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IN MUSIC NEWS
Capitol To Mark 30th Anniversary Of 'Pet Sounds'
 SEE PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 3, 1996

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16 hits
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 Get Ready For This,
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 and the new smash hit
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| Ruth Brown | Marlena Shaw |
| Jon Hendricks | Bobby Short |
| Shirley Horn | Billy Stritch |
| Diana Krall | Weslia Whitfield |
| Peggy Lee | Joe Williams |
| Nancy Marano | |
| Kenny Rankin | |

IN STORES
 FEBRUARY 27TH

15th
 ANNIVERSARY
 MUSICMASTERS

Distributed in the
 USA & Canada
 by BMG Music

Blue Note's Wilson Enters Phase Two

BY JIM BESSMAN

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



WILSON



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

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

Retail Chains Target Local Markets

Store-Level Buying, Promos Among Tactics

BY DON JEFFREY and ED CHRISTMAN

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



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

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

For other companies, the authority to buy product and establish promotional programs remains at headquar-

ters, but quicker communication between the field and the home office can mean faster response to breaking records.

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



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

Tower Records pioneered decentralized buying as it evolved into a chain

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

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



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

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

Soaring Sound Of Pakistan's Qawwali

Khan: Master Of The Ecstatic Utterance

BY BRADLEY BAMBARGER

NEW YORK—In Urdu, the word for the Sufi Muslim devotional music of



NUSRAT FATEH ALI KHAN

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

Fateh Ali Khan.

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

On Feb. 20, Real World releases "Night Song," Khan's second album of East-meets-West fusion with Canadian producer/guitarist Michael Brook. Boosted by a Massive Attack remix of the title track, the pair's previous collaboration, 1990's "Mustt Mustt," helped pioneer the ethno-trance genre in dance music and pave the way for such mainstream successes as Deep
 (Continued on page 91)

Sufi Music's Rich Past

BY BRADLEY BAMBARGER

Unlike orthodox Islam, which frowns upon the sensuality of music, the Sufi



SABRI BROTHERS

order of the religion holds music as an instrument of the divine. Sufi musicians use their devotional form, qawwali, to further channel the word of God into listeners' hearts.
 (Continued on page 91)

Mouth Almighty Opens At Mercury

BY LARRY FLICK

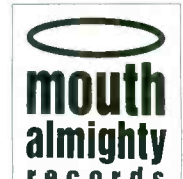
NEW YORK—Acknowledging the rising mainstream prominence of the ongoing spoken-word/poetry movement, Mercury Records has inked an agreement with Mouth Almighty Records, a venture that will be launched March 5



BARAKA

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

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



notfadeaway
 A BILLBOARD SPOTLIGHT
 REMEMBERING BUDDY HOLLY
 SEE PAGE 23

0 09281 02552 8 05>

MUSIC FROM THE MIRAMAX MOTION PICTURE
beautiful girls
 FEATURING SONGS BY
**THE AFGHAN WHIGS, PETE DROGE & THE SINNERS, ROLAND GIFT,
 HOWLIN' MAGGIE, CHRIS ISAAK, SATCHEL, WEEN
 AND MORE!**

SOUNDTRACK IN STORES JANUARY 30
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THE SONGS OF WEST SIDE STORY



THE MUSIC

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

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

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

The Songs of West Side Story features...

**All 4 One • Selena...her last recording • Sheila E. • Michael McDonald • James Ingram
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Salt-N-Pepa • Lisa "Left Eye" Lopes • The Jerky Boys • Def Jef • Paul Rodriguez
Aretha Franklin • Trisha Yearwood • Chick Corea • Steve Vai • Phil Collins**

FEATURING PERFORMANCES BY...



PHIL COLLINS
Somewhere



Selena
A Boy Like That



KENNY LOGGINS
WYNONNA
Tonight



TC
Tevin Campbell
One Hand,
One Heart



Natalie Cole
America



TRISHA
YEARWOOD
I Have A Love



ALL 4 ONE
Something's
Coming

THE SONGS OF WEST SIDE STORY



BREAKING AT RADIO

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

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

CHECK OUT
THE SONGS OF WEST SIDE STORY
ON THE WEB AT

www.rcavictor.com

• National TV Campaign



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



RCA VICTOR
COMING JANUARY 30

John Michael Montgomery

GRAMMY NOMINATIONS:

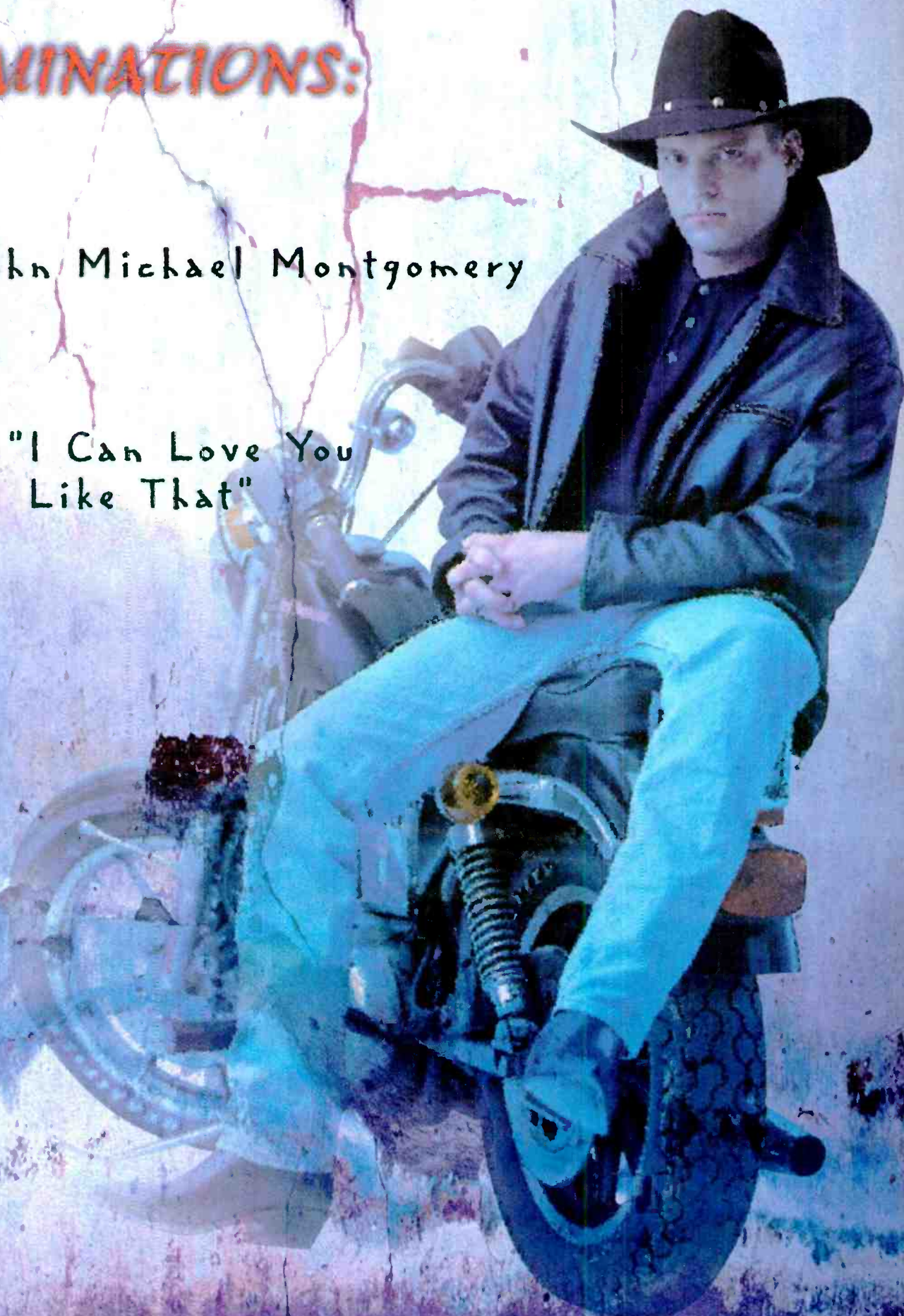
Album Of The Year: John Michael Montgomery

Best Male Vocal
Performance:

Best Country Song:

Song Of The Year:

"I Can Love You
Like That"



Thanks Radio And Retail For A Great Year!

Trust The Music



No. 1 IN BILLBOARD		PG. NO.
VOLUME 108 • NO. 5		
TOP ALBUMS	• THE BILLBOARD 200 • ★ WAITING TO EXHALE • SOUNDTRACK • ARISTA	88
	BLUES ★ GREATEST HITS STEVIE RAY VAUGHAN & DOUBLE TROUBLE • EPIC	49
	CONTEMPORARY CHRISTIAN ★ JESUS FREAK • DC TALK • FOREFRONT	46
	COUNTRY ★ THE WOMAN IN ME • SHANIA TWAIN • MERCURY NASHVILLE	39
	GOSPEL ★ KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	47
	HEATSEEKERS ★ TERRI CLARK • TERRI CLARK • MERCURY NASHVILLE	21
	THE BILLBOARD LATIN 50 ★ DREAMING OF YOU • SELENA • EMI LATIN	42
	POP CATALOG ★ LICENSED TO ILL • BEASTIE BOYS • DEF JAM	61
	R&B ★ WAITING TO EXHALE • SOUNDTRACK • ARISTA	34
	REGGAE ★ BOOMBASTIC • SHAGGY • VIRGIN	49
WORLD MUSIC ★ BEST OF • GIPSY KINGS • NONESUCH	49	
HOT SINGLES	• THE HOT 100 • ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA	86
	ADULT CONTEMPORARY ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA	76
	COUNTRY ★ (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! SHANIA TWAIN • MERCURY NASHVILLE	41
	DANCE / CLUB PLAY ★ I FOUND IT • DAPHNE • MAXI	37
	DANCE / MAXI-SINGLES SALES ★ MISSING • EVERYTHING BUT THE GIRL • ATLANTIC	37
	LATIN ★ AMOR • CHRISTIAN • MELODY	45
	R&B ★ NOT GON' CRY • MARY J. BLIGE • ARISTA	32
	RAP ★ TONITE'S THA NIGHT • KRIS KROSS • RUFFHOUSE	35
	ROCK / ALBUM ROCK TRACKS ★ THE WORLD I KNOW • COLLECTIVE SOUL • ATLANTIC	77
	ROCK / MODERN ROCK TRACKS ★ WONDERWALL • OASIS • EPIC	77
TOP VIDEOS	• TOP VIDEO SALES • ★ APOLLO 13 • MCA / UNIVERSAL HOME VIDEO	66
	HEALTH & FITNESS ★ THE GRIND WORKOUT HIP HOP AEROBICS • SONY MUSIC VIDEO	68
	KID VIDEO ★ CINDERELLA • BUENA VISTA HOME VIDEO	67
	RECREATIONAL SPORTS ★ BAD GOLF MADE EASIER • ABC VIDEO	68
	RENTALS ★ DIE HARD WITH A VENGEANCE • FOXVIDEO	67

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
CLASSICAL ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL	
CLASSICAL CROSSOVER ★ IN THE FIDDLER'S HOUSE • ITZHAK PERLMAN • ANGEL	
JAZZ ★ HOW LONG HAS THIS BEEN GOING ON VAN MORRISON WITH GEORGIE FAME & FRIENDS • VERVE	
JAZZ / CONTEMPORARY ★ O'S JOOK JOINT • QUINCY JONES • QWEST	
KID AUDIO ★ TOY STORY • READ-ALONG • WALT DISNEY	
NEW AGE ★ THE MEMORY OF TREES • ENYA • REPRISE	
MUSIC VIDEO SALES ★ PULSE • SONY MUSIC VIDEO	

Merchants Brace For Video Catalog Influx

Suppliers Devise Strategies To Avoid Potential Glut

BY SETH GOLDSTEIN
and EILEEN FITZPATRICK

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

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

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

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

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

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

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

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



POLYGRAM'S WISHBONE

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

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

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

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

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

Vendors must advertise, however. PolyGram Video is spending 30% more in first quarter '96 than it did last year to market its newest Reebok fitness tapes, which are

(Continued on page 87)

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

BY MIKE MCGEEVER
and PAUL SEXTON

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

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

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

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

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

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

Columbia Records head of radio promo-

(Continued on page 94)

THIS WEEK IN BILLBOARD

PORTRAIT OF AN AUDIO GURU

He's one of the most accomplished figures in the recording industry and a self-styled audio-industry gadfly who's not afraid to take his colleagues to task. Producer/engineer/equipment designer George Massenburg is profiled by correspondent Jack Arky. **Page 51**

GOOD NEW FOR VIDEO RETAILERS

Video purchasers aren't ready to abandon retail for the Internet, according to a new survey. They prefer shopping the old-fashioned way: at the local video store. Associate home video editor Eileen Fitzpatrick has the story. **Page 65**

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COMMENTARY

10	10
13	13
14	14
18	18
20	20
21	21
31	31
36	36
40	40
42	42
46	46
46	46
47	47
48	48
50	50
51	51
53	53
55	55
55	55
56	56
57	57

59	59
62	62
63	63
64	64
65	65
66	66
67	67
69	69
75	75
78	78
79	79
85	85
92	92
94	94
72	72
74	74

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



ranked *Number 1* in Singles Market Share*

Number 2 in overall Current Market Share*

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

C O N G R A T U L A T I O N S

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



* (per SoundScan)

For starting us off with a
Number 1 album in **1996:**

CONGRATULATIONS **ARISTA**

and thanks very much
to all of the artists who appeared on the
Waiting to Exhale Soundtrack
featuring the number 1 single by
Whitney Houston,
"Exhale (Shoop, Shoop)".

Special thanks to
**Kenny "Babyface"
Edmonds**
who wrote and produced
all new songs on "Waiting To Exhale";
**Whitney Houston,
Kenny "Babyface"
Edmonds,** and
Clive Davis as Executive Album Producers;

and everyone in the Arista family.



Pete Jones

P.S. Toni, thanks for spending so much time
with all of us in New Orleans.



Some of the quieter moments at BMG's New Orleans Convention
including Tom Braxton and Pete Jones.

Photography: Waring Abbott

BRAVO!

To A Magnificent Seven

Nominated for **Best Instrumental Soloist Performance with Orchestra**

THE AMERICAN ALBUM
Works by Barber, Bernstein & Foss
Itzhak Perlman, violin
Boston Symphony/Seiji Ozawa



Nominated for **Best Orchestral Performance**

ELGAR: ENIGMA VARIATIONS
and other works
City of Birmingham Symphony Orchestra
Simon Rattle, conductor



Nominated for **Best Instrumental Soloist Performance without Orchestra**

BEETHOVEN: PIANO SONATAS Op. 31, Nos. 1-3
Stephen Kovacevich, piano



NOMINATED
THIS YEAR
FOR SEVEN

GRAMMY

AWARDS.

Nominated for **Best Chamber Music Performance**

JANACEK: STRING QUARTET NOS. 1&2
Alban Berg Quartet



HINDEMITH: MATHIS DER MALER - SYMPHONIE: SYMPHONIC METAMORPHOSIS OF THEMES BY C.M. VON WEBER
The Philadelphia Orchestra
Wolfgang Sawallisch, conductor

Nominated for **Best Orchestral Performance**



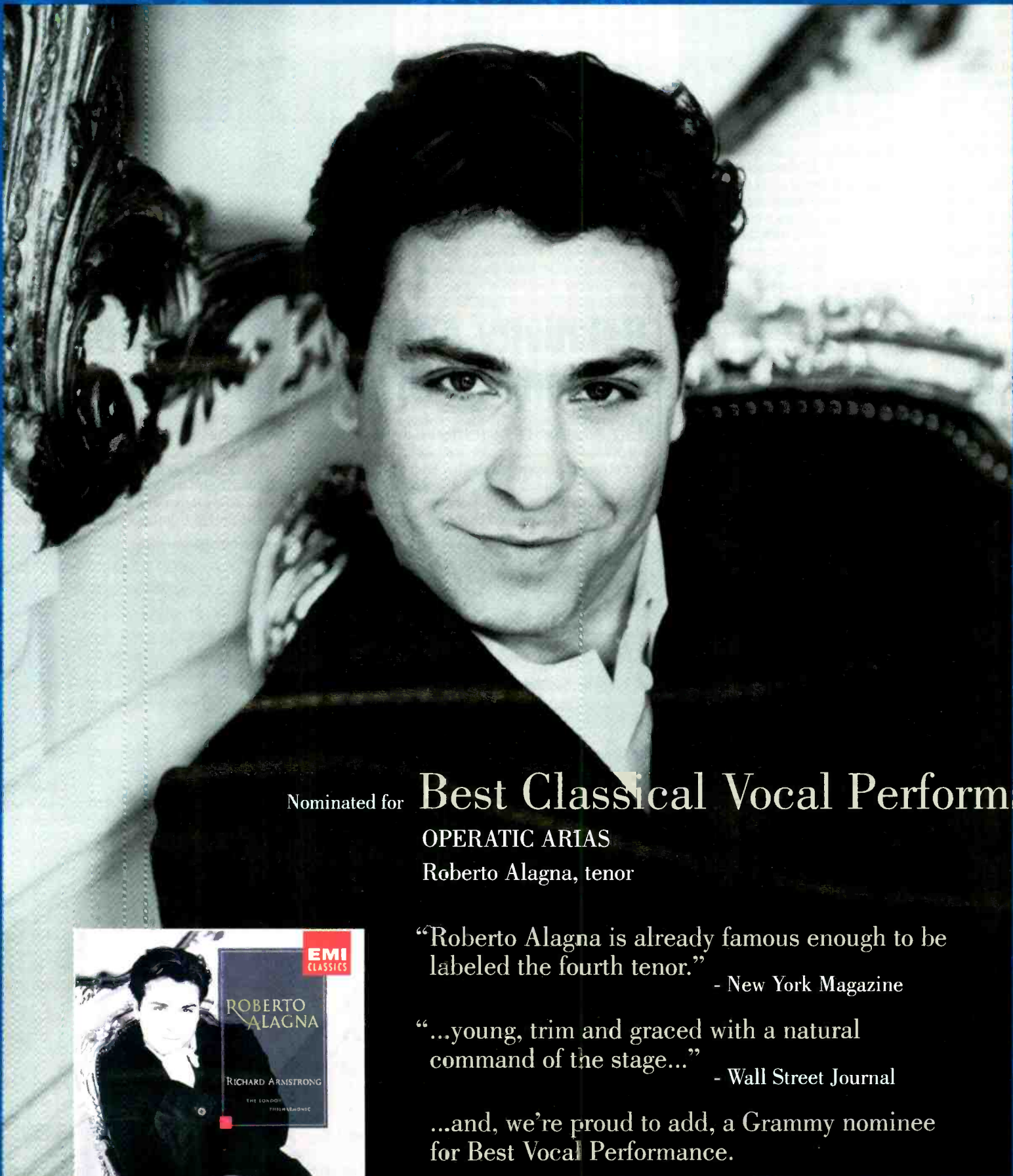
Nominated for **Classical Producer of the Year**

John Fraser
- THE AMERICAN ALBUM
- HINDEMITH: MATHIS DER MALER

To our 7 Grammy nominees, we at EMI Classics would

ALAGNA!

A Tenor of Our Time



Nominated for **Best Classical Vocal Performance**

OPERATIC ARIAS

Roberto Alagna, tenor



“Roberto Alagna is already famous enough to be labeled the fourth tenor.”

- New York Magazine

“...young, trim and graced with a natural command of the stage...”

- Wall Street Journal

...and, we're proud to add, a Grammy nominee for Best Vocal Performance.

like to extend our heartfelt congratulations and our profound thanks.

notfadeaway

Associated Press:

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

USA Today:

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



February '96
Music City News:
 "The album weaves together diverse musical threads to make a rich tapestry."

January 4th
Tonight Show with Jay Leno
 appearance by Marty Stuart & Steve Earle

January 11th
SJS syndicated radio special

January 24th
Letterman appearance
 by Joe Ely & Todd Snider

January 29th
Jim Bohannon Show
 Westwood One Radio

January 30th
Letterman appearance
 by Nanci Griffith & the Crickets

January 29th
Hard Rock Cafe / New York City
 Buddy Holly night

January 31st
Breakfast Time (f/x Network)

January 31st
WCBS Radio (NYC)

February 2nd
ABC Radio Network's
 Pure Gold promotion

February 3rd
ABC Radio Network's
 Pure Gold promotion

February 3rd
CNN's Larry King Live
 with Waylon Jennings

February 5th
TNN special part #1 notfadeaway
 (remembering buddy holly)

February 6th
TNN special part #2 notfadeaway
 (remembering buddy holly)

February 3rd
Class Reunion Radio Network
 special (Copra Media)

DECCA
 THE LABEL TO LOOK FOR

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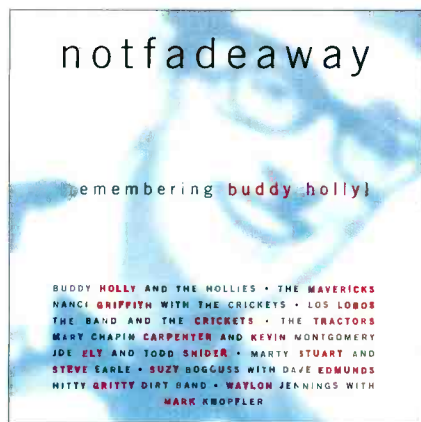
{ remembering buddy holly }

People:

“Here’s a rarity—a well-made tribute album. The last few years have brought a spate of over-stuffed, cast-of superstar tributes that usually embalm their honorees’ spirit, but **notfadeaway** manages to rekindle the flame in Buddy Holly’s soul.”

Billboard review:

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



Available Now

PEGGY SUE GOT MARRIED
Buddy Holly and The Hollies.
TRUE LOVE WAYS
The Mavericks
WELL... ALL RIGHT
Nanci Griffith with The Crickets
MIDNIGHT SHIFT
Los Lobos
NOT FADE AWAY
The Band and The Crickets
THINK IT OVER
The Tractors
WISHING
Mary Chapin Carpenter and
Kevin Montgomery
OH BOY!
Joe Ely and Todd Snider
CRYING, WAITING, HOPING
Marty Stuart and Steve Earle
IT DOESN'T MATTER ANYMORE
Suzy Bogguss with Dave Edmunds
MAYBE BABY
The Nitty Gritty Dirt Band
LEARNING THE GAME
Waylon Jennings with Mark Knopfler



BUDDY HOLLY

COMMEMORATIVE ALBUM

Continued from page 23

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

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

What they finally decided was a departure for this type of album: they would determine the artists they wanted on the album, let the artists pick whatever Holly cut they wanted to do and do it any way they wanted to, with the producer of their choice. With no back-seat driving by Decca.

SCARY AT TIMES

"It was scary at times," says Frank Liddell, one of three executive producers on the project (Hinton and Wright were the other two). "We were giving people money and saying, 'Here, go do whatever you want. See you later.'"

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

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



"True Love" tearjerker: Mavericks

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

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

PASSION OVER PLATINUM

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

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

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

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

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

Continued on page 28

The Artist As Cultural Pioneer

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

BY CHRIS MORRIS

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

Yes, Elvis will always be the King, and Chuck Berry's unparalleled song catalog has been widely covered for four decades. But Holly's durable songs, lean-and-mean performance approach, and evocative vocals rang a chord that continues to reverberate nearly 37 years after his death in an Iowa plane crash.

Only recently, the force of Holly's music was communicated anew: On the Beatles' smash 1995 archival collection "Anthology 1," Capitol Records unearthed for the first time a dim, almost unearthly sounding 1958 tape of the Quarry Men—the pre-Beatles combo that included John Lennon, Paul McCartney and George Harrison—performing an ingenious version of Holly's No. 1 1957 hit "That'll Be The Day." The Beatles would of course go on to style themselves after Holly's band the Crickets, and McCartney would ultimately purchase Holly's song catalog (see accompanying story); the Rolling Stones (who released a ferocious 1964 version of "Not Fade Away" that became their first record to chart in America) and the Hollies (who owed their very name to the American musician) were also among a host of English musicians inspired by the Texan's music.

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

COPPOLA AND TARANTINO FLICKS

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

With the 60th anniversary of Holly's birth arriving on Sept. 7, Decca Records, which issued the rocker's music during his lifetime on its Brunswick and Coral imprints, has prepared a 21-gun salute with its all-star album

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

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

—Murray Deutch

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

IN PRESLEY'S PATH

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

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

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

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

Holly would only enjoy two other Top 10 hits during his lifetime, but, in the space of less than two years, he would author or co-write a raft of songs of impressive depth and permanence: "Peggy Sue," "Words Of Love," "I'm Lookin' For Someone To Love," "Not Fade Away," "Everyday," "Listen To Me," "Tell Me How," "Maybe Baby," "Well...All Right," "Think It Over," "It's So Easy," "Love's Made A Fool Of You," "True Love Ways," "Crying, Waiting, Hoping," "Learning The Game." He was one of the first rock'n'roll talents to pen the majority of his records.

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

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

—Keith Richards

DEEPER EMOTIONS AND SOPHISTICATION

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

My Heart" in a New York studio in late 1958. And the songs he recorded in his apartment a month before he died—which included "Crying, Waiting, Hoping" and "Learning The Game"—hinted at deeper emotions left to be plumbed and a still-blossoming sophistication.

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

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



BUDDY
TOUCHED
EVERYONE
WITH HIS
MUSIC AND
STILL DOES



WE ARE PROUD TO HAVE BEEN PUBLISHING HIS MUSIC AND PRESENTING 'BUDDY HOLLY WEEK' FOR TWENTY ONE YEARS.

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BUDDY HOLLY

COMMEMORATIVE ALBUM

Continued from page 26

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

DIRT AND TRACTORS

The Nitty Gritty Dirt Band heard about the project through the Mavericks. The Dirt Band's Jeff Hanna says, "About a year ago, I was in Tower Records and ran into Nick Kane from the Mavericks, and he was talking about how they were going to cut with Nick Lowe for this great Buddy Holly tribute album. And I said, 'Hey, what Buddy Holly tribute album?' So I started trying to track it down, because there are tribute albums and then there are tribute albums. I was amazed this had never happened with Holly before, because of the wealth of material and the fact that he's influenced everybody. Then I met Frank Liddell at South By Southwest, and he turned out to be a big Dirt Band fan. So we ended up going into the studio with Emory Gordy producing and cut 'Maybe Baby.' It was a song we loved. Our first choice was 'Think It Over,' but the Tractors had already cut that."

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



Vintage chirpin' Crickets

TNN Documentary Traces A Legend's Life And Impact

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

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

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

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

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

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

Buddy Big In Britain

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

BY THOM DUFFY and PAUL SEXTON

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

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

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

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

QUARRYMEN AND CRICKETS

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

"At least the first 40 songs we wrote were Buddy Holly-influenced," McCartney is quoted as saying in "Remembering Buddy." The book



Hollies back Holly.

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

McCartney is not among the Holly admirers who are featured on "notfadeaway." Says Crowder, "Paul thought it was brilliant, [but] he just couldn't get involved in the time span they have because of other things he was doing."

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

CELEBRATED AND "STRIPPED"

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

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

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

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

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



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

THE CRICKETS
WILL NEVER LET BUDDY FADE AWAY

J.H. Jack B. Jonny

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

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



Maria Elena Holly

Maria Elena Holly



MARIA ELENA HOLLY

Congratulations to the Staff of Decca; Nashville for putting together this outstanding album, "Not Fade Away" (remembering buddy holly) I thank you for letting me be part of this labor of love!!

My heartfelt thanks go out to all the artists on the album who have expressed their love and appreciation for Buddy and his music. He and they will "Not Fade Away"

Maria Elena Holly

Maria Elena Holly

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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'NOT GON' CRY' and 'DOWN LOW (NOBODY HAS TO KNOW)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'GET MONEY' and 'YOU WANT THIS PARTY STARTED'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'ON THE DOWN LOW' and 'WATERFALLS'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'YOU ARE NOT ALONE' and 'CREEP'.

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) (R) Sheet Music Dist.

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z including 'ALREADY MISSING YOU', 'ANYTHING (To The Tee)', etc.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped 4,000 retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'ONE SWEET DAY' and 'NOT GON' CRY/MY FUNNY VALENTINE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'FADES EM ALL' and 'FUNKORAMA'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists singles with greatest sales gains like 'SITTIN' UP IN MY ROOM' and 'USE ME'.

Robert Miles Has A Newborn Hit With 'Children'

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

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

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

Nevins' "Bootleg" EP is a tad less



by Larry Flick

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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



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

Billboard. Dance HOT Breakouts

FOR WEEK ENDING FEB. 3, 1996

CLUB PLAY

1. TRES DESEOS (THREE WISHES) GLORIA ESTEFAN EPIC
2. LIGHT YEARS JAMIROQUAI WORK
3. THIS IS THE WAY E-TYPE STOCKHOLM IMPORT
4. UNTIL WE MEET AGAIN URBAN SOUL KING STREET
5. LUCKY LOVE ACE OF BASE ARISTA

MAXI-SINGLES SALES

1. DANCE WORKS DANCE WORKS UNDERGROUND
2. THERE IS A STAR PHARAO COLUMBIA
3. TODOS LOS LATINOS (EN LA CASA) MORELS GROOVES PT. 9 STRICTLY RHYTHM
4. EL TIBURON LOS LOCOS ZYX
5. NOBODY KNOWS THE TONY RICH PROJECT LAFACE

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

Rose Maddox Enjoys A Revival

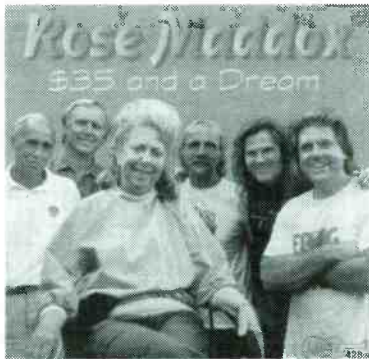
Arhoolie's '\$35 And A Dream' Up For Grammy

BY CHET FLIPPO

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

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

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



for induction into the Alabama Music Hall of Fame.

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

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

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

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

(Continued on page 40)



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

Arista's Warner Gets Back To Roots With Instrumental Set

BY DEBORAH EVANS PRICE

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

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



WARINER

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

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

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

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

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

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

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

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

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

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

(Continued on page 40)

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

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

Columbia, meanwhile, will release an album celebrating NASCAR racing Feb. 13. "NASCAR Hotter Than Asphalt" is a follow-up to 1995's "NASCAR Runnin' Wide Open" and features new songs by Ricochet, Mark Collie, Joe Diffie, Waylon Jennings, Alabama, Tracy Lawrence, Tanya Tucker, Little Texas, Hank Williams Jr., Killer Beaz, and Lynyrd Skynyrd. Blake Chancey produced the album. Meanwhile, TNN's NASCAR coverage begins Feb. 24-25 with live coverage of the Goodwrench 200 and Goodwrench 400 in the NASCAR Busch Series... Also, Alabama's Randy Owen will be the headline entertainer for the 1996 induction ceremonies at the Ted Williams Museum Hitters Hall of Fame Feb. 26-27 in Hernando, Fla.

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

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

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



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

separating Tootsie's Orchid Lounge from the Ryman Auditorium. Tootsie's original front windows will be auctioned, along with Minnie Pearl's hat, a pair of John Berry's autographed boots, and a Gibson Epiphone guitar personally tuned and autographed by Chet Atkins and many other items. Merle Kilgore will be host, and Harlan Howard will be honorary chair.

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



by Chet Flippo

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes top entries like 'IT MATTERS TO ME' by Faith Hill and 'YOU CAN FEEL BAD' by Patty Loveless.

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'DEEP DOWN' by Pam Tillis and 'WITHOUT YOUR LOVE' by Aaron Tippin.

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.

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. 3, 1996

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes top entries like 'IT MATTERS TO ME' by Faith Hill and 'I'M OUTTA HERE!/THE WOMAN IN ME' by Shania Twain.

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'TEQUILA TALKIN'' by Lonestar and 'BIGGER THAN THE BEATLES' by Joe Diffie.

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.

Artists & Music

EMI Latin Has 'Voces' In Olympic Games

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

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

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

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



by John Lannert

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

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

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

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

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

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

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

So far, the groups confirmed to participate in the project are Mal Corazón, Los Miserables, Los Morton, Chanco En Piedra, Ludwig Band, Lafloripondio, and Santiago.

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

(Continued on page 44)

THE Billboard Latin 50

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE			
★ ★ ★ No. 1 ★ ★ ★								
1	1	27	SELENA ▲	EMI LATIN/EMI 34123/EMI LATIN	27 weeks at No. 1 DREAMING OF YOU			
2	2	17	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS			
3	4	43	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS			
4	3	14	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO			
5	5	96	SELENA ▲	EMI LATIN 28803/RS	AMOR PROHIBIDO			
6	8	30	JULIO IGLESIAS	SONY 81604	LA CARRETERA			
7	9	29	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX			
8	7	12	ENRIQUE IGLESIAS	FONOVISA 0506/RS	ENRIQUE IGLESIAS			
★ ★ ★ GREATEST GAINER ★ ★ ★								
9	10	2	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL			
10	6	11	PETE ASTUDILLO	EMI LATIN 32263/RS	COMO TE EXTRANO			
11	14	18	RICKY MARTIN	SONY 81651	A MEDIO VIVIR			
12	16	19	MAZZ	EMI LATIN 30913/RS	SOLO PARA TI			
13	13	19	THALIA	EMI LATIN 35217	EN EXTASIS			
14	11	7	OLGA TANON	WEA LATINA 13090	EXITOS Y MAS			
15	19	34	INTOCABLE	EMI LATIN 32632	OTRO MUNDO			
16	12	74	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE			
17	22	135	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA			
18	18	39	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO			
19	23	11	DI BLASIO	ARIOLA 31945/BMG	LATINO			
20	15	24	CARLOS VIVES	POLYGRAM LATINO 528531	LA TIERRA DEL OLVIDO			
21	26	135	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE			
22	21	56	SELENA	EMI LATIN 30907	12 SUPER EXITOS			
23	27	6	PEDRO FERNANDEZ	POLYGRAM LATINO 528 671	PEDRO FERNANDEZ			
24	20	13	ANA GABRIEL	SONY 81678	JOYAS DE DOS SIGLOS			
25	34	135	SOUNDTRACK ●	ELEKTRA 961240/EEG	THE MAMBO KINGS			
26	24	114	SELENA ●	EMI LATIN 42770	LIVE!			
27	25	29	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS			
28	17	9	LOS TEMERARIOS	AFG SIGMA 3014	CAMINO DEL AMOR			
29	38	34	MARC ANTHONY	RMM 81582/RS	TODO A SU TIEMPO			
30	36	134	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE			
31	32	15	JON SECADA	SBK 35468/EMI LATIN	AMOR			
32	40	23	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA			
33	33	8	FAMA	SONY 81718	LAGRIMAS DE ALEGRIA			
34	37	9	EL GENERAL	RCA 31522/BMG	CLUB 555			
35	45	22	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE			
36	28	39	MANA	WEA LATINA 99707/RS	CUANDO LOS ANGELES LLORAN			
37	RE-ENTRY		MICHAEL SALGADO	JOEY 3427	EN CONCIERTO			
38	50	11	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 32899	ALGO DIFERENTE			
39	31	109	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO			
40	30	9	BRONCO	FONOVISA 0509	ANIMAL			
41	35	9	JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO			
42	44	45	LA MAFIA	SONY 81520/RS	EXITOS EN VIVO			
43	RE-ENTRY		GIPSY KINGS ●	ELEKTRA 60845/EEG	GIPSY KINGS			
★ ★ ★ HOT SHOT DEBUT ★ ★ ★								
44	NEW ▶		BOBBY PULIDO	EMI LATIN 34166	DESVELADO			
45	47	85	CARLOS VIVES	POLYGRAM LATINO 518 884/RS	CLASICOS DE LA PROVINCIA			
46	RE-ENTRY		LOS DEL MAR	CRITIQUE 15440/BMG	MACARENA			
47	39	131	MANA ●	WEA LATINA 90818	DONDE JUGARAN LOS NINOS			
48	RE-ENTRY		PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR			
49	RE-ENTRY		LOS PALOMINOS	SONY 81567	EL GANADOR			
50	49	9	VARIOUS ARTISTS	J&N 36382/EMI LATIN	MERENHITS '96			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	SELENA	EMI LATIN/EMI/EMI LATIN	1	GLORIA ESTEFAN	EPIC/SONY	1	SELENA	EMI LATIN
2	GIPSY KINGS	NONESUCH/AG	2	OLGA TANON	WEA LATINA	2	LA TROPA F	EMI LATIN
3	LUIS MIGUEL	WEA LATINA	3	GLORIA ESTEFAN	EPIC/SONY	3	PETE ASTUDILLO	EMI LATIN
4	JULIO IGLESIAS	SONY	4	CARLOS VIVES	POLYGRAM LATINO	4	MAZZ	EMI LATIN
5	VARIOUS ARTISTS	ARIOLA/BMG	5	SOUNDTRACK	ELEKTRA/EEG	5	INTOCABLE	EMI LATIN
6	ENRIQUE IGLESIAS	FONOVISA	6	JUAN LUIS GUERRA 440	KAREN/BMG	6	LOS TIGRES DEL NORTE	FONOVISA
7	RICKY MARTIN	SONY	7	MARC ANTHONY	RMM	7	SELENA	EMI LATIN
8	THALIA	EMI LATIN	8	KINITO MENDEZ	J&N/EMI LATIN	8	PEDRO FERNANDEZ	POLYGRAM
9	LUIS MIGUEL	WEA LATINA	9	VARIOUS ARTISTS	J&N/EMI LATIN	9	ANA GABRIEL	SONY
10	DI BLASIO	ARIOLA/BMG	10	VARIOUS ARTISTS	MAX/SONY	10	SELENA	EMI LATIN
11	LUIS MIGUEL	WEA LATINA	11	INDIA	RMM	11	LOS TEMERARIOS	AFG
12	JON SECADA	SBK/EMI LATIN	12	ZAFRA NEGRA	J&N/EMI LATIN	12	LINDA RONSTADT	ELEKTRA
13	LOS DEL RIO	ARIOLA/BMG	13	JERRY RIVERA	SONY	13	FAMA	SONY
14	EL GENERAL	RCA/BMG	14	GILBERTO SANTA ROSA	SONY	14	MICHAEL SALGADO	JOEY
15	MANA	WEA LATINA	15	LOS HERMANOS ROSARIO	KAREN/POLYGRAM	15	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. RS indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

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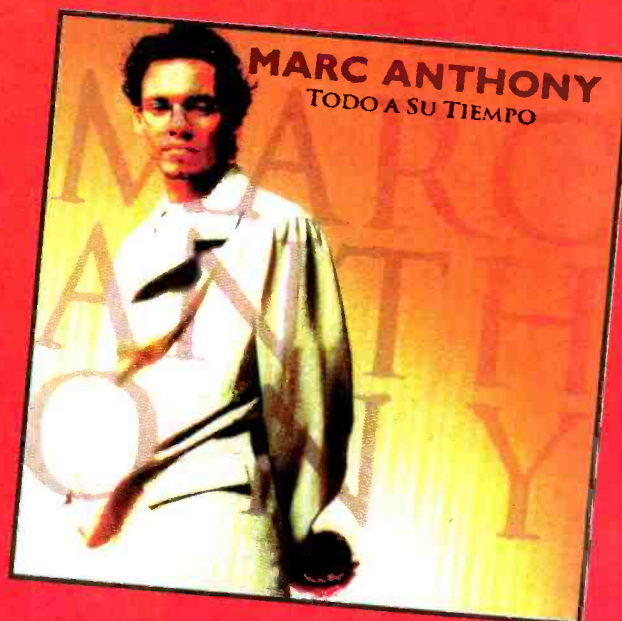


RMM

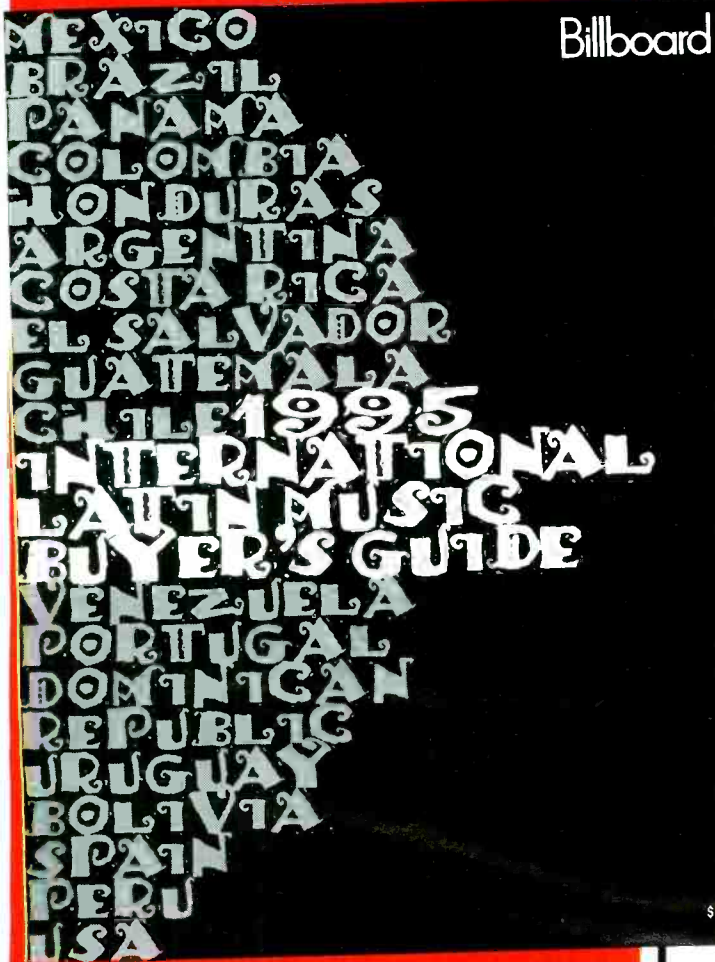


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Artists & Music

LATIN NOTAS

(Continued from page 42)

beginning of May.

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

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

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

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

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

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

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

EMI Latin: **Natasha**, "Sol Y Luna," Feb. 6; **Tito Puente Jr.**, "Guarachando," Feb. 20.

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

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

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

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

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

ARGENTINA NOTAS: Main Records has shipped "El Puente" by Uruguay's most important artist, **Jaime Roos**, whose singular synthesis of rock and Afro-Uruguayan *candombe* cadences is profiled on the label's two new compilations con-

taining previously unreleased old songs—"Selección 1 Y 2" . . . Milán Sur has released "Piazzolla X Piazzolla," the first album by the **Daniel Piazzolla Octet**. The recording includes songs by Daniel's father, **Astor**, with lyrics penned and sung by Warner Argentina's famed **Fito Páez**.

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

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

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

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

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



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



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Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
★★★ No. 1 ★★★					
1	2	3	3	CRISTIAN MELODY/FONOVISA	AMOR A.B. QUINTANILLA III (C. CASTRO)
2	1	1	17	ENRIQUE IGLESIAS FONOVISA	SI TU TE VAS R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
3	3	11	3	LA MAFIA SONY	UN MILLON DE ROSAS M. LICHTENBERGER JR. (A. LARRINAGA)
4	6	5	8	LUIS MIGUEL WEA LATINA	AMANECI EN TUS BRAZOS L. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
5	4	2	16	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO A.B. QUINTANILLA III (A.B. QUINTANILLA III, P. ASTUDILLO, J. QJEDA)
6	7	7	9	RICKY MARTIN SONY	MARIA K. C. PORTER (I. BLAKE, K. C. PORTER, L. GOMEZ ESCOLAR)
7	5	6	8	LIBERACION FONOVISA	ENAMORADO DE UN FANTASMA LIBERACION (H. PONY GONZALEZ)
8	9	9	7	PEDRO FERNANDEZ POLYGRAM LATINO	QUIEN H. PATRON (E. MOGUEL)
9	8	4	11	BRONCO FONOVISA	TODO POR TI BRONCO (J. G. ESPARZA)
10	11	27	3	GIRO SDI/SONY	MI FORMA DE SENTIR C. SOTO (J. M. DEL CAMPIO)
★★★ AIRPOWER ★★★					
11	23	—	2	M. A. SOLIS Y LOS BUKIS FONOVISA	POR AMOR A MI PUEBLO M.A. SOLIS (M.A. SOLIS)
★★★ AIRPOWER ★★★					
12	NEW ▶	1	1	MARC ANTHONY RMM	TE AMARE S. GEORGE, M. ANTHONY (A. RAMIREZ JR., E. STAWTICH)
13	10	8	10	MICHAEL SALGADO JOEY	SI QUISIERAS J. S. LOPEZ (F. MENDEZ, R. ORTEGA CONTRERAS)
14	12	13	16	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TONTA D. L. GARZA, T. GONZALEZ (J. RODRIGUEZ, M. CISNEROS)
15	18	28	9	LOS TIGRES DEL NORTE FONOVISA	NO PUEDO MAS T.N. INC. (T. BELLO)
16	37	—	2	JUAN GABRIEL ARIOLA/BMG	MI BENDITA TIERRA JUAN GABRIEL (JUAN GABRIEL)
17	36	—	2	PESADO FONOVISA	ESO ME GUSTA J. ALFARO (J. G. ESPARZA)
18	14	20	5	INTOCABLE EMI LATIN	COQUETA J. L. AYALA (L. PADILLA)
19	31	—	2	GRUPO MOJADO FONOVISA	ME GUSTAN GORDAS L. LOZANO (A. MIXI)
20	NEW ▶	1	1	LA TROPA F EMI LATIN	JUAN SABOR J. FARIAS, J. FARIAS (J. FARIAS)
21	NEW ▶	1	1	BOBBY PULIDO EMI LATIN	DESVELADO F. ELIZONDO (J. AVENA)
22	NEW ▶	1	1	SPARX FONOVISA	MANDAME FLORES (AY, AY, AY) T. MORRIE (L. ANTONIO)
23	13	17	7	OLGA TANON WEA LATINA	EXITOS Y MAS HOT LISTED (R. VAZQUEZ, S. F. RAMIREZ-CARRERO Y MONROUZEAU, R. LOPEZ, R. BARRERAS, O. TANON)
24	29	—	2	THE BARRIO BOYZZ SBK/EMI LATIN	ERES ASI K. C. PORTER (M. FLORES)
25	21	26	7	FAMA SONY	LAGRIMAS DE ALEGRIA O. GALVAN, J. GALVAN (J. GALVAN)
26	19	10	21	CRISTIAN MELODY/FONOVISA	VUELVE A QUERER J. AVENDANO LUHRS (J. AVENDANO LUHRS)
27	NEW ▶	1	1	JON SECADA SBK/EMI LATIN	ES POR TI E. ESTEFAN JR., J. SECADA, J. CASAS (K. SANTANDER)
28	25	—	2	LORENZO ANTONIO WEA LATINA	AMANDOTE T. MORRIE (JUAN GABRIEL)
29	26	24	6	BANDA MACHOS FONOVISA	TE LO DEBO A TI J. ALFARO (H. RAYA)
30	17	16	3	JERRY RIVERA SONY	SUAVE S. GEORGE (K. CIBRIAN, O. CASTRO)
31	15	15	11	LOS TEMERARIOS AFG SIGMA	LA MUJER DE LOS DOS A. ANGEL ALBA (A. ANGEL ALBA)
32	NEW ▶	1	1	LOS RIELEROS DEL NORTE FONOVISA	NI POR CAPRICHIO J. S. LOPEZ (A. GOMEZ)
33	34	—	2	CELINES RMM	AMIGOS L. MARTI, J. QUEROL (R. VAZQUEZ)
34	35	39	20	LUIS MIGUEL WEA LATINA	SI NOS DEJAN L. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
35	28	—	2	GUARDIANES DEL AMOR ARIOLA/BMG	YA LO SE TODO A. PASTOR (T. BELLO)
36	20	18	14	JOSE JOSE ARIOLA/BMG	LLORA CORAZON R. LIVI (R. LIVI, R. FERRO)
37	22	12	3	GLORIA ESTEFAN EPIC/SONY	TRES DESEOS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
38	30	40	11	RAM HERRERA SONY	AHORA DILE R. HERRERA, R. MARTINEZ (A. VEZZANI)
39	32	—	5	LOS MIER FONOVISA	TIMIDA LOS MIER (H. POSADA)
40	27	36	3	STEPHANIE LYNN & HIGH ENERGY EMI LATIN	NADA G. VELASQUEZ (L. VALENZI)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	20 STATIONS	59 STATIONS
1 CRISTIAN MELODY/FONOVISA AMOR	1 GIRO SDI/SONY MI FORMA DE SENTIR	1 LA MAFIA SONY UN MILLON DE ROSAS
2 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS	2 MARC ANTHONY RMM TE AMARE	2 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
3 LUIS MIGUEL WEA LATINA AMANECI EN TUS BRAZOS	3 CELINES RMM AMIGOS	3 LIBERACION FONOVISA ENAMORADO DE UN...
4 RICKY MARTIN SONY MARIA	4 JERRY RIVERA SONY SUAVE	4 BRONCO FONOVISA TODO POR TI
5 JON SECADA SBK/EMI LATIN ES POR TI	5 OLGA TANON WEA LATINA EXITOS Y MAS	5 CRISTIAN MELODY/FONOVISA AMOR
6 RICARDO MONTANER EMI LATIN SOY TUYO	6 GISELLE RCA/BMG LO MIO ES MIO	6 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS
7 DONATO & ESTEFANO SONY ESTOY ENAMORADO	7 KAOS SDI/SONY ME HACES FALTA	7 LUIS MIGUEL WEA LATINA AMANECI EN TUS BRAZOS
8 MILLIE EMI LATIN CON LOS BRAZOS ABIERTOS	8 RICKY MARTIN SONY MARIA	8 MICHAEL SALGADO JOEY SI QUISIERAS
9 THE BARRIO BOYZZ SBK/EMI LATIN ERES ASI	9 RIKARENA J&N/EMI LATIN ME HICIERON OLVIDAR	9 M. A. SOLIS Y LOS BUKIS FONOVISA POR AMOR A
10 CRISTIAN MELODY/FONOVISA VUELVE A QUERER	10 MANNY MANUEL MERENGA ZOR/EMI DISTANCIADO	10 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN TONTA
11 NINO BRAVO POLYGRAM LATINO TE QUIERO, TE...	11 CRISTIAN MELODY/FONOVISA AMOR	11 PEDRO FERNANDEZ POLYGRAM LATINO QUIEN
12 YOLANDA MONGE WEA LATINA TU, TU, TU, TU	12 EDGAR JOEL POLYGRAM RODVEN NO JUEGES MAS	12 LOS TIGRES DEL NORTE FONOVISA NO PUEDO MAS
13 ROSARIO SDI/SONY YO TE DARE	13 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS	13 PESADO FONOVISA ESO ME GUSTA
14 PEDRO FERNANDEZ POLYGRAM LATINO QUIEN	14 VICTOR MANUELLE SONY HAY QUE PONER EL ALMA	14 INTOCABLE EMI LATIN COQUETA
15 LUCERO FONOVISA LAZOS DE AMOR	15 EL GRAN COMBO FONOVISA CHICA DE MIS SUEÑOS	15 LA TROPA F EMI LATIN JUAN SABOR

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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Best Tropical Latin Performance
"IRREPETIBLE" • RMM

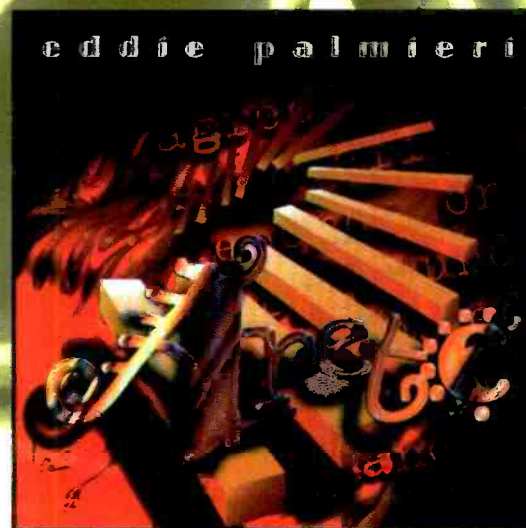


CELIA CRUZ

Nine Time Grammy Nominee
1990 Grammy Award Winner



Best Latin Jazz Performance
"ARETE" • TROPIJAZZ




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Five Time Grammy Award Winner



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Top Contemporary Christian

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports. 	
			★ ★ NO. 1 ★ ★	
①	1	9	DC TALK ● FOREFRONT 25140/CHORDANT	JESUS FREAK 9 weeks at No. 1
2	2	11	VARIOUS ARTISTS SPARROW 51516/CHORDANT	WOW-1996
3	3	22	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
4	4	12	CARMAN SPARROW 51422/CHORDANT	R.I.O.T.
5	5	34	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
6	6	33	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
7	7	46	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
⑧	8	88	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
⑨	9	15	CECE WINANS SPARROW 51441/CHORDANT	ALONE IN HIS PRESENCE
10	10	73	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
11	14	12	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
12	11	25	RAY BOLTZ WORD 41601 HS	THE CONCERT OF A LIFETIME
⑬	27	44	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
14	13	22	PETRA WORD 9624 HS	NO DOUBT
15	15	29	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
⑬	19	43	ANointed WORD 67051	CALL
⑬	29	27	YOLANDA ADAMS TRIBUTE 5921/DIADEM HS	MORE THAN A MELODY
18	17	79	STEVEN CURTIS CHAPMAN ● SPARROW 51408/CHORDANT HS	HEAVEN IN THE REAL WORLD
⑬	26	77	NEWSBOYS STARSONG 8814/CHORDANT HS	GOING PUBLIC
⑬	22	23	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
21	16	16	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
⑬	RE-ENTRY		DONALD LAWRENCE & TRI-CITY SINGERS SPARROW 1480/CHORDANT	BIBLE STORIES
23	21	13	THE WINANS QWEST 45888/WCD	HEART & SOUL
⑬	35	23	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
25	23	118	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
26	18	33	CLAY CROSSE REUNION 0104/WORD HS	TIME TO BELIEVE
27	25	165	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
⑬	39	7	SHIRLEY CAESAR WORD 3602	SHIRLEY CAESAR LIVE...HE WILL COME
⑬	32	7	GOSPEL GANGSTAS HOLY TERROR 5852/BENSON	DO OR DIE
30	30	12	WAYNE WATSON WARNER ALLIANCE 4187/WCD HS	FIELD OF SOULS
31	24	21	GEOFF MOORE & THE DISTANCE FOREFRONT 25129/CHORDANT HS	HOME RUN
⑬	34	15	SUSAN ASHTON SPARROW 51522/CHORDANT	SO FAR, THE BEST OF SUSAN ASHTON: VOLUME ONE
33	33	65	4 HIM BENSON 4046 HS	THE RIDE
34	28	2	VARIOUS ARTISTS WARNER ALLIANCE 46124/WARNER BROS.	SISTERS: THE STORY GOES ON
35	31	3	RICKY SKAGGS ATLANTIC 82834/WCD	SOLID GROUND
⑬	NEW►		RADICAL FOR CHRIST INTEGRITY 08792	PRaise IN THE HOUSE
⑬	RE-ENTRY		CARMAN ● SPARROW 1387/CHORDANT HS	THE STANDARD
38	20	11	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130/CHORDANT	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
⑬	RE-ENTRY		LARNELLE HARRIS BENSON 84195	UNBELIEVABLE LOVE
⑬	NEW►		AMY MORRISS MYRRH 8561/WORD	I'M A BELIEVER

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

RHYTHM AND BLUES

(Continued from page 31)

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

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

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

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

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

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

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

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

In the SPIRIT



by Lisa Collins

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

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

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

Most of all, he hopes his success with **Radical For Christ** lets the industry know that he's a survivor. Odd words,

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

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

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

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

since little has been heard from **Commissioned** since **Hammond's** departure last January after 10 years, nine albums, and two Grammy nominations.

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

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

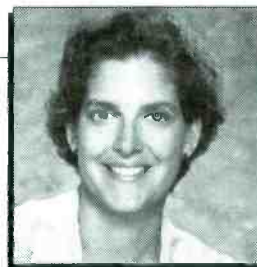
BRIEFLY: **The Mighty Clouds Of Joy** are preparing to tour South Africa at the invitation of president **Nelson Mandela**. When they return, they will record their second live album for **Intersound**. Their debut effort for the label, "Power," earned them a Grammy nomination... Finally, **Kirk Franklin**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

Top Gospel Albums

THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	SoundScan® TITLE
★ ★ NO. 1 ★ ★				
1	1	133	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 [RS]	40 weeks at No. 1 KIRK FRANKLIN AND THE FAMILY
2	15	31	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
3	24	67	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
4	2	34	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND [RS]	BROKEN
5	4	51	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [RS]	SHOW UP!
6	8	13	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
7	12	30	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 [RS]	LIVE IN NEW YORK BY ANY MEANS...
8	11	29	YOLANDA ADAMS TRIBUTE 3592 [RS]	MORE THAN A MELODY
9	7	13	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
10	6	15	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
11	26	89	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
12	10	13	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
13	13	26	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
14	40	18	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	"HIGHER"
15	5	11	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
16	RE-ENTRY		FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
17	RE-ENTRY		DONALD LAWRENCE PRESENTS RODNEY POSEY SPARROW 51470	LIVE IN PRAISE AND WORSHIP WITH THE WHITFIELD COMPANY
18	14	31	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
19	23	28	MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
20	31	45	ANOINTED WORD 67051/EPIC	THE CALL
21	RE-ENTRY		REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
22	37	137	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
23	22	7	VARIOUS ARTISTS VERITY 43013	VERITY RECORDS PRESENTS: A TRIBUTE TO ROSA PARKS
24	21	141	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
25	27	17	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
26	20	73	HELEN BAYLOR WORD 66443/EPIC [RS]	THE LIVE EXPERIENCE
27	NEW		RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
28	RE-ENTRY		SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
29	16	4	GMWA PHILADELPHIA MASS CHOIR VFCIRON 2180	FOR THE GOOD OF THEM
30	17	5	COGIC INTERNATIONAL MASS CHOIR BELLMARK 70007	HE'LL BRING YOU OUT
31	28	7	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
32	RE-ENTRY		FULL GOSPEL BAPTIST MASS CHOIR GOSPO CENTRIC 72131	FULL GOSPEL BAPTIST MASS CHOIR
33	35	18	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 11008	EXCITED
34	NEW		B. CHASE WILLIAMS & THE SHABACH CHOIR INTERSOUND 9162	TAKE A TRIP
35	38	83	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
36	RE-ENTRY		MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
37	18	11	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
38	19	21	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
39	RE-ENTRY		GEORGIA MASS CHOIR SAVOY 7117/MALACO	LORD TAKE ME THROUGH
40	RE-ENTRY		REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY

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

Classical KEEPING SCORE



by Heidi Waleson

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

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



PIFFARO

ing some groups that live and tour in the U.S. ("local heroes," as he puts it) just might help sell records, especially given the fact that Archiv's European ensembles come seldom, if at all, to the States. Neither Piffaro, a lively instrumental ensemble founded in 1980 as the Philadelphia Renaissance Wind Band—and whose debut release, "Canzoni E Danze," is a collection of Italian Renaissance wind music—nor Pomerium, a mixed-voice choir specializing in Renaissance music—Dufay's "Missa Sancti Antonii De Padua" is its record—is exactly a household name.

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

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

only about a dozen concerts a year.

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

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

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

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

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

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



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

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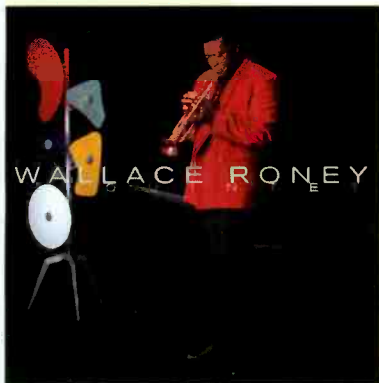
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Carlos McKinney, piano
Clarence Seay, bass
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Artists & Music



by Jim Macnie

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

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

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

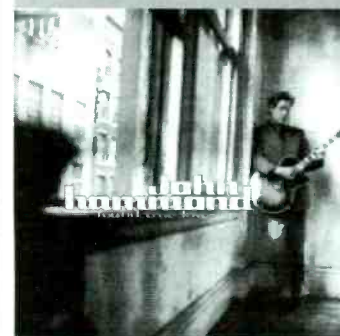
Saluzzi's "Rios," another Intuition release, boasted one of 1995's most conversational ensembles. Bassist **Anthony Cox** and marimba player **David Friedman** helped establish an atmosphere of loquaciousness. Walk through a Tower Records outlet, and you'll find "Rios" in the jazz section. It's a marketing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

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

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

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

TOME TIME: If you took all the jazz reference books on the market and combined their strengths, you'd have an impressively complete tome. The latest addition to the ranks, which came out Jan. 9, is "The Rough Guide To Jazz," written by **Ian Carr**, **Digby Fairweather**, and **Brian Priestly**. It has a decidedly British slant: Lesser-known players from England and elsewhere are awarded more detailed bios than lesser-known Americans, and in some cases, even more than well-known Americans (an equal amount of space is devoted to **John Sangster** and **David Sanborn**). The postmodernist contingent is well represented, however, and in general, the essays—there are more than 1,600 entries—are remarkably pithy. The book sells for \$24.95.

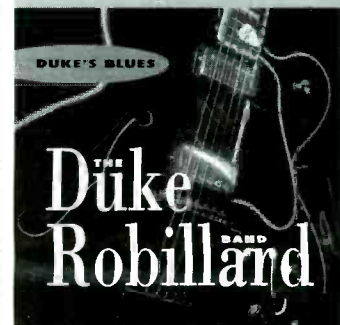


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West Coast Blues Review

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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	1	12	GREATEST HITS EPIC 66217*	★ ★ NO. 1 ★ ★ STEVIE RAY VAUGHAN & DOUBLÉ TROUBLE 12 weeks at No. 1
2	2	11	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [CS]	KENNY WAYNE SHEPHERD
3	3	23	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS	ERIC CLAPTON
4	5	23	BLUES MCA 11060	JIMI HENDRIX
5	10	13	TURN IT ON!, TURN IT UP! BULLSEYE BLUES 9566/ROUNDER	ROOMFUL OF BLUES
6	4	19	HANDFUL OF BLUES BLUE THUMB 7004/GRP [CS]	ROBBEN FORD AND THE BLUE LINE
7	6	23	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
8	8	23	KEB' MO' OKEH 57863/EPIC	KEB' MO'
9	9	22	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND
10	7	23	CHILL OUT POINTBLANK 40107/MIRGIN	JOHN LEE HOOKER
11	15	23	ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS
12	11	8	SAD STREET MALACO 7478	BOBBY "BLUE" BLAND
13	14	17	TEXAS SUGAR/STRAT MAGIK SILVERTONE 41546/JIVE [CS]	CHRIS DUARTE GROUP
14	RE-ENTRY		ONE FOOT IN THE BLUES WARNER BROS. 45815	ZZ TOP
15	13	14	BLUE STREAK ALLIGATOR 4834	LUTHER ALLISON

TOP REGGAE ALBUMS™

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

TOP WORLD MUSIC ALBUMS™

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

● Albums with the greatest sales gains this week. ● Recording Industry Ass'n. 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. *Astors indicates vinyl available. [CS] indicates past and present Heatseekers titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

SAXOPHONIST GERRY MULLIGAN DEAD AT 68

(Continued from page 14)

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

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

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

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

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

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

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

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

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

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

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

Telarc chairman/CEO Jack Renner says that there is no Mulligan music remaining in the label's vaults but that a boxed set is being considered.

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LARGEST DISTRIBUTOR

MASSENBURG: ULTIMATE AUDIO GURU

(Continued from preceding page)

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

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

"I don't see the eager beaver run-

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

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

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

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

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 27, 1996)

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

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newsline...

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

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

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

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

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



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

ANDERSON SERVES DUAL ROLE AT CHRYSALIS

(Continued from page 50)

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

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

Anderson says he's interested in adding to that family. "I think this will be less of an office to be cultivating the unknown writer as it will be one to try and sign some really talented, experi-

enced writers," Anderson says. "That's not to say we couldn't use a young writer who has a sense of himself or herself. [But] it seems like the emphasis is to find one or two more heavy hitters."

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

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Irish Authors' Group Can Collect Gov't Says IMRO Is Entitled To Royalties

■ BY KEN STEWART

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

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

Rights Organisation, an authors' group, are not in breach of the Competition Act of 1991. IMRO, which became independent of the U.K.'s Performing Right Society on Jan. 1, 1995, issues public performance licenses to users of repertoire by its more than 1,100 members.

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

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

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

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

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

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

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

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

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

"The Competition Authority decision will enable IMRO to collect the monies rightfully due to creators and their publishers," Duffy says. "There is now over [\$1.6 million] outstanding, and we

hope users will pay us without further delay.

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

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

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

Spain Implements Ominous Authors' Rights Campaign

■ BY HOWELL LLEWELLYN

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

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

SGAE's advertisement gradually imposes a message on the soccer footage: "This would be all the music we would have if it

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

Since its Jan. 18 launch, the campaign

advertising spots have been shown on television and cinema, with similarly themed ads being broadcast on radio networks and printed in newspapers.

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

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

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

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



Russian Teens Flock To East 17 Show

■ BY ERKIN TOUZMUHAMMAD

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

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



EAST 17

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

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

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

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

Australia Sets Up Artist Pensions

■ BY CHRISTIE ELIEZER

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

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

The new distribution formula
(Continued on next page)



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Los Sabandenos' 'Meeting Of Two Cubas' Hits Rift

BY HOWELL LLEWELLYN

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

Rodríguez.

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

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

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

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

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

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

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

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

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

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

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

CONVENTION CAPSULES

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

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

The U.S. National Assn. of Independent

Record Distributors and Manufacturers used its MIDEM stand to drum up international membership. Executive director Pat Murphy says that NAIRD already has 40 non-U.S. members in countries as distant as Japan and Germany, and that a South Korean company signed up during NAIRD's MIDEM reception. Murphy says that NAIRD is a valuable conduit for indie companies seeking licenses from or distribution in the U.S.

More MIDEM coverage will appear in next week's issue.

AUSTRALIA SETS UP ARTIST PENSIONS

(Continued from preceding page)

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

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

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

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

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

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

"It's disgraceful that TV stations only need to pay [\$740] a year each for unlimited use of sound recordings, whether it's linking of news stories or soundtracks to sports programs. In many cases, it's the drummer or bassist's riff that draws the listener into the piece of music in the first place. We have a situation where an average Australian musician makes about [\$14,000]

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

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

SPAIN'S AUTHORS' RIGHTS CAMPAIGN

(Continued from preceding page)

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

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

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

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

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

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

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

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

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

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

SGAE moved into the world of music-industry education one year ago, with the formation of the Institute of Musical Sciences as part of Madrid's Complutensa University.



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Scotland's Laula Gets To The Bone On 'Naked'

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

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

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

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

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

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

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

A USTRALASIA IN CYBERSPACE: The 16th edition of the Australasian Music Directory published this month by Immedia Public Relations is available in a 360-page printed edition and, for the first time, on

the Internet for global access. Covering 17 markets in the Asia/Pacific region, the directory includes listings of 8,000 contacts at 5,000 companies in 70 categories. The directory's World Wide Web site at <http://www.immedia.com.au> is receiving 6,000 "hits" weekly, with 15% of those inquiries coming from the U.S., the publisher reports.

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

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

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

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

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

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

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

HOME & ABROAD



by Thom Duffy

Canadian Songs Fight For Airplay Despite Domestic Quota, Int'l Tracks Get More Spins

■ BY LARRY LeBLANC

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

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

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

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

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

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

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

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

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

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

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

There is a view outside Canada that, because of the CRTC regulations, Canadian recordings have the upper hand in getting domestic airplay. Not so, argues **Paul Eastwood**, manager of national promotion at MCA Music Entertain-



MACRAE

ment. "It's as hard or harder to get CanCon added as an international, because there's such great Canadian music right now [competing under the quota]," he says.

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

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

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

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

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

"The first week *The Record* went to spins, all the Canadian records plummeted, including **Shania Twain's** second single, 'The Woman In Me,'" says **Doug Chappell**, president of Mer-

cury/Polydor. "That was the week following the Canadian Country Music Assn. Awards, when she won all those awards."

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



DIEMER

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

maximum rotations as international records."

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

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

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

Programmers argue that such rotation tactics are necessary. They cite lulls in releases of Canadian current recordings for individual formats or say the quality is substandard.

"We've been told at those stations that do it [that] they don't think their CanCon flow is going to last," says **Chappell**. "They think they're expanding the life of a Canadian single by cutting down the amount of spins. It's a bogus theory."

"Programmers have lived with [the separate rotation system] so long that they think a change will affect their listenership," says **Tuch**.

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

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

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

EAST 17

(Continued from page 53)

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

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

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

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

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

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

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

One source claims that spending on the Smirnoff chart topped \$500,000. While perceived as a good idea in principle, the project came under criticism from all sides—record labels, press, and many acts—and it ultimately folded. Smaller-scale promotions included Turkish beer EFES' sponsorship of a show by rock band Time Out in a 2,500-seat venue. Mexican beer Dos Equis has sponsored a music video for the rock group Chai-F, and Tuborg Beer has sponsored a video for pop duo Akademia.

Some of the big alcohol and tobacco advertisers say they will definitely restructure their spending in favor of

event sponsorship, but are unsure how much they will spend and what particular events or acts they will sponsor.

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

more feedback for their money."

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

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

LIFELINES

BIRTHS

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

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

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

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

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

MARRIAGES

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

DEATHS

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

Audrey Nisbet, 66, of pneumonia Dec. 21 in

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

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

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



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

CALENDAR

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

JANUARY

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

FEBRUARY

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

7983.

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

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

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

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

Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

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

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

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

APRIL

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

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

FOR THE RECORD

The headline for the article on TVT Records' new TVT Soundtrax label (*Billboard*, Jan. 27) should have read: "TVT Records Launches Soundtrax Label That Targets 'Work' Films."

GOOD WORKS

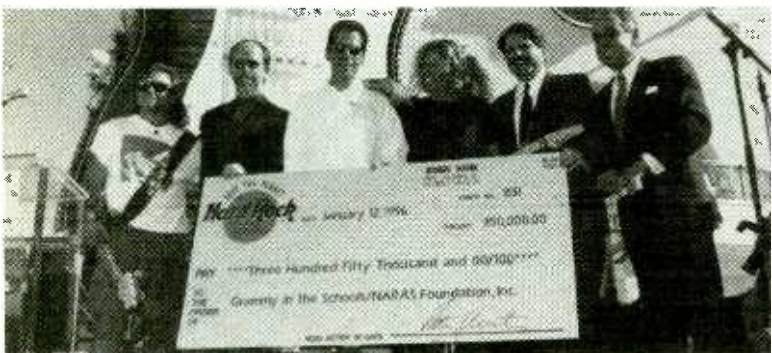
FACING THE MUSIC: The National Music Foundation has begun an educational project to "reinvigorate the general music curriculum in schools across the country by focusing on American music." Proponents hope to achieve nationwide implementation by the year 2000. The foundation chairman is **Dick Clark**,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

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

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

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

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



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

Merchants & Marketing

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Disney Records Pulls Out Of Record Clubs

■ BY ED CHRISTMAN

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

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

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

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

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

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

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

"I am still waiting for someone to quantify if the record clubs really promote the record store and have sent somebody into the store to buy an album they saw in a record club ad,"

Hafft says. "All evidence says record clubs reach the same market" as retailers.

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

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

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

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

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

The president of one large chain applauds the Disney move, saying,

(Continued on page 61)

Mammoth Signs Distrib Deal With ADA Switch From RED Reflects Alliance With Atlantic

■ BY DON JEFFREY

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

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

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

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

year distribution agreement with RED, which is owned by Sony Music



Entertainment.

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

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

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

Bandit Queen



hormone bust

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

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

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

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

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

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

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

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

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



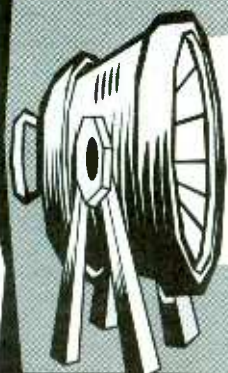
says that indie distribution can strengthen a label's "regionalized game plan" and provide a "more individualized" approach to a new act.

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

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

(Continued on page 61)

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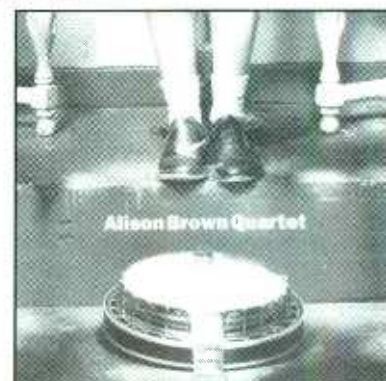
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Blazonczyk's Shop Is Polka Plus Chicago Outlet Has Big Nonmusic Stock

BY JIM BESSMAN

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



BLAZONCZYK

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

"They expect to find a Best Buy," says Tish Blazonczyk (pronounced Blah-ZON-chick), "Eddie B.'s" wife and partner in his mom-and-pop store, Bel-Aire Enterprises. "Wrong!"

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

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

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

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



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

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



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

an international distributor and get it for them."

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

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

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

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

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

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

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

The Bel-Aire name originated in 1957, when Blazonczyk started a rock

(Continued on page 63)

newsline...

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



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

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

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

UNIVERSAL PICTURES has formed a three-year, first-look production deal with Moving Pictures, the movie production company owned by actress Demi Moore and producer Suzanne Todd. The company's first feature was "Now And Then." It is now in pre-production with the Ridley Scott film "G.I. Jane." Moving Pictures has also produced the TV special "CityKids Celebrate," hosted by Moore and starring Paula Abdul, Michael Bolton, Salt-N-Pepa, and Sinbad.

BLOCKBUSTER MUSIC is staging a weeklong sneak preview through Monday (29) of the new tribute album "The Songs Of West Side Story" on the chain's listening stations. Blockbuster customers who pre-order the album, due Tuesday (30), will receive a free limited-edition lithograph of the artwork featured on the CD and cassette and a discount coupon toward a future purchase at the stores. A percentage of the proceeds from the album will go to

charities: the NARAS Foundation and the Leonard Bernstein Education Through the Arts Fund (Bernstein and Stephen Sondheim wrote the songs). The tribute includes such tracks as "I Feel Pretty" by Little Richard and "Tonight" by Kenny Loggins and Wynonna (Billboard, Jan. 6).

QUATROPHONIC MUSIC, a new music company based in Troy, Mich., says it will acquire a controlling interest in NAMS International, an Internet distributor of interactive music videos and computer software products. Initial financing is being provided by J.E.A. Enterprises, a new private investment firm headed by Joseph Antonini, the former chairman/CEO of Kmart Corp. Quatrophonic will own 76% of NAMS International after the transaction. An initial public offering of stock is also being considered. Todd Rundgren is among the artists who have posted music videos on NAMS.

DISCOVERY ENTERPRISES WORLDWIDE has signed two licensing agreements with international companies to distribute Discovery Channel videos in Australia and France. Roadshow Entertainment in Australia and ALPA in France will market Discovery's catalog of documentary titles on such subjects as science, technology, and nature. Each company will release at least 20 titles from the library. Among the first titles to be released are "Spirits Of The Rainforest" and "Sharks—The Great Whites."

COMPACT DISC WORLD, a nine-unit music retail chain based in South Plainfield, N.J., says A&M Records is the chain's first winner of the label of the year award. Cecelia Bogart of PolyGram Group Distribution, which distributes A&M, received the sales representative of the year award.

ALLIED DIGITAL TECHNOLOGIES has signed a two-year deal to provide videocassette and audiocassette replication for PolyGram Group Distribution, one of the six major worldwide music companies. This is a renewal of a two-year deal Allied previously had with PGD.



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

EXECUTIVE TURNTABLE

RETAIL: Incredible Universe in Fort Worth, Texas, names **Dick Donnelly** VP of merchandising and **Joel Carter** VP of marketing. Donnelly was merchandise manager for Radio Shack; Carter was director of marketing for Incredible Universe.

Leslie Chinaea is promoted to VP of advertising and marketing for Compact Disc World in South Plainfield, N.J. She was advertising director.

DISTRIBUTION: **Dean Arvidson** is appointed VP, national account sales, for Word Distribution in Nashville. He was VP of marketing for Word Records.

Randy Meek is named regional VP for Sight & Sound Distributors in Louisville, Ky. He was VP of sales at WaxWorks.

HOME VIDEO: Turner Home Entertainment in Atlanta promotes **Robert Prudhomme** to senior VP.



PRUDHOMME



SILVERSTEIN

sales, for domestic home video and **Beth McCarthy Wyner** to account executive, special markets. They were, respectively, VP of distribution sales and assistant, special markets.

Nicole Silverstein is named director of publicity and promotions for New Line Home Video in Los Angeles. She was an account supervisor for Bender, Goldman & Helper.

Daniel Pal is appointed managing director for Blockbuster Entertainment Group in Buenos Aires. He was GM for Elefante.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 12 weeks at No. 1	163
2	7	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	62
3	2	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	89
4	5	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	232
5	4	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	123
6	9	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	218
7	3	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	58
8	10	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	239
9	8	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	243
10	6	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	55
11	19	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	120
12	20	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	35
13	17	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	241
14	16	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	246
15	12	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	238
16	18	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	9
17	14	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	228
18	23	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/16.98)	THE BEST OF VAN MORRISON	31
19	27	ENYA ▲ REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	24
20	15	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	37
21	22	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	60
22	13	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	42
23	28	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	40
24	25	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	225
25	21	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	12
26	26	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	226
27	24	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	235
28	31	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	226
29	32	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	235
30	29	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	190
31	30	THE BEATLES ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	10
32	35	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	145
33	40	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	133
34	37	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	192
35	36	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	3
36	34	THE BEATLES ▲ CAPITOL 46441* (10.98/15.98)	REVOLVER	11
37	39	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	239
38	38	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	130
39	43	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	2
40	49	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	215
41	—	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	102
42	45	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	204
43	44	MEAT LOAF ▲ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	207
44	—	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	212
45	48	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	77
46	—	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	198
47	41	EAGLES ▲ ELEKTRA 103*/EEG (7.98/11.98)	HOTEL CALIFORNIA	139
48	46	THE BEATLES ● CAPITOL 46439* (9.98/15.98)	HELP!	7
49	50	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	8
50	42	MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	22

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ††† indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

DISNEY RECORDS

(Continued from page 59)

"Obviously the retailers have been hurt on a number of fronts, and the record clubs add salt to the wound. It is just another way of taking away any profits that the specialty retailer might have."

A Columbia House spokesman says, "We don't comment on our licensing agreements," and a BMG Music Club spokesman declined to comment. But in the past when labels have defected from record clubs, executives of the direct-marketing companies have characterized such departures as a "negotiating ploy." Those record club executives say that eventually the labels come back looking for better deals.

In the past, labels such as Geffen and the EMI Music Group family of labels have pulled out of the clubs in support of retail, only to return to the fold later. After the EMI labels pulled out and then went back, company executives said that retail sales hadn't made up for the lost record club volume.

MAMMOTH

(Continued from page 59)

recording is being worked by Atlantic and distributed by WEA.

In the first quarter, Mammoth is releasing albums by three new acts through ADA. Faures says he has "high hopes" for Bandit Queen, a U.K. alternative band whose album "Hormone Hotel" debuted Jan. 16. That record, whose initial shipment was 8,000 units, is licensed from the band's London-based label, Playtime Records. Mammoth's other releases will be from Fu Manchu (Feb. 27) and Clarissa (March 12).

The label has more than 20 acts on its roster and plans to release 12-15 albums this year, of which three will be catalog reissues. Mammoth employs 23 full-time staffers.

Faures declines to disclose financial information for his label. He says that 1995 revenues were "up significantly" over the previous year and that profits were also higher. And, because of the success of Seven Mary Three, he says, "we've hit our first-quarter projections for '96 in the first three weeks of January."



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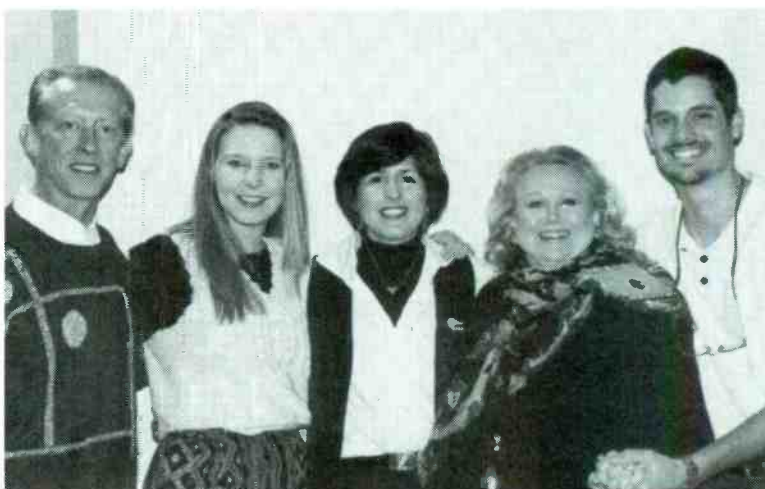


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Request Concert. Nils Lofgren performed at a Sam Goody store in New York recently during the third show of the Request magazine Home Before Midnight free concert series. Show, from left, are Chris Luongo, product manager, Pure Records; Chris Nadler, associate editor, Request; Lofgren; Tim Edwards, district manager, Manhattan, Sam Goody; Don Bergenty, regional director, Sam Goody.



Cookout. DRG recording artist Barbara Cook made an in-store appearance at Star Classics in San Francisco to promote a weeklong engagement at the Fairmont. Shown, from left, are Wally Harper, Cook's accompanist; Debby Robinson, Koch International sales rep; Diane Dragone, owner of Star Classics; Cook; and Ed Tarrantino, Koch International sales rep.



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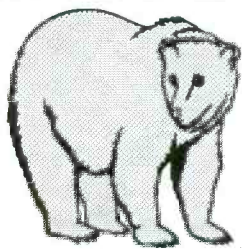


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The Brass Tacks Of Camelot Music's Financial Restructuring

IN THE FIRST two weeks of January, Camelot Music went to the six majors and asked them to give the chain more time on payments due for product it bought over the holidays. Since Camelot made that request, a runaway rumor has swept the industry: The North Canton, Ohio-based chain is on the verge of making a Chapter 11 filing.

Here is what's really going on: The 405-unit Camelot is attempting to restructure its debt payments through an out-of-court negotiated process, without filing a Chapter 11 reorganization. In the last year, two other music chains have walked down this path, Warehouse Entertainment and Trans World Entertainment Corp.

The management of Torrance, Calif.-based Warehouse failed in its quest to stay out of bankruptcy court and filed for Chapter 11 protection in August. Albany, N.Y.-based Trans World, on the other hand, was so successful in re-structuring its debt that the trade didn't know about it until negotiations were completed and the subsequent agreement was announced in April. Trans World has since closed 190 stores and will likely continue to implement restructuring plans throughout the year.

Camelot, you might remember, underwent a leveraged buyout in the fourth quarter of 1993. At that time, the 364-unit retailer was one of the strongest, best-run chains in the business, and Investcorp, the Middle Eastern investment company that owns Saks Fifth Avenue and Gucci, paid top dollar for it. Retail Track estimates the undisclosed price at \$380 million.

In order to pay for the deal, Investcorp used "bridge" financing and then replaced that interim debt with a \$325 million syndicated package, composed of a \$200 million term loan and a \$125 million revolving credit facility, in a deal put together by Chemical Bank, knowledgeable sources say.

In addition to the term loan, Investcorp put in about \$180 million equity. Since then, the investment firm has managed to take an undisclosed amount of equity out of Camelot, and, of course, the marketplace has devalued the company, leaving it with a negative net worth.

In investing in music retail, Investcorp saw an industry in the mature stages of consolidation, with the survivor's likely to dominate the business for years to come. So Investcorp gave Camelot the mandate to prepare for further acquisitions, with the goal of building a much larger but still well-run company. Eventually, according to the plan, that chain would go public, raising cash to pay off debt and supplying Investcorp investors with a big payment.

Alas, since then, Investcorp's best-laid plans were waylaid by a ferocious price war that has caused conceptions at even well-run chains, like Camelot. Sources say Camelot posted cash flow of about \$40 million and a net loss of about \$13 million in its most recent fiscal year, which ended Feb. 28, 1995, on estimated sales of \$455 million.

Due to industry downturn, Retail Track already predicted that Investcorp would have to look for a way to restructure Camelot's debt this year (Retail Track, Billboard, Dec. 23, 1995). That process began when Camelot tripped a loan covenant or two, and the bank pulled the revolver in mid-December.

Camelot subsequently approached the majors about its plan to restructure its balance sheet outside court and asked them to wait for January and February product payments until it completes the process, which it hopes will happen in April. In return, Camelot offered a plan in which it will forgo the two-month "dating" vendors traditionally allow to pay for goods and will make accelerated payments on all new purchases, say, within two weeks of receiving shipments.

Since Camelot has long been one of the industry's strongest and most hon-

orable accounts, it got the support it deserves from the majors, sources say. It is offering a different payment scheme to independents, but again, in-

dustry observers anticipate cooperation because Camelot has earned goodwill through prompt payments to the indie sector.

Camelot president Jim Bonk declines to comment on any specifics, but says, "We feel that our reputation, hard work, and integrity served us well in this situation, and we are pleased at the spirit of cooperation that we have received from the trade and banks as we begin this process.

"I believe that the financial institutions know Camelot's problem is an industry problem and that they believe in the ability of [Investcorp] and our management team to turn things around."

Although Camelot is operating without the luxury of a revolver, it is flush with cash. Retail Track estimates that the chain's accounts payable total \$80 million. Further, since the bank pulled the revolver, Camelot withheld its end-of-the-month payment.

In addition to negotiating with the trade and banks, Camelot will likely embark on an aggressive round of negotiations to get landlords to lower rents or let them out of leases. Camelot is said to be admitting that it will have to close stores, but the number could vary from 40 to 100, depending on negotiations with landlords.

Due to the Warehouse bankruptcy, some vendors remain nervous about Camelot's predicament, but financial observers point out key differences between Camelot's and Warehouse's situations. In its failed out-of-court negotiations, Warehouse asked bondholders to take a "haircut" on money due them. As part of that process, Warehouse owner Merrill Lynch Capitol Partners Fund would take a complete loss and walk away from the table.

Camelot doesn't have bondholders. Like Trans World, it is not asking lenders for reduced payments, but for more time and probably smaller installment payments. Also, Investcorp will remain in the picture.

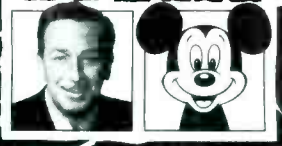
RETAIL TRACK

by Ed Christman



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KIDS TRACK



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WALT DISNEY RECORDS applauds all of the 1996 Grammy[®] nominees for their outstanding contributions to the music world.

WDR is pleased to announce this year's nominees, which include two releases from our recent adult contemporary initiative. This feat marks the first time in the label's history that a nonsoundtrack, nonstoryteller album has received such recognition. The nominees are:

Best Pop Vocal Performance
"Colors of the Wind"
Vanessa Williams
(Hollywood Records single from the Walt Disney Records soundtrack)

Best Musical Album for Children
Pocahontas Sing-Along
(Original Cast)
Alan Menken & Stephen Schwartz, Producers

Best Musical Album for Children
"Take My Hand: Songs from the 100 Acre Wood"
(Various artists including the Chieftains, Kathie Lee Gifford, & Tyler Collins)
Michael L. Becker, Harold J. Kleiner & Marco Marinangeli, Producers

Best Song Written Specifically for a Motion Picture or for Television
"Colors of the Wind"
(from *Pocahontas*)
Vanessa Williams/Judy Kuhn
Alan Menken & Stephen Schwartz, Songwriters
(Hollywood Records/Walt Disney Records)

Best Instrumental Arrangement with Accompanying Vocal(s)
"Bibbidi-Bobbidi-Boo"
(The Magic Song)
Bobby McFerrin, Arranger/Artist
Track from "The Music of Disney's Cinderella"



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Speculation About Antone's Quelled . . . For The Time Being Texas Label And Distributor REP Co. Head Off Potential Legal Action

RUMORAMA: Street talk always works in overdrive in this business, and in recent months much innuendo has been generated concerning the fate of one of Declarations of Independents' favorite labels, Austin, Texas-based blues specialist Antone's Records.

A couple of weeks ago, the rumor was that Antone's had filed a lawsuit against its exclusive national distributor, the REP Co. in Minneapolis. We quickly picked up the phone to contact **Harry Friedman**, who heads Antone's, and **Rob Simonds**, president of REP.

As is often the case, the word on the street proved to be overstated.

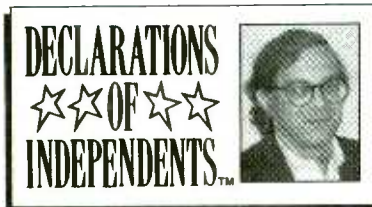
Both Friedman and Simonds acknowledge that problems had developed in the relationship between the label and the wholesaler. "We'd run into loggerheads that REP was loathe to settle," says Friedman, alluding to problems with REP's systems. For his part, Simonds says that the companies had a conflict over returns from dos Records, the triple-A-oriented imprint started by Antone's a couple of years ago.

However, both sides sat down in Austin two weeks ago to iron out their problems, and no action was ever filed.

Simonds admits, "It got out of hand. We weren't connecting or agreeing, and rumors started flying . . . But we've got a plan everybody's comfortable with." Friedman says, "As of now, there's no lawsuit, no animosity. We got their attention."

This accord must come as a relief to REP, whose label list has been shrinking over the last year. It also provides some stability for Antone's, which has been the subject of another persistent rumor for the last year—as the object of a sale. We ourselves have talked to more than one party coveting Antone's formidable catalog of mostly Texas-based blues artists.

Friedman does not deny talk of



by Chris Morris

interest in his company, saying, "It's not that we're not for sale—everybody is. It's just that I haven't talked to anybody who's serious about buying us."

Clearly, there's more to come on this topic.

KRAUTROCK ADDENDUM: Last week in this space, we held forth on reissues and new material available from pioneering musicians in German space rock. However, until we wandered into No Life Records in L.A. last week, we were unaware of a new album by **Faust**. The very cool indie-rock record store on Santa Monica Boulevard displayed among its featured albums "Rien," the first release in 20 years by the trailblazing group. Faust's famed 1971 debut was released on clear vinyl in a transparent package; the clangorous new album, which is almost as elegantly designed, was issued by Atlanta-based indie Table of the Elements.

GOTCHA: Industryites with a fondness for **Golden Smog**, the alternative supergroup featuring members of the **Jayhawks** and **Soul Asylum** (Billboard, Dec. 9, 1995), probably cheered last week when they received what appeared to be a special advance copy of "35 Years Of Golden Smog," a three-CD boxed set from the band's label, Salem, Mass.-based Rykodisc.

The set contains a booklet, a copy of

the Rykodisc album "Down By The Old Mainstream," and what look like two previously unreleased albums, "Swingin' Smog People" and "America's Newest Shitmakers." Wow! However, upon opening the jewel boxes of the latter two albums, one discovered paper "CDs." It's a gag, folks, albeit a very classily produced one.

Rob McDonald, Western regional sales director for Ryko distributor REP, points out that sharp-eyed people might be tipped to the joke by the line of very small type on the bottom of the box that reads, simply, "sucker."

Needless to say, the package is not available commercially.

FLAG WAVING: Just last year, L.A. punk rock veteran **Stan Ridgway** released a new album with his band **Drywall** on I.R.S. Records, the label he has been linked with since 1979.

But the wry vocalist's fine new solo album, "Black Diamond," has arrived via Sierra Madre, Calif.-based indie Birdcage Records. Why the quick switch?

The singer/songwriter says he received his release from I.R.S. He explains that the label considered a video shot to accompany Drywall's album, "Work The Dumb Oracle," as "kind of my 'Metal Machine Music,'" referring to **Lou Reed's** famed contract-breaking noise opus.

After the split, Ridgway says, "I was looking for a partner with the least amount of fuss and pomp and circumstance."

The partner in Birdcage's case was **Joe Ramsey**, a member of the tongue-in-cheek reggae-metal band **Dread Zeppelin**, which, like Ridgway, was once signed to I.R.S.

Ridgway says he now plans to release a trilogy of albums with the abrasive Drywall. "Black Diamond" couldn't be much more different from

the band's work—it's an almost acoustic-styled album of noir tales and introspective tunes.

"I was attracted to the idea that it was quiet, maybe because of all the noise I made just months before [with Drywall]," Ridgway says.

Fans of **Wall Of Voodoo** and Ridgway's biting solo work won't be disappointed by the new album, which contains tough narratives like "Down The Coast Highway," musical homages to **Johnny Cash's** longtime guitarist **Luther Perkins** and CIA founder "Wild" **Bill Donovan**, and a cover of **Bob Dylan's** "As I Went Out One Morning."

In the immediate future, Ridgway will be doing solo appearances (he says Drywall "is like the Beatles—we don't tour"). California dates are coming up on Feb. 20 at the Dragonfly in L.A., Feb. 21 at the Belly Up Tavern in Solana Beach, March 1 at the Coach House in San Juan Capistrano, and March 2 at Nickleby's in Ventura.

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BLAZONCZYK'S SHOP IS POLKA.PLUS

(Continued from page 60)

'n'roll band under the name **Eddie Bell & His Bell-Aires** ("Every band was 'Aires' at that time!"), eventually scoring the hit single "The Masked Man (Hi Yo Silver)" on Mercury. In 1963—the same year he returned to his polka roots—he opened his first store in the then-Polish "back of the yards" Chicago neighborhood of West 47th Street, where he also ran a music school. He opened the current location in 1970, though he kept the first store going until 1983.

While polka music has remained mostly an undiscovered, underground, ethnic-oriented phenomenon, Blazonczyk says it's "been on a roll" since 1985, when NARAS instituted a separate polka Grammy Award category. Current selling artists at the store, he says, include **Walter Ostanek**, **Jimmy Sturr**, **Polka Family Band**, **Frank Lisza & the Brass Connection**, **Lenny Gomulka & Chicago Push** (Gomulka was a Versatone for 12 years), and the **Versatones**.

Another indication of the genre's growth is the growing number of CD reissues, Blazonczyk says, citing recent collections by such premiere



Bel-Aire Enterprises sells such merchandise as Polish songbooks and cookbooks, shown in the cabinet, in addition to packaged goods and an extensive line of polka recordings. (Photo: Jim Bessman)

'40s polka label **Dana Records** artists as **Frank Wojnarowski**, **Gene Wisniewski**, **Ray Henry**, **Regina Kujawa**, **Eddie Zima**, and **Steve Adameczyk**. A major milestone was reached last year when the newly rejuvenated **Cleveland International** label issued "Polkatime: 20 Of The Best From Eddie Blazonczyk And The Ver-

satones."

"Until [Cleveland International president] **Steve Popovich** put it into [chains like] **Best Buy** and **Tower**, our product wasn't in those places," says Blazonczyk. "Suddenly people are coming in and saying, 'We were shopping in the mall and saw your product!'"

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The Enter*Active File

MERCHANTS & MARKETING

Delayed HDTV Standard Affects Role In New Media

BY BRETT ATWOOD

LOS ANGELES—A battle is brewing over high-definition television's role in the future of interactive TV. As the FCC considers the final technical specifications for HDTV, which promises to provide digital-quality picture and sound to the next generation of television sets, some computer manufacturers say that the development may be too little, too late.



An HDTV standard has been pending for more than eight years while manufacturers have debated its final technical specifications. The lengthy wait may have reduced HDTV's chances to play a significant role in the future of new media, according to many in the computer industry. During the delay, another outlet for high-definition visual entertainment has emerged: the home computer.

About 8.2 million personal computers were sold in 1995, according to the Electronic Industries Assn. In addition, millions of people "logged on" for the first time to online services and the Internet in the past year.

"The longer the broadcasters are tied up with political maneuvers, the better reason for people to start feeding video and audio into something other than their TV screen," says Prodigy CEO Ed Bennett. "Someday, HDTV will offer tremendous resolution based on digital technology... but look at what is going on now in computing. Digital computer networks are becoming richer and broader in bandwidth. Regular [Internet World Wide Web] sites are incorporating video and audio images.

"In a digital domain, the possibilities are limitless. When cable systems link their [fiber-optic lines] to computers, that is interactive TV... If people can get product delivered to them on a computer screen, they will turn to that medium."

High-speed interactive services that promise instant access to full-motion video are expected to debut soon through cable modems that utilize the existing cable-wire infrastructure. Significantly, many of the high-speed interactive services in development are aimed at the home computer rather than the TV set.

For example, Intel is preparing a mid-1996 launch for its InterCast technology, which aims to merge conventional television broadcast signals with the Web via the PC.

InterCast aims to supplement existing television programming with the simultaneous transmission of text and graphic information on a standard television broadcast. However, only InterCast-equipped home computers can receive both the television signal and the accompanying data. NBC, CNN, and Viacom's Nickelodeon are among the first programmers to commit to the 1996 delivery of InterCast programming.

A formal statement on the pro-

posed final HDTV standard will be made by the FCC in the very near future, says Robert Bromery, chief of allocations and standards for the office of industry and technology at the FCC. Although he could not comment on whether or not the FCC would approve the proposed standard, Bromery says there has been a reason for the long wait.

"If it had been adopted in the late '80s, it would have been completely analog, and there would have been even fewer interactive applications," says Bromery. "As it now exists, HDTV will work with broadcast, interactive, cable, direct satellite, and other media. A lot of these things would be problems now if the approval process had been shorter."

However, the proposed HDTV standard has not pleased many leading computer companies, including Apple, Microsoft, Intel, Silicon

Graphics, and Compaq, who have expressed concern to the FCC that it could place a significant roadblock in the marriage of conventional television sets and multimedia. The companies say that the HDTV standard will be inappropriate for new-media applications, as it incorporates "interlaced" transmission technology that is as old as the creation of the first television set.



High-quality text and graphics, such as those found on the Internet, will be fuzzy and difficult to read on interlaced HDTV sets, says Jim Burger, senior director of government affairs for Apple Computer.

Online services that rely heavily on text and graphic information for their content, such as America Online and Prodigy, will also be

affected, according to Burger.

"What is really at stake with the FCC's decision is whether or not computers and television sets finally converge or artificially stay apart based on this standard," says Gary Demos, president of Santa Monica, Calif.-based DemoGraFX.

HDTV is still a player in the interactive game, says Josh Taylor, a VP at Glenview, Ill.-based Zenith Electronics Corp., which helped develop the proposed standard for HDTV.

"The key is to step back and look at where we've come from and where we are about to be," says Taylor. "We are close to adopting a high-resolution, large-screen display with millions of colors. There will be a huge amount of digital data for entertainment but also for the delivery of sports scores, stock quotes, program guides—the digital pipeline through the television is a significant development."

'Wing Commander IV' Set To Take Flight Movie Game To Get Theatrical-Film Promotion

BY DOUGLAS REECE

LOS ANGELES—ORIGIN Systems is hoping to shrink the gap between film and game with its upcoming release, "Wing Commander IV: The Price Of Freedom." The interactive movie game, which will be shipped worldwide the first week of February, will be promoted much like a theatrical movie.

According to Galen Svanas, product marketing manager at ORIGIN, the company has made a nationwide buy in General Cinema theaters to run a one-minute movie trailer that pictures live-action sequences from the game. At the end of the "preview," the camera pulls back to a shot of a game player manipulating the characters at his computer.

"Motion pictures are a very comfortable medium for the general public, and now what we're trying to do is get them interested in the product where they see it as a movie," says Svanas. "Then we bridge into telling them that this is an interactive movie for your computer. It's not a [deceptive] marketing strategy. We are trying to position the product in a light that's very recognizable and amenable to the consumer."

As part of ORIGIN's effort to draw a wider, nongaming audience and position the product as a movie, the game player controls, 6-foot standees of star Mark Hamill, and posters will be distributed to both theaters and stores.

General Cinema will be contributing to the theatrical effort by selling the game at concession stands in 13 of its locations.

Though ORIGIN only recently put the finishing touches on German and French versions of "Wing Commander IV," game designer/director Chris Roberts is already plotting to further involve the franchise with films. He is negotiating with studios for a film version of the game, which will be pro-

duced side by side with "Wing Commander V."

According to Roberts, this would economize the project's budget and simplify marketing and promotional efforts.

"It just seems to make sense for the kind of game it is to do a joint production where we film scenes for the movie and game at same time, then launch them simultaneously and have both feed off each other's marketing," says Roberts.

Another unusual aspect in the "Wing Commander IV" marketing campaign is the running of print ads in American Airlines' in-flight publication, American Way.

Svanas says the higher-income demographics of flight passengers are ideal for the wider audience ORIGIN is targeting.

"We are trying to expose people to something they might not know about. We could run twice as many ads in the computer gaming world, but what are you accomplishing?" asks Svanas. "The 'Wing' franchise is so well known in the gaming industry that it really doesn't make sense to focus all of our marketing there."

In order to make "Wing Commander IV" more cinematic, ORIGIN has made a significant investment in the production quality of the game.

Says Roberts, "For [the game's predecessor] 'Wing Commander III,' we had to build the engine from scratch. So for 'Wing Commander IV,' it was, 'OK, we have our engine; let's spend our time and effort on production value and game play value.'"

"Wing IV" is less about developing

new technology and more about exploiting and using the system we built for 'Wing III' to its fullest."

Though ORIGIN was able to save some money on the multimillion-dollar production by incorporating some of the technology already developed for "Wing Commander III" into the game, increased production costs ultimately made "Wing Commander IV" more expensive to create.

Roberts says that "Wing Commander IV" cost approximately 2½ times more than its predecessor, or as much as a "well-financed independent movie," mainly due to its 43-day shoot on 37 different sets.

Hamill and Malcolm McDowell reprise their roles from "Wing Commander III" for the ambitious movie/game, which follows the duo in a new battle over the fate of the "Border Worlds."

"Wing Commander IV," which has taken 14 months to complete, was originally scheduled to ship in time for the Christmas buying season.

According to Roberts, the delay was not due to a lack of effort. "If you look at most software projects, to do one under 18 months is an exceptional task, so we all knew going into it that we would have to try and get this one out quickly."

"But when push came to shove, we decided we'd rather not squeeze it out for Christmas and [instead] take the extra time to polish things and get them just right."

Apparently, the glitch in ORIGIN's release schedule has not stifled anticipation at retail.

"It's definitely going to be one of the, if not the, hottest titles in 1996," says a buyer for a major retail software chain. "From what I've seen so far, it's going to offer a lot more to the player than earlier versions. The enhanced graphics, game play, and way it's put together is far superior to anything I've seen so far."



The Expanding E3 Exhibitors

E3 UPDATE: The second Electronic Entertainment Expo (E3) has sold out all of its available exhibition space. The multimedia show, which will be held May 16-18 at the Los Angeles Convention Center, will contain 279 exhibitors in about 445,000 square feet of space.

"This show is using space at the Los Angeles Convention Center that has never even been used before," says Doug Lowenstein, president of the Interactive Digital Software Assn., which organizes E3.

Among the new exhibitors at the 1996 E3 will be Broderbund, Hasbro Interactive, and Bandai.

Several high-profile products are expected to be announced at the show, including Nintendo's Ultra 64, Bandai's set-top Pippin, and Matsushita's DVD-based video-game system.

The IDSA is expected to announce the location for the 1997 E3 show in the coming weeks.

SPIFFY SPIV: Turner Broadcasting System's online magazine, Spiv, debuted on the Internet's World Wide Web Jan. 17. Spiv (<http://www.spiv.com>) is a music and lifestyle electronic publication that is aimed at 15- to 24-year-olds.

A guide to independent music, including band and concert reviews, itineraries, club descriptions, and audio and video sound clips, is included in the "Antidote" section of the site.

"It's an indie thing," says editor Rebecca Pauletti. "We don't want to be MTV Online. For our demo, we are interested in getting college students who want the newest of the new in music."

Spiv will likely benefit from on-air exposure on Turner's widely distributed TV networks TNT, TBS, and CNN. The cable networks are running eight- to 12-second spots for the Web-delivered magazine, according to Pauletti.

SONIC SCREENINGS: More music-themed screen savers are on the way from Arista and Seattle-based RockSlide Inc.

The Grateful Dead go digital in "The Digital Dead Screen Saver," released in late January through Arista and Grateful Dead Records. The CD-ROM contains images of dancing bears, a "tie-dye module," and other psychedelic features for the cyber-savvy.

RockSlide is also shipping King Crimson's "21st Century Screen Saver Collection" for Windows. The 3.5-inch disc contains album cover images, band photos, and other rarities from the rock act.

OOPS! An Enter*Active File item in the Jan. 27 issue misidentified the new interactive division of Denon Corp. USA. The correct name for the new company is Denon Active Media.

LOGGING ON: The Enter*Active File has a new editor. Please send news correspondence and review copies to Brett Atwood at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail correspondence should be sent to brett213@ix.netcom.com.



A Break In The Beat. Celebrating Sony Music Video/MTV Home Video's "The Grind Workout: Fitness With Flava," first row from left, are Eric Nies, host; Tina Landon, co-host/choreographer; Alex Coletti, MTV producer. Top row, from left, are Robert Wieger, Sony Music Video senior marketing director; Alex Beeman, Sony Music Video marketing director; Pete Demas, MTV Home Video executive producer; and Carol Babeli, Sony Music Distribution video sales senior director.

Progress Is Slow For Online Sales Survey's Results Reassure Video Retailers

■ BY EILEEN FITZPATRICK

LAS VEGAS—Video stores and mass merchants selling prerecorded cassettes, take heart: You're not being relocated to an offramp of the infobahn.

The Internet may have grabbed headlines last year; but in terms of sales, consumers still prefer shopping the old-fashioned way. Although many retailers and suppliers are selling merchandise on the World Wide Web, most report that sales are minimal and pose little threat to traditional retail.

Except for nontheatrical videos starved for retail exposure, this trend

means that studios and independents will continue limiting their Web sites to product promotion. Actual tape sales won't be part of the picture for some time.

"There's something to be said about the Web's convenience factor, but the amount of Internet sales averaged 60 cents per household last year," according to Best Buy CEO Richard Schulze, who spoke on a panel at the Winter Consumer Electronics Show, in Las Vegas Jan. 5-8.

Schulze is backed up by an IntelliQuest survey of 415 computer owners that asked them about their purchasing preferences on the Web over the past holiday season.

Only 13% responded that they would be inclined to buy something advertised online. Just 8% said they shopped for gifts online this past holiday season. Conversely, a whopping 78% said they would

not be inclined toward a cyberspace purchase, a situation unlikely to improve this century. Only 30% said they were likely to pay for merchandise via the Net five years from now.

The lack of interest is, in part at least, gender related. Nearly 66% of Internet surfers are men, who don't make purchases as frequently as women. In addition, 65% of the respondents use their computers for games and personal business, not shopping.

Finally, most consumers still don't trust online credit card transactions and rarely find enough bargains to motivate a purchase, the survey says.

But there is some light at the end of the Web tunnel. IntelliQuest's survey also indicated that 67% of so-called "generation X-ers" said the Internet will change

(Continued on page 68)

Nielsen Goes Out Of The Home, Into The Store; Kurtze Won't Give Up On Vid CD

TRACKING DEMAND: Nielsen Media Research is quietly trying a new way to measure home video activity. For selected clients and titles, Nielsen has begun to collect point-of-sale data to further define the sell-through market. The effort has been underway for the past several months, we're told.

Currently, only VideoScan tracks POS activity, a service that has drawn about as many brickbats as it has kudos. The chief complaint has been that VideoScan cannot access data from retailers buying directly from studios and thus presents a badly skewed sales picture. Wal-Mart, now direct with almost every Hollywood major and honoring confidentiality agreements, has been the biggest lacuna.

Nielsen isn't selling its results the way it has with the Nielsen Home Video Index, which measures VCR penetration and usage. Given sell-through's swift growth, however, there is a demand for data—and VideoScan has cornered it.

At one time, the Home Video Index dominated rental measurements. But Nielsen seemed to lose interest in VCR measurements after failing with its "peplemeter," which tracked precisely what tapes individuals were watching. Now a new opportunity may be emerging.

CALIFORNIA DREAMING: Bennett Kurtze can dream, can't he? The president of Kurtze Entertainment Group in North Hollywood, Calif., thinks his video CD library can ride to success because DVD will be slow getting to market—and because DVD will eventually overtake prerecorded cassettes as the preferred medium of home entertainment.

Video CDs are an old technology—they use MPEG1 compression, which limits full-motion video to about 72 minutes per five-inch disc—and a suspect technology at that. Quality has generally been uneven.

Even with Hollywood titles, Philips has never been able to move its CD-i version of VCD beyond square one in the U.S., although the format has done better in Europe. Blockbuster had included the Philips system as one of the new-media platforms being tested in about 50 stores nationwide, but CD-i demand has been lukewarm, and the chain yanked the VCD late last year. It's the only format that Blockbuster has deleted. Philips, meanwhile, has reassigned consumer marketing to its VCD-for-business operation in Virginia.

Kurtze is plunging ahead nevertheless and has hired sales rep Ron Macklin in Minneapolis to break down the resistance of home-entertainment chains. In addition,

Kurtze's newly formed Digital Disc Entertainment venture hopes to bundle software with VCD players he says are coming to the U.S. Several were exhibited at the January Consumer Electronics Show in Las Vegas, at which Kurtze and Macklin pitched to retailers in a suite at the MGM Grand. Kurtze claims to have 100 features ready for conversion to full-motion VCD at one-third the cost of DVD discs. Suggested list is \$19.99-\$22.99. About 30 releases have been encoded, Kurtze says.

He expects the first adopters to be buyers of VCD players and computers with CD-ROM drives. Macklin is betting on the latter: "What we're saying is, 'Watch movies on your computer.' I think that's what you're going to see." Since VCD software is compatible with DVD players, Kurtze and Macklin anticipate more robust demand as DVD kicks in.

PICTURE
THIS

by Seth Goldstein



VIDBITS: Stuart

Hersch, the former president of WarnerVision, could be MCA's choice to bring new video properties to Uni Distribution, according to several trade sources. Here's their thinking: Doug Morris, Hersch's mentor at Warner Music Group, now heads MCA Records; Uni, meanwhile, needs a shot in the arm, having lost all of its outside labels except Playboy Home Video. Hersch, whose acquisitions made WarnerVision No. 1 in fitness, might do the same for Uni, or so the speculation goes. Hersch has no comment.

It does not look as if the Video Software Dealers Assn. will absorb the Special Interest Video Assn. (Picture This, Billboard, Jan. 27). VSDA president Jeffrey Eves made no mention of a merger during his remarks that concluded the Regional Leaders Conference in Los Angeles on Jan. 21. The VSDA board was to have considered the proposal two days earlier. SIVA had been seeking a white knight to rescue it from financial disaster but reportedly is less desperate for salvation after pocketing better-than-expected revenues from its annual seminar in New York in November. Executive director Paul Caravatt and VSDA officials were unavailable for comment at press time.

When ITA dropped the words "International Tape Assn." (the way AT&T dropped "American Telephone & Telegraph"), we wondered how to identify the trade group. AT&T was always household shorthand. Well, wonder no more. Circling the globe that is ITA's logo are these words: "The International Recording Media Assn., Entertainment, Information, Delivery Systems." This appeared on an invitation to ITA's 26th annual seminar in Phoenix March 13-17. Its focus: "Rapidly Changing Technologies In The Late '90s."

Numerous Symptoms Signify Poor Future Health Of Rental

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Video rentals are in danger of sliding into a deep rut, according to a new analysis of the market by consulting firm A.T. Kearney.

Delivery of filmed entertainment on tape is the largest single source of revenue for Hollywood studios. Consumers are estimated to have spent \$9.3 billion renting and \$6.7 billion buying videos and laserdiscs last year, according to Kearney, for a record high of \$16 billion.

But Kearney targets four situations that vendors and retailers should watch

during the next five years: the general maturation of the video industry; the increasing threat from pay-per-view and other delivery systems; the evolution of sell-through versus rental; and the development of the digital videodisc format.

"Video had 12 wonderful years, but there is no doubt that 1995 plateaued in terms of rental activity," says David Fishman, the Boston-based Kearney principal who conducted the analysis. "I don't know what you can do to reverse it, other than make the rental experience more enjoyable."

(Continued on page 68)

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Rev your sales up with this sizzling expose into the real world of exotic entertainers. *Playboy's Strip: Sexy Showgirls & Dirty Dancers*. Featuring the hottest bodies across the nation in high-voltage performances built for speed.



PLAYBOY HOME VIDEO

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A 'Reinvented' Columbia TriStar; Target Gets Fit

NOT SITTING AROUND: After "spectacular" fourth-quarter sales from a repriced "Little Women" and "Legends Of The Fall," as well as the first-quarter hit "The Indian In The Cupboard," Columbia TriStar Home Video has its feet firmly planted in the sell-through market.

"We've reinvented ourselves with repromotes," says executive VP Paul Culberg. "And retailers are now confident with our ability to pick sell-through product that sells." Culberg says first-week sales of "Indian" at Wal-Mart have been "impressive" but would not disclose unit sales for that title or any other.

Columbia will follow "Indian" with the March 12 release of "The Baby-Sitter's Club," a modest box-office performer that could be a video hit.

The title will have some stiff competition from MCA/Universal's "Babe" and Buena Vista's "Pocahontas," "Aristocats," and about a half-dozen others, which may prompt Columbia to move "The Baby-Sitter's Club" out of the pack.

"It's conceivable we'll move it a few days or maybe even a week, but not to June," says Culberg. The title will come with a \$5 rebate with purchase of "Annie," "Annie's Royal Adventure," "Hook," "Milo And Otis," and "The Indian In The Cupboard."

Columbia will also rely on heavy cross-promotion from Scholastic Publications, where the series originated. Scholastic will advertise the title in its books and magazines. In another cross-promotion, a tag for the Sony Wonder soundtrack album will run on the front of the cassette.

No decisions have been made about the Robin Williams fantasy adventure "Jumanji," which has pulled in more than \$77 million at the box office.

After "The Baby-Sitter's Club," which will cost \$19.95, Culberg says, the company will release two animated series, "Li'l Abner" and "Mutant League." The former has never been released on video; the latter is a syndicated Saturday-morning cartoon program. The titles arrive April 2, priced at \$9.95 and \$14.95, respectively.

THIN LINE: For fitness suppliers, Christmas comes in January, and everyone from Claudia Schiffer to Weight Watchers has been hawking new videos this month.

Target broke out its "Get Fit" campaign, which included a national television commercial highlighting videos from WarnerVision stars Tony Little and Tamilee Webb. The commercial focuses on "Body By Jake" fitness equipment.

The WarnerVision titles for the spot were selected by Target video buyers based on sales performance at the chain, according to events marketing coordinator Jill Hebert.

The second annual "Get Fit" promotion, which encompasses the store's

sporting goods and health food departments, is held in conjunction with the American Heart Assn. and the YMCA. "Every year we do this promotion," says Hebert, "and video is a huge part of it."

Webb, Little, and Schiffer, who is on the road for her CBS/Fox series "Perfectly Fit," made personal appearances at Target as part of the promotion. Schiffer has been working hard for CBS/Fox, appearing on "Larry King Live," "Oprah," and a host of other chat shows to pump up sales.



SHELF TALK
by Eileen Fitzpatrick

'AB FAB' FINALE: The final episodes of the BBC comedy series "Absolutely Fabulous" will be released by CBS/Fox Video on Feb. 6.

As part of a Valentine's Day promotion for the series about two aging Londoners in the fashion business, CBS/Fox has put together the "Ab Fab Midlife Crisis Prevention Sweepstakes."

Sweepstake winners will get lots of pampering, including a first-class trip to London plus \$1,000 spending money. Among the other prizes are Elizabeth Arden makeovers and Victoria's Secret gift certificates.

Tear-off entry forms will be available at retail. They must be received by July 31.

On Super Bowl Sunday, Comedy Central, which introduced the series to U.S. audiences in 1994, is set to hold an "Ab Fab" marathon. Commercial breaks during the broadcast will advertise the new titles and contest.

In addition, CBS/Fox will conduct a radio promotion in the top five "Ab Fab" markets: New York, Los Angeles, San Francisco, Chicago, and Minneapolis.

"We released the first titles in August, and by far they have been the fastest and best-selling titles of the BBC line," says marketing manager Stacy Lowe. "It's a shame there are not going to be any other titles coming out."

But BBC's video heritage will be carried on by several new titles hitting stores this spring.

On Feb. 27, Lowe says the company will launch its World Classics label with Edith Wharton's "The Buccaneers." The Masterpiece Theatre production will be priced at \$59.98.

Six more episodes of "Dr. Who" will arrive in stores March 19. "Dr. Who" has been around for a long time," says Lowe. "But it sells consistently because it has an incredible fan base."

'POCAHONTAS' DEAL: Blockbuster Video stores will offer a free "Pocahontas" pocket viewer when consumers pre-order the title, due in stores Feb. 27.

The chain will discount the \$26.99 title to \$18.99, and, in order to reserve a copy and get the free gift, consumers must put down a \$5 deposit. The offer is exclusive to Blockbuster and runs Jan. 18-Feb. 26.

Top Video Sales

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	8	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
2	3	8	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
3	2	12	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
4	4	46	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
5	5	146	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
6	6	15	CASPER ◇	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
7	7	4	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
8	10	10	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
9	8	9	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
10	14	10	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
11	11	11	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
12	9	8	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
13	12	13	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
14	13	8	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
15	16	30	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
16	39	2	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98
17	25	9	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
18	19	70	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
19	27	14	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
20	24	16	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
21	21	8	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
22	20	8	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
23	NEW ▶		ALICE IN CHAINS: NONA WEISBAUM	Columbia Music Video Sony Music Video 50137	Alice In Chains	1995	NR	14.98
24	23	10	MIRACLE ON 34TH STREET	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1994	G	14.98
25	29	10	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
26	37	9	LUIS MIGUEL: EL CONCIERTO ●	Wea Latina 11639	Luis Miguel	1995	NR	19.98
27	22	28	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
28	17	5	SUPERMODELS IN THE RAIN FOREST	BRI Video BV135	Frederique Van Der Wal Tyra Banks	1995	NR	19.95
29	RE-ENTRY		RAISING ARIZONA	FoxVideo 1914	Nicholas Cage Holly Hunter	1987	PG-13	9.98
30	26	37	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
31	38	3	ROLLING STONES: VOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NR	19.95
32	31	4	GUMBY: THE MOVIE	Kidvision WarnerVision Entertainment 53700-3	Animated	1995	NR	19.95
33	RE-ENTRY		WALL STREET ◇	FoxVideo 1653	Michael Douglas Charlie Sheen	1987	R	9.98
34	18	11	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
35	NEW ▶		THE DOLLY SISTERS	FoxVideo 1306	Betty Grable June Haver	1945	NR	19.98
36	15	2	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
37	NEW ▶		LIKE WATER FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	14.99
38	34	5	TLC: CRAZY VIDEO COOL	6 West Home Video BMG Video 25731-3	TLC	1995	NR	14.98
39	NEW ▶		INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
40	28	45	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95

● 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

★ GOLDEN SMOG

Down By The Old Mainstream

PRODUCERS: James Buncheberry Lane & Golden Smog

Rykodisc 10325

The hardest thing about listening to Minneapolis' Golden Smog is the nagging feeling that you've heard the songs before—maybe on a long-lost Buffalo Springfield or Gram Parsons album. Then you realize it's new music that just happens to be deeply rooted in folk, rock, blues, and country traditions. The songs are so well-written, passionately performed, and beautifully recorded that they come off like instant classics. Alongside such inspired originals as "V," "Pecan Pie," and the humorous "He's A Dick" is a great cover of the Faces' "Glad & Sorry." A record tailor-made for Americana, triple-A, and all manner of rock outlets.

★ SLIDE

Forgiving Buckner

PRODUCERS: S.W. Wortis & Ducky Carlisle

Your Name Here Baby 2715

Boston quartet's self-released debut rocks with passionate intensity. Fueled by singer/songwriter Sean Wortis' finely crafted tunes and Suzi Lee's bluesy Hammond organ textures, Slide is roots rock of the highest order, along the lines of the Black Crowes' best work. Highlights include "Cool Papa Bell," "Hole," "Pray For Rain," "Rise Up," and "Crackerjack"—all of which have airplay potential on modern rock, album rock, and triple-A outlets. A promising debut by a band that's ready to take the big leap. Contact: 617-628-7291; E-mail: slidemc@aol.com.

CIBO MATTO

Viva! La Woman

PRODUCERS: Mitchell Froom & Tchad Blake with Cibo Matto

Warner Bros. 45989

Eclectic New York female duo plays out its obsession with food over a sample-rich potpourri of sounds sculpted with studio gurus Mitchell Froom and Tchad Blake (Tom Waits, Los Lobos, and Suzanne Vega). Group's broken-English trendiness—reminiscent of Shonen Knife—accounts for much of its charm and for this debut's word-of-mouth anticipation. Highlights include "Beef Jerky," lead single "Birthday

SPOTLIGHT



RUST

Bar Chord Ritual

PRODUCER: Dave Jerden

Atlantic 82822

San Diego hard rockers debut with a collection of highly charged, melodically inspired songs with thought-provoking lyrics. Produced by Dave Jerden of Jane's Addiction and Alice In Chains fame, the album sparkles with airplay potential across a broad range of formats, from hard rock to top 40 to album rock. In a disc full of winners, the most compelling tracks are power-pop tune "Not Today," Gen-X anthem "Perhaps?," wrenching rocker "Postcards," and relentless opener "Five More Minutes." Like the Presidents Of The United States Of America, a new band that melds punk, pop, and alternative rock influences into a refreshing sound.

"Cake," "Artichoke," "Apple," and "Sugar Water."

GIANT SAND

Backyard Barbecue Broadcast

PRODUCERS: Nicholas Hill & Some Sand

Koch 7914

Newest set from Tucson, Ariz., alterna-rockers Giant Sand was culled from two

VITAL REISSUES™

GERRY MULLIGAN

The Gerry Mulligan Songbook

REISSUE PRODUCER: Michael Cuscuna

Pacific Jazz/Blue Note 33575

The reissue of this memorable 1957 Gerry Mulligan album sadly coincides with the great baritone saxophonist's death and serves as a reminder of his effortless brilliance as both composer and performer. Leading a four-man sax section of Lee Konitz, Al Cohn, Zoot Sims, and Allen Eager, Mulligan swings sweetly through such Bill Holman-arranged originals as the brightly

SPOTLIGHT



LA MAFIA

Un Millón De Rosas

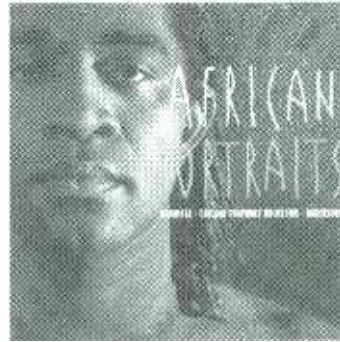
PRODUCER: Mando Lichtenberger Jr.

Sony Discos 81722

Raspy-voiced, crowd-pleasing front man Oscar González may have changed his name (to Oscar De La Rosa), along with that of this hugely popular group from Texas (now Oscar De La Rosa & La Mafia), but producer Lichtenberger remains the ace studio helmsman and has once again fashioned a singular—yet hugely commercial—blend of cumbia, conjunto, and country. Salsa star Marc Anthony chips in choice harmonies on future ballad smash "Mejores Que Ella," while band's emotive first stabs at mariachi ("Para No Volver") and Christmas ("Ven Y Canta") are simply to cry for.

appearances on eclectic WFMT New York's weekly program "The Music Faucet" and offers a spontaneous slice of the band's distinctive brand of post-modern country-folk-rock. Led by vocalist Howe Gelb's rough, cracked tones, the extended "BBQ Suite" is highlighted by the harsh strains of "World Stands Still" and "Good &

SPOTLIGHT



HANNIBAL: AFRICAN PORTRAITS

Daniel Barenboim, Chicago Symphony Orchestra

PRODUCER: Martin Fouque

Teldec 98802

Composer/trumpeter Hannibal's ambitious 1993 oratorio chronicles the African-American saga through music, setting blues, gospel, jazz, and tribal drumming and chanting against a backdrop of Western orchestral music. The debut recording of a work that has been presented by nine orchestras, this album features a first-rate cast that includes gospel singer Jevotta Steele, the Hannibal Lokumbe quartet, griot Alhaji "Papa" Bunka Susso, tenor Barton Green, baritones David Van Abbema and Theodore Jones, three choirs, and the Chicago Symphony. A fitting kickoff for Black History Month.

Gone," as well as "Romance Of Falling," a pugnacious pairing of stark acoustic and electric sounds. Also includes premiere recordings of concert favorites "Mope-A-Long," "Lean," and "Lester Lampshade."

NANCY LAMOTT

Listen To My Heart

PRODUCERS: David Friedman, Peter Matz

Midder 005

This is a vibrant musical epitaph for the considerable talents of LaMott, who emerged in recent years as one of the top cabaret performers, only to be struck down by a long illness in December. Accompanied by Peter Matz's rich orchestral backing, LaMott still maintains the intimate style of the club room, singing with conviction and, at times, quiet humor. The material roams widely, with such oldies as "I Got The Sun," "Have You Got Any Castles, Baby," and "Out Of This World," and such newcomers as David Friedman's soaring title song and "The Lady Down The Hall"—Annie Dinerman's lovely tale about a well-meaning busybody.

COUNTRY

VARIOUS ARTISTS

Not Fade Away (Remembering Buddy Holly)

PRODUCERS: various

Decca/MCA 11260

Forget all your preconceptions about so-called "tribute" albums. This is the real thing, with some heartfelt interpretations by some of Holly's best compositions by the likes of the Mavericks, Waylon Jennings, Los Lobos, the Tractors, Joe Ely, Steve Earle, and Marty Stuart.

RAP

► THE D.O.C.

Helter Skelter

PRODUCERS: Erotic D., the D.O.C.

Nu World/Giant 24627

After a celebrated debut album—1992's Dr. Dre-produced "No One Can Do It Better"—and an auto wreck in which he suffered severe injuries to his vocal chords, the D.O.C. makes his comeback with a voice that's raspy and less commanding than before. Still, it's worth hearing what he has to say. Over intricate tracks of mostly live instrumentation that engage without competing for attention, the rapper reflects, brags, jokes, and looks ahead to the new millennium, which, he opines, will further reinforce the outcast status of blacks.

JUST-ICE

Kill The Rhythm (Like A Homicide)

PRODUCERS: KRS-ONE, O.C., Rodriguez, Prince Ice

"Big Ed" Moore, Mark V

In-A-Minute 9000

Veteran rhyme assassin slams his rugged hardcore voice into tracks from New York and the Bay Area. The word, according to the rapper, is that his raps are never fabricated, but that much of the competition's chat is. The best cuts here are the knotty, ragga-tinged "Bad Boy Back (In Town)," the milky "Keep It Real," and "Cenci," a spare paean to pot.

NEW AGE

★ VARIOUS ARTISTS

Swarm Of Drones

PRODUCER: Naut Humon

Sombient/Asphodel 0953

This is the nether side of ambient music—a bleak, convoluted landscape like a Rorschach inkblot on acid. Melodies are alien beings, rhythms are, at best, fluid in this startling double-CD collection of psychosonic explorers. Among the highlights of these 20 previously unreleased tracks are a Robert Fripp soundscape, texture works from avant-garde composers Michel Redolfi and Maryanne Amacher, and a Gothic

(Continued on next page)

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2 UNLIMITED 5TH ANNIVERSARY

ISSUE DATE: MAR. 9

AD CLOSE: FEB. 13

Billboard's March 9th issue celebrates the fifth anniversary of the internationally acclaimed dance act 2 Unlimited. Billboard's dance editor Larry Flick interviews the group about their career evolution. The spotlight will also chronicle 2 Unlimited's success with stadium-filling concert tours, chart-topping records and massive video play.

Contact

Ken Piotrowski
212-536-5223



PRO-TAPE

ISSUE DATE: MAR. 16

AD CLOSE: FEB. 20

From the 1996 ITA's planned activities to the promotional campaigns of tape companies, Billboard's March 16th special highlights the important challenges and issues facing the pro-tape market. Other topics to be discussed include the positive status of tape in recording studios, the effects of cost increases on materials and the constant threat of other formats on this industry.

Contact

Ken Karp
212-536-5017



LASER/ KARAOKE

ISSUE DATE: MAR. 23

AD CLOSE: FEB. 27

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

Contact

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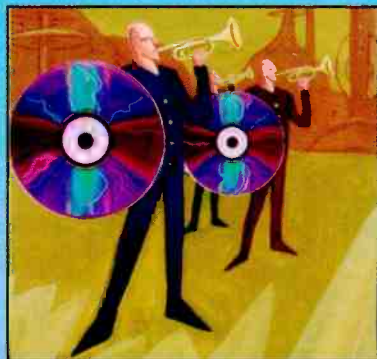
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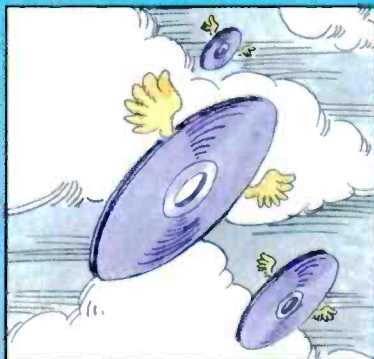
ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

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

Contact

Robin Friedman
213-525-2302



INDIES

ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

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

Contact

Ken Piotrowski
212-536-5223



INTERNATIONAL TAPE/DISC DIRECTORY

**PUBLICATION
DATE: MAR. 29**

AD CLOSE: JAN. 31

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

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