerized; I was so intensely puffing the pipe I smoked in those days it nearly broke in my mouth, and, more incredibly, [Vanguard owner] Max Gordon stopped counting his receipts to look up and listen!"

Subsequent records with Coltrane include "Ballads," "John Coltrane And Johnny Hartman," and what many call the apex of their association, "A Love Supreme," which is one of jazz's perennial best-sellers, having been certified gold.

Flying Dutchman was founded by Thiele in 1969, and its sister imprint,

Blues Time, released records by pianist Otis Spann, Eddie "Cleanhead" Vinson, and "Big" Joe Turner. Flying Dutchman furthered Impulse!'s accomplishments and offered progressive discs by guitarist Larry Coryell, saxist Gato Barbieri and, in an update of Thiele's Kerouac sessions, the first recordings of poet Gil Scott-Heron. "The Revolution Will Not Be Televised," Scott-Heron's initial release, is often cited as a prime forerunner of hip-hop.

In 1972, he married Teresa Brewer. Soon afterward, he began recording her for his latest venture, the Doctor Jazz label. In the mid-'80s, a various-artists record titled "Blues For Coltrane" that he cut for MCA won a Grammy. For the last few years, he was the proprietor of Red Baron, which was also broad in the range of music it covered.

When the film "Good Morning, Vietnam" was released in 1987 it revitalized an Armstrong track that Thiele and partner George David Weiss penned in the mid-'60s, "What A Wonderful World." Thiele was recently consulting with GRP, which controls the reactivated Impulse! catalog.

Thiele is survived by his wife, Teresa Brewer, and his son, Bob Thiele Jr., a songwriter signed to Warner/Chappell Music. He was previously married to singers Monica Lewis and Jane Harvey, the mother of Bob Thiele Jr. A funeral service was scheduled for Feb. 2 in New York.

CHINA PIRACY

(Continued from page 87)

sell licensed product and pay royalties [to master rights holders]," says Akira Suzuki, manager of the RIAJ's public relations division. "But there are many other smaller ones whose product is sold in kiosks in front of train and subway stations, for example, who don't pay royalties. So what the U.S. government is doing may help Japanese licensees."

Suzuki adds that since these companies are not members of RIAJ, there's no way for the label's group to estimate how much of the market such sales represent.

Tower Records Far East managing director Keith Cahoon says they may account for as much as 5% of Japan's annual music sales of 5.2 billion yen (\$4.9 billion), but he stresses that it's just a rough guess.

Cahoon says many of the companies marketing unauthorized product in Japan also manufacture some of the bootleg CDs on sale in the same prime location.

Such bootlegs mainly comprise live recordings of big-name foreign artists, including Bruce Springsteen and Mariah Carey. ("Unlicensed" is the title of the Carey bootleg.)

There are different theories as to why foreign repertoire accounts for the overwhelming majority of both bootlegs and unauthorized but legal pre-1971 recordings. One is that pre-'71 Japanese pop, much of which was disposable "idol" fare, has dated less well than Western music. As for bootlegs, Tower's Cahoon says, "Japanese copyrights are strongly protected. American copyrights are rarely protected unless an American starts yelling about it."

Of Kantor's warning, RIAA's Berman said, "I am very pleased that the very first action the USTR has taken toward WTO compliance is on behalf of the U.S. record industry."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	51,409,000	48,633,000 (DN 5.4%)	CD	29,425,000 30,303,000 (UP 3%)
ALBUMS	46,022,000	42,260,000 (DN 8.2%)	CASSETTE	16,528,000 11,809,000 (DN 30.4%)
SINGLES	5,386,000	6,374,000 (UP 18.3%)	OTHER	69,000 148,000 (UP 144.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
10,928,000	9,371,000	1,557,000
LAST WEEK	LAST WEEK	LAST WEEK
11,631,000	10,002,000	1,629,000
CHANGE	CHANGE	CHANGE
DOWN 6%	DOWN 6.3%	DOWN 4.4%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
11,416,000	10,135,000	1,281,000
CHANGE	CHANGE	CHANGE
DOWN 4.3%	DOWN 7.5%	UP 22.5%

DISTRIBUTORS' TOTAL MARKET SHARE (1/1/96-1/28/96)						
WEA	INDIES	SONY	BMG	PGD	CEMA	UNI
21.4%	19.6%	14.6%	13.6%	13.3%	9.5%	8%

ROUNDED FIGURES

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

Collins Lands 'Somewhere' On Chart

THE FIRST CHART ACTION for ECA's "The Songs Of West Side Story" tribute album can be found on the Hot Adult Contemporary list, where Phil Collins debuts at No. 38 with "Somewhere." It is one of three tribute titles on the AC chart; the others are Rod Stewart's "So Far Away" and Celine Dion's "(You Make Me Feel Like) A Natural Woman," both from "Tapestry Revisited: A Tribute To Carole King."

The classic Leonard Bernstein/Stephen Sondheim composition "Somewhere" has been recorded by a number of pop artists since "West Side Story" first came into our consciousness in 1958, when the original Broadway cast album of this modern American musical was released. The highest-charting version was recorded by former Dovells lead singer Len Barry, whose single peaked at No. 26 on the Hot 100 in 1966. The show's climactic tune has also been recorded by artists as diverse as Diana Ross & the Supremes, F.J. Proby, Dionne Warwick, We Five, the Four Seasons, and Aretha Franklin. Lady Soul recorded the song again for the RCA album.

The most successful version of "West Side Story" was the original soundtrack, which entered the chart on Oct. 23, 1961. It was No. 1 for 54 weeks, the longest run for a No. 1 album in Billboard's history. Almost 40 years after the songs were first heard, they remain fresh and vibrant, so it will be interesting to see how high the tribute album debuts next week.

The album does not mark the first time that pop artists have ventured into "West Side Story" territory. Aside from the above-mentioned versions of "Somewhere," pianists Ferrante & Teicher took an instrumental version of "Tonight" to No. 3 in 1961. And a look through the CD collection turns up such "West Side Sto-

ry" covers as "America" by Trini Lopez, "Maria" by Cliff Richard, "I Have A Love" by Little Eva and another version by Marianne Faithfull, "Something's Coming" by Yes, and "One Hand, One Heart" by Neil Diamond.

'DAY' WATCH: It's week No. 11 at the top of the Hot 100 for Mariah Carey & Boyz II Men. "One Sweet Day" is now one of only six songs in the rock era to be No. 1 for 11 weeks or more. The other five are "Don't Be Cruel"/"Hound Dog" by Elvis Presley (11 weeks), "I Swear" by All-4-One (11 weeks), "End Of The Road" by Boyz II Men (13 weeks), "I Will Always Love You" by Whitney Houston (14 weeks), and "I'll Make Love To You" by Boyz II Men (14 weeks). If "Day" lasts one more week, Boyz II Men will have three of the four longest-running No. 1 hits of all time.

The long reign of "Day" means that we still do not have the first new No. 1 title of 1996. As William Simpson of Los Angeles points out, 1996 is already in third place as the year with the longest wait for the first new No. 1 single. In second place is 1967. That's the year 1966's "I'm A Believer" remained on top until the week of Feb. 13, when "Kind Of A Drag" by the Buckingham's took over. In first place is 1993 when 1992's "I Will Always Love You" held sway until the week of March 6, when "A Whole New World" by Peabo Bryson & Regina Belle secured the No. 1 position.

Simpson notes that "One Sweet Day" will have to be No. 1 for 16 weeks to put this year in first place. I bet that Mariah and the Boyz will be quite happy to hang on for just 15 weeks, which would make "One Sweet Day" the longest-running No. 1 of the rock era.



by Fred Bronson



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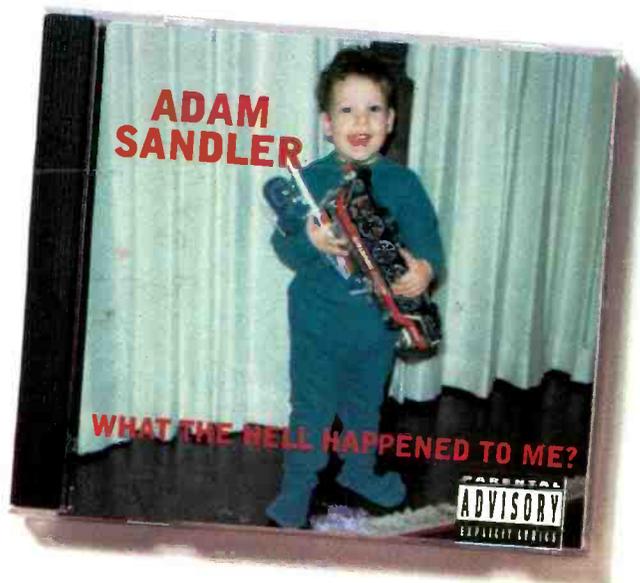
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