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IN U.K. MUSIC NEWS



Blur, Oasis To Battle It Out At The Brit Awards

SEE PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 20, 1996

ADVERTISEMENTS

**TORI AMOS**

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The new album featuring caught a lite sneeze, tabu & putting the damage on produced by TORI AMOS

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## Diverse French Rap Scene Seizes Moment

### New Radio Content Policy Leads To Higher Visibility

BY EMMANUEL LEGRAND

PARIS—The French rap scene—which was treated as an anomaly a decade ago—has emerged as one of the

rise, spurred in part by French-content quotas approaching 40% of the total content of all radio stations in France by Jan. 1. For people in the

proaches to be found. French rap is now as diverse as American rap, with hardcore bands, jazzy acts, dance-oriented tracks, and cool sounds. By borrowing a genre from overseas, France



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country's most consistent creative and commercial musical trends, enjoying increasing consumer and critical attention, both in France and abroad.

Radio support of this music is also on

music industry, this new programming attitude is a key factor in helping break rap acts, although some stations decline to play material that does not meet their individual standards in terms of lyrics or musical approach.

And there are plenty of different ap-

has created a style in its own right.

To industry observers, the development of this scene is a natural reflection of the social, economic, and cultural background of France. "A double society has emerged during the past decade with those who have and

(Continued on page 93)

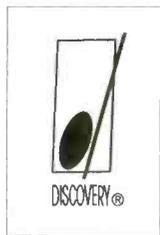
## Discovery Records Finds Alternative

BY CARRIE BORZILLO

LOS ANGELES—With first-quarter releases from Too Much Joy and



TOO MUCH JOY



Voice Of The Beehive, Discovery Records, best known for jazz, makes its entry into the alternative rock end

(Continued on page 91)

## Guardian's Curtis Displays Honesty On 'Truth From Lies'

BY BRADLEY BAMBARGER

NEW YORK—With the frank declaration of romantic independence in her song "Radical" making waves at radio, singer/songwriter Catie Curtis seems poised to broaden her following after years of building regional audiences through solo tours and independent releases.

Angel Records' new pop imprint, Guardian, issues Curtis' album "Truth From Lies" Jan. 23, billing the label's inaugural discovery as a leading light in the contemporary folk movement and an artist whose roots in coffeehouses

won't stand in the way of broad commercial growth.

"I wrote 'Radical' about a young person in a gay relationship, but I enjoy playing it because people come up to me after shows and say, 'I love that song about interracial relationships,'" Curtis says with amusement.

"'Radical' has a personal meaning for me, but it also has a personal meaning for other people," Curtis adds. "That's important. I want to reach a wider audience, one that includes people who have never even been to a folk club or listened to public radio."

(Continued on page 91)



CURTIS

MUSIC TO MY EARS



Island's Tracy Bonham Has 'Burdens' Of Dreams

SEE PAGE 3

## 1000 Mona Lisas Unveiled On RCA

BY BRADLEY BAMBARGER

NEW YORK—Through novel promo-



1000 MONA LISAS

tional efforts and a bit of serendipity, the debut EP from RCA's punk-laced

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FOLLOWS PAGE 48

HEATSEEKERS

Tim Kerr/Capitol's Everclear Puts 'Sparkle' In Chart Peak

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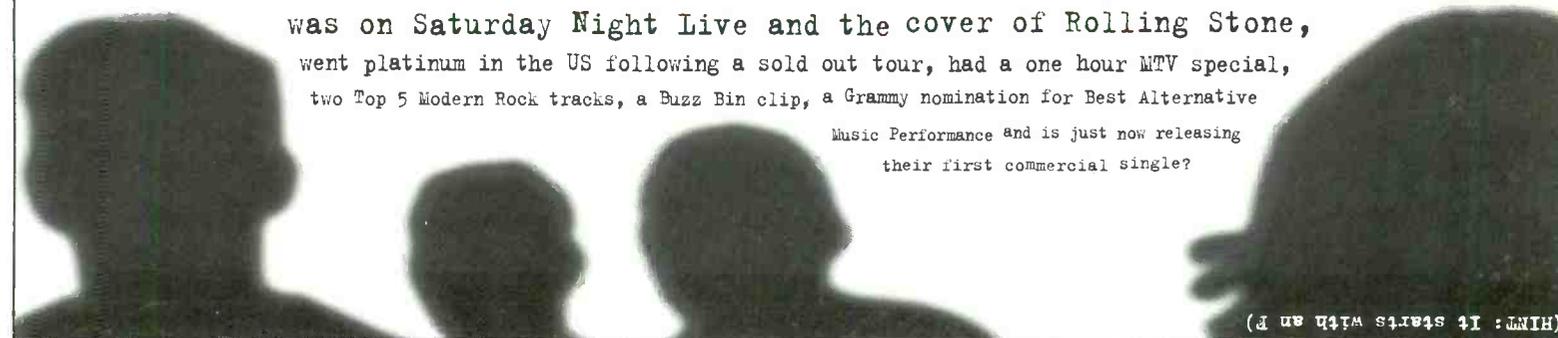
What band has worldwide sales of 1.5 million, is gold plus in six countries,

was on Saturday Night Live and the cover of Rolling Stone,

went platinum in the US following a sold out tour, had a one hour MTV special,

two Top 5 Modern Rock tracks, a Buzz Bin clip, a Grammy nomination for Best Alternative

Music Performance and is just now releasing their first commercial single?



(It starts with an P)



# Foo Fighters

## Big Me

The first single. Goes to radio January 29. In stores February 27.



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Produced by Barrett Jones and Foo-Fighters. Mixed by Tom Rothrock and Rob Schnaps.  
Management: John Silva/Gold Mountain

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JAZZ	★ HERE'S TO THE LADIES • TONY BENNETT • COLUMBIA
JAZZ / CONTEMPORARY	★ O'S JOOK JOINT • QUINCY JONES • QWEST
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NEW AGE	★ THE MEMORY OF TREES • ENYA • REPRISE
MUSIC VIDEO SALES	★ PULSE • SONY MUSIC VIDEO

# Tracy Bonham's Feast Of 'Burdens'

Much gets said about the business of selling modern rock—a calling as seemingly prevalent in the collapsed social and economic order of the '90s as sharecropping was after the Civil War—but precious little gets sung about the daily chore of envisioning, composing, and performing such music.

Several decades after rock'n'roll gained acceptance as a valid blue-collar profession for the average guy, the average girl appears just as likely to be the leader of the band. And, hey, when she comes home from work, she needs to unburden herself with family, lovers, and friends.

Take, for example, 28-year-old vocalist/guitarist/fiddler Tracy Bonham, whose emotionally volcanic debut album, "The Burdens Of Being Upright" (Island, due March 12), is the keen accrual of a lifetime of musical seasoning and six years of occupational struggle.

"I've been playing music every day since I was 9," she reflects softly, "and I've been making money as a musician since I was 22, but I'm afraid it's getting to be more of a job all the time, especially after my record deal brought new pressures.

"So many people my age earn their living these days from music," she adds, "and since I want to write about what goes on in my head, I just thought anything that's such a big part of me personally and professionally could be shared."

With the job market undependable, the minimum wage certain to stay minimal, and social assistance programs scuttled with mounting intensity, many young work-seekers are forced to confront '90s fables of the reconstruction and admit that they've been largely abandoned to their own rock'n'roll resources. Like no album released since rock or a hard place became prime alternatives for a generation of option-deprived postgraduates, "The Burdens Of Being Upright" conveys the pangs of subsistence in a scavenger age.

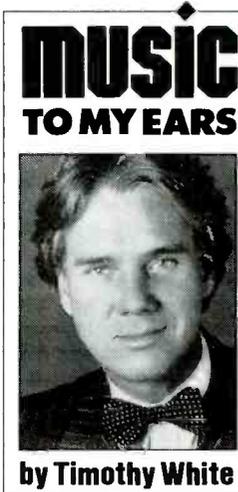
As Bonham declaims during a dutiful phone call depicted on "Mother Mother," the record's fast-detonating first single: "When you sent me off to see the world/Were you scared that I might get hurt/Would I try a little tobacco/Would I keep on hiking up my skirt... Yeah, I'm working, making money, I'm just starting to build a name/I can feel it around the corner/I could make it any day."

Satisfied that she has been sincere, the quaking singer swallows hard and concludes with a seismic, plasma-curdling coda: "I'm hungry, I'm dirty, I'm losing my mind/I'm freezing, I'm starving, I'm bleeding to death!/Everything's fine."

There is humor here. Tenderness, too. And high-octane indignation. But mostly just the logical end-of-the-millennium chagrin of earning an income by serenading a public torn between episodes of "Friends" and the Contract With America.

"Actually, I originally wrote 'Mother Mother' when I was 24," says Bonham with a chuckle. "But it felt more and more appropriate as time went on. I left the song off a six-song indie EP I did for the CherryDisc label ["The Liverpool Sessions," 1995], although it was on an eight-song demo that got me signed to Island.

"I avoided playing the song for my mother until I rerecorded it for Island," Tracy confides. "I didn't want to hurt her. But when she saw tapes labeled 'Mother Mother' in my bedroom during a trip home, she got scared, so I had to let her hear it. She was relieved it was really about me and not her."



Not that the rest of "Burdens" is free of fulminations capable of upsetting an anxious parent. The grandeur of the Boston-based Bonham's songwriting lies in her plucky ability to wring richly sardonic parables from the effects of everyday degradation. With the brashly ballistic "The One" and "Navy Bean" (both fortified by poetic guitar from Ed Ackerson of Polara) Bonham dispels shadows of old relationships in which she was misused, notably "two years spent with a terrible, manipulative guy who wanted to show me off in a way that brought to mind the odd image of a woman in a G-string no more concealing than"—nervous snigger—"a navy bean."

On the mordant "One Hit Wonder," Bonham deflects the faint praise bestowed by parochial rock critics who believe she and her compatriots could never excel beyond local awards and regional radio polls, wryly vowing to outgrow their provincial gauges for fulfillment: "I own the world/I bought the whole damn world/From the man who sold the world."

Touchingly, the disc closes on a humble note with "Every Breath," the cautionary "30 Seconds," and "The Real." Bonham explains, "I started recording 'Burdens' last July, just as my boyfriend moved from Boston to Syracuse, N.Y., for family reasons. 'Every Breath' shows how isolated I felt, but we got through it because to keep things 'real,' you must figure out your life rather than your career."

Tracy Kristin Bonham was born in Eugene, Ore., on March 16, 1967, the daughter of Donald Lewis Bonham, city editor of The Eugene Register Guard, and the former Lee Anne Leach, a music teacher whom Donald met while she was attending the University of Oregon. Tracy's dad died when she was 2, and her mom remarried five years later to mortgage loan officer Edward Robert Robertson; Tracy was reared with her eight half- and step-siblings.

Trained as a classical musician, at 16 she attended the prestigious Interlochen Arts Camp in Michigan. ("But I was kicked out when I got caught smoking—cigarettes, not reefer—in the dorms.") Bonham graduated from South Eugene High School with a scholarship in violin to the University of Southern California in Los Angeles, where she practiced four hours a day and composed pieces in the style of Debussy. "Then I got burnt out and took up singing, which always came easier to me."

She transferred in 1987 to Boston's Berklee School of Music, explored the jazz of vocalist Betty Carter and violinist Stephane Grappelli, and held recitals of classics such as Benny Goodman and Charlie Christian's "Air Mail Special." By day, Tracy waitressed at the Atlantic Fish Company on Boylston Street, worked at the Allston Cassette Copy duplication service, and cut jingles for Pontiac and Toyota car dealerships.

"Gradually," she says, "my tastes changed to the Pixies and the Buzzcocks. I took up rock'n'roll around '92 and was inspired by woman singers like Sam Phillips and Jennifer Trynin. I got in touch with my feelings in a way I never could have with classical music, where you can bury things for the sake of discipline. I doubt I could've dealt with the issues in 'Navy Bean' outside rock.

"Basically," she finishes, "'The Burdens Of Being Upright' expresses the choices I've made from '92 until now. The beauty of rock'n'roll is that it's a common language that tells us—no matter what we do for a living—that we're still linked together."

## THIS WEEK IN BILLBOARD

### GOSPEL'S STELLAR WINNERS

John P. Kee and Dottie Peoples took home the most awards after the gospel music industry's biggest night, the 11th annual Stellar Awards. Contributor Lisa Collins reports on the ceremony from Nashville. **Page 16**

### WEA IS STILL ON TOP

Once again WEA is the nation's top music distributor, according to market-share rankings for 1995. But independent distributors cut WEA's 1994 lead in half with strong showings in classical and rap music. Senior retail editor Ed Christman has the story. **Page 55**

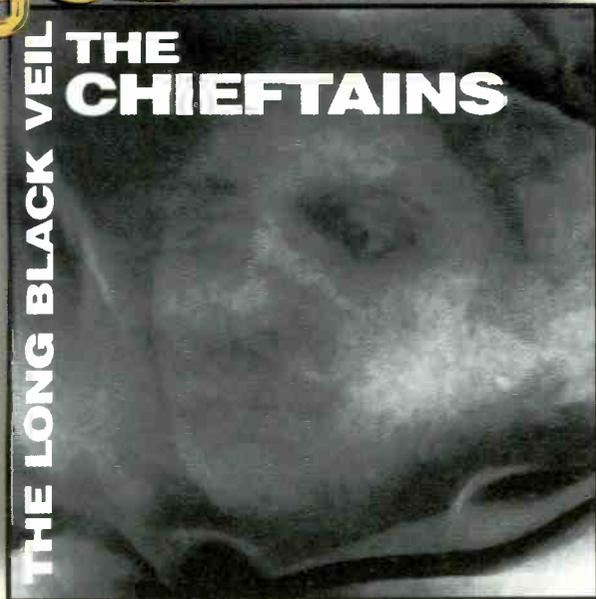
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**gold.**



**The Long Black Veil**

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**#1 of '95**

*-The New York Post*

**Top 10 of '95**

*-The L.A. Times*

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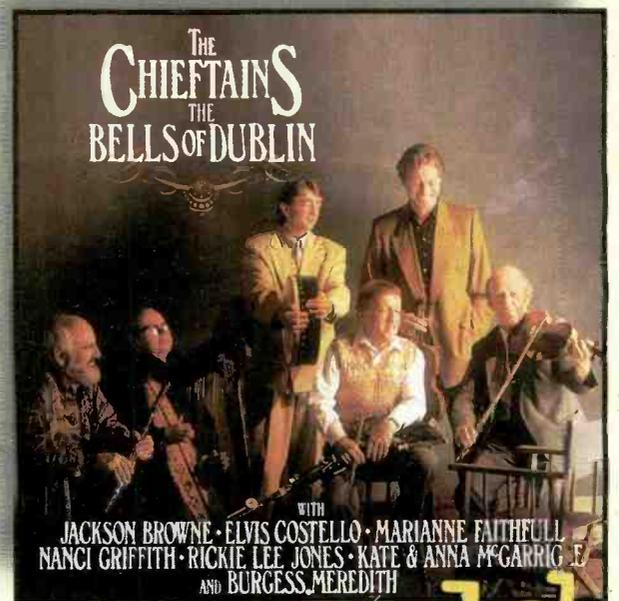
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# Commentary

## Internships: Too Much Of A Good Thing

BY M. WILLIAM KRASILOVSKY and C.K. LENDT

Spiraling college costs and a shrinking supply of entry-level jobs have triggered a sharp rise in student internship enrollment. In the highly competitive music industry, students are pressed into the unpaid servitude of employers to get on the inside track, since interning can be crucial to ultimately landing a job.

Internships have many selling points: They provide employers with an extended interview period to evaluate a student for a possible job down the road, and they assuage anxious parents bearing the burden of annual tuition topping \$20,000 at some schools that there will be a payoff. But too often interning is simply a gussied-up alternative to real music industry education that allows a university to cut corners to the detriment of its students.

Internships are predictably popular with students. They get a glimpse of what working in the music industry is like and the opportunity to rub shoulders with, they hope, future bosses and co-workers. More than 50 colleges offer music business degrees, and internships are the centerpiece of many programs. It's become axiomatic that students benefit from this introductory work experience. Whatever its merits as vocational training, how much of an internship is relevant to the university's role in teaching this field? Our own experience suggests not much.

Substituting job training for teaching has become a convenient way for universities to wring a tidy profit from music industry academic programs. Charging full tuition for internship credit cuts the cost of hiring experienced instructors, classroom facilities, and other activities that students expect to receive on campus. Unsupervised internships, which are typically the case, in effect permit company employees, who may barely be out of college themselves, to assume the role of teachers. While there may be something of value imparted in this, it seems dubious that it justifies as much as 20-30 hours a week of a student's time and potentially thousands of dollars in tuition.

But the Achilles' heel we've found with internships is that they encroach on the time available to learn what the degree purports to represent. No amount of hours on the job can supplant a rigorous education based on classroom experience and learning subjects of lasting value. It is wishful thinking to believe that student interns will gain any insight or understanding of such complex issues as copyright law, performance rights, compulsory licenses, royalty economics, broadcasting and cable regulation, popular culture, electronic media, musical genres, and consumer marketing by running errands and chatting with junior-level employees. Yet these studies all too often take a back seat to putting in the required hours for an internship.

While most students have a lifetime of work-place experience ahead of them, few will have the opportunity to study beyond the four years they are committed to pursuing a bachelor's degree. It's highly unlikely that they will have much of a chance to learn the underpinnings of this business anywhere but the

classroom. Without it, or with only a watered-down version, an internship is a shallow experience, like looking at the surface of an onion but not recognizing the many layers that comprise it.

Media attention has magnified the music industry and its career allure to graduates in law, business, and communications. Students with music business degrees will increasing-

mic standards, and a revolving door of part-time instructors who have no ties to the university.

Creating internships that offer students greater exposure and supervised contact with key managers and decision-makers is one way to enhance that experience. Using the company as a resource to undertake course-related projects that get students at least peripherally involved with the business of that organization is another. Filling the need for grunt work without pay in the guise of interning is not a feature that ought to be preserved. Universities have to take the initiative and plan purposeful internships, not simply act as placement agencies seeking job slots for their charges.

Stiff competition at the entry level has secured a likely permanent place for internships that provide a stepping stone to the job market. Carefully selected and monitored, they can help bridge the divide between the work place and the classroom and complement the goals of a degree. But let's not be deluded into thinking that shuffling students throughout a maze of unpaid or poorly paid make-work experiences is the bedrock of education. Outsourcing the job of music industry education to employers with little incentive or preparation to excel in this role seems to contradict what the university is supposed to be doing.



'Studies take a back seat to putting in the required hours for an internship'



M. William Krasilovsky, left, is a New York attorney and co-author of "This Business Of Music." C.K. Lendt is co-director of entertainment and media management at Marymount Manhattan College and an industry consultant.

ly be competing with people whose academic training required hefty doses of analytic writing, research, and related business skills. Too many music business graduates, however, emerge with little more than a degree in hand and memories of job training largely relegated to clerical chores. And too many music business programs use internships as a crutch to avoid upgrading anemic course offerings, outdated curricula, mushy acade-

### LETTERS

#### PRAISE THE LORD . . .

The boycotters and blasters are at it again. Operating under the Christian banner and preying on unwary Christians for financial support, these loose cannons (Donald Wildmon and the American Family Assn.) are now asking Christians to boycott such stellar Christian artists as Wayne Watson, Steve Camp, and the Brooklyn Tabernacle Choir. Yes, you read it right—the Brooklyn Tabernacle Choir.

The twisted logic for the campaign is that Christians boycotting these Christian artists will send a powerful message to Time Warner. Are you following this? The boycotters want to eliminate the only organized Christian influence in the world's largest media company so the company will stop doing non-Christian things!

What, then, should our response and responsibilities be? For starters, we should write the chairman/CEO of Time Warner (Gerald Levin, Time Warner, 75 Rockefeller Plaza, New York, N.Y. 10019) and the chairman/CEO of Warner Bros. Records (Russ Thyret, Warner Bros. Records Inc., 3300 Warner Blvd., Burbank, Calif. 91505) and thank them for the support their company gives to Christian music. Secondly, every time a Warner Alliance artist performs in our areas, we should be there in support so that Warner Alliance will grow to be an even stronger influence for good within Time Warner.

Robert A. Briner  
President  
ProServ Television  
Greenville, Ill.

#### . . . AND PASS THE RANDY NEWMAN

I would like to applaud Billboard U.K. correspondent Paul Sexton for including "Randy Newman's Faust" in his list of top 10 albums of 1995 ("The Critics' Choice," Billboard, Dec. 23, 1995). Newman's innovative reworking of the Faust legend spans a musical range from gospel to heavy metal to exquisitely beautiful ballads, and attitudes from tenderness to scathing satire—all infused with Newman's characteristic craftsmanship, humor, and irreverence. It deserves to be nominated for album of the year.

Joan Manners  
Burbank, Calif.



RANDY NEWMAN

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata. Billboard, 1515 Broadway, New York, N.Y. 10036

## Sony, BMG Follow WEA Lead On Toughening MAP Policies

BY ED CHRISTMAN

NEW YORK—Music manufacturers, worried about the health of music retail, continue to strengthen minimum-advertised-price policies, apparently in an attempt to weaken the resolve of merchants practicing loss-leader pricing.

In the last three weeks, Sony Music Distribution and BMG Distribution have issued revamped policies that are much tougher on violations than earlier policies.

Those moves come on the heels of WEA's widely hailed policy that eliminates for 90 days all cooperative advertising funds for any account caught advertising its titles below

their respective assigned MAPs.

On Dec. 20, Sony Music Distribution amended its MAP policy, saying that any account that violates it will not only lose the funds supporting that particular ad campaign, but will be ineligible to request cooperative advertising funds from the company on that title for 60 days. Additionally, any campaigns on other titles already scheduled to begin during those 60 days would be canceled.

But the Sony policy is not considered as strong as that of WEA, because it only applies to Sony-funded advertising. Accounts are still able to run their own ads on Sony product, advertising prices below MAP, and

*(Continued on page 87)*

## Cory Robbins Teams With BMG For New Label

BY DON JEFFREY

NEW YORK—Cory Robbins, who co-founded the successful rap label Profile Records in 1981 at the age of 23, has teamed up with BMG to form an urban and alternative rock label called Robbins.

Robbins says he plans to release six albums and 15 singles in his first year of operation. The music mix initially will be about 75% urban (mostly rap) and 25% alternative rock, but over time the split could become 50-50. Robbins says that he has "a couple of artists in mind he wants to sign" who cover the rock and urban categories.

All releases on Robbins will be manufactured and distributed by BMG, whose RCA Records will provide promotional services and back-office functions when needed.

Gary Baddeley, an entertainment attorney with law firm Phillips Nizer Benjamin Krim & Ballon, has been hired as VP/GM. Robbins says he has also hired a promotion coordinator, an A&R coordinator, and a director of finance but declines to name them because the deals are not completed. Including Robbins, the label will employ 14 when fully staffed.

Calling the deal with BMG "somewhat unique," Robbins says, "It's the best of both worlds. It's a label where an artist can deal directly with the president of the company and not have to wait a long time to get decisions made. But when the need is there, we have the resources of a major label."

Kevin Czinger, executive VP of BMG Entertainment North America, says, "From my perspective, Cory's a dream to have as a partner. He has a proven record on creativity, with Profile, and when you go through a business plan with him, he is very detail-oriented and very cost-conscious on the administrative running of a label."

With an undisclosed ongoing investment by BMG, Robbins has started a company called Robbins Entertainment L.L.C., of which he will be president/CEO and will own 99%. BMG has a 1% stake, but that is expected to grow over time. Robbins

*(Continued on page 84)*



**RIAA Victory.** The Recording Industry Assn. of America throws a dance party at the Hard Rock Cafe in Washington, D.C., to celebrate the passage of the Digital Performance Right in Sound Recordings Act of 1995. Shown, from left, are Steve Ripley of Arista Nashville group the Tractors, RIAA president Hilary Rosen, Mercury Nashville artist Kim Richey, Warner/Reprise Nashville artist Victoria Shaw, Mercury artist Crystal Waters, and RIAA chairman Jay Berman.

## MIDEM Turns Eye Toward Latin America 30th Anniversary Finds Conference Expanding Fast

BY JEFF CLARK-MEADS

LONDON—MIDEM, which this year celebrates 30 years in the southern French city of Cannes, could soon be operating in a third territory: Latin America.



ROY

The MIDEM Organisation successfully launched MIDEM Asia in Hong Kong last year, and chief executive Xavier Roy believes it is time to address

the world's other region of burgeoning growth.

Roy, here for a final round of meetings before MIDEM begins in Cannes Jan. 21, demurs about the details of a MIDEM Latin America.

He says a decision on whether to proceed with the project will be made "soon," but declined to discuss potential venues or time frames. He does, though, express his interest in the growth rates of Latin American markets.

According to the 1995 Statistical Handbook, published by international labels body IFPI, the region's music sales rose last year by 33.3% in monetary terms, for a total of \$2 billion at retail values. IFPI says, "Brazil and Mexico are now placed in the top 10 legitimate music markets; both territo-

# First DVD Product Shown At CES; Copy-Protection Issue Unresolved

BY EILEEN FITZPATRICK

LAS VEGAS—With all the fanfare of football teams headed for the Super Bowl, Thomson Consumer Electronics and Toshiba America Consumer Products announced their DVD launch plans at the Consumer Electronics Show here Jan. 5-8. Other manufacturers, however, were content to wait on the sidelines awhile longer before revealing their DVD game plans.

Copy protection, meanwhile, remains a sticking point in the minds of some software-company executives, who are concerned that a standard has not yet been agreed upon for the pending products.

At the DVD-dominated show, Thomson reiterated its earlier promise to de-



Toshiba plans to spend approximately \$200 million for its DVD launch. Above, one of two models in the company's DVD lineup; they will carry price tags of \$599 and \$699 and are due on store shelves by Labor Day.

liver a player below the \$500 price point. Thomson will offer a base DVD model under its RCA brand, priced at

\$499.

Toshiba said it will kick off with two models, priced at \$599 and \$699. The major difference between the two is the absence of two video output ports on the lower-priced model.

Most observers at CES say the players will be discounted to \$100 below their suggested lists.

Thomson's player will be in U.S. stores this summer, with a rollout in Europe scheduled for September.

A second, higher-priced DVD model marketed under the company's GE brand will be introduced one month after the RCA model.

According to Thomson VP of video and multimedia product development Guy Johnson, the GE model will proba-

*(Continued on page 68)*

## Pirate Punished In China; Six Suspect Plants Closed

BY JEFF CLARK-MEADS

LONDON—The international record industry is claiming a breakthrough in China following a Shanghai court's ruling that a record pirate must pay massive damages.

International labels body IFPI says that the \$800,000 award against Taiwanese citizen Shi Hua-Lek is a highly significant first victory.

The industry is also celebrating victories in the form of the closure of six suspect CD plants in China.

Shi was brought before the court for allegedly producing and distributing pirate CDs in 1993. The court found that

he had infringed the copyrights of 23 IFPI member companies by illegally producing 95,331 CD copies of 31 albums. In addition to the damages he must pay, Shi was fined the equivalent of \$143,000 and ordered to pay costs. The court ordered an immediate halt to his activities and ruled that an apology from him must appear in the China Daily and Guangming Daily newspapers.

IFPI director general Nic Garnett says, "This is a tremendous achievement by IFPI and a significant landmark in the fight against piracy in China."

"The court's decision shows that tough action is now possible through

*(Continued on page 84)*

## GMs In L.A. Call Arbitron's Spanish Ratings Inaccurate

BY CHUCK TAYLOR

A group of radio station GMs in Los Angeles is charging Arbitron with survey techniques that inaccurately skew Hispanic listeners, creating unrealistically high ratings and dramatic swings for Spanish-language stations in the market.

These alleged inaccuracies, the group says, are costing other L.A. stations millions of dollars in lost revenues because of ad rates based on the supposedly flawed ratings.

Organized under the auspices of the L.A. English Radio Assn., the group comprises 13 high-caliber station executives in the nation's No. 1 revenue radio market. Each signed a December letter addressed to Arbitron GM Pierre Bouvard, blasting the ratings giant for not sufficiently differentiating between bilingual, Spanish-dominant, and English-dominant Hispanic listeners.

As a result, the station leaders say, nearly 100% of the survey diaries sent to high-density Hispanic areas are surveying Latinos who speak only Spanish. Stations that offer English-lan-

*(Continued on page 77)*

## U.K. NAT'L MUSIC CENTER GAINS MOMENTUM

BY JEFF CLARK-MEADS

LONDON—The U.K. music industry's dream of a temple to British music in the heart of London may become a concrete reality.

The concept of a national music center is not only being backed by record companies, music publishers, concert promoters, artists, and their managers, but has been outlined to Heritage Secretary Virginia Bottomley.

However, EMI Music Europe president Rupert Perry, who chairs the industry committee that is overseeing the project, emphasizes that there is a long way to go before the first brick is laid.

Perry, who also emphasizes that the

momentum for the center has a pan-industry basis, points out that the committee includes Music Publishers Assn. chairman Andy Heath, International Managers Forum chairman John Glover, and concert promoter Harvey Goldsmith.

Perry, a former chairman of the British Phonographic Industry, says the center is envisioned along similar lines to the Universal City leisure complex, the Universal Citywalk, in Hollywood, Calif. It would include a museum; a possible 5,000-seat venue, depending on whether an appropriate site is found; theme restaurants and cafes; education facilities; rehearsal spaces; retail out-

*(Continued on page 84)*

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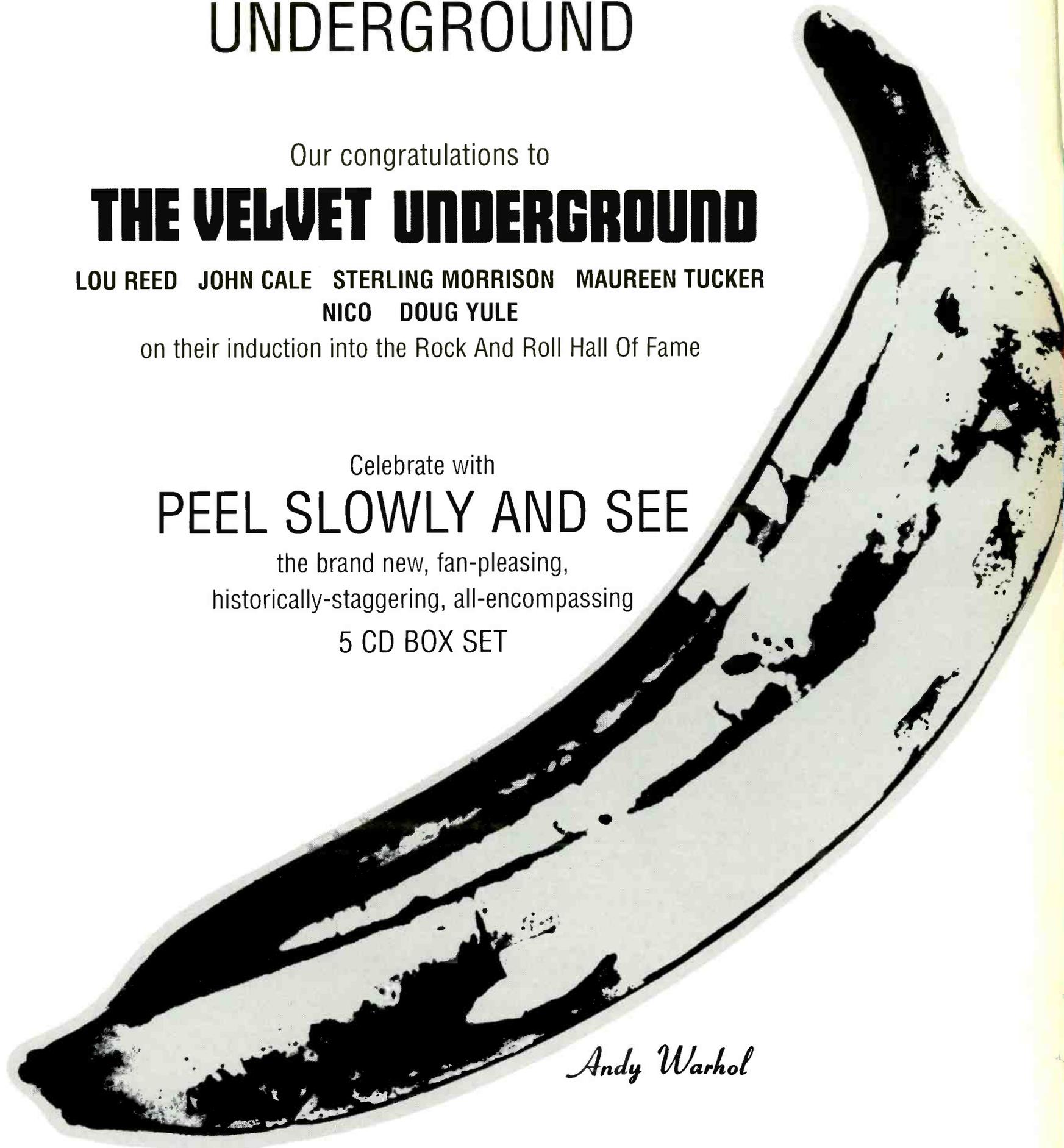
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# Artists & Music

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

## Britannia Renews Brits Backing Oasis, Blur, Pulp Are Leading Nominees

■ BY JEFF CLARK-MEADS

LONDON—Mail-order company Britannia Music Club is to sponsor for the next three years what its chairman describes as "one of the most valuable properties in the U.K. music industry": the Brit Awards.

Confirmation of the deal was made at the announcement of the nominations for the 1996 awards, revealed at London's Hard Rock Cafe Jan. 8. There had been speculation that an alternative to Britannia, which has sponsored the awards since 1989, might be found for this year's show.

Britannia says it will spend \$2.25 million on its Brits-related marketing campaign, with money earmarked for national radio and press, as well as promotions to the club's 2 million members.



HARVEY



LENNOX

Britannia chairman John Nelligan kicked off the nominations event, which was attended by members of the print and broadcast media and a number of artists.

Sony Music Entertainment U.K. chairman Paul Burger, who heads the British Phonographic Industry's Brits committee, pronouncing himself "particularly pleased" at Britannia's continued sponsorship, predicted that the event would be "an

excellent reflection of the exciting year the U.K. music industry has enjoyed." He then announced the contenders in 14 award categories—nine British and five international. Oasis (Creation) and Blur (Food/Parlophone) received five nominations each, followed by four for Pulp (Island) and three apiece for Tricky (4th & B'way), Supergrass, and Radiohead (both Parlophone).

The Brit Awards will take place at Earl's Court Exhibition Centre in London Feb. 19 and will be broadcast by Carlton Television on the ITV network the following night. Malcolm Gerrie, executive producer of the TV show, suggested at the nominations announcement that next year's Brits might again be televised live, although he conceded that such a move

(Continued on page 84)

## Maison De Soul Artist Frank 'Movin' Up' To Zydeco Fame

■ BY JIM BESSMAN

EUNICE, La.—In 1984, Rockin' Sidney's "My Toot Toot" became such a zydeco crossover smash that even

John Fogerty rushed out a B-side cover. In 1993, Beau Jocque's "Give Him Cornbread" was all the rage, and every zydeco

band in southern Louisiana worth its cayenne pepper had to add it to its live repertoire.

The latest rage is "Movin' On Up," a cover of the theme to the old TV sitcom "The Jeffersons" by 23-year-old



accordionist/vocalist Keith Frank that has zydeco roadhouse dancefloors hopping. The song is the title track of Frank's second album for

(Continued on page 92)



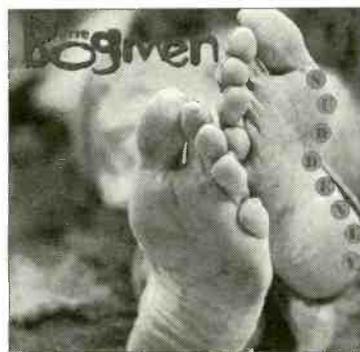
## Bogmen, Arista Work The Slow Build With 'Suddenly'

■ BY BRADLEY BAMBARGER

NEW YORK—Arista rock act the Bogmen continue to rise, with fans swamping the band's gigs and the label servicing the second single, "Suddenly," to modern rock, triple-A, and college radio Monday (15).

Released in August, the Bogmen's debut album, "Life Begins At 40 Million," showcases the group's Dave Matthews-meets-Talking Heads appeal and has sold 13,000 copies in stores monitored by SoundScan. The first 50,000 copies of the album, which has also been serviced to small off-campus outlets and headshops, are in the enhanced CD format, which adds multimedia accessible via a computer's CD-ROM drive.

The Bogmen have been cultivating



their fan base by touring steadily in the Northeast for the past couple of years, with shows drawing particularly well in New York and Boston even before the album was released

(Continued on page 84)

## QVC Enters Label Fray With onQ Imprint First Releases From Kenny Rogers, George Burns

■ BY DOUGLAS REECE

Home-shopping TV network QVC has increased its involvement in music with the launch of a new label, onQ Music.

The first onQ release, a two-album Kenny Rogers compilation titled "Vote For Love," has sold 45,000 units exclusively through QVC since its Jan. 2 release, according to Rob Berman, director of new business development for West Chester, Pa.-based QVC.

(Had it been eligible for The Billboard 200, "Vote For Love" would have entered the chart at No. 130 this week, making it the Hot Shot Debut. However, Billboard chart policy disqualifies product offered only at a single account.)

"Vote For Love" features love songs voted on by QVC viewers dur-

ing August and September 1994. The selected titles include "My Funny Valentine," "Unchained Melody," and Rogers' 1980 hit "Lady." Rogers performed "My Funny Valentine" during



ROGERS

a one-hour QVC segment promoting the album Jan. 6; an earlier segment without Rogers aired the day of the record's release. A new segment featuring Rogers will be created for pre-Valentine's Day exposure.

In addition to these hourlong seg-

ments, QVC airs short five- to seven-minute product pitches one or two times a day. Rogers has also done three 10- to 15-minute call-in segments, in which he speaks directly with QVC viewers.

The album is being offered at an introductory price of \$19 on CD and \$16 on cassette (plus \$3.97 for shipping and handling). After Valentine's Day, the price will be \$21 and \$18 for CDs and cassettes, respectively.

OnQ's second release, "A Century Of George Burns," is a four-album collection of Burns' music and outtakes from his radio show with his late wife, Gracie Allen. The album, available on CD for \$58 and cassette for \$48 (plus \$4.47 for shipping and handling), was to bow Jan. 12 on QVC.

Berman is optimistic that onQ can

(Continued on page 84)



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## Star Song's Newsboys Land On 'Take Me To Your Leader'

BY DEBORAH EVANS PRICE

NASHVILLE—Star Song Communications is planning its most aggressive marketing campaign ever for the Feb. 20 release of the Newsboys' sixth album, "Take Me To Your Leader."

The alternative Christian rockers will debut material from their new project in a live concert from Space Center Houston that will be broadcast via satellite to retail outlets and over the Internet through online service provider NetCentral.

The production will employ five cameras in what Star Song is billing as the highest-quality Christian music concert ever seen on the Internet. To access the concert online, home PC owners will need to visit the Newsboys' World Wide Web page at <http://www.newsboys.com>.

"It's the biggest marketing campaign I've ever worked on," says



NEWSBOYS

Danny McGuffey, Star Song's senior VP of sales and marketing. "From the marketing perspective, [it] consumes 50% of our time on any given day, just to pull off the launch, which is a six-figure deal."

Star Song has partnered with the Parable Group to make the premiere concert available to retailers via the Insight Network satellite system, a Dallas-based company that works with Christian and mainstream retail accounts to place video advertising in stores via satellite. According to

(Continued on page 83)

## Michael McDermott 'Debuts' On 3rd Set

### EMI Singer/Songwriter Finds Home At Last On Triple-A

BY JIM BESSMAN

NEW YORK—That Michael McDermott's third album is self-titled is significant, both for the artist and for his oldest record-company booster.

"It's called 'Michael McDermott,' and in a lot of ways, it feels like a debut record," says Brian Koppelman, EMI Records senior VP, who signed McDermott to Giant in 1991 and co-produced his first album, "620 W. Surf," with Don Gehman.

"I'm the most biased person to talk about this, because Michael has been a labor of love for me for the last six years," Koppelman continues. "But I've always felt that as a writer, he's one of the most important artists around. I thought it might take five years and three albums to really find his voice and style, since he was only 21 when he did the first record, and it's hard to have an artistic voice down when you're 21. So this time, it's his first album as a fully formed artist called Michael McDermott."

Appropriately, then, EMI is treating

McDermott much as if he were, in fact, a new artist. When the album track "Summer Days" goes to triple-A and album rock radio Jan. 29, McDermott will have already visited almost every triple-A station in the country, according to Koppelman.

"We started in October working a record that wouldn't be out until February," says Dane Venable, EMI's senior director of marketing. "We sent him out to stations three or four days a week, every week, and in each case, he did a conference-room concert to give more insight into where he's coming from. And between radio stops, we had him doing a lot of set-up press."

McDermott agrees that he "covered a lot of ground" in a short period, though not without some trepidation—and a little supernatural assistance.

"A conference-room performance is kind of like a proctology exam," he says.



McDERMOTT

"There's a lot of anxiety, but it usually turns out very nice, though there was one occasion where the only people who came were receptionists who were in their 60s, eating pizza and chatting about soaps! Then there's a great picture of our car in a ditch in Taos, N.M. We were totally lost, then we finally pulled into the station driveway and got stuck trying

to pull out. Suddenly, these amazing Native Americans mystically appeared out of nowhere and got us out!"

McDermott is still out visiting stations ("I feel like the Fuller Brush Man, going door to door and asking, 'Are you buying?' And if not, I go on to the next one") and has a similar stop upcoming at VH1. The next step, says Venable, is a band tour (the conference-room performances were solo) of colleges centering around McDermott's Chicago home base—Illinois.

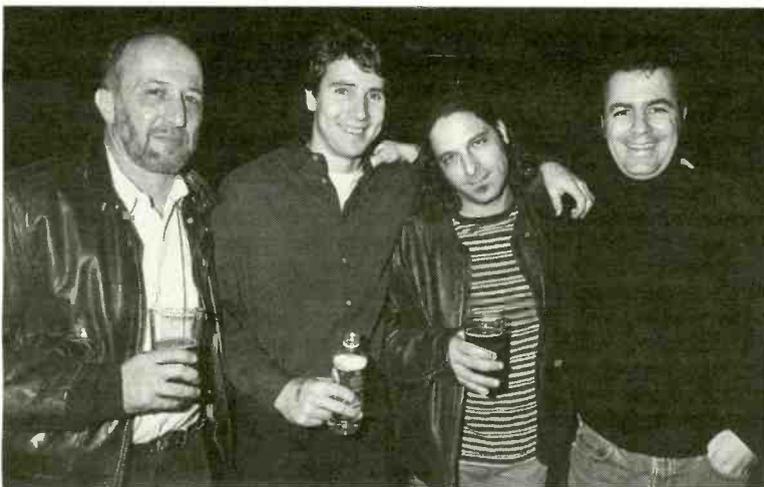
(Continued on page 16)

## April Trial Set For C'right Suit Over Mariah Carey Hit

NEW YORK—A 4-year-old copyright-infringement suit filed by two Los Angeles-area songwriters against pop superstar Mariah Carey and Sony Music is set for an April trial, following a recent failed motion by the defendants for summary judgment.

In an action filed March 20, 1992, in Central District Federal Court in Los Angeles, defendants Sharon Taber and Randy Gonzalez claim that the Mariah Carey hit "Can't Let Go" from her smash 1991 album "Emotions" was lifted from their composition "Right Before My Eyes," which they allege was written and copyrighted in mid-to-late 1990.

(Continued on page 87)



**Ben Leaves 'Em Speechless.** Ruffhouse/Columbia artist Ben Arnold celebrates after performing with his touring band at New York's Mercury Lounge in support of his debut album, "Almost Speechless." Shown, from left, are Barry Goldfarb, Arnold's personal manager; Jed Corenthal, associate director of marketing, Columbia; Arnold; and A. Christopher Schwartz, CEO, Ruffhouse.

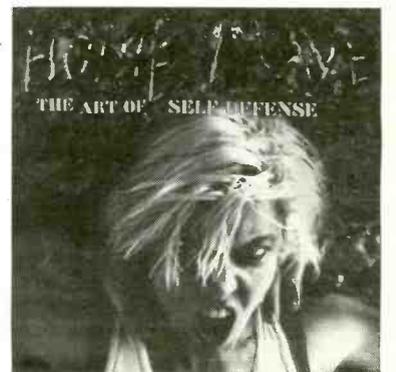
## Epic 'Home Alive' Compilation Comes To Women's Defense

BY CRAIG ROSEN

What began as an independent album to benefit Home Alive, a Seattle-based anti-violence collective, has evolved into a two-CD set of music and spoken-word contributions from a wide range of stars and up-and-coming talent. It is due Feb. 20 on Epic.

The album, "Home Alive—The Art Of Self-Defense," features the Presidents Of The United States Of America, Soundgarden, and Nirvana, as well as lesser-known talents, such as Los Hornets, Alcohol Funnycar, and late Gits front woman Mia Zapata.

It was the July 1993 rape and murder of Zapata that inspired the formation of Home Alive, says Gretta Harley, a member of the collective who was in-



involved in compiling the album and is featured on it performing on "Digging & Striking" with Naked Take-Out.

(Continued on page 74)

## EXECUTIVE TURNTABLE

**BILLBOARD MUSIC GROUP.** Dan Dodd is named Western advertising manager for Billboard Directories in Los Angeles. He was senior account executive at BAM magazine.

**RECORD COMPANIES.** Ken Baumstein is appointed executive VP/GM for HOLA Recordings in New York. He was senior VP of marketing at EMI Records Group.

The Elektra Entertainment Group appoints George Cappellini VP of rock promotion in New York, Hilary Grant director of merchandising/marketing in New York, and Gihan Salem manager of press and artist development in Los Angeles. They were, respectively, a consultant with G&G Entertainment Marketing, manager of merchandising/creative services for the Elektra Entertainment Group, and coordinator of press and artist development for the Elektra Entertainment Group.



BAUMSTEIN



CAPPELLINI



GRANT



BAKER



BATKIN



EASON



JOHNSON



WASSERMAN

Discovery Records in Los Angeles names Cary Baker VP of media and Gary Poole director of national promotion. They were, respectively, VP of PLA Media and VP of broadcast services for Next, an alternative radio tipsheet and magazine.

Vicki Batkin is promoted to VP of television programming for Columbia Records in Los Angeles. She was VP of television relations.

Don Eason is appointed VP of promotion for Qwest Records in Los Angeles. He was VP of promotion for Perspective Records.

Tony Johnson is promoted to senior director of national publicity for Virgin Records in Los Angeles. He was national director of R&B publicity.

Bruce Henderson is appointed director of product management for Virgin Records in Los Angeles. He was head of Uncle Entertainment, a New York-based management and street promotion company.

Sherod Robertson is named director of finance for Arista/Nashville. He was VP of finance/CFO at Reunion Records.

Trevor Carey is appointed West Coast regional promotion manager for Relativity Recordings in Los Angeles. He was assistant PD at KHQT San Jose, Calif.

Allison Dunbar is named VP of business affairs at Pool Party Records in Los Angeles. She was an international law professor.

**PUBLISHING.** Merrill Wasserman is named VP of international acquisitions and affiliate relations for Sony/ATV Music Publishing in New York. She was VP of international

acquisitions for MCA Music Publishing.

Bo Goldsen is promoted to president of Criterion Music Corp. in Los Angeles. He was VP.

Adriene Rodriguez is promoted to associate manager of the film soundtrack division of EMI Music Publishing in Los Angeles. She was executive assistant to the senior VP of EMI Music Publishing West Coast.

Donna Caseine is promoted to manager of creative services for MCA Music Publishing in Los Angeles. She was an assistant.

# SHE'S NO ANGEL



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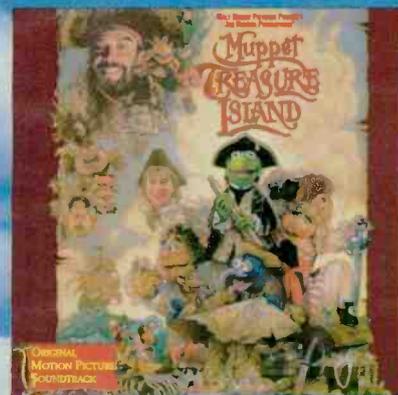
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### Featuring:

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## UK/BRITS

**ISSUE DATE: FEB. 17**

**AD CLOSE: JAN. 23**

Billboard's February 17th issue tunes into the UK for the 1996 "Brits Around the World" spotlight. This comprehensive overview of the UK's marketplace takes an authoritative look at the resurgence of British pop from the viewpoint of the new corps of international executives at the UK labels. Other topics include British acts who experienced chart success this year and case histories on '95's most notable UK breakthrough stories. Plus... a list of leading nominees for the 1996 Brit Awards!

**Contact:**

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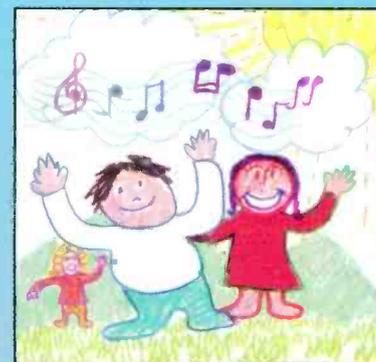
**ISSUE DATE: FEB. 24**

**AD CLOSE: JAN. 30**

Billboard's February 24 issue features the first of four annual Asia Pacific spotlights focusing on the industry developments of the region. Each of these in-depth specials will aim to update readers on the talent, trends and creative aspects of artists and music in Asia. Other topics will focus on Asian programming (Channel V and MTV Asia), retail activity and news on company deals and executive moves.

**Contact:**

Amanda Guest  
613-9824-8260



## CHILDREN'S AUDIO/VIDEO

**ISSUE DATE: FEB. 24**

**AD CLOSE: JAN. 30**

The Kid Biz is booming and Billboard's Feb 24th issue explores the many facets of the Children's audio/video market. This all-encompassing spotlight showcases the most successful stars in the biz and reports on special interest videos, retail activity, upcoming audio and video releases and kid's interactive market.

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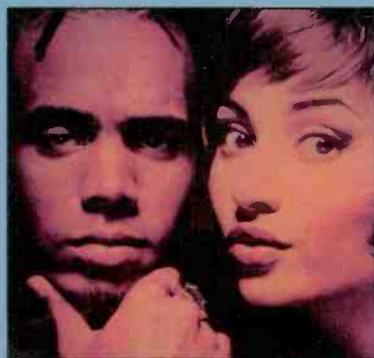
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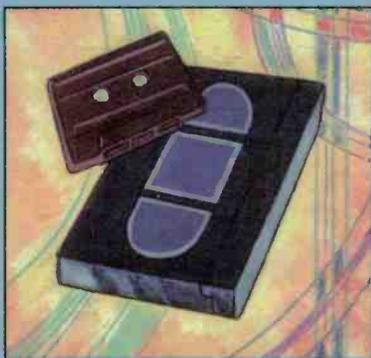
**ISSUE DATE: MAR. 9**

**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.

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## 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.

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**PUBLICATION**

**DATE: MID-MARCH**

**AD CLOSE: JAN. 31**

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## Pulp Travels Toward U.S. With 'Class' Island Act Aware Of Resistance To Britpop

BY PAUL SEXTON

LONDON—The band that started working on its current "overnight" U.K. success in the late '70s is ready to offer its idiosyncratic brand of modern rock to America again.

Pulp's "Different Class" album, which raced to No. 1 in Britain in November and was platinum (300,000 units) by the end of its second week of release, arrives in the U.S. Feb. 27 on Island. After a muted reaction in



PULP

America to the group's label debut, 1994's "His'n'Hers," Island and the band are wondering whether the U.S. is ready to embrace a group whose

music celebrates a certain suburban English seediness.

"Correct me if I'm wrong," says Pulp's charismatic, foppish front man Jarvis Cocker, "but as far as I can make out, American music seems to deal in quite broad statements. It's all tailored for a certain type of person. The thing that interests me about life and our group is the ambiguity of it."

Adds Adam Pollock, Island's New York-based associate director of marketing, "With English bands that don't have a real base and are not over here touring, what we can rely on is the built-in Britpop fan base, which is growing in America but is still not very

(Continued on next page)



**Killing Time.** Wax Trax!/TVT act Sister Machine Gun and TVT act Gravity Kills take a break before their show at Chicago's Cabaret Metro. Pictured, from left, are Sister Machine Gun's manager Mike Ryan; Sister Machine Gun's Chris Randall; Gravity Kills' Jeff Scheel, Matt Dudenhofer, Doug Firley, and Kurt Kerns; and Gravity Kills' booking agent Mike Rand, Ashley Street Talent.

## Ali Akbar Khan Honors Indian 'Legacy' On Triloka

BY BRADLEY BAMBARGER

NEW YORK—A living legend in Indian classical music, Ustad Ali Akbar Khan is still finding ways of broadening his musical horizons at the age of 73.

Khan's upcoming album, "Legacy"—

in stores Feb. 27 from AMMP/Triloka Records—features the virtuoso *sarod* player collaborating with a singer for the first time. With Indian film diva Srimati Asha Bhosle, Khan has recorded a set of 16th- and 18th-century songs that lends fresh currency to ancient custom.

"With 'Legacy,' Khan has given us something we haven't heard before," says John Schaefer, music director at WNYC New York, who has played Khan's music extensively on his program "New Sounds." "The album is a meeting ground between Khan's North Indian classical tradition and Bhosle's popular style. It's neither fish nor fowl, and that's what I go for on my show."

Remarking on Khan's innate accessibility, Schaefer adds, "It's funny. One of

(Continued on page 34)



Srimati Asha Bhosle, left, and Ali Akbar Khan.

## Ramones' Adios Is For Real After All; Gender Gap In Madonna's Court Win

**G**ABBA GABBA GOODBYE: After 22 years, the Ramones are hanging up their leather jackets, and all I can say is that the world will be a worse place without them.

Though rumors were flying that the band's last album, this summer's not so cryptically titled "Adios Amigos," was its farewell, when we talked with **Joey Ramone** around the time of the record's release, he hinted that reports of the band's death may have been premature—especially if the album received an especially warm commercial reception.

Unfortunately, that didn't happen. And now, Ramone admits that perhaps he had been in a bit of denial. "I guess there was a slight ray of hope, but that wasn't the band speaking, it was me speaking." But now, even he knows the end is near: "I think I went through the hell of the Ramones being over already, which was very depressing. To me, the Ramones have always been bigger than four individuals; they have a life of their own. It's almost this entity, this monolith."

All that's left now is to wrap up a goodbye tour. The band heads to Europe Tuesday (16) and then comes back to the U.S. for select East Coast dates that will include some secret club shows and its final New York appearance. In March, the band will go to South America. Its last show will be a stadium date in Buenos Aires, with **Iggy Pop** as the opening act.

After the tour ends in the spring, the band members already have individual plans, according to Ramone. Joey will continue writing for online music magazine Addicted to Noise. He will also host his own program on an Internet radio station that will launch later this year. **C.J.** has a solo record deal with a French label, **Marky** has an album coming out on MCA offshoot Blackout, and **Johnny** says he's going to retire.

In my mind, the Ramones were like cockroaches . . . indestructible. I thought a nuclear bomb could drop and the Ramones would be left standing among the rubble. I was wrong.

**F**ROM MATERIAL GIRL TO MATERIAL WITNESS: **Madonna** won a major victory in court Jan. 8 when a Los Angeles jury found a drifter guilty of stalking her. Although she was compelled to testify in person against her will or risk being arrested, Madonna's victory in the high-profile case can still be seen as a win for stalking victims everywhere.

But here's the scary part. According to a story in The New York Daily News, the jury foreman said that the female jurors helped convince some of the male

jurors how frightening some of these threats might be to a woman. Excuse me, but is there a man alive who would find someone telling him that he intended to slice his victim's throat from ear to ear nonthreatening? Also, why would such a claim be more threatening to a woman than a man? Last time I checked, men had throats, too.

**U**NIVERSAL HEARTBEAT: Not only has MCA label Rising Tide officially changed its name to Universal Records (Billboard, Dec. 9, 1995), it is now a wholly owned subsidiary of MCA. When announced last July, the record company was described as a joint venture between MCA and **Doug Morris**, although no financial information was ever disclosed.

According to a source, the change took place when Morris was promoted from head of Rising Tide to chairman/CEO of MCA Music Entertainment Group in mid-November (Billboard, Dec. 2, 1995). The source says no money changed hands when Universal became a wholly owned MCA property.

**S**UPER SUNDAY: **Vanessa Williams** will sing the national anthem at Super Bowl XXX in Tempe, Ariz., Jan. 28. For trivia buffs, the performance of "The Star Spangled Banner" did not become exclusively a star turn until Super Bowl XX, when **Wynton Marsalis** did the honors. Before that, the **U.S. Air Force Academy Chorale** (Super Bowl VI) was just as likely to get the nod as **Marvin Gaye** (Super Bowl V). This year's half-time entertainer, **Diana Ross**, warbled the national anthem at Super Bowl XVI. The only act to perform the tune more than once at the big game?: **Grambling University Band** (Super Bowl II and IX).

**O**N THE ROAD: **Bruce Springsteen** will continue his acoustic solo tour through the summer. After more North American dates in January and February, the performer will head to Europe . . . **Merry Clayton**, **Marianne Faithfull**, and **Darlene Love** will appear at New York's Rainbow Room through Feb. 3 in a revue called "20th Century Pop . . . A Musical Celebration" . . . **Jack Logan & the Liquor Cabinet** kick off a club tour Feb. 1 in Washington, D.C. . . . The Bluesiana Band tour, featuring artists who appear on Shanachie's Bluesiana record series, is booking dates for a summer outing that will start on the East Coast in June. Among the artists on the Bluesiana Hurricane All-Star Review are **Rufus Thomas**, **Bill Doggett**, **Sue Foley**, **Chuck St. Troy**, and the **Uptown Horns**.



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# Cowboy Junkies Get Back To Basics

## Band Takes Spare Approach On Geffen Debut

BY LARRY LeBLANC

TORONTO—While "Lay It Down," the Cowboy Junkies' tightly focused debut for Geffen Records, remains true to the band's minimalist country/blues approach, the Feb. 27 release's most noticeable aspects are its starkness and tight interplay between vocalist Margo Timmins, guitarist Michael Timmins, drummer Peter Timmins, and bassist Alan Anton.



COWBOY JUNKIES

"With this record we decided to go back to the four of us and only had a few outside players," says Michael Timmins, also the band's songwriter and co-producer. "We wanted some songs with a string quartet, and the other instrumentation we added is very thought out. The four of us are very spare in our playing, and that's where you get a lot of space."

Using an outside producer for the first time in six albums, the band chose to work with John Keane (R.E.M., Grant McLennan, Indigo Girls, and Vic Chesnutt), who co-produced with Timmins. The 13-track album was recorded at Keane's home studio in Athens, Ga., last summer.

"Listening to John's work, especially the new Vic Chesnutt record, he had the same texture sound we wanted to get—very large but warm, and very bottom-heavy with lots of space," says Timmins. "We talked to him, and he seemed to have the same philosophy toward recording as us. We also fell in love with his studio."

While Timmins says the band amicably left RCA after four albums, he admits it was prompted by the band's dissatisfaction with the label's handling of the Junkies' last studio album, 1993's "Pale Sun, Crescent Moon." According to SoundScan, it has sold 263,000 units to date.

"That was the last straw," Timmins says. "That record could have done really well. Our North America tour for it

was the best we'd ever done, and the album got great [U.S.] radio. It just didn't go anywhere."

During a two-year layoff before linking with Geffen, the Junkies took a sabbatical from roadwork. Timmins, however, kept busy by scoring two Canadian films—"House," which will be released this month in Canada, and the tentatively titled "The Boys Club," due this spring.

Meanwhile, director Oliver Stone included the Junkies' version of Lou Reed's "Sweet Jane," originally on "The Trinity Session," in his 1994 film "Natural Born Killers." The song spent 17 weeks on Billboard's Modern Rock Tracks chart. Additionally, RCA released the live album "200 More Miles" last year. It has sold 38,000 units to date, according to SoundScan.

A deciding factor in the band's move to Geffen Records was Geffen A&R rep Jim Powers, who had heard "The Trinity Session," the band's second independent album, in 1988 and had signed the Junkies when he was with RCA. The album was rereleased on RCA and provided a U.S. breakthrough.

Outlining Geffen's strategy for the album, Powers says, "There's a video being made for 'A Common Disaster,' and there'll be a U.S. promotional tour for the group in February and March which will include key radio stations and retail sites. The band will, perhaps, do some acoustic

performances then as well.

"With the record," Powers continues, "the plan is to go first with triple-A, commercial alternative, and college radio formats. Triple-A has been their strongest base of support over the last several records, and we'll be looking to see how modern rock [radio] responds to it."

More evident on this album than the last few Junkie recordings is Timmins' exquisite guitar work, which had been one of the hallmarks of "The Trinity Session."

Says Timmins, "Playing guitar crept in on the tour for 'Pale Sun, Crescent Moon,' and by the time we started work on the album, I felt ready to play it more again. I had [previously] become sick of playing lead guitar and had wanted to concentrate on songwriting. So I did that for a couple of years. Now, I'm playing guitar more, and it'll be fun playing live."

Timmins acknowledges that songs on the new album, particularly "A Common Disaster," "Just Want To See," and the pop-styled "Angel Mine," are structurally simpler than those on either 1992's "Black Eyed Man" or "Pale Sun, Crescent Moon." "That's another thing we decided to hone down a bit," he says. "Therefore, I think the songs hang together better musically. Lyrically, I tried to make them simpler as well. There are not as many narratives on this record."

With the band now having six albums in its catalog, Timmins says it has become a challenge to figure out what to perform in concert.

"I divide the audience into those people who see us a lot and who really like what we've done, and people just catching on to what you're doing," says Timmins. "There are songs you want to play and that the audience wants to hear, but you've got to play your new stuff as well. You also want to be able to change-up the set. It all becomes a bit of a trade-off."

# Reunion's Gary Chapman Finds 'Shelter' In Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—With his "Sam's Place" radio series, his excursion into golf music, last year's high-profile opening slot on wife Amy Grant's "House Of Love" tour, and various other ventures, Gary Chapman has become one of Nashville's most visible artists. Reunion Records plans to help Chapman translate that visibility into record sales with the release of "Shelter."

Word will distribute the album to the Christian market starting Feb. 19, while mainstream retailers will receive it Feb. 27 via BMG Distribution. According to Ben Howard, Reunion VP of sales and marketing, the label plans a two-pronged push on "Shelter," utilizing the media and Christian radio.



CHAPMAN

"Gary is a publicist's dream [with the] exposure he receives, whether it's being the grand marshal for the Nashville Christmas parade, the spokesperson for [Smoky Mountain tourist town] Gatlinburg, his ongoing association with "Sam's Place" and TNN's national broadcasts of that, or hosting roles, such as co-hosting the Dove Awards. Those are continual opportunities Gary comes up with," Howard says. "One of our primary goals is to use those exposures to broaden people's awareness of Gary, whether it be TV advertising in conjunction with "Sam's Place" or going in and doing targeted marketing around his affiliation with Gatlinburg."

Reunion hasn't decided if the label will promote singles to mainstream radio, but it does plan to push the album extensively to Chapman's core audience in the Christian market.

"I don't think I do records for markets," Chapman says. "In my opinion, the labels are an unfortunate byproduct of the way we live our lives, not just in music, but in everything. I'd like to think anybody could buy this record and enjoy it. I'm unashamedly a Christian, and that's going to be reflected in my music. But it's probably not the kind of Christian attitude the general media or general consensus would be [expecting]. . . I'm not going to beat anyone over the head with the Bible or beg for money. I'm just trying to incorporate my relationship with Christ into my life."

"Shelter" features the well-written, melodic pop tunes Chapman has become known for, as well as a few surprises. The opening cut is an a cappella rendition of the classic hymn "Great Is Thy Faithfulness," which was a crowd pleaser on the "House Of Love" tour. Other highlights include a duet with recent CMA award-winner Alison Krauss on "If You Ever Need Me" and Chapman's "Man After Your Own Heart," which first appeared on last year's multiartist "My Utmost For Your Highest" album.

The "Shelter" album cover features Chapman with the youngest of his three children, 3-year-old Sarah, who he says helped inspire the "Shelter" concept. "I think relationships bring shelter. Houses don't do it. Money doesn't do it. Careers don't do it. Relationships do," Chapman says. "And the relationships I have with my wife, kids, friends, and, foremost, with God [are] my shelter, and I hope that's what's reflected on this record."

In addition to "Shelter," Chapman will have another album out this winter. It will be found at the local sporting-goods store, rather than the record shop. He and his band have recorded an album of golf songs as the Mulligans. "It started out just for fun, just as kind of goofy, novelty songs, and there are some of those on there," Chapman says. "But some people at the [Professional Golf Assn.] heard it and asked me to write a tribute to [golfer] Paul Azinger [about] his successful struggle with cancer. So we did that, and the album just took a turn toward the more serious aspects."

A portion of the proceeds goes to the National Leukemia Society. The album was released shortly before Christmas on Chapman's own label and is a joint venture between Chapman and the PGA.

"It's marketed through golf shops," Howard says. "They've done national radio advertising. And it's marketed directly through the PGA. That's just another example of the publicity machine he is."

Tom Ball, Christian music buyer for Tower Records in Nashville, says Chapman's other activities positively affect his record sales. "When he does a concert or TV appearance, it generates more interest," Ball says. "His last album did well for us and sold steadily. Then, when he co-hosted the Dove Awards, that boosted sales."

Howard says the push at radio and  
(Continued on next page)

# PULP TRAVELS TOWARD U.S. WITH 'CLASS'

(Continued from preceding page)

big. We have to rely on alternative radio a lot."

The week the album ships, alternative stations will be serviced with the U.S. lead track, "Common People," produced, as was the rest of the set, by veteran rock sideman Chris Thomas. Fueled by a sardonic Cocker lyric about the British class system, that song reached No. 2 in the U.K. last June, followed by the same position in the autumn by a double-sided hit, "Mis-Shapes"/"Sorted For E's & Wizz," the latter a controversial song chastised in the British media for appearing to glamorize drug culture. December brought another British top 10 track, "Disco 2000," remixed from "Different Class," and concluded 12 months of success made all the more dizzying by the group's longtime status as indie also-rans.

Formed as Arabacus Pulp in Cocker's hometown of Sheffield, England, in the late '70s, Pulp first recorded for such independent labels as Red Rhino and Fire. The current six-piece lineup came together in 1990 and signed with Island three years later. In the summer of 1994, the "Sisters" EP gave Pulp a top 20 U.K. hit and the front man was on his way to becoming a

British media darling.

Cocker, who appears on the forthcoming album by fellow modern rockers Lush on the track "Ciao," is "relaxed" about his hard-won domestic stardom. "For a lot of the '80s, I had a lot of time on my hands," he says, "and I know how crap that is." Pulp's appearance as replacement for the Stone Roses at the 1995 Glastonbury Festival, in front of 80,000 fans, was widely regarded as a new career high.

Mike Schulman, buyer for the alternative-oriented Mod Lang store in Berkeley, Calif., feels that Pulp has suffered from the same anxiety about certain British cutting-edge bands that befell London Suede. "There's a glam aesthetic, or an offhand sexuality, that just scares a lot of American people," he says. "There's more to it than just saying they don't like English music. [These bands] challenge their ideas of sexual identity, and Jarvis seems really keen on playing it up—he's definitely not one of the lads. Part of the reason Oasis are doing so well [in the U.S.] is that they're lads and they rock."

Island will service the dance remixes of "Common People" to its club and DJ pool mailing list in early February,

when the album version also goes to college radio. Pollock says, "There's a group of record stores in America that specialize in English music, maybe one in each major metropolitan area . . . We are definitely going to those stores with a lot of import merchandising materials early, just to let people know Pulp's record is coming. It gives us a story to go to radio stations down the street."

Pulp's live focus has recently been directed at the European market, but Island is hopeful that the band will play in the U.S. in February or March. Cocker says with trademark diffidence, "We keep resisting the idea, but we're going to have to come over and play." Perhaps mindful of the protracted route that took Pulp this far, he adds, "But I couldn't do touring [in the U.S.]; that'd kill me. I'd be dead within a couple of months."

Schulman says that the band should make the effort. "Pulp are really good live. When they toured here with Blur, I think they impressed a lot of people. 'His'n'Hers' had just come out, and I noticed the record picked up here at the store after they played. Their whole schtick just comes across better live."

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## John P. Kee, Dottie Peoples Win Big At Gospel's Stellar Awards

BY LISA COLLINS

NASHVILLE—The icy rain that ushered in the record snowfall of the Blizzard of '96 could not keep a near-capacity crowd away from the gospel music industry's biggest night, the 11th annual Stellar Awards, held Jan. 6 at the Tennessee Performing Arts Center here.

John P. Kee, known as "the prince of gospel," was the night's big winner with five awards, including contemporary male vocalist, contemporary album of the year, and producer of the year. It was a near clean sweep for Kee, who triumphed in five of the six categories in which he was nominated—despite the fact that he has been overshadowed over the last two years by the emergence of Kirk Franklin.

Kee, recently married, was both exuberant and philosophical, saying, "It's wonderful that I was able to touch the indus-



KEE

try in a special way. Now I'm going to retire, concentrate on helping to bring new talent into the industry, and preach a bit." (See In the Spirit, page 33.)

It was also a big night for Dottie Peoples, who was easily the "people's choice." Peoples pocketed four awards, including traditional female vocalist, song of the year, and traditional album of the year.

Newcomer William Becton was named new artist of the year for his debut, titled "Broken," which was also the top urban gospel pick. Becton, caught off guard, described the win as "incredible." "Two years ago," he noted,

"I was a music teacher looking at the Stellar Awards on TV and praying that the Lord would give me an opportunity to come forth with the gift that he's given me."

Citing outstanding achievements by African-Americans in gospel music, the two-hour TV special, which doubles as an annual tribute to the memory of Dr. Martin Luther King Jr., will air in national syndication from Jan. 13 through Feb. 18. The brainchild of executive producer Don Jackson, the program is distributed by his Chicago-based Central City Productions.

The show was highlighted by live performances from Kirk Franklin & the Family, Shirley Caesar, Fred Hammond & Radical For Christ, Yolanda Adams, and the Mighty Clouds of Joy, and CeCe Winans. Presenters included Oscar-nominated actress Angela Bassett, Jas-

mine Guy, Larenz Tate, "Sister, Sister" stars Tia and Tamara Mowry, "The Parthenood" star Suzanne Douglas, and Candi Staton.

Special honorees included Hugh B. Price, president/CEO of the National Urban League, who received the Most Notable Achievement Award; TransAfrica founder and president Randall Robinson, this year's recipient of the Excellence Award; the ailing Rev. Milton Brunson, who was not on hand to pick up the Pioneer Award; and the Fairfield Four, who won the James Cleveland Award for their contributions to the quartet sound.

The awards are voted on by radio professionals, record manufacturers, retailers, artists, and others in the gospel business.

Following is a complete list of winners:

**Contemporary female vocalist:** Yolanda Adams, "More Than A Melody."  
**Traditional female vocalist:** Dottie Peoples, "On Time God."

**Contemporary male vocalist:** John P. Kee, "Show Up."

**Traditional male vocalist:** the Rev. James Moore, "Live At Jackson State."

**Contemporary group or duo:** Anointed, "The Call."

**Traditional group or duo:** Canton Spirituals, "Live In Memphis II."

**Traditional choir:** Dottie Peoples & Peoples Choice Chorale.

**Contemporary choir:** New Life Community Choir.

**Instrumental performance:** "Play Me In Your Key," Ben Tankard.

**Urban gospel:** "Broken," William Becton.

**Music video:** "Show Up," New Life Community Choir.

**New artist of the year:** William Becton.

**Producer of the year:** John P. Kee.

**Album of the year (contemporary):** "Show Up!" New Life Community Choir with John P. Kee.

**Album of the year (traditional):** "On Time God," Dottie Peoples & Peoples Choice Chorale.

## MICHAEL MCDERMOTT 'DEBUTS' ON 3RD SET

(Continued from page 10)

Michigan, Indiana—in advance of his upcoming show at the February Gavin convention in Atlanta.

Further, "revitalizing" McDermott's Chicago base, Venable says, was a weekly series of eight Chicago club gigs at different venues from November through New Year's Eve. "Every one sold out, and they got Michael reintroduced," says Venable.

At progressive triple-A station WXRT-FM Chicago, though, McDermott needed no further introduction. "We have a pretty long history with him and intend to keep the relationship going," says music director Patty Martin, noting McDermott's many "budget" shows performed in conjunction with the station.

"I think this record is a step forward for him, and we have a 'free sample' in the works—a free, abbreviated show where we invite listeners to a club to hear a short set by an artist to give them a taste of what he's been doing lately. We've had him on-air here tons of times, so this is something different."

It's also in keeping with Koppelman's stated goal of building "Michael McDermott" out of Chicago, "not with hype, but by letting people find his music and hear it on the radio and see him playing it—since it's so strong, it speaks for

itself." Venable adds that a Cema Chicago branch dinner last month generated a micromarketing effort for area retailers that will possibly include a concert tour emanating out of Chicago and the Midwest. "We're doing the right solid thing in Chicago for him this time around," says Venable, "since it has been a while since his last album."

That was "Gethsamane," which was released by SBK in 1993 and for which Koppelman did A&R. "The first one was labeled 'folky,' which is kind of a bad word, but it was triple-A before there was triple-A," says McDermott. "I got Bruce Hornsby on it and some great studio guys, and then, for the second album, which was also a big-budget kind of record, I got my own band. But in retrospect, we thought my home demos were much cooler: I play all the instruments myself, so the idea this time was to go in and do what I do at home, because it was somehow more interesting and compelling."

McDermott went to Memphis and cut "Michael McDermott" in producer Joe Hardy's garage, playing nearly all the parts himself. "I've had a fascination with the South lately," he says. "I don't know if I'm being silly, but there's a mystical quality to what I do instead of a heartland quality,

which is how I get labeled. So I wanted to go somewhere very heartland. I can't say that a lot of that flavor got soaked up by the music, but just being down there and using Leslie [speakers]—it did kind of come across!"

One of the few instrumental parts not played by McDermott comes on the unlisted album track "Killing Me," on which author Stephen King plays guitar.

A major McDermott fan who used his song lyrics in his novel "Insomnia," King wrote the liner notes to "Michael McDermott." He recounts being turned on to the singer/songwriter through his sons and even credits McDermott for showing him that he isn't "too old to rock'n'roll."

"We won't exploit King, but his liner notes really articulate Michael to his fans," says Koppelman. "When his first album came out, nobody really cared about acoustic guitar or telling stories or songs about everyday people. But look at the last year and the success of a lot of groups who are just playing straight-forward rock'n'roll music with really important words. There was no triple-A when Michael started, but now there's a format built for him, so the time is right."

## REUNION'S GARY CHAPMAN FINDS 'SHELTER' IN NASHVILLE

(Continued from preceding page)

retail will include contests and special promotions around Valentine's Day and Father's Day. The Valentine's Day promotion will center around the first Christian radio single, "One Of Two," a love song on which Grant accompanies Chapman. "In all of our Christian radio markets, we'll be doing the 'One Of Two' win-it-before-you-can-buy-it promotion," Howard says. "And in some of our top markets, we're going to try to hook retail and radio together to offer a bigger promotion. I also think the song will be a big wedding song in the future."

The Father's Day promotions will involve the song "My Father's World." Howard says, "We're going to put together a cassette of that song and give it away with the purchase of Gary's record around Father's Day."

Howard says the label will pursue

prime retail positioning for "Shelter" at both Christian and mainstream retailers. One of the more unusual promotional items is a talking shelf talker.

"In the Christian market, shelf talkers are very popular," Howard says. "I think we've produced what should be the world's first talking shelf talker. It has a message from Sarah. People press the shelf talker and hear a 10-second message from Sarah about her dad."

Although they haven't recorded Sarah's message yet, Chapman jokes that it will probably say something like "Please buy my daddy's record. I'm hungry."

Chapman will be a prominent participant in the "Country In The Rockies" celebrity ski benefit Jan. 17-21 in Crested Butte, Colo. Then he'll hit the

road in mid-February to support the album. Last fall, he performed 20 dates with Sparrow recording artist Susan Ashton, and they plan another 20 dates for the spring. He and Ashton will come out together and perform, with the on-stage banter being as entertaining as the music. "It's really fun," he says. "She's the perfect foil for the kind of communication I enjoy on stage, a whole lot like Amy, honestly."

Also during the spring and summer, Chapman will do festival dates as well as begin a new season of "Sam's Place," which tapes every other Sunday at Nashville's Ryman Auditorium. Previously broadcast via Salem Radio Network, "Sam's Place" will now be broadcast on the TNN radio network to 600 stations. TNN will also tape selected episodes for television specials.

amusement business						BOXSCORE
						TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
DAVE MATTHEWS BAND SOUL COUGHING	Hampton Coliseum Hampton, Va.	Dec. 30-31	\$604,025 \$25/\$22.50	25,371 two sellouts	Cellar Door	
MANHEIM STEAMROLLER CHRISTMAS	Orpheum Theatre Omaha, Neb.	Dec. 26-31	\$399,030 \$24/\$19	18,781 seven sellouts	Sound Trak Inc.	
RUSTED ROOT DONNA THE BUFFALO	Civic Arena Pittsburgh	Dec. 31	\$288,180 \$22.50	12,808 sellout	DiCesare-Engler Prods.	
10TH ANNUAL WHIPLASH BASH: TED NUGENT DAMN YANKEES BROTHER CANE	Cobo Arena Detroit	Dec. 31	\$285,093 \$27.50	10,367 12,191	Brass Ring Prods.	
DAVE MATTHEWS BAND SOUL COUGHING	Patriot Center, George Mason Uni- versity Fairfax, Va.	Dec. 29	\$226,956 \$22.50	10,122 sellout	Cellar Door	
GREEN DAY HI-FIVES	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 14	\$173,955 \$15	11,597 14,500	Bill Graham Pre- sents	
TIM MCGRAW FAITH HILL	Unidome, University of North- ern Iowa Cedar Falls, Iowa	Dec. 28	\$172,502 \$22.50/\$19.50	7,723 sellout	Show Productions Inc.	
ANITA BAKER	James L. Knight Cen- ter Miami	Dec. 31	\$169,524 \$75/\$39.75	3,102 4,000	Fantasma Prods.	
PATTI LABELLE	Fox Theatre Detroit	Dec. 27	\$160,945 \$75/\$42.50/\$32.50	4,789 sellout	Brass Ring Prods.	
TED NUGENT BROTHER CANE	Wings Stadium Kalamazoo, Mich.	Dec. 30	\$148,769 \$22.50/\$20	7,759 sellout	Brass Ring Prods.	

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# HEATSEEKERS ALBUM CHART

## BILLBOARD'S HEATSEEKERS

FROM A NATIONAL SURVEY OF RECORD STORES COLLECTED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	14	EVERCLEAR	SPARKLE AND FADE
2	3	21	TERRI CLARK	TERRI CLARK
3	19	1	FORGIVEN, NOT FORGOTTEN	FORGIVEN, NOT FORGOTTEN
4	1	1	TRAGIC KINGDOM	TRAGIC KINGDOM
			BROTHERHOOD	BROTHERHOOD
			GARBAGE	GARBAGE
			SOUTHERN GAL	SOUTHERN GAL
			MIND OF MYSTIKAL	MIND OF MYSTIKAL
			SHEPHERD	LEDBETTER HEIGHTS
			JEFF CARSON	JEFF CARSON
			SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
			DEBORAH COX	DEBORAH COX
			SMILE NOW, DIE LATER	SMILE NOW, DIE LATER
			EXAMPLE	EXAMPLE
			OSCAR & STEVE	OSCAR & STEVE
			MORTAL KOMBAT: THE ALBUM	MORTAL KOMBAT: THE ALBUM
			JARS OF CLAY	JARS OF CLAY
			HONOR AMONG THIEVES	HONOR AMONG THIEVES
			RESIDENT ALIEN	RESIDENT ALIEN
			LIVIN' PROOF	LIVIN' PROOF

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available.   
 ○ Albums with the greatest sales gains. © 1996, Billboard/BPI Communications and SoundScan, Inc.

21	13	15	JEWEL	PIECES OF YOU
22	24	20	POINT OF GRACE	THE WHOLE TRUTH
23	32	4	JERALD DAEMYON	THINKING ABOUT YOU
24	22	15	HEATHER NOVA	OYSTER
25	26	3	DOUG SUPERNOW	YOU STILL GOT ME
26	29	15	JIM BRICKMAN	BY HEART
27	27	31	RHETT AKINS	A THOUSAND MEMORIES
28	30	7	LEE ROY PARNELL	WE ALL GET LUCKY SOMETIMES
29	34	8	DARYLE SINGLETARY	DARYLE SINGLETARY
30	—	10	PURE SOUL	PURE SOUL
31	—	2	KEALI'I REICHEL	LEI HALI'A
32	—	10	THE MOFFATTS	THE MOFFATTS
33	25	65	TYPE O NEGATIVE	BLOODY KISSES
34	20	11	THE RENTALS	RETURN OF THE RENTALS
35	33	23	KENNY CHESNEY	ALL I NEED TO KNOW
36	23	10	CRIPS	NATIONWIDE RIP RIDAZ
37	—	19	RAY BOLTZ	THE CONCERT OF A LIFETIME
38	39	2	PETE ASTUDILLO	COMO TE EXTRANO
39	40	16	SUBLIME	40 OZ. TO FREEDOM
40	38	5	MIC GERONIMO	THE NATURAL

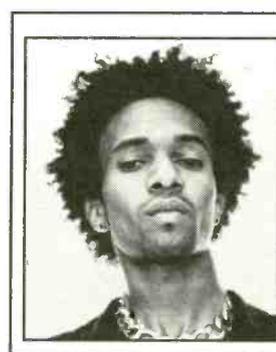
17	18	18	JARS OF CLAY	JARS OF CLAY
18	15	21	EDWIN MCCAIN	HONOR AMONG THIEVES
19	—	1	SPACEHOG	RESIDENT ALIEN
20	21	7	GROUP HOME	LIVIN' PROOF

## POPULAR UPRIISINGS

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

**WEDDED BLISS:** As the old adage goes, "It's not what you know, it's who you know." Such is the case with New York-based rockers **Marry Me Jane**, led by the heartfelt vocals of **Amanda Kravat**. The band wrote all of the music—10 songs and the underscore—for the upcoming TriStar movie "If Lucy Fell" as a result of Kravat's friendship with the movie's co-star

Marry Me Jane's self-titled debut album, which features the 10 songs in the film plus three other ditties, is due Jan. 30 on 550 Music. The movie, which TriStar has dubbed a "post-Gen-X film," is set to open on March 8. "We refer to this as a dedicated soundtrack like Prince with 'Purple Rain,'" says **Dave Gottlieb**, director of marketing at 550 Music. The label is working out cross-promotions to promote the album with the movie. For now, all of the advertising, point-of-purchase materials, and videos for the album will feature footage from the movie. The band is also getting exposure in the trailers for the movie, which are now running in theaters.



**Generation X.** Multitalented hip-hop/pop-rock-influenced Xavier makes his debut on Joe Ruffalo's Lexington House label with "The X Factor," released Jan. 9. "Saturday Song," from the Interscope-distributed album, is being worked to top 40, top 40/rhythm, and college radio. He will tour West Coast clubs with a full band in February.

med Jane, the band's moniker was actually inspired from fliers it saw in New York that read, "Jane, Will You Marry Me?"

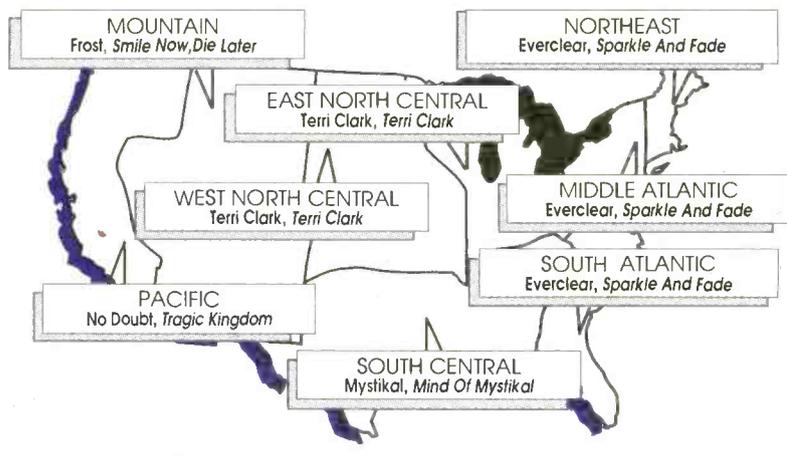
for the week ending Dec. 31. Due to the strong response, the trio will perform at Cleveland's famed Agora Feb. 2.



**Train Tracks.** Forefront is attacking the mainstream marketplace with Christian rockers Grammatrain's "Lonely House," released Jan. 9. The Seattle band is on the Salt Box tour with Petra, Whiteheart, and Johnny Q. Public in February. "Believe" is being worked to college radio.

Since October, Marry Me Jane did 50 Northeast dates during a few residency tours that helped expand the group's live following. Marry Me Jane's next gig will be at the TriStar bash at the Sundance Film Festival in Park City, Utah, where the film is premiering Saturday (20). On the radio front, the label has already commercially released a three-song single featuring "Misunderstood," a demo version of "Positive," and a cover of **David Bowie's** "Cracked Actor," which isn't on the album. The label has now turned its

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>MOUNTAIN</b> 1. Frost, <i>Smile Now, Die Later</i> 2. Terri Clark, <i>Terri Clark</i> 3. Everclear, <i>Sparkle And Fade</i> 4. The Corrs, <i>Forgiven, Not Forgotten</i> 5. 3T, <i>Brotherhood</i> 6. No Doubt, <i>Tragic Kingdom</i> 7. L.A.D., <i>Ridin' Low</i> 8. Jeff Carson, <i>Jeff Carson</i> 9. Garbage, <i>Garbage</i> 10. Jim Brickman, <i>By Heart</i>	<b>NORTHEAST</b> 1. Everclear, <i>Sparkle And Fade</i> 2. The Corrs, <i>Forgiven No Forgotten</i> 3. Garbage, <i>Garbage</i> 4. Group Home, <i>Livin' Proof</i> 5. Adam Sandler, <i>They're All Gonna Laugh...</i> 6. Mandy Patinkin, <i>Oscar &amp; Steve</i> 7. Kenny Wayne Shepherd, <i>Ledbetter Heights</i> 8. Heather Nova, <i>Oyster</i> 9. Jewel, <i>Pieces Of You</i> 10. For Squirrels, <i>Example</i>

**Eric Schaeffer**, who also wrote and directed the charmingly hip romantic comedy. However, connections or not, the songs' poignant relationship themes are the perfect mate for the movie, which also stars **Sarah Jessica Parker**, **Ben Stiller**, and **Elle MacPherson**.

sights on the track "Twenty-One," which is being released simultaneously to triple-A, modern rock, and top 40 radio stations. The track is played in its entirety at the beginning of the movie. For the record, Gottlieb notes that while MacPherson's character in the movie is na-

**FAMILY TIES:** On a very similar note, another 550 Music band fell into quite a nice situation. Rockers **the Poor**, whose drummer **James Young** is the nephew of **AC/DC** guitarist **Angus Young**, have been invited by AC/DC to open for its mammoth nationwide trek, beginning Friday, Jan. 12, and wrapping up April 4. The Poor hasn't had any new material released since its 550 Music debut, "Who Cares," released in 1994. The label plans to service album rock radio with a two-song sampler featuring "More Wine Waiter, Please?," the track that landed the band some album rock attention when it was first released two years ago, and another album track, "Ride."

**TIDBITS:** After a two-year absence, **Throneberry** delivers the **Joe Chicarelli**-produced "Trot Out The Encores," its follow-up to "Sangria," on Jan. 30 via Alias Records. The label goes to modern rock radio with "On The Strobe



**Up & Away.** Minneapolis favorites **Balloon Guy** makes its major-label debut Feb. 6 on Generator/Warner Bros. with "The West Coast Shakes," produced by Polara's Ed Ackerson. The band is on a club tour in February. A 7-inch of "Incidentally" goes to specialty shows and college radio Jan. 23 and to modern rock soon after.

**FLYING HIGH:** **Jim Crow**, which is actually a band, not an individual, heads out on a tour of the Texas panhandle for the month of February in support of its *Midnight Fantasy* album "Empty My Mind." The first single, which is the title track, was No. 21 at modern rock WMMS Cleveland

**Flume** in mid-February. The song will also be included on a Spin sampler in February... **A&M's the Innocence Mission** will do a **Borders Books & Music** tour from Monday (15) through Feb. 20... **Boston's Hank on Buzzsaw Records** kicks off more than a month of dates Saturday (20) through March 3.

## Domino Raps To The Music Outburst Set 'Physical Funk' A Departure

BY J.R. REYNOLDS

LOS ANGELES—After getting off to a promising career start with "Getto Jam," which was No. 1 on the Hot Rap Singles chart for six weeks, Domino's self-titled 1994 debut set failed to live up to its full potential, due to a change in distributors.

Despite the setback, "Domino" sold 670,000 units, according to SoundScan, which makes prospects bright as Outburst/RAL/Island prepares to release "Physical Funk," Domino's sophomore set, March 19.

"The last album was stopped after Def Jam switched [distributors] from Sony to PolyGram," Domino says. "But this is a new beginning, and this time I've got more creative control as the album's sole writer and producer."

"Physical Funk" features more R&B melodies and less "street" posturing than the rapper's debut set. "It's jazz-

ier and funkier, without all the cursing normally associated with a lot of hip-hop records," he says.

Domino credits the less abrasive approach of "Physical Funk" to his growth as an artist. He says his challenge on the set was to demonstrate growth without compromising the creative essence that made "Domino" a winner with consumers.

"After experiencing the realities of the recording business after releasing my first record, I became more spiritual about my music," says the Long Beach, Calif., rapper. "I also got more serious about the business side and hired James Arceneaux as my manager."

Domino's music is licensed through Chrysalis Music.

The title track of "Physical Funk" is also the bouncy first single. Although its theme revolves around lusty male/female encounters, the lyrics are more abstract than other, more graphic sex songs.

Prior to the Christmas holiday season, promotional copies of "Physical Funk" were distributed to clubs and were supported by an intense street

campaign that included the distribution of cassette samplers, stickers, posters, and other promotion items.

Outburst president/CEO Anthony "Anti" Lewis and label VP "Greedy" Greg Jessie are confident the project will be a winner with consumers because of its friendly hooks, consistent production, and catchy song titles.

"An artist's second album is always the hardest to market to consumers, because they enter a different mindset," says Lewis. "On the first album,

(Continued on page 20)



DOMINO



**Tempting Opportunity.** The Temptations were among one of many Motown acts to visit the label's offices during its recent open house in Los Angeles. Pictured, from left, are Temptations co-manager Billie Bullock, Ollie Nelson and Theo Peoples of the Temptations, Motown special markets and catalog VP Candace Bond, and Otis Williams and Ron Tyson of the Temptations.

## Smooth Sounds Of Mecca Don Debut Will Sa-Deuce Listeners

BY TRACY HOPKINS

NEW YORK—When Mecca Don/Elektra/EastWest releases the self-titled debut album by female teen duo Sa-Deuce, it will have the advantage of working an act that not only has smooth vocal harmonies and good looks, but boasts writing and production skills.

Sa-Deuce takes writing and co-producing credits on a majority of its R&B/hip-hop set, which is scheduled for domestic release Feb. 27.

Janai Abercrombie and Paula "Asia" Pierre-Louis, both 17 and from Queens, N.Y., deliver lyrics with a gospel-rooted, broken-hearted, home-girl sound. Says Pierre-Louis, "When we wrote the album, I had just come out of a relationship, and I was really hurt. So a lot of the lyrics came from experiences in relationships, which gave both of us a lot to write about."

Pierre-Louis, who grew up singing in her church choir, hopes the album will have universal appeal. "I want everyone to be able to relate to our songs," she says. "I want someone in China to see us and say, 'I like them.'"

"Don't Waste My Time," the first single, was shipped to R&B/mainstream and crossover radio Jan. 2. Because of the record's hip-hop influences, street teams will promote it at mix shows and other rap radio outlets.

"Don't Waste My Time" samples the horn riffs of Bobby Caldwell's 1977 old-school hit "What You Won't Do For Love." The lyrics offer a critical dialog on women's need to have more respect from men.

The single's video, which was shot in

the group's Queens neighborhood, was serviced to BET and the Box in early December.

Two weeks before Christmas, fliers and postcards were mailed to radio, independent record store accounts,



SA-DEUCE

and retail chains. In early January, the promotional materials were sent to hair salons and barber shops. Elektra Entertainment black music senior VP Richard Nash says that the label's initial marketing strategy is to develop visual awareness for Sa-Deuce.

"We want the video to set up the single's presence, so that as it impacts in January, there will already be an awareness in the marketplace," he says.

Once the video and single have "percolated," Nash says, live performances will be scheduled for "Showtime At The Apollo," "Soul Train," and appropriate shows on such cable networks as F/X and Nickelodeon.

Because so few R&B vocal acts write and produce their own music, the label regards Sa-Deuce as a long-term project. Nash says, "We're not

(Continued on page 20)

## Executive Intelligence For The New Year; R&B Foundation Names Award Recipients

**EXECUTIVE MILL:** As the 9-6 unfolds, we find several interesting executive postings. Here's some intelligence on a few:

Billboard senior R&B/blues chart manager and R&B Airplay Monitor chart director **Suzanne Baptiste** moves to Uni Distribution as urban music senior marketing director in Los Angeles. She reports to Uni marketing VP **Jim Kelly**.

Baptiste was tapped by Billboard in 1991 to manage the rap, jazz, and gospel charts. In 1994, she replaced long-time R&B chart manager **Terri Rossi**, who became urban marketing VP at BMG.

Says Baptiste, "It's a very exciting time to be going to Uni. A lot of changes are going on, and I'm coming in on the ground floor of what should be some very exciting musical releases."

Uni distributes records for MCA, GRP, Uptown, Geffen, DreamWorks, and Universal.

**FORMER MERCURY A&R** exec **Sam Sapp** and partner **Adam Kidron** have formed **Marvelous Music**, a joint venture with LaFace Records created to mine soundtrack opportunities. However, the first record project for the company—which is based in New York and will have an L.A. post by the end of January—is a compilation in honor of the 1996 Summer Olympics in Atlanta.

Slated for release sometime in May, the set will boast such stellar artists as **Boyz II Men**, **Gloria Estefan**, **Toni Braxton**, and **Tevin Campbell**. Artists from all genres are being approached for participation.

Sapp says, "We want this album to represent the same spirit of diversity that the Olympics have."

Sapp has become the pontiff of the R&B soundtrack realm, with executive producer credits for "Panther," which featured the star-studded, all-female ensemble track "Freedom," and "Jason's Lyric," which boasted the hit "You Will Know" by the all-star, all-male collective **Black Men United**.

"Working on those soundtracks really spoiled me because of the diversity of the projects," says Sapp. "I essentially met all the male and female R&B artists in the business by doing those two projects."

Marvelous is wrapping up soundtrack negotiations with Disney/Caravan for an upcoming picture to star comedian **Sinbad**. A release date has yet to be announced.

In addition, Sapp and Kidron have teamed with Los Angeles restaurant owner **Brad Johnson** to produce "the truth" with the Motion Picture Corp., which produced **Jim Carey's** blockbuster flick "Dumb And Dumber." Preproduction is scheduled to begin in mid-February.

**FORMER GIANT** black music president **Cassandra**

Mills has surfaced at Motown to helm the label's newly created classics department. Motown remains zippered on the details, but, according to sources, Mills will oversee the A&R and marketing elements of projects by Motown soul veterans, such as the **Temptations** and the **Four Tops**.

**UNIVERSAL RECORDS** has drafted **D'Angelo** manager **Kidar Massenburg** to serve as a senior VP. As part of his commission (it's his first), Massenburg also becomes president of Universal imprint **Kidar Entertainment**.

The first release on Kidar is R&B vocalist **Erykah Badu**. Her still-untitled debut set will be produced by D'Angelo and **A Tribe Called Qwest's** **Ali and Q-Tip**.

"She's exactly like D'Angelo in her desire to sing songs that are rich in creativity and soul," says Massenburg.

Also on deck is 13-year-old rapper **A+** and a yet-to-be-named vocal soul group that sports two guys and a gal.

The Kidar/Universal acts are all scheduled for second-quarter releases.

Meanwhile, at Universal proper, "Dance With Me," the first single from **Intrigue**, has begun making noise, setting up the trio's debut set, "Acoustic Soul." Look for it sometime during the second quarter.

"Universal is on point creatively, and our goal is to focus on genuine music that's backed by live instrumentation," says Massenburg. "I want all of our groups to go out with live bands, or at least have one instrumental element—such as guitar—to give listeners a taste of acoustic flavor."

**R&B FOUNDATION** RECIP LIST: Guitarist **Bo Diddley** will receive a lifetime achievement award from the Rhythm & Blues Foundation when the organization holds its seventh annual Pioneer Awards gala Feb. 29 at the Hollywood Palladium in Los Angeles.

Other 1996 Pioneer Award recipients include **Betty Everett**, **Eddie Floyd**, **Johnnie Taylor**, **Doris Troy**, **Johnnie "Guitar" Watson**, **Bobby Womack**, the **Cadillacs**, the **Chantels**, the **Flemingos**, the **Isley Brothers**, **Dave Bartholomew**, and **Jay McShann**.

The foundation will bestow a total of \$225,000 on the honorees. Rhino Records president **Richard Foos** serves as honorary chairman of the event. The show will be hosted by past foundation award recipients **Darlene Love** and **Mavis Staples** and will be presided over by newly elected Rhythm & Blues Foundation chairman **Jerry Butler**.



by J. R. Reynolds

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 20, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	8	<b>SOUNDTRACK</b> ARISTA 18796* (10.98/16.98) 6 weeks at No. 1	WAITING TO EXHALE	1
2	2	3	8	<b>R. KELLY</b> JIVE 41579* (10.98/16.98)	R. KELLY	1
3	3	2	14	<b>MARIAH CAREY</b> ▲ COLUMBIA 66700 (10.98/16.98)	DAYDREAM	1
4	4	5	11	<b>THA DOGG POUND</b> ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
5	5	8	7	<b>LL COOL J</b> DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	4
6	6	7	9	<b>QUINCY JONES</b> QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
7	10	9	25	<b>MONICA</b> ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
8	13	19	9	<b>GOODIE MOB</b> LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
9	9	10	19	<b>FAITH EVANS</b> ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
10	7	12	25	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999	ETERNAL	1
11	15	25	9	<b>THE CLICK</b> SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
12	11	13	5	<b>SPICE 1</b> JIVE 41583 (10.98/15.98)	1990 SICK	3
13	17	18	27	<b>D'ANGELO</b> ● EMI 32629 (10.98/15.98)	BROWN SUGAR	5
14	14	11	25	<b>XSCAPE</b> ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
15	12	21	10	<b>GENIUS/GZA</b> GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
16	8	6	60	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
17	16	14	5	<b>IMMATURE</b> MCA 11385* (9.98/15.98)	WE GOT IT	14
18	20	26	10	<b>EIGHTBALL &amp; MJG</b> SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
19	24	23	17	<b>SOLO</b> PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO	11
20	27	38	9	<b>VARIOUS ARTISTS</b> LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	20
21	31	33	44	<b>MYSTIKAL</b> BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
22	18	17	9	<b>COOLIO</b> TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
23	25	20	15	<b>GERALD LEVERT &amp; EDDIE LEVERT, SR.</b> ● EASTWEST 61859*/EEG (10.98/15.98)	FATHER AND SON	2
24	19	22	25	<b>JODECI</b> ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
25	26	34	6	<b>EAZY-E</b> RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
26	23	31	10	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
27	21	16	13	<b>JANET JACKSON</b> ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
28	22	15	9	<b>BOYZ II MEN</b> MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
29	35	36	8	<b>SILK</b> ELEKTRA 61849*/EEG (10.98/16.98)	SILK	10
30	32	35	22	<b>BRIAN MCKNIGHT</b> ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
31	30	27	9	<b>PHYLLIS HYMAN</b> PIR 11040/200 (10.98/16.98)	I REFUSE TO BE LONELY	12
32	33	42	11	<b>ONYX</b> JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
33	28	28	15	<b>SOUNDTRACK</b> ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
34	36	45	10	<b>ERICK SERMON</b> DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
35	44	55	7	<b>GROUP HOME</b> PAYDAY/FFRR 124079*/ISLAND HS	LIVIN' PROOF	34
36	43	44	9	<b>TOP AUTHORITY</b> TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
37	37	49	23	<b>RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)</b> ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	2
38	45	41	8	<b>TERRY ELLIS</b> EASTWEST 61857*/EEG (10.98/16.98) HS	SOUTHERN GAL	27
39	38	43	20	<b>JUNIOR M.A.F.I.A.</b> UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
40	42	48	22	<b>SOUNDTRACK</b> ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
41	52	—	2	<b>JERALD DAEMYON</b> GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	41
42	53	52	11	<b>GROOVE THEORY</b> EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
43	56	69	12	<b>S.O.S. BAND</b> TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
44	59	61	9	<b>VARIOUS ARTISTS</b> MORGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
45	49	59	11	<b>FAT JOE</b> VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
46	48	56	10	<b>VARIOUS ARTISTS</b> NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
47	46	39	9	<b>WILL DOWNING</b> MERCURY 528755 (10.98 EQ/15.98)	MOODS	23
48	55	78	13	<b>AZ</b> EMI 32631* (10.98/15.98)	DOE OR DIE	1

49	51	51	7	<b>VARIOUS ARTISTS</b> DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
50	47	50	27	<b>LUNIZ</b> ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
51	34	29	24	<b>SOUNDTRACK</b> ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
52	69	62	43	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
53	63	63	8	<b>5TH WARD BOYZ</b> RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
54	39	30	67	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
55	71	66	16	<b>KOOL G RAP</b> COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4.5.6	1
56	40	24	29	<b>MICHAEL JACKSON</b> ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
57	58	53	39	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
58	62	54	58	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
59	57	72	13	<b>KRS-ONE</b> JIVE 41570* (10.98/15.98)	KRS-ONE	2
60	54	58	8	<b>THE PHARCYDE</b> DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN/CALIFORNIA	17
61	64	47	23	<b>AL GREEN</b> THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
62	41	32	71	<b>BOYZ II MEN</b> ▲ MOTOWN 530323 (10.98/16.98)	II	1
63	60	40	57	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
64	66	71	10	<b>INTRO</b> ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
65	74	79	24	<b>TRU</b> NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
<b>*** Hot Shot Debut ***</b>						
66	<b>NEW</b>	1	1	<b>GHETTO TWINZ</b> BIG BOY 20 (9.98/14.98)	SURROUNDED BY CRIMINALS	66
67	61	65	12	<b>SHAI</b> GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15
<b>*** Pacesetter ***</b>						
68	90	67	30	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145*/INTERSOND (9.98/13.98) HS	BROKEN	25
69	68	77	9	<b>3T</b> MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	66
70	50	46	7	<b>VARIOUS ARTISTS</b> TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
71	79	64	61	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
72	70	68	25	<b>AFTER 7</b> ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
73	67	60	26	<b>SHAGGY</b> ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
74	80	81	9	<b>C-BO</b> AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
75	75	75	69	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
76	84	88	11	<b>FROST</b> RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
77	81	90	9	<b>JAMAL</b> ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
78	<b>RE-ENTRY</b>	5	5	<b>VARIOUS ARTISTS</b> SICK WID' IT 45005/JIVE (10.98/15.98)	THE HOG IN ME	36
79	76	85	5	<b>BAY AREA PLAYAZ</b> ANONYMOUS 1002 (9.98/15.98)	BAY AREA PLAYAZ	44
80	77	93	102	<b>WU-TANG CLAN</b> ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
81	<b>RE-ENTRY</b>	13	13	<b>PURE SOUL</b> STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
82	82	91	13	<b>DEBORAH COX</b> ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
83	78	37	164	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
84	73	82	81	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
85	87	97	59	<b>METHOD MAN</b> ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
86	85	57	9	<b>AL GREEN</b> MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
87	88	95	8	<b>MIC GERONIMO</b> BLUNT 4910*/TVT (10.98/16.98) HS	THE NATURAL	48
88	65	76	10	<b>VARIOUS ARTISTS</b> TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	55
89	72	70	22	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
90	83	73	15	<b>♀</b> ● NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	2
91	92	—	8	<b>KAUSION</b> LENCH MOB 2002 (10.98/16.98) HS	SOUTH CENTRAL LOS SKANLESS	37
92	<b>RE-ENTRY</b>	30	30	<b>MOBB DEEP</b> ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
93	86	—	13	<b>DAS EFX</b> EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
94	91	100	24	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
95	100	—	92	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
96	97	83	8	<b>NAJEE</b> EMI 35704 (10.98/16.98)	NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER	67
97	<b>RE-ENTRY</b>	89	89	<b>ZAPP &amp; ROGER</b> ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
98	94	—	7	<b>CAPLETON</b> AFRICAN STAR/RAL 529264*/ISLAND (10.98/15.98) HS	PROPHECY	65
99	<b>RE-ENTRY</b>	23	23	<b>SOUTH CIRCLE</b> SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
100	<b>RE-ENTRY</b>	12	12	<b>THE TEMPTATIONS</b> MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43

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



# GANIKS TA NIP

## PSYCHOTIC GENIUS

THE NEW ALBUM IN STORES FEBRUARY 20





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**HOW DRY I AM:** You may notice that there are very few new releases on the Hot R&B Singles and Top R&B Albums charts this week. This is because there haven't been any major releases in the past couple of weeks. This will all change in the next couple of weeks, as labels are getting ready to release their first titles of the new year. Bullets are also a little light this week as sales are down again this week. Sales should pick up as soon as some new releases hit the street and once the East Coast shovels its way out of "the blizzard of the century." It may be a couple more weeks before things get back to normal.

This week on the Top R&B Albums, there is no Greatest Gainer award because essentially everything was down this week. The Pacesetter award goes to the record that had the smallest decrease in sales.

**NO MORE WAITING:** In its 14th week on the Hot R&B Singles chart Monica's double-sided single, "Before You Walk Out Of My Life"/"Like This And Like That" (Rowdy/Arista), slips into the No. 1 slot, ending Whitney Houston's eight-week run with "Exhale (Shoop Shoop)" (Arista). If it were not for the extra airplay points that Monica earned from having a double-sided single, "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) would have gone to No. 1 this week. The margin between these two records is close enough that anything is possible for next week.

**BURNING UP THE AIRWAVES:** "Love U 4 Life" by Jodeci (Uptown/MCA) picks up a lot of new airplay. In fact, it has the largest increase in airplay on the entire chart but is not eligible for the Greatest Gainer/Airplay award because it is in the top 20. "Where Ever You Are" by Terry Ellis (EastWest) rebounds this week with a strong surge in airplay, which helps to push it into the top 10. It is No. 1 at KMJQ Houston and WHUR Washington, D.C., and is top five at seven others, including WROU Dayton, Ohio, KSOL San Francisco, and WQMG Greensboro, N.C. "We Got It" by Immature (Featuring Smooth) (MCA) also has a huge increase in airplay. It is No. 1 at WQOK Raleigh, N.C., and top five at five others, including WKYS Washington, D.C., KJMM Tulsa, Okla., and KMJM St. Louis.

**DOUBLE THE POWER:** There are only three records on the entire chart that gained points in sales and airplay. The first is "Where Do U Want Me To Put It" by Solo (Perspective), which has the second-largest increase in total points. At radio, "Where Do U" is really heating up. It ranks No. 1 at WJTT Chattanooga, Tenn., and WZHT Montgomery, Ala., and is top five at 10 other stations, including KMJJ Shreveport, La., WQMG Columbia, S.C., and WBLX Mobile, Ala. "Nobody Knows" by the Tony Rich Project (LaFace/Arista) also gains in sales and airplay. This single is still young and is just getting started at radio. Already it is No. 1 at WDKX Rochester, N.Y., and is top 10 at KSOL San Francisco, WNLV Lexington, Ky., and WWIN Baltimore.

"Visions Of A Sunset" by Shawn Stockman (Polydor/A&M) is not only the third record to gain points in both areas but also has the largest increase in total points and takes the honors for Greatest Gainer/Sales. Currently "Visions" is top 10 at KSOL San Francisco, WPLZ Richmond, Va., KIPR Little Rock, Ark., and WSOJ Richmond, Va. Meanwhile, Shawn and the rest of his partners in Boyz II Men win the Greatest Gainer/Airplay award with "I Remember."

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	10	LIVIN' PROOF	GROUP HOME (PAYDAY/LONDON/ISLAND)
2	5	4	FIRE UP THIS FUNK!	POISON CLAN (WARLOCK)
3	6	2	HANDS IN THE AIR	DOUG E. FRESH (GEE STREET/ISLAND)
4	11	5	SOMETIMES I MISS YOU SO MUCH	P.M. DAWN (GEE STREET/ISLAND)
5	7	6	THE CLOSER I GET TO YOU	FOURPLAY (WARNER BROS.)
6	—	11	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
7	15	7	GONE	DIANA ROSS (MOTOWN)
8	9	3	COOLIE HIGH	CAMP LO (PROFILE)
9	10	10	CASH MONEY	SOUTLRY (MOTOWN)
10	12	4	WHERE DID WE GO WRONG	INCIGNITO (TALKIN LOUD/VERVE)
11	14	3	ROUGH IS THE TEXTURE	R&B (PREMEDITATED/WARNER BROS.)
12	—	4	REAL LIVE SH*T	REAL LIVE FEATURING K-DEF & LARRY-O (PIRATE)
13	17	22	WASSUP, WASSUP!	A-TOWN PLAYERS (PREMEDITATED/WB)
14	18	9	LIFE GOES ON	OTR CLIQUE (ALL NET)
15	16	5	WE FUNK (THE G FUNK)	THE DOVE SHACK (G FUNK/RAL/ISLAND)
16	4	4	ONE NIGHT STAND	5 TH WARD BOYZ (RAP-A-LOT/NOO TRYBE)
17	21	11	GIRLZ WIT ALL DA BOOTY	M.C. NAS-D (PANDISC)
18	—	8	I'LL MAKE YOU FAMOUS	DA YOUNGSTA'S ILLY FUNKSTAZ (POP ART)
19	20	4	FRAGILE	ISAAC HAYES (POINTBLANK/VIRGIN)
20	19	18	LET IT GO	CLUB NOUVEAU (RIP-IT)
21	—	1	ON THE REGULAR	PUDGE THA PHAT BASTARD (PERSPECTIVE)
22	24	13	BANKHEAD BOUNCE	DIAMOND FEAT. D-ROC (EASTWEST/EEG)
23	—	5	TIP 4 THE STRIP	SPLACK PACK (PANDISC)
24	—	1	LAP DANZ	TOP SECRET (BELLMARK)
25	—	5	NO GIMMICKS/HIP TO THE GAME	LORD FINESSE (PENALTY)

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

## R&B

### DOMINO RAPS

(Continued from page 18)

they're curious; on the second, they're laying in wait and are less forgiving. But Domino really prepared by using more live instrumentation like horns, guitars, and bass. It's all designed to elevate his rap style to a more musical level, and we expect radio listeners to appreciate the higher creative content."

Label executives expect the increased musicality of "Physical Funk" to capture more than rap fans. "We're positioning the record to teen hip-hop fans as well as young adult R&B listeners, because the beats and rhythms cater to both demographics," says Jessie.

The video for "Physical Funk," which was serviced to local R&B and appropriate national video channels, is central to the project's early marketing campaign. "It was directed by Michael Martin and was created to have an immediate impact quality, rather than be a clip designed to grow on viewers," says Jessie.

R&B, crossover, and pop stations were serviced with promotional CDs of "Physical Funk" Jan. 8.

Although Domino has yet to sign with a booking agency, touring will be an integral part of the project's promotion. Says Lewis, "We want to package him with any tours available to get him out in front of the people. He's developing a stronger stage show, which will add to the perception of him growing as an artist in the business."

Prior to touring, the label plans to send Domino on a nationwide radio and retail promotion tour that includes performance stops at the Urban Network Power Jam and Gavin conferences in February.

The label plans to release "Physical Funk" internationally at a yet to be determined date.

### SA-DEUCE DEBUT

(Continued from page 18)

thinking about this being Sa-Deuce's only album. Since the girls are so young and multitasking, we're thinking about what Sa-Deuce is going to be doing 10 years from now. With their ability to write hit songs, they will have a lot more options regarding their destiny than the producer-driven groups."

On Jan. 22, Sa-Deuce kicks off a one-week promotional excursion through North and South Carolina. In February, the act will go on a tour of black colleges, then on a four- to six-week national promotional tour; during which it will make appearances on local radio and video programs.

"During the run in the Carolinas, we're going to host an event where we'll bring in all the local video program hosts, mix-show jocks, and record-pool people," says Nash. "What we accomplish in the Carolinas will dictate our approach in the other marketplaces."

Sa-Deuce is also targeted to visit New York, Philadelphia, and the Baltimore/Washington, D.C., area.

Radio and retail giveaways and fanzine contests are being scheduled along the way.

Elektra is targeting trend-influenced 12- to 24-year-olds for Sa-Deuce and therefore is seeking fashion tie-ins or promotions with soft-drink companies.

## Billboard

FOR WEEK ENDING JANUARY 20, 1996

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan®	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★ ★ ★ No. 1 ★ ★ ★	
1	2	2	7	TONITE'S THA NIGHT	◆ KRIS KROSS
				(C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	1 week at No. 1
2	1	1	10	HEY LOVER	◆ LL COOL J
				(C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	
3	3	3	15	CELL THERAPY	◆ GOODIE MOB
				(C) (D) (M) (T) LAFACE 2-4113/ARISTA	
4	6	6	5	JUST TAH LET U KNOW	◆ EZZY-E
				(C) (D) (T) RUTHLESS 5532/RELATIVITY	
5	5	5	16	DANGER	◆ BLAHZAY BLAHZAY
				(C) (T) (X) FADER 127049/MERCURY	
6	7	10	3	LET'S PLAY HOUSE	◆ THA DOGG POUND FEAT. MICHEL'LE
				(C) (D) DEATH ROW/INTERSCOPE 53230/PRIORITY	
7	4	4	23	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲	◆ COOLIO FEAT. L.V.
				(C) (D) MCA SOUNDTRACKS 55104/MCA	
8	11	21	4	FU-GEE-LA	◆ FUGEES
				(M) (T) (X) RUFFHOUSE 78194*/COLUMBIA	
9	10	9	11	HURRICANE	◆ THE CLICK
				(C) (T) (X) SICK WID' IT 42335/JIVE	
10	8	7	7	TOO HOT	◆ COOLIO
				(C) (D) (T) TOMMY BOY 7718	
11	19	27	6	BEWARE OF MY CREW	◆ L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
				(C) (D) (T) JAC-MAC 17722/WARNER BROS.	
12	13	11	19	FADES EM ALL	◆ JAMAL
				(C) (D) (M) (T) ROWDY 3-5042/ARISTA	
13	9	8	7	EAST 1999	◆ BONE THUGS-N-HARMONY
				(C) (D) (T) RUTHLESS 6332/RELATIVITY	
14	22	17	3	FUNKORAMA	◆ REDMAN
				(M) (T) INTERSCOPE 95691*/AG	
15	14	26	9	BLAH/LEFLAH	◆ HELTAH SKELTAH AND O.G.C. A.K.A. THE FAB 5
				(C) (T) DUICK DOWN 53223/PRIORITY	
16	12	12	11	THE RIDDLER (FROM "BATMAN FOREVER")	◆ METHOD MAN
				(C) (D) (T) ATLANTIC 87100	
17	16	18	15	THROW YOUR SET IN THE AIR	◆ CYPRESS HILL
				(C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	
18	18	20	15	RUNNIN'	◆ THE PHARCYDE
				(C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	
19	25	16	9	RIDIN' LOW	◆ L.A.D. FEATURING DARVY TRAYLOR
				(C) (D) (T) HOLLYWOOD 64004	
20	15	25	13	WINGS OF THE MORNING	◆ CAPLETON
				(C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND	
21	30	24	10	RETURN OF DA LIVIN' DEAD	◆ THE D.O.C.
				(C) (T) (X) GIANT 17796/WARNER BROS.	
22	23	14	8	FAST LIFE	◆ KOOL G RAP
				(C) (T) COLD CHILLIN'/EPIC STREET 78081/EPIC	
23	21	15	6	COLD WORLD	◆ GENIUS/GZA FEATURING INSPEKTAH DECK
				(C) (T) GEFEN 19391	
24	26	13	6	GOIN' UP YONDER	◆ M.C. HAMMER
				(C) (D) GIANT 17717/WARNER BROS.	
25	20	23	8	I NEED YOU TONIGHT	◆ JUNIOR M.A.F.I.A. FEATURING AALIYAH
				(C) (T) UNDEAS/BIG BEAT 98097/AG	
26	31	19	18	Y'ALL AIN'T READY YET	◆ MYSTIKAL
				(C) (T) BIG BOY 42331/JIVE	
27	17	28	15	INCARCERATED SCARFACES/ICE CREAM	◆ CHEF RAEKWON
				(C) (D) (T) LOUD 64426/RCA	
28	24	30	13	LAST DAYZ	◆ ONYX
				(C) (T) (X) J.M./RAL 577114/ISLAND	
29	32	45	11	BROKEN LANGUAGE/HUSTLIN'	◆ SMOOTHE DA HUSTLER
				(C) (T) (X) PROFILE 5440	
				★ ★ ★ GREATEST GAINER ★ ★ ★	
30	39	46	9	WREKONIZE/SOUND BWOY BURIAL	◆ SMIF-N-WESSUN
				(M) (T) (X) WRECK 20161*/NERVOUS	
31	34	37	4	GIMME YOURS	◆ AZ
				(C) (T) (X) EMI 58512	
32	33	33	29	SUGAR HILL	◆ AZ
				(C) (T) (X) EMI 58407	
33	27	32	23	JEEPS, LEX COUPS, BIMAZ & BENZ	◆ LOST BOYZ
				(C) (M) (T) UPTOWN 55062/MCA	
34	29	31	11	PLAYA HATA	◆ LUNIZ FEATURING TEDDY
				(C) (D) (T) NOO TRYBE 38517	
35	28	22	34	I GOT 5 ON IT ▲	◆ LUNIZ
				(C) (D) (T) NOO TRYBE 38474	
36	37	34	31	ONE MORE CHANCE/STAY WITH ME ▲	◆ THE NOTORIOUS B.I.G.
				(C) (D) (M) (T) BAD BOY 7-9031/ARISTA	
37	43	44	14	BOMDIGI	◆ ERICK SERMON
				(C) (D) (M) (T) DEF JAM/RAL 577196/ISLAND	
38	36	39	22	HOW HIGH (FROM "THE SHOW") ●	◆ REDMAN/METHOD MAN
				(C) (T) (X) DEF JAM/RAL 579924/ISLAND	
39	45	43	14	EAST SIDE RENDEZVOUS	◆ FROST
				(C) (T) RUTHLESS 1534/RELATIVITY	
40	35	35	14	LIQUID SWORDS	◆ GENIUS/GZA
				(C) (T) GEFEN 19390	
41	RE-ENTRY	9		LIVIN' PROOF	◆ GROUP HOME
				(C) (D) (T) PAYDAY/LONDON 127050/ISLAND	
42	38	—	7	WHAT'S UP STAR? (FROM "THE SHOW")	◆ SUGA
				(C) (D) (T) J.M./RAL 577432/ISLAND	
43	40	38	27	PLAYER'S ANTHEM ●	◆ JUNIOR M.A.F.I.A.
				(C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG	
44	RE-ENTRY	28		I'LL BE THERE...YOU'RE ALL I... ▲	◆ METHOD MAN/M.J. BLIGE
				(C) (M) (T) (X) DEF JAM/RAL 851878/ISLAND	
45	48	47	18	TEMPTATIONS	◆ 2PAC
				(C) (M) (X) INTERSCOPE 98120/AG	
46	46	36	29	SUMMERTIME IN THE LBC (FROM "THE SHOW")	◆ THE DOVE SHACK
				(C) (D) (M) (T) G FUNK/RAL 579382/ISLAND	
47	NEW ►	1		HANDS IN THE AIR	◆ DOUG E. FRESH FEATURING BEENIE MAN
				(T) GEE STREET INDEPENDENT 531031/ISLAND	
48	RE-ENTRY	15		WEST UP!	◆ WC & THE MAAD CIRCLE
				(C) (D) (T) PAYDAY/LONDON 850258/ISLAND	
49	41	40	14	AIN'T NOTHIN' BUT A SHE THING	◆ SALT-N-PEPA
				(C) (D) (T) (V) LONDON 850346/ISLAND	
50	NEW ►	1		REAL LIVE SH*T	◆ REAL LIVE FEATURING K-DEF & LARRY-O
				(C) (T) (X) BIG BEAT 98113/AG	

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

## Rejuvenating With Dick Clark; Our House On Film

**I**NSPIRATION: After recently stealing a few blissful days away from the grind of work, we found ourself slamming against a wall of utter ambivalence and boredom with the state of clubland. Regardless of the producer or jam, every groove seemed listless and sounded the same. The vamping of a diva—always the most effective way to jolt us out of a funk—barely raised an eyebrow, much less our blood pressure. A near-terminal case of burnout prevailed.

We found a brief glimmer of light in—of all things—VH1's recent marathon of unearthed "American Bandstand" episodes. An odd place, eh? But the truth is that the Dick Clark-helmed music program was a staple of our Saturday-afternoon diet throughout adolescence—not to mention an early source of inspiration in choosing a career in music journalism. Back in the day, we would not only daydream about twirlin' alongside our fave couples (and if you watched regularly, you had at least one), but we also would analyze the elements that made certain songs more exciting to the crowd than others. It was always a kick to predict which songs would not be played more than once.

It also was during that weekly hour of music that we discovered disco and such acts as Brooklyn Dreams, Paul Jabara, and Gloria Gaynor. Watching the show now in slightly jaded thirtysomething adulthood, we got a nostalgic rush when Clark optimistically rattled on about the future of discothèques and the potential long-term impact of a young Detroit girl named Madonna.

We also found a bit of clarity regarding our momentary lack of enthusiasm. Call it the irretrievable loss of innocence, not only in terms of our increased knowledge of the internal mechanics of the music business, but also in terms of clubland's creativity. To use an aged cliché, they sure don't make 'em like they used to. Looking around, we are confident that



by Larry Flick

it is not merely our advancing age sparking such belief. Check various dance and DJ charts from around the world and you will discover that there is no longer just a spate of kids sampling or reinterpreting great old songs. There are now countless labels digging up the originals and remixing 'em. Five-to-ten-year-old records are circulating all over again... just with a remix by several of the hot producers of the moment. We must confess to even enjoying a few of them.

Depression. Tuning out Dick Clark and pondering a return to the race is now even less attractive with this realization. But is all really lost? The kid who giggled as Patti Brooks did her signature feather-fan dance to her hit, "After Dark," on "American Bandstand" 20 years ago would believe no such thing. He would believe that there will always be a crop of folks working overtime to push against the grain and try something new—and he is right. In fact, it is that belief that has fueled this column for more than five years now. And as a rediscovery of that belief generates the energy to once again dive into the deep end of dance waters, we pay tribute to those who succeed in making some new, unique noise... and encourage those with the desire to do so to push a little harder.

**S**PEAKING of those dedicated to the cause of elevating the visibility

and cachet of dance music, we are pleased to report that tireless Toronto-based filmmaker Joy Corion is approaching the final leg of production of "Our House," a documentary tracing the history of house music.

Corion has been collecting footage for the film for over a year now, operating largely on government grants. Toward the end of last year, she circulated a four-minute promo clip of the documentary, which features interviews with many of the genre's luminaries, as well as performances by such acts as Joi Cardwell and Kristine W., among others. Industry response to the smart, reverent piece has been rightfully encouraging, and Corion has received another grant to subsidize additional shooting.

Folks who wish to get more information on "Our House" (or maybe invest in it) should reach out to Corion at Positive Vibes Productions in Toronto. Our fingers are crossed that the world will get to see this film by this time next year.

**G**ROOVE LINE: Although dance music remains a distant memory in the stateside halls of A&M Records, the label's U.K. arm is coming on hard with a string of juicy new releases.

The breathlessly anthemic "Giv Me Luv" by Alcatraz will be familiar to those who keep tabs on singles from Deep Dish Records imprint Yoshi Toshi. Pete Heller and Terry Farley uncover another diamond-hard house gems with "Ultra Flava." Those lucky enough to spend some of the summer in Ibiza, Spain (and we hate you if you did!), already know this one—right down to Grant Nelson's arousing vocal incarnation of the track.

Finally, the label is throwing considerable support behind Mone's pop-

friendly "Movin'," the follow-up to her 1995 breakthrough, "We Can Make It." Jazz'n'Groove's production is on-target and festive, while Farley and Heller's interpretation deepens the groove a tad, and Frankie Feliciano pours on the piano in his handbag-swingin' remix. Look for this one in the States next month on Strictly Rhythm, the indomitable outlet that discovered Mone.

While we have Jazz'n'Groove on the brain, let us also recommend the team's own record for New York's Kult Records, "Don't Wait." A slammer outta da box, the track introduces Je'Taime, who displays serious siren skills within a rushing house context. 95 North contributes a feisty remix or two, adding allure to an already intriguing package.

Adeva started a new phase in her career with the recent signing of a recording agreement with Avex Records U.K. She will begin working on her first single for the label next month. No final word yet on who will produce.

Another of our fave divas, Ultra Nate, shimmies onto the floor with "Make It Good To You," a collaboration with Baltimore's DJ Oji and vocal act Project One. Ms. Girl makes her production debut on this Sovereign Records jam with impressive results. Sexy, sexy stuff that should not be missed. Now then... when is a savvy label going to offer Ultra another album deal? She can still clock the competition with the arch of an eyebrow.

On the freestyle tip, Debbie Deb struts into view with "She's Back," a Pandisc album that is guaranteed to send old-school Latin pop fans into a cha-cha frenzy. Deb's voice has gotten a lot stronger over time, and she brings considerable charm to the fun first single, "(There's A) Party Goin' On," as well as the jumpy "Funky Little Beat" and "If It's Not One Thing... It's Another." A troupe of Miami producers was on hand for the project, including Mohammed Moretta, Ivan Kopas, and Robert Bartko, adding a radio-conscious sheen to the set.



**Sorella In Motion.** MJM recording duo Sorella recently performed during an in-store promotional appearance at HMV Records in New York. The act is trekking across the country in support of the album "Symmetry In Motion" and its first single, "What You Do To Me." Pictured, from left, are Carla Virola and Lisa Marie Virola. (Photo: Chuck Pulin)

Check it out, it's quite cute.

**K**NEE-DEEP IN RHYTHM: Oh-so-charming Perfecto U.K. ingenue Grace continues her rapid ascension into international pop consciousness with "Skin On Skin," a trance/NRG anthem inspired by producer (and Perfecto founder) Paul Oakenfold's 1995 underground hit "Orange." Her wispy, ethereal voice has a sharper edge here, no doubt urged on by the track's forceful bassline and racing synths. The double pack of remixes succeeds in giving DJs several shades of keyboard drama to work with, though the beat never goes below the wind-knocking pace of the primary A-side vocal version. For those who want to monitor the track's progression from "Orange" to "Skin On Skin," the original jam is also included. A winning single that leaves you wanting to

(Continued on next page)



**What A Feeling.** Pop/disco diva Irene Cara, seated, took her first step down the comeback trail when she recently inked a recording agreement with Italy's Disco Piu-distributed UDP Records. Cara has completed her first single for the label, "You Need Me," which is slated for European release early next month. An album is planned to follow in the spring. At this point, Cara is still available for signing in the U.S. Shown, from left, are Maurizio Cannici, international director of Disco Piu; producer/songwriter Michelle Vice; producer Peter Roberts; Lino Dentico, president of Disco Piu; and Bob Diamond, Cara's manager.

### Billboard. **Dance** **HOT Breakouts**

FOR WEEK ENDING JAN. 20, 1996  
**CLUB PLAY**

1. MUSICA ES MI VIDA C+C MUSIC FACTORY MCA
2. THE NEW ANTHEM N-JOI LOGIC
3. LET THERE BE LIGHT MIKE OLDFIELD REPRISE
4. CARNIVAL 2 IN A ROOM CUTTING
5. RUMOR BEL CANTO LAVA

#### MAXI-SINGLES SALES

1. MADNESS NIGHTS OF THE ROUND TABLE GOSSIP
2. DON'T STOP (WIGGLE WIGGLE) THE OUTHERE BROTHERS AUREUS
3. NAKED AND SACRED CHYNNA PHILLIPS EMI
4. JUST TAH LET U KNOW EAZY-E RUTHLESS
5. VOODOO CHANT SPENITCH VESTRY

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

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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1***</b>					
1	4	7	7	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC 1 week at No. 1	THE BUCKETHEADS
2	5	8	8	I FOUND IT MAXI 2030	DAPHNE
3	1	3	10	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
4	9	17	6	WHEN COLUMBIA IMPORT	SUNSCREEN
5	2	1	9	BEAUTIFUL LIFE ARISTA 1-2918	◆ ACE OF BASE
6	8	16	6	DAY BY DAY CAJUAL 234	DAJAE
7	14	20	6	THE LOVER THAT YOU ARE JELLYBEAN 2506 PULSE FEATURING ANTOINETTE ROBERSON	
8	12	13	7	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPOSE
9	3	2	11	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
10	13	15	8	ADDICTED BOLD! 2008	PLUTONIC
11	17	23	7	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D.REAM
12	16	19	8	COME ON HOME EPIC 77941	CYNDI LAUPER
13	7	5	10	WALKIN' VIRGIN IMPORT FRANKIE KNUCKLES FEATURING ADEVA	
14	19	25	6	PEOPLE DEEPER 0002 DEEPER FEATURING KAREN POLLARD	
15	6	4	12	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
16	20	26	7	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
17	11	11	10	LOOK WHO'S TALKING LOGIC 59503	◆ DR. ALBAN
18	10	6	11	BE MY LOVER RCA 64445	◆ LA BOUCHE
19	18	9	12	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
20	24	31	5	TOMA DIGITAL DUNGEON 1208	EL CANTOR
<b>***Power Pick***</b>					
21	27	32	5	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
22	25	30	5	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12403	BLACK MAGIC
23	23	28	6	GOLDENEYE VIRGIN PROMO	◆ TINA TURNER
24	15	10	14	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
25	31	36	5	PASSION OF THE NIGHT LOGIC 59031	◆ CLUBZONE
26	36	45	3	CATERPILLAR MOONSHINE MUSIC PROMO	KEOKI
27	21	18	9	SAME THING IN REVERSE VIRGIN 38527	BOY GEORGE
28	35	44	3	SUPERSTAR DJ MOONSHINE MUSIC 88424	CIRRUS
29	32	35	6	MY LIFE JELLYBEAN 2505 95 NORTH FEATURING SABRYNAAH POPE	
30	30	27	9	EVERYBODY MUST PARTY VIBE 028	◆ GEORGIE PORGIE
31	33	38	5	WE'VE GOT IT GOIN' ON JIVE 42328	◆ BACKSTREET BOYS
32	39	50	3	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
33	38	—	2	UNLEARN WAX TRAX! 8728/TVT	PSYKOSNIK
34	45	—	2	ENERGY AQUA BOOGIE 020/MERCURY	DEVONE
35	37	48	3	EVERYBODY SALSA PUENTE 12688/HOT TITO PUENTE JR. & THE LATIN RHYTHM	
36	22	14	13	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	◆ GLORIA ESTEFAN
37	46	—	2	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
38	43	46	3	THE JOY YOU BRING CUTTING 359	SWING 52
39	28	22	14	HELLO RCA 64458	STATE OF GRACE
<b>***Hot Shot Debut***</b>					
40	NEW	1	1	TIME TO GET DOWN HOTN'SPYCY 1285 ANGEL MORAES FEAT. SALLY CORTEZ & OCTAVIA LAMBERTIS	
41	NEW	1	1	SHUT UP (AND SLEEP WITH ME) LOGIC 59033	◆ SIN WITH SEBASTIAN
42	NEW	1	1	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
43	NEW	1	1	LOVE IN C MINOR PURE 2251	CERRONE
44	NEW	1	1	HAPPY MAXI 2032	JUDY ALBANESE
45	29	21	13	I'VE BEEN WAITING K4B 018	MAYDIE MYLES
46	NEW	1	1	EARTH SONG EPIC PROMO	MICHAEL JACKSON
47	41	40	8	PHILADELPHIA NITEGROOVES 32/KING STREET	BROOKLYN FRIENDS
48	NEW	1	1	SUNRISE SERVICE TON-A 006	A-MEN
49	26	12	16	BELIEVE IN ME GEFENN 22108	RAW STYLUS
50	34	24	16	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ REAL MCCOY

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

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1***</b>					
1	2	1	19	MISSING (T) (X) ATLANTIC 85620/AG 2 weeks at No. 1	◆ EVERYTHING BUT THE GIRL
2	1	2	4	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
<b>***Greatest Gainer***</b>					
3	25	14	4	WHERE DO U WANT ME TO PUT IT (T) (X) PERSPECTIVE 588463/A&M	◆ SOLO
4	6	5	9	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
5	3	9	11	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
6	4	4	3	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
7	5	13	16	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
8	7	10	17	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
9	16	25	10	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
10	9	8	13	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	◆ MONICA
11	10	15	6	NO ONE ELSE (M) (T) BAD BOY 7-9043/ARISTA	◆ TOTAL
12	8	12	16	DANGER (T) (X) FADER 120076/MERCURY	◆ BLAHZAY BLAHZAY
13	12	7	17	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
14	14	16	7	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9041/ARISTA	◆ FAITH EVANS
15	11	6	8	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	◆ MARIAH CAREY & BOYZ II MEN
16	17	21	11	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL J
17	15	19	7	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
18	13	17	6	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A
19	20	22	14	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
20	41	43	10	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
21	30	23	16	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
22	19	—	2	HANDS IN THE AIR (T) GEE STREET INDEPENDENT 531031/ISLAND	◆ DOUG E. FRESH FEATURING BEENIE MAN
23	34	—	12	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
<b>***Hot Shot Debut***</b>					
24	NEW	1	1	CAUGHT A LITE SNEEZE (X) ATLANTIC 85519/AG	◆ TORI AMOS
25	NEW	1	1	THE NEW ANTHEM (T) (X) LOGIC 59034	N-JOI
26	18	11	9	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916	◆ WHITNEY HOUSTON
27	45	37	6	FINGERS & THUMBS (COLD SUMMER'S DAY) (T) (X) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
28	24	39	13	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
29	26	26	14	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
30	50	50	7	TOO HOT (T) TOMMY BOY 718	◆ COOLIO
31	38	—	12	LIVIN' PROOF (T) PAYDAY/LONDON 120077/ISLAND	◆ GROUP HOME
32	49	33	7	I SPECIALIZE IN LOVE (T) (X) ARISTA 1-2920	EXPOSE
33	27	38	4	BROKEN LANGUAGE/HUSTLIN' (T) (X) PROFILE 7440	◆ SMOOTHIE DA HUSTLER
34	RE-ENTRY	11	11	A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029	CHAZZ
35	22	20	8	BLAH (T) DUCK DOWN 53223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. A.K.A. THE FAB 5
36	39	35	5	GOT MYSELF TOGETHER (T) (X) HENRY STREET/BIG BEAT 95697/AG	THE BUCKETHEADS
37	32	30	5	LOVE U 4 LIFE (T) UPTOWN 55159/MCA	◆ JODECI
38	33	28	4	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	◆ N-TRANCE
39	23	36	14	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 577199/ISLAND	◆ CAPLETON
40	46	—	12	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
41	40	40	4	FADES EM ALL (M) (T) ROWDY 3-5056/ARISTA	◆ JAMAL
42	29	27	11	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78217/COLUMBIA	◆ CYPRESS HILL
43	RE-ENTRY	3	3	SHOOT ME WITH YOUR LOVE (T) (X) SIRE 66085/EEG	◆ D.REAM
44	RE-ENTRY	2	2	EVERY SHADE OF BLUE (T) (X) CURB 77092	◆ BANANARAMA
45	43	31	8	FAST LIFE (T) COLD CHILLIN'/EPIC STREET 78080/EPIC	◆ KOOL G RAP
46	RE-ENTRY	4	4	SHUT UP (AND SLEEP WITH ME) (T) (X) LOGIC 59033	◆ SIN WITH SEBASTIAN
47	47	34	5	CRUISIN' (T) (X) EMI 58518	◆ D'ANGELO
48	RE-ENTRY	5	5	PASSION OF THE NIGHT (T) (X) LOGIC 59031	◆ CLUBZONE
49	RE-ENTRY	21	21	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (M) (T) (X) DEF JAM/RAL 851879/ISLAND	◆ METHOD MAN/M.I. BLIGE
50	RE-ENTRY	5	5	FREEDOM (MAKE IT FUNKY) (T) STRICTLY RHYTHM 12403	BLACK MAGIC

## DANCE TRAX

(Continued from preceding page)

hear more and more of this intriguing young performer.

On the opposite end of the tempo meter are Warner Bros. act **Corner-shop** and the shuffling dance popper "Wog." Merging ideas we have heard from **Oasis** and **Massive Attack**, this band kicks an appealing and chilled trip-hop vibe—with a healthy dose of ambient-dub spice to keep your head nice and mellow. **Freaky Chakra** and **Witchman** each have a turn at remixing the track, with results that range from jiggly fun to blunt-inducing. Essential for the left-of-center spin-

ner.

Coming from a similarly wiggly, laid-back perspective is "Latin Joint" by **Baby Buddah Heads**. Born from the brains of **Jazzy Nice** and **Mitch Moses**, this largely instrumental jam (save for the occasional Latin chant) has a more jazz/hip-hop flavor and boasts the tight interplay of **Bill Ware** on vibes and **Morgera** on trumpet. Urban-leaning jocks could weave turntable magic with the El Barrio mix, which is full of easily blendable breaks. This is a gem from Baby Buddah Heads' album "Who Killed Acid

Jazz?" on New York's C&S Records.

The **Basement Boys** usher long-absent belter **Donnell Rush** back onto the dancefloor with the bright and bouncy "Time To Celebrate." Rush works his program to maximum gospel effect, rising above the track's busy percussion with the ease of a seasoned pro—we can think of so many young singers who should listen closely to this single and take notes. 'Twould also be nice if a major-label A&R exec or two gave Rush the chance he has long deserved. Of the five solid mixes, go directly to the

more fleshy and soulful Testimonial remix. Available on the production team's self-titled, Liaison-distributed label.

The Disco Mix Club rarely fails to soar above the competitive ranks of remix services with "Remix Culture" packages that are not only on-point trendwise, but also hugely imaginative. The January edition, however, even surpasses that high standard with a batch of jams that is essential turntable fare. Producers **Danny Tenaglia** and **Satoshi Tomiie** transform **Oleta Adams'**

current Mercury single, "Never Knew Love," into a shimmering house anthem, while English team **Chris & James** breath fresh air into her beloved hit "Rhythm Of Life."

Also noteworthy on this month's DMC package is **Tommy Musto's** sleek rendition of "There Will Come A Day" by the **Absolute Featuring Suzanne Palmer** and **Blue Amazon's** take on the Sasha trinket "Magic." For details on how obtain this package, contact the DMC office in New York or London.



**Gone Gold.** Travis Tritt's "Greatest Hits—From The Beginning" has passed the 500,000-unit mark. Celebrating, from left, are Gary Falcon of Falcon Management, Warner/Reprise Nashville president Jim Ed Norman, Tritt, and Ken Krage of Krage and Co.

## Keith Stegall Behind Mike Again 'Passages' Marks Return Of Mercury Exec

BY DEBORAH EVANS PRICE

NASHVILLE—To borrow a phrase from one of Alan Jackson's hits, who says you can't have it all? After establishing himself as one of the industry's most successful songwriters and producers, then segueing into the VP of A&R post at Mercury Records, Keith Stegall has decided to revive his career as a recording artist. With the release of "1969," the first single from his forthcoming album, "Passages," Stegall is undoubtedly the most well-established "new" country artist on the airwaves this year.

Stegall has one of the most impres-

sive resumé in Nashville. As a songwriter, he's penned a wide variety of hits including Al Jarreau's "We're In



STEGALL

This Love Together," Ronnie Milsap's "Stranger Things Have Happened," Travis Tritt's "Between An Old Memory And Me," Clay Walker's "If I Could Make A Living," and Alan Jackson's "Dallas," "Don't Rock The Jukebox," and "Love's Got A Hold On You." His production credits include projects by Randy Travis, Aaron Neville, Shenandoah, Tracy Byrd, Wesley Dennis, Terri Clark, and all of Alan Jackson's albums.

A Wichita Falls, Texas, native who grew up in Bossier City, La., Stegall has always been immersed in music. His father played steel guitar for Johnny Horton, and he had a steady diet of

country music watching the greats perform at the Louisiana Hayride. Later Stegall started his own band, moved to Nashville in 1978, and scored his first big hit in 1980 when Dr. Hook had a top five pop song with Stegall's "Sexy Eyes." The same year he signed with Capitol as an artist. Next a stint on Epic from 1984-86 spawned the singles "California," "Pretty Lady," "I Want To Go Somewhere," and "Whatever Turns You On" and a nomination by the Academy of Country Music for top new male vocalist. When his career lost momentum, Stegall sold his bus to newcomer Randy Travis (for whom he produced an independent project as well as two cuts on his WB debut, "Storms Of Life"), threw himself full time into songwriting and producing, and found tremendous success.

So why did he decide to become a recording artist again? "It's making a statement with the music," Stegall says. "It's like asking a painter why

(Continued on page 27)

## Giant, Reprise Paired For Promotion; Lonestar's 'No News' Is Vid News

GIANT NASHVILLE RECORDS is being "restructured" under terms of an agreement with Reprise Nashville, which is now a separate entity from Warner Bros. Giant, which ranked 12th among Nashville labels in number of charted singles and albums last year, has Clay Walker, Mark Collie, Carlene Carter, and Doug Supernaw as flagship artists. What is being formed is referred to as a Giant/Reprise "promotion collective." The two labels will share a common promotion staff located in the WB building. Heading the staff will be WB director of national promotion Jack Purcell. Regional managers will be Jean Cashman (Midwest), Ken Tucker (Southeast), Gary Greenberg (West Coast), David Berry (Southwest), and Steve Sharp (Northeast). As a result of this "streamlining," Giant VP for promotion and marketing Nick Hunter is out, as are national promotion director Chuck Rhodes and regionals George Briner, Rick Moxley, and Jay Brooks. The new WB director of promotion is former Southwest regional Rick Baumgartner.

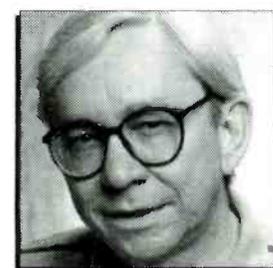
BNA, which made a point of not releasing a video for Lonestar's debut single, has released a video

for the group's new single, "No News." Citing rising costs of country videos and questioning their efficacy in breaking new acts, BNA had argued that putting the money into promotion for a debut single made more sense. It worked for Lonestar's debut single, "Tequila Talkin'." Now, to establish the group's image (especially because there are two lead singers), the label is going with a video.

**BUDDY MILLER**, who made more critics' top 10 year-end lists than many superstars, goes on the road in February and March. He'll be joined by some high-octane fellow HighTone compadres on the Roadhouse Revival Tour, including Dale Watson, Dave Alvin, Big Sandy & His Fly-Rite Boys, and the Rev. Billy C. Wirtz. They'll start in Austin, Texas, at the Continental Club Feb. 15 and wind up at the American Legion Hall in Hollywood, Calif., March 9. They'll hit Nashville's Ace of Clubs Feb. 20. HighTone has entered into a deal with Rhino Records and WEA Distribution.

Willie Nelson is the subject of one of the year's more promising tribute albums. "Twisted Willie" brings Willie together with a real musical spectrum. Check out the roster: "Hello Walls" by Reverend Horton Heat (with Willie and Bobbie Nelson), "Gotta Get Drunk" by Gas Huffer, "The Ghost" by Steel Pole Bath Tub, "Sad Songs And Waltzes" by Jesse Dayton, "Home Motel" by X, "Angel

Flying Too Close To The Ground" by Kelley Deal with Kris Kristofferson, "Still Is Moving To Me" by Jello Biafra, "I Never Cared For You" by Waylon Jennings, "Devil In A Sleepin' Bag" by the Presidents Of The United States Of America, "I've Seen All The World I Care To See" by Jerry Cantrell of Alice In Chains, "Pick Up The Tempo" by Best Kissers In The World, "Shotgun Willie" by Tenderloin, "Bloody Mary Morning" by Supersuckers, "She's Not For You" by Mark Lanegan and Barrett Martin of Screaming Trees along with Mudhoney's Dan Peters and Dinosaur Jr's Mike Johnson, "Time Of The Preacher" by Johnny Cash and his son John Carter Cash (with Seattle musicians Krist Novoselic, Kim Thayil, and Sean Kinney), and "Three Days" by L7 with Waylon Jennings. The album was the brainchild of Supersuckers manager Danny Bland and was produced by Randall Jamail, who will release the album on his Houston-based Justice Records Jan. 30.



Bluegrass legend Chubby Wise, 80, died Jan. 6 of heart failure in Bowie, Md., where the fiddler was visiting relatives. He was perhaps best known for co-author-

ing "The Orange Blossom Special," and he earned a gold record for his cover of Bob Wills' "Maiden's Prayer." Wise joined Bill Monroe's Blue Grass Boys in the '40s. He was still performing solo at the time of his death.

**TAMMY WYNETTE** will receive the Award of Merit on the American Music Awards special on ABC-TV Jan. 29. Previous winners include Bing Crosby, Elvis Presley, Willie Nelson, and Merle Haggard. . . J.P. Pennington and Les Taylor have re-formed the group Exile, which was formed in 1963. Taylor and Pennington left in 1988 to pursue solo careers. They're represented by the Bobby Roberts Co. in Hendersonville, Tenn. . . The Songwriters Guild Foundation will hold "Building A Songwriting Career" Feb. 9-11 at the Union Station Hotel here. Panelists will include J.T. Blanton, Woody Bomar, Wayne Carson, Stephanie Cox, Paul Jefferson, Ralph Murphy, Jim Patrick, and Lana Wood. . . There's a new 32-track studio on the Row. Makin' Music Studio on Seventeenth opened this month with Bart Busch as studio manager and engineer. Its equipment includes four Tascam DA-88 digital recorders. . . American Federation of Television and Radio Artists and TNN have reached an agreement in principle, and a threatened boycott of the network by AFTRA has been called off. They are negotiating for a new contract.



by Chet Flippo

## TNN Calls On Tom Wopat For New TNN Show 'Prime Time'

BY CHET FLIPPO

NASHVILLE—TNN is betting on a familiar face to solve its prime-time problem. Actor/singer Tom Wopat has been tapped to host its flagship evening program, "Prime Time Country," beginning Monday (15) at 9 p.m.

The week-night, 90-minute live program will fill what had turned into a problematic time slot for TNN. The slot had formerly been filled by "Music City Tonight," hosted by Lorianne Crook and Charlie Chase, who left TNN after they clashed with TNN over creative differences. Demographics also figured, according to TNN VP/GM/executive in charge of the show Kevin Hale. "Monday to Friday, we target women 25-54," and that had been skewing to 35-64. Audience research showed that Wopat appeals to the younger demographic. "He also had a grounding in country music, was known in Nashville, and was a musician, a television personality, a songwriter, and a recording artist. It became an obvious choice," Hale adds.

Along with the new host, the show features a new set, a new musical director has come on board, and dick clark productions will produce.

And what can TNN viewers expect from the Wopat-hosted program?

"It's gonna be pretty much a variety show," says Wopat. Besides performances by and interviews of country artists, he says, "we'd like to broaden our range of subjects. We're gonna try to get more athletes, more actors, more of the variety of guests that would be on 'The Tonight Show.' We want to expand the horizons a little bit. If you look at the demographics of country radio listeners—those people have wider interests than just country music."

As a former guest performer on TNN programs, he says that he brings

an artist's point of view to the show.

"There were times when I came on here that I felt I got burned by the whole experience. I think I'll be hyper-aware of the artist's point of view. They alienated a lot of artists, whether it was a creative decision or an economic one. Or it would be a hassle over whether



WOPAT

you could use your band or not. If things get to be a hassle, you don't want to do the show, not for the 500 bucks you get for doing it."

Wopat says the reaction he's gotten so far from the country music community here has been positive. "I think all the artists in Nashville want this show to be something really worthwhile. As the [previous] show started to fall off, it got into a negative feedback thing. The show didn't matter anymore to artists of stature to go on there. Some of those people will do it as a favor, but a lot of them wouldn't do it anymore because it just wasn't worth it. We've got to make it more appealing to them. One way is to make it hipper. Another is to make it more popular."

The "popular" can only come with time. The "hipper," he says, can come from him and dick clark productions.

One of the points of contention about the Crook and Chase show, according to a book they wrote about their experiences, was over the hosts' fashion. Wopat says the image issue is ongoing.

"We've had plenty of discussions over clothes, believe me. I'm going to go hipper and younger. I may wear a tie now and then, but not very often. We may have a dress-up night once in a while. But I don't think you're gonna see a lot of flannel shirts in the band.

(Continued on page 27)

# Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	3	11	<b>IT MATTERS TO ME</b> S.HENDRICKS (M.D. SANDERS,E.HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	1
2	4	7	10	<b>(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) MERCURY NASHVILLE 852206	2
3	3	2	15	<b>CAN'T BE REALLY GONE</b> J.STROUD,B.GALLIMORE (G.BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	2
4	2	1	16	<b>REBECCA LYNN</b> B.J.WALKER, JR. K.LEHNING (D.SAMPSON,S. EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	1
5	6	10	13	<b>WHEN BOY MEETS GIRL</b> K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	5
6	8	11	10	<b>COWBOY LOVE</b> S.HENDRICKS (B.DOUGLAS,J.WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	6
7	10	14	15	<b>NOT ENOUGH HOURS IN THE NIGHT</b> R.LANDIS (A.BARKER,R.HARBIN,K.WILLIAMS)	◆ DOUG SUPERNAW (C) (V) GIANT 17764/REPRISE	7
8	7	4	15	<b>LIFE GETS AWAY</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,T.SCHUYLER)	CLINT BLACK (V) RCA 64442	4
9	5	5	16	<b>THE CAR</b> C.HOWARD (C.M.SPRIIGGS,G.HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	3
10	13	16	8	<b>BIGGER THAN THE BEATLES</b> J.SLATE,J.DIFFIE (J.S.ANDERSON,S.DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	10
11	9	9	20	<b>LOVE LESSONS</b> T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)	◆ TRACY BYRD (C) (V) MCA 55102	9
12	15	17	11	<b>RING ON HER FINGER, TIME ON HER HANDS</b> T.BROWN,R.MCINTIRE (D.GOODMAN,P.ROSE,M.KENNEDY)	REBA MCENTIRE (V) MCA 55161	12
<b>*** AIRPOWER ***</b>						
13	16	20	11	<b>LIKE THERE AIN'T NO YESTERDAY</b> M.BRIGHT (W.ALDRIDGE,M.NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	13
<b>*** AIRPOWER ***</b>						
14	20	21	10	<b>NOT THAT DIFFERENT</b> P.WORLEY,E.SEAY,J.HOBBS (K.GOOD,J.SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	14
15	12	13	18	<b>BORN IN THE DARK</b> J.STROUD,D.STONE (C.HINESLEY)	DOUG STONE (V) COLUMBIA 78039	12
16	14	8	21	<b>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</b> S.GIBSON (S.DWORSKY,P.JEFFERSON,J.LEYERS)	◆ AARON TIPPIN (C) (V) RCA 64392	1
<b>*** AIRPOWER ***</b>						
17	22	23	8	<b>WILD ANGELS</b> M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,G.HARRISON,H.STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	17
<b>*** AIRPOWER ***</b>						
18	21	22	13	<b>WHAT I MEANT TO SAY</b> D.COOK (D.COOK,S.HOGIN,J.MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	18
19	11	6	16	<b>DEEP DOWN</b> P.TILLIS,M.POOLE (W.ALDRIDGE,J.JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1-2878	6
20	24	30	5	<b>I KNOW SHE STILL LOVES ME</b> T.BROWN,G.STRAIT (A.BARKER,M.HOLMES)	GEORGE STRAIT MCA ALBUM CUT	20
21	25	26	15	<b>HEART HALF EMPTY</b> D.JOHNSON,E.SEAY (G.BURR,D.CHILD)	◆ TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	21
22	23	24	9	<b>OUT WITH A BANG</b> T.BROWN (D.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	22
23	19	19	18	<b>CHECK YES OR NO</b> T.BROWN,G.STRAIT (D.M.WELLS,D.H. OGLESBY)	◆ GEORGE STRAIT (V) MCA 55127	1
24	18	15	14	<b>TALL, TALL TREES</b> K.STEGALL (G.JONES,R.MILLER)	◆ ALAN JACKSON (V) ARISTA 1-2879	1
25	27	31	6	<b>IF YOU LOVED ME</b> D.COOK (P.NELSON,T.SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	25
26	26	27	9	<b>'ROUND HERE</b> M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,G.HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	26
27	17	12	20	<b>WHEN A WOMAN LOVES A MAN</b> S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)	◆ LEE ROY PARNELL (V) CAREER 1-2862	12
28	29	41	4	<b>I'LL TRY</b> K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	28
29	28	28	14	<b>IF I HAD ANY PRIDE LEFT AT ALL</b> J.BOWEN,C.HOWARD (J.GREENBAUM,T.SEALS,E.SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	25
30	39	57	7	<b>THE BEACHES OF CHEYENNE</b> A.REYNOLDS (D.ROBERTS,B.KENNEDY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	30
31	31	34	11	<b>GRANDPA TOLD ME SO</b> B.BECKETT (M.A.SPRINGER,J.D.HICKS)	KENNY CHESNEY (C) (V) BNA 64352	31
32	34	39	8	<b>SOME THINGS ARE MEANT TO BE</b> J.GUESS (M.GARVIN,G.PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	32
33	40	46	4	<b>YOU CAN FEEL BAD</b> E.GORDY, JR. (M.BERG,T.KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	33
34	36	40	7	<b>PARADISE</b> J.STROUD,J.ANDERSON (B.MCDILL,R.MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	34
35	33	37	6	<b>WALKIN' AWAY</b> M.D.CLUTE,T.DUBOIS (DIAMOND RIO (A.ROBOFF,C.WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1-2934	33
36	30	29	17	<b>IN PICTURES</b> E.GORDY, JR. ALABAMA (J.DOYLE,B.E.BOYD)	ALABAMA (C) (V) RCA 64419	4
37	45	59	3	<b>TO BE LOVED BY YOU</b> T.BROWN (G.BURR,M.REID)	WYONONNA (C) (V) CURB 55084/MCA	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	32	32	19	<b>WHO NEEDS YOU BABY</b> J.STROUD (C.WALKER,R. BOUDREAU,K.WILLIAMS)	◆ CLAY WALKER (C) (V) GIANT 17771/REPRISE	2
39	37	42	14	<b>SHE SAID YES</b> M.WRIGHT (J.DOYLE,R.AKINS)	◆ RHETT AKINS (V) DECCA 55085	37
40	41	45	7	<b>TOO MUCH FUN</b> J.STROUD,R. TRAVIS,D.MALLOY (C.WRIGHT,T.J.KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT	40
41	48	53	7	<b>WHAT DO I KNOW</b> R.CHANCEY,E.SEAY (S.RUSS,C.MAJESKI,S.SMITH)	RICOCHET (C) (V) COLUMBIA 78088	41
42	46	47	12	<b>ALWAYS HAVE, ALWAYS WILL</b> D.COOK (P.NELSON,L. BOONE,W.LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	42
43	42	44	20	<b>SHE'S EVERY WOMAN</b> A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18842	1
44	47	51	13	<b>SMOKE IN HER EYERS</b> G.FUNDIS (H.PRESTWOOD)	◆ TY ENGLAND (C) (V) RCA 64405	44
45	52	64	3	<b>YOU GOTTA LOVE THAT</b> B.BECKETT (J.BROWN,B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	45
46	49	56	4	<b>IT WOULDN'T HURT TO HAVE WINGS</b> T.BROWN (J.FOSTER,R.LAVOIE,J.MORRIS)	MARK CHESNUTT (V) DECCA 55164	46
47	43	25	15	<b>NOTHING</b> P.ANDERSON (D.YOAKAM,KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734	20
48	55	—	2	<b>HYPNOTIZE THE MOON</b> J.STROUD (S.DORFF,E.KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	48
49	51	60	6	<b>READY, WILLING AND ABLE</b> J.LEO,L.WHITE (J.LEARY,J.A.SWEET)	LARI WHITE (C) (V) RCA 64455	49
50	50	49	18	<b>WHISKEY UNDER THE BRIDGE</b> S.HENDRICKS,D.COOK (D.COOK,K.BROOKS,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	5
51	56	69	5	<b>STANDING TALL</b> J.STROUD (L.BUTLER,B.PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	51
52	57	—	2	<b>NO NEWS</b> D.COOK,W.WILSON (S.HOGIN,P.BARNHART,M.D.SANDERS)	◆ LONESTAR (C) (V) BNA 64386	52
53	53	65	19	<b>I WILL ALWAYS LOVE YOU</b> S.BUCKINGHAM,D.PARTON (D.PARTON)	DOLLY PARTON & VINCE GILL (V) COLUMBIA 78097	15
54	54	66	6	<b>SHE'S GOT A MIND OF HER OWN</b> D.JOHNSON (B.LIVSEY,D.SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	54
55	59	74	4	<b>COUNTRY CRAZY</b> C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,C.JONES)	LITTLE TEXAS WARNER BROS. ALBUM CUT	55
56	74	—	2	<b>IT WORKS</b> E.GORDY, JR. ALABAMA (M.CATES,A.SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	56
57	60	75	9	<b>SOLID GROUND</b> R.SKAGGS (G.OWENS)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	57
58	63	72	9	<b>SHE CAN'T SAVE HIM</b> J.CRUTCHFIELD (B.REGAN,L.HENGBER)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58502	58
59	64	—	7	<b>ON A BUS TO ST. CLOUD</b> G.FUNDIS (G.PETERS)	◆ TRISHA YEARWOOD (V) MCA 55141	59
60	66	—	2	<b>LET YOUR HEART LEAD YOUR MIND</b> C.HOWARD (S.MEEKS)	◆ SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB	60
61	61	62	9	<b>WHAT IF JESUS COMES BACK LIKE THAT</b> P.WORLEY,E.SEAY,J.HOBBS (P.BUNCH,D.JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	57
62	65	61	9	<b>THE FEVER</b> A.REYNOLDS (S.TYLER,J.PERRY,B.KENNEDY,D.ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23
63	67	—	17	<b>TROUBLE</b> T.BROWN (T.SNIDER)	◆ MARK CHESNUTT (C) (V) DECCA 55103	18
<b>*** Hot Shot Debut ***</b>						
64	NEW	—	1	<b>HEART'S DESIRE</b> S.HENDRICKS (C.MOORE,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	64
65	69	—	16	<b>RUB-A-DUBBIN'</b> J.CUPIT (D.GOODMAN,S.P.DAVIS,B.HOBBS)	◆ KEN MELLONS (C) (V) EPIC 78056	39
66	NEW	—	1	<b>ALL YOU EVER DO IS BRING ME DOWN</b> D.COOK,R.MALO (R.MALO,A.ANDERSON)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	66
67	75	—	2	<b>NOW THAT'S ALL RIGHT WITH ME</b> B.SCHNEE,K.LEHNING (KOSTAS,T.PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM	67
68	NEW	—	1	<b>ONLY YOU (AND YOU ALONE)</b> G.BROWN,T. TRITT (B.RAM,A.RAM)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	68
69	NEW	—	1	<b>EVEN IF I TRIED</b> B.BECKETT (C.FAULK,N.MUSICK,B.REGAN)	◆ EMILIO (C) CAPITOL NASHVILLE 58507	69
70	NEW	—	1	<b>LADY'S MAN</b> J.CRUTCHFIELD (R.CROSBY,G.COTTON)	◆ ROB CROSBY RIVER NORTH ALBUM CUT	70
71	RE-ENTRY	20	20	<b>HEAVEN BOUND (I'M READY)</b> D.COOK (D.LINDE)	◆ SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	24
72	NEW	—	1	<b>RIPPLES</b> B.CANNON,L.SHELL (T.HASELDEN)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 57730	72
73	NEW	—	1	<b>WE'VE GOT TO KEEP ON MEETING LIKE THIS</b> J.CRUTCHFIELD (P.OVERSTREET,A.JORDAN)	◆ PAUL OVERSTREET SCARLET MOON ALBUM CUT/INTEGRITY	73
74	RE-ENTRY	2	2	<b>ALL I WANT IS A LIFE</b> J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	74
75	NEW	—	1	<b>WORTH THE FALL</b> S.BOGARD,M.CLUTE (B.JAMES)	BRETT JAMES (C) (V) CAREER 1-2935	75

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

# Billboard Top Country Singles Sales

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



FOR WEEK ENDING JAN. 20, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	2	15	<b>I'M OUTTA HERE/THE WOMAN IN ME</b> MERCURY NASHVILLE 852206	SHANIA TWAIN
2	3	3	8	<b>IT MATTERS TO ME</b> WARNER BROS. 17718	FAITH HILL
3	1	1	22	<b>I LIKE IT, I LOVE IT</b> CURB 76961	TIM MCGRAW
4	4	4	8	<b>CAN'T BE REALLY GONE</b> CURB 76971	TIM MCGRAW
5	5	5	18	<b>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</b> RCA 64392	AARON TIPPIN
6	7	15	5	<b>WHEN BOY MEETS GIRL</b> MERCURY NASHVILLE 852388	TERRI CLARK
7	6	6	9	<b>THE CAR</b> MCG CURB 76970	JEFF CARSON
8	13	11	6	<b>NOT THAT DIFFERENT</b> EPIC 78189	COLLIN RAYE
9	8	7	10	<b>REBECCA LYNN</b> ASYLUM 64360	BRYAN WHITE
10	15	16	9	<b>WHAT I MEANT TO SAY</b> COLUMBIA 78087	WADE HAYES
11	14	14	18	<b>NO MAN'S LAND</b> ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
12	10	12	16	<b>WHO NEEDS YOU BABY</b> GIANT 17771/WARNER BROS.	CLAY WALKER
13	12	8	14	<b>IN PICTURES</b> RCA 64419	ALABAMA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	19	20	12	<b>TEQUILA TALKIN'</b> BNA 64386	LONESTAR
15	9	13	25	<b>PARTY ALL NIGHT</b> WARNER BROS. 17806	JEFF FOXWORTHY WITH LITTLE TEXAS & S. ROUSE
16	18	17	30	<b>WHEN YOU SAY NOTHING AT ALL</b> BNA 64329	ALISON KRAUSS & UNION STATION
17	11	9	30	<b>ANGELS AMONG US</b> RCA 62643	ALABAMA
18	17	18	30	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> CURB 76956	PERFECT STRANGER
19	23	24	29	<b>SOMEONE ELSE'S STAR</b> ASYLUM 64435	BRYAN WHITE
20	21	22	5	<b>HEART HALF EMPTY</b> EPIC 78073	TY HERNDON FEATURING STEPHANIE BENTLEY
21	25	21	8	<b>NOTHING</b> REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM
22	20	19	23	<b>I'M NOT STRONG ENOUGH TO SAY NO</b> ARISTA 1-2857	BLACKHAWK
23	24	23	22	<b>LET'S GO TO VEGAS</b> WARNER BROS. 17181	FAITH HILL
24	22	25	3	<b>BIGGER THAN THE BEATLES</b> EPIC 78202	JOE DIFFIE
25	16	10	17	<b>LOVE LESSONS</b> MCA 55102	TRACY BYRD

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

## Rejuvenating With Dick Clark; Our House On Film

**INSPIRATION:** After recently stealing a few blissful days away from the grind of work, we found ourself slamming against a wall of utter ambivalence and boredom with the state of clubland. Regardless of the producer or jam, every groove seemed listless and sounded the same. The vamping of a diva—always the most effective way to jolt us out of a funk—barely raised an eyebrow, much less our blood pressure. A near-terminal case of burnout prevailed.

We found a brief glimmer of light in—of all things—VH1's recent marathon of unearthed "American Bandstand" episodes. An odd place, eh? But the truth is that the **Dick Clark**-helmed music program was a staple of our Saturday-afternoon diet throughout adolescence—not to mention an early source of inspiration in choosing a career in music journalism. Back in the day, we would not only daydream about twirlin' alongside our fave couples (and if you watched regularly, you had at least one), but we also would analyze the elements that made certain songs more exciting to the crowd than others. It was always a kick to predict which songs would not be played more than once.

It also was during that weekly hour of music that we discovered disco and such acts as **Brooklyn Dreams**, **Paul Jabara**, and **Gloria Gaynor**. Watching the show now in slightly jaded thirtysomething adulthood, we got a nostalgic rush when Clark optimistically rattled on about the future of discothèques and the potential long-term impact of a young Detroit girl named **Madonna**.

We also found a bit of clarity regarding our momentary lack of enthusiasm. Call it the irretrievable loss of innocence, not only in terms of our increased knowledge of the internal mechanics of the music business, but also in terms of clubland's creativity. To use an aged cliché, they sure don't make 'em like they used to. Looking around, we are confident that



by Larry Flick

it is not merely our advancing age sparking such belief. Check various dance and DJ charts from around the world and you will discover that there is no longer just a spate of kids sampling or reinterpreting great old songs. There are now countless labels digging up the originals and remixing 'em. Five-to-ten-year-old records are circulating all over again... just with a remix by several of the hot producers of the moment. We must confess to even enjoying a few of them.

Depression. Tuning out Dick Clark and pondering a return to the race is now even less attractive with this realization. But is all really lost? The kid who giggled as **Patti Brooks** did her signature feather-fan dance to her hit, "After Dark," on "American Bandstand" 20 years ago would believe no such thing. He would believe that there will always be a crop of folks working overtime to push against the grain and try something new—and he is right. In fact, it is that belief that has fueled this column for more than five years now. And as a rediscovery of that belief generates the energy to once again dive into the deep end of dance waters, we pay tribute to those who succeed in making some new, unique noise... and encourage those with the desire to do so to push a little harder.

**SPEAKING** of those dedicated to the cause of elevating the visibility

and cachet of dance music, we are pleased to report that tireless Toronto-based filmmaker **Joy Corion** is approaching the final leg of production of "Our House," a documentary tracing the history of house music.

Corion has been collecting footage for the film for over a year now, operating largely on government grants. Toward the end of last year, she circulated a four-minute promo clip of the documentary, which features interviews with many of the genre's luminaries, as well as performances by such acts as **Joi Cardwell** and **Kristine W.**, among others. Industry response to the smart, reverent piece has been rightfully encouraging, and Corion has received another grant to subsidize additional shooting.

Folks who wish to get more information on "Our House" (or maybe invest in it) should reach out to Corion at Positive Vibes Productions in Toronto. Our fingers are crossed that the world will get to see this film by this time next year.

**GROOVE LINE:** Although dance music remains a distant memory in the stateside halls of A&M Records, the label's U.K. arm is coming on hard with a string of juicy new releases.

The breathlessly anthemic "Giv Me Luv" by **Alcatraz** will be familiar to those who keep tabs on singles from Deep Dish Records imprint **Yoshi Toshi**. **Pete Heller** and **Terry Farley** uncover another diamond-hard house gems with "Ultra Flava." Those lucky enough to spend some of the summer in Ibiza, Spain (and we hate you if you did!), already know this one—right down to **Grant Nelson's** arousing vocal incarnation of the track.

Finally, the label is throwing considerable support behind **Mone's** pop-

friendly "Movin'," the follow-up to her 1995 breakthrough, "We Can Make It." **Jazz'n'Groove's** production is on-target and festive, while **Farley** and **Heller's** interpretation deepens the groove a tad, and **Frankie Feliciano** pours on the piano in his handbag-swingin' remix. Look for this one in the States next month on **Strictly Rhythm**, the indomitable outlet that discovered **Mone**.

While we have **Jazz'n'Groove** on the brain, let us also recommend the team's own record for New York's **Kult Records**, "Don't Wait." A slammer outta da box, the track introduces **Je'Taime**, who displays serious siren skills within a rushing house context. **95 North** contributes a feisty remix or two, adding allure to an already intriguing package.

**Adeva** started a new phase in her career with the recent signing of a recording agreement with **Avex Records U.K.** She will begin working on her first single for the label next month. No final word yet on who will produce.

Another of our fave divas, **Ultra Nate**, shimmies onto the floor with "Make It Good To You," a collaboration with Baltimore's **DJ Oji** and vocal act **Project One**. Ms. Girl makes her production debut on this **Sovereign Records** jam with impressive results. Sexy, sexy stuff that should not be missed. Now then... when is a savvy label going to offer **Ultra** another album deal? She can still clock the competition with the arch of an eyebrow.

On the freestyle tip, **Debbie Deb** struts into view with "She's Back," a **Pandisc** album that is guaranteed to send old-school Latin pop fans into a cha-cha frenzy. Deb's voice has gotten a lot stronger over time, and she brings considerable charm to the fun first single, "(There's A) Party Goin' On," as well as the jumpy "Funky Little Beat" and "If It's Not One Thing... It's Another." A troupe of Miami producers was on hand for the project, including **Mohammed Moretta**, **Ivan Kopas**, and **Robert Bartko**, adding a radio-conscious sheen to the set.



**Sorella In Motion.** MJM recording duo Sorella recently performed during an in-store promotional appearance at HMV Records in New York. The act is trekking across the country in support of the album "Symmetry In Motion" and its first single, "What You Do To Me." Pictured, from left, are **Carla Virola** and **Lisa Marie Virola**. (Photo: Chuck Pulin)

Check it out, it's quite cute.

**KNEE-DEEP IN RHYTHM:** Oh-so-charming **Perfecto U.K.** ingenue **Grace** continues her rapid ascension into international pop consciousness with "Skin On Skin," a trance/NRG anthem inspired by producer (and **Perfecto** founder) **Paul Oakenfold's** 1995 underground hit "Orange." Her wispy, ethereal voice has a sharper edge here, no doubt urged on by the track's forceful bassline and racing synths. The double pack of remixes succeeds in giving DJs several shades of keyboard drama to work with, though the beat never goes below the wind-knocking pace of the primary A-side vocal version. For those who want to monitor the track's progression from "Orange" to "Skin On Skin," the original jam is also included. A winning single that leaves you wanting to

(Continued on next page)



**What A Feeling.** Pop/disco diva **Irene Cara**, seated, took her first step down the comeback trail when she recently inked a recording agreement with Italy's **Disco Piu**-distributed **UDP Records**. Cara has completed her first single for the label, "You Need Me," which is slated for European release early next month. An album is planned to follow in the spring. At this point, Cara is still available for signing in the U.S. Shown, from left, are **Maurizio Cannici**, international director of **Disco Piu**; producer/songwriter **Michelle Vice**; producer **Peter Roberts**; **Lino Dentico**, president of **Disco Piu**; and **Bob Diamond**, Cara's manager.

### Billboard HOT Dance Breakouts

FOR WEEK ENDING JAN. 20, 1996  
CLUB PLAY

1. **MUSICA ES MI VIDA** C+C MUSIC FACTORY MCA
2. **THE NEW ANTHEM** N-JOI LOGIC
3. **LET THERE BE LIGHT** MIKE OLDFIELD REPRISE
4. **CARNIVAL 2 IN A ROOM** CUTTING
5. **RUMOR BEL CANTO** LAVA

#### MAXI-SINGLES SALES

1. **MADNESS** NIGHTS OF THE ROUND TABLE GOSSIP
2. **DON'T STOP (WIGGLE WIGGLE)** THE OUTHERE BROTHERS AUREUS
3. **NAKED AND SACRED** CHYNNA PHILLIPS EMI
4. **JUST TAH LET U KNOW** EAZY-E RUTHLESS
5. **VOODOO CHANT** SPENITCH VESTRY

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

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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	4	7	7	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC 1 week at No. 1	THE BUCKETHEADS
2	5	8	8	I FOUND IT MAXI 2030	DAPHNE
3	1	3	10	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
4	9	17	6	WHEN COLUMBIA IMPORT	SUNSCREEN
5	2	1	9	BEAUTIFUL LIFE ARISTA 1-2918	◆ ACE OF BASE
6	8	16	6	DAY BY DAY CAJUAL 234	DAJAE
7	14	20	6	THE LOVER THAT YOU ARE JELLYBEAN 2506 PULSE FEATURING ANTOINETTE ROBERSON	
8	12	13	7	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPOSE
9	3	2	11	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
10	13	15	8	ADDICTED BOLD! 2008	PLUTONIC
11	17	23	7	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D-REAM
12	16	19	8	COME ON HOME EPIC 77941	CYNDI LAUPER
13	7	5	10	WALKIN' VIRGIN IMPORT FRANKIE KNUCKLES FEATURING ADEVA	
14	19	25	6	PEOPLE DEEPER 0002 DEEPER FEATURING KAREN POLLARD	
15	6	4	12	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
16	20	26	7	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
17	11	11	10	LOOK WHO'S TALKING LOGIC 59503	◆ DR. ALBAN
18	10	6	11	BE MY LOVER RCA 64445	◆ LA BOUCHE
19	18	9	12	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
20	24	31	5	TOMA DIGITAL DUNGEON 1208	EL CANTOR
<b>*** Power Pick ***</b>					
21	27	32	5	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
22	25	30	5	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12403	BLACK MAGIC
23	23	28	6	GOLDENEYE VIRGIN PROMO	◆ TINA TURNER
24	15	10	14	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
25	31	36	5	PASSION OF THE NIGHT LOGIC 59031	◆ CLUBZONE
26	36	45	3	CATERPILLAR MOONSHINE MUSIC PROMO	KEOKI
27	21	18	9	SAME THING IN REVERSE VIRGIN 38527	BOY GEORGE
28	35	44	3	SUPERSTAR DJ MOONSHINE MUSIC 88424	CIRRUS
29	32	35	6	MY LIFE JELLYBEAN 2505 95 NORTH FEATURING SABRYNAAH POPE	
30	30	27	9	EVERYBODY MUST PARTY VIBE 028	◆ GEORGIE PORGIE
31	33	38	5	WE'VE GOT IT GOIN' ON JIVE 42328	◆ BACKSTREET BOYS
32	39	50	3	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
33	38	—	2	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
34	45	—	2	ENERGY AQUA BOOGIE 020/MERCURY	DEVONE
35	37	48	3	EVERYBODY SALSA PUENTE 12688/HOT TITO PUENTE JR. & THE LATIN RHYTHM	
36	22	14	13	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	◆ GLORIA ESTEFAN
37	46	—	2	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
38	43	46	3	THE JOY YOU BRING CUTTING 359	SWING 52
39	28	22	14	HELLO RCA 64458	STATE OF GRACE
<b>*** Hot Shot Debut ***</b>					
40	NEW	1	1	TIME TO GET DOWN HOT N' SPICY 1285 ANGEL MORAES FEAT. SALLY CORTEZ & OCTAVIA LAMBERTIS	
41	NEW	1	1	SHUT UP (AND SLEEP WITH ME) LOGIC 59033	◆ SIN WITH SEBASTIAN
42	NEW	1	1	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
43	NEW	1	1	LOVE IN C MINOR PURE 2251	CERRONE
44	NEW	1	1	HAPPY MAXI 2032	JUDY ALBANESE
45	29	21	13	I'VE BEEN WAITING K4B 018	MAYDIE MYLES
46	NEW	1	1	EARTH SONG EPIC PROMO	MICHAEL JACKSON
47	41	40	8	PHILADELPHIA NITEGROOVES 32/KING STREET	BROOKLYN FRIENDS
48	NEW	1	1	SUNRISE SERVICE TON-A 006	A-MEN
49	26	12	16	BELIEVE IN ME GEFFEN 21108	RAW STYLUS
50	34	24	16	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ REAL MCCOY

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

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	1	19	MISSING (T) (X) ATLANTIC 85620/AG 2 weeks at No. 1	◆ EVERYTHING BUT THE GIRL
2	1	2	4	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
<b>*** Greatest Gainer ***</b>					
3	25	14	4	WHERE DO U WANT ME TO PUT IT (T) (X) PERSPECTIVE 588463/A&M	◆ SOLO
4	6	5	9	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
5	3	9	11	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
6	4	4	3	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
7	5	13	16	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
8	7	10	17	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
9	16	25	10	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
10	9	8	13	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	◆ MONICA
11	10	15	6	NO ONE ELSE (M) (T) BAD BOY 7-9043/ARISTA	◆ TOTAL
12	8	12	16	DANGER (T) (X) FADER 120076/MERCURY	◆ BLAHZAY BLAHZAY
13	12	7	17	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
14	14	16	7	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9041/ARISTA	◆ FAITH EVANS
15	11	6	8	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	◆ MARIAH CAREY & BOYZ II MEN
16	17	21	11	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL J
17	15	19	7	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
18	13	17	6	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A
19	20	22	14	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
20	41	43	10	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
21	30	23	16	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
22	19	—	2	HANDS IN THE AIR (T) GEE STREET INDEPENDENT 531031/ISLAND	◆ DOUG E. FRESH FEATURING BEENIE MAN
23	34	—	12	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
<b>*** Hot Shot Debut ***</b>					
24	NEW	1	1	CAUGHT A LITE SNEEZE (X) ATLANTIC 85519/AG	◆ TORI AMOS
25	NEW	1	1	THE NEW ANTHEM (T) (X) LOGIC 59034	N-JOI
26	18	11	9	EXHALE (SHOO SHOO) (M) (T) (X) ARISTA 1-2916	◆ WHITNEY HOUSTON
27	45	37	6	FINGERS & THUMBS (COLD SUMMER'S DAY) (T) (X) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
28	24	39	13	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
29	26	26	14	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
30	50	50	7	TOO HOT (T) TOMMY BOY 718	◆ COOLIO
31	38	—	12	LIVIN' PROOF (T) PAYDAY/LONDON 120077/ISLAND	◆ GROUP HOME
32	49	33	7	I SPECIALIZE IN LOVE (T) (X) ARISTA 1-2920	EXPOSE
33	27	38	4	BROKEN LANGUAGE/HUSTLIN' (T) (X) PROFILE 7440	◆ SMOOTHIE DA HUSTLER
34	RE-ENTRY	11	11	A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029	CHAZZ
35	22	20	8	BLAH (T) DUCK DOWN 53223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. A.K.A. THE FAB 5
36	39	35	5	GOT MYSELF TOGETHER (T) (X) HENRY STREET/BIG BEAT 95697/AG	THE BUCKETHEADS
37	32	30	5	LOVE U 4 LIFE (T) UPTOWN 55159/MCA	◆ JODECI
38	33	28	4	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	◆ N-TRANCE
39	23	36	14	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 577199/ISLAND	◆ CAPLETON
40	46	—	12	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
41	40	40	4	FADES EM ALL (M) (T) ROWDY 3-5056/ARISTA	◆ JAMAL
42	29	27	11	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78217/COLUMBIA	◆ CYPRESS HILL
43	RE-ENTRY	3	3	SHOOT ME WITH YOUR LOVE (T) (X) SIRE 66085/EEG	◆ D-REAM
44	RE-ENTRY	2	2	EVERY SHADE OF BLUE (T) (X) CURB 77092	◆ BANANARAMA
45	43	31	8	FAST LIFE (T) COLD CHILLIN'/EPIC STREET 78080/EPIC	◆ KOOL G RAP
46	RE-ENTRY	4	4	SHUT UP (AND SLEEP WITH ME) (T) (X) LOGIC 59033	◆ SIN WITH SEBASTIAN
47	47	34	5	CRUISIN' (T) (X) EMI 58518	◆ D'ANGELO
48	RE-ENTRY	5	5	PASSION OF THE NIGHT (T) (X) LOGIC 59031	◆ CLUBZONE
49	RE-ENTRY	21	21	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (M) (T) (X) DEF JAM/RAL 851879/ISLAND	◆ METHOD MAN/M.I. BLIGE
50	RE-ENTRY	5	5	FREEDOM (MAKE IT FUNKY) (T) STRICTLY RHYTHM 12403	BLACK MAGIC

## DANCE TRAX

(Continued from preceding page)

hear more and more of this intriguing young performer.

On the opposite end of the tempo meter are Warner Bros. act **Corner-shop** and the shuffling dance popper "Wog." Merging ideas we have heard from **Oasis** and **Massive Attack**, this band kicks an appealing and chilled trip-hop vibe—with a healthy dose of ambient-dub spice to keep your head nice and mellow. **Freaky Chakra** and **Witchman** each have a turn at remixing the track, with results that range from jiggly fun to blunt-inducing. Essential for the left-of-center spin-

ner.

Coming from a similarly wiggy, laid-back perspective is "Latin Joint" by **Baby Buddha Heads**. Born from the brains of **Jazzy Nice** and **Mitch Moses**, this largely instrumental jam (save for the occasional Latin chant) has a more jazz/hip-hop flavor and boasts the tight interplay of **Bill Ware** on vibes and **Morgera** on trumpet. Urban-leaning jocks could weave turntable magic with the El Barrio mix, which is full of easily blendable breaks. This is a gem from Baby Buddha Heads' album "Who Killed Acid

Jazz?" on New York's C&S Records.

The **Basement Boys** usher long-absent belter **Donnell Rush** back onto the dancefloor with the bright and bouncy "Time To Celebrate." Rush works his program to maximum gospel effect, rising above the track's busy percussion with the ease of a seasoned pro—we can think of so many young singers who should listen closely to this single and take notes. "T'would also be nice if a major-label A&R exec or two gave Rush the chance he has long deserved. Of the five solid mixes, go directly to the

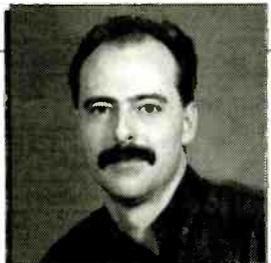
more fleshy and soulful Testimonial remix. Available on the production team's self-titled, Liaison-distributed label.

The Disco Mix Club rarely fails to soar above the competitive ranks of remix services with "Remix Culture" packages that are not only on-point trendwise, but also hugely imaginative. The January edition, however, even surpasses that high standard with a batch of jams that is essential turntable fare. Producers **Danny Tenaglia** and **Satoshi Tomiie** transform **Oleta Adams'**

current Mercury single, "Never Knew Love," into a shimmering house anthem, while English team **Chris & James** breath fresh air into her beloved hit "Rhythm Of Life."

Also noteworthy on this month's DMC package is **Tommy Musto's** sleek rendition of "There Will Come A Day" by the **Absolute Featuring Suzanne Palmer** and **Blue Amazon's** take on the **Sasha** trinket "Magic." For details on how obtain this package, contact the DMC office in New York or London.

# COUNTRY CORNER



by Wade Jessen

**BACK ON TOP:** Shania Twain (Mercury Nashville) controls the No. 1 position on Billboard's Top Country Singles Sales chart with "I'm Outta Here!," ending Tim McGraw's record-breaking 19-week run at the top with "I Like It, I Love It" (Curb). For 12 of those 19 weeks, the Twain title held the No. 2 slot, with the McGraw single often outselling Twain by 50-75%. Twain held the previous record of 10 straight weeks at No. 1 with "Any Man Of Mine." The McGraw single is further displaced by Faith Hill's "It Matters To Me" (Warner Bros.), which jumps 3-2. Although the chart reflects soft post-holiday sales, Twain's single sold more than 9,000 units. Meanwhile, McGraw and Hill each moved more than 8,000 units, with less than 500 separating the two titles. The flip side of the Twain single is her previous radio hit, "The Woman In Me."

**THEY BOUGHT IT:** While Top Country Singles Sales doesn't always directly reflect the activity on Hot Country Singles & Tracks, the relationship between radio and retail singles is evident this week, as both charts have half of their respective top 10 entries in common. Of the remaining five titles on the airplay list, two are not available at retail, two appear elsewhere on Top Country Singles Sales, and one has not shown enough sales to chart. Conversely, of the five top 10 titles unique to the sales list, three were former No. 1 airplay hits, and the remaining two are still ascending Hot Country Singles & Tracks.

**HALFWAY HOME:** Hill's "It Matters To Me," remains at No. 1 on Hot Country Singles & Tracks for a second week and is her second release to dominate that position for more than one week. Hill's debut single, "Wild One," spent one month at No. 1 on that chart during January 1994. Renee Revett, PD at KXKC Lafayette, La., says that "It Matters To Me," shows all the signs of a career record for Hill and reports excessive request action at the station. Meanwhile, the track posted an increase of more than 700 spins, the second-biggest jump inside the top five. Only Twain's "I'm Outta Here!," with more than 800 additional spins, showed a larger weekly increase in the top five. Doug Supernaw's "Not Enough Hours In The Night" (Giant) showed the largest airplay increase overall, jumping 10-7 for an increase of more than 850 spins.

**SAME NICE PRICE:** Several titles in Sony Music Nashville's Super Hits line showed unusual activity this week, including Willie Nelson's set, which takes Pacesetter honors on Top Country Albums, jumping 66-45. For the second consecutive week, no titles on that chart showed gains; thus the continued absence of a Greatest Gainer. The Nelson title is awarded the Pacesetter trophy for the smallest percentage of decrease (15%). Meanwhile, other Super Hits packages fare relatively well in the winter slump. The Charlie Daniels title re-enters at No. 60 on Top Country Albums, and George Jones' Super Hits set reappears on Top Country Catalog Albums at No. 8, as many holiday titles trickle out of that chart. Patsy Cline's "Greatest Hits" (MCA) recaptures the No. 1 position. While praising the Super Hits line, Mike Kraski, sales VP at Sony Music Nashville, says that moderately priced sets continue to sell steadily, while most front-line items are taken off sale after the holidays. Kraski adds that Sony Music Nashville plans to release several more Super Hits packages during 1996, including a set by Tammy Wynette.

## KEITH STEGALL BEHIND MIKE AGAIN

(Continued from page 25)

he's painting a picture; because he has to. That's kind of the way it is with music. It's something I had to do, not because I wanted somebody to go, 'Oh now he's going to do that.' It's more for my own head. I needed to make this music. I needed to say some things. It's kind of therapy for me."

After years of writing and producing other acts, Stegall says it was gratifying to write songs for himself. "I came to town to be a songwriter, and I spent years here writing songs for other people—songs that I wasn't attached to," he says. "On this record, I realized some of these songs didn't fit anybody but me. They were my songs—uniquely mine. Not that some of the songs couldn't be cut by other people, but I realized the music was coming from a different place. Before, the music has always come from my head because I was writing to make a living. With having a comfort zone of not starving to death and obviously some tumultuous times of my personal life, the music started coming from my heart."

Stegall describes the result as "adult music." "1969" was released to radio Jan. 12. Mike Kennedy, PD at KBEQ Kansas City, Mo., first heard the song on a Mercury sampler and was so impressed, he jumped right on it and is now playing it in heavy rotation. "The lyrics are very, very cool. It's a great story record. It's a very relatable record to the core of our demo on our station," he says. "What hit me first, though, is the instrumentation and the way they delivered that song. You get hooked into that record without hearing any vocals, at least I did. [It] starts out is strong, and then the vocals bring it home... It's quality. It really deserves a chance. It's written well and produced well. People are waiting for something a little bit different, and this is it. This is cool stuff."

Kennedy says he hears several other singles on the album. "'My Life' is a slam-dunk single," he says. "And I believe 'Fifty-Fifty' is, too. I think 'Middle-Aged Man' could be there, too. I'd play four singles off the album right now and that's with two listens, and I'll keep listening."

Kennedy played Stegall's mid-'80s singles when he was working at KEGS Emporia, Kan. When asked what he thought of Stegall becoming an artist again, he says, "It's gutsy move. I think it's an admirable move. I think it's a

crazy move, but isn't that what this industry is all about? Isn't that what radio and [making] records is all about? You do crazy things, and you take risks."

Stegall admits there were skeptics because he's the only executive at a country label who does double duty as an artist. However, the situation is not new or unusual in other genres of music. (LaFace executive Kenny "Babyface" Edmonds is a prime example.) "For some reason in Nashville, it upsets the apple cart when people move between categories," Stegall says. "I'm not the only one in town capable of doing this, and I hope this is the beginning of a lot of creative people coming to the front [who] don't feel like they have to sacrifice any part of their creativity to realize their dream."

Stegall is getting key support where it counts. Both Jackson and Arista Nashville president Tim DuBois support his new project. Jackson told Stegall, "Man, I want you to do your record. Half the reason why I enjoy working with you is I knew you were an artist yourself; you deserve a shot to do this. Go for it."

Stegall says he also greatly appreciates the support of Mercury president Luke Lewis. "I think the album is further validation of what a multitalented individual Keith is," Lewis says. "I feel like I'm the luckiest guy on earth to have him... working for Mercury Records."

## TNN CALLS ON TOM WOPAT

(Continued from page 25)

We're gonna get away from the hayseed image, which has always been a fight for TNN. They would kinda grip on to it for all they were worth with one hand, while saying 'No, no! We're not doing that.' Truly, we have to embrace the fact that people out there on the farms have computer modems now. It's the '90s."

The new band, says Hale, is an important component. "Since we're a country-based network, we want this show to be thoroughly grounded in country music and present the best of that night after night. One way to go after that is with the house band. The bandleader is Edgar Struble, who was Kenny Rogers' musical director for 15 years, scored most of his movies, and has done a lot of TV. He understands

country music and understands what television needs."

According to Hale, TNN gave Struble a mandate to get the best musicians in town. "We think that's real important," says Hale, not only for the show to have credibility with the audience, but also with the artists. "When the artists come on this show and see musicians they know, we feel there'll be a certain comfort level. We're also going to hold open seats in the band each night, for touring musicians. So you might have musicians from Wynonna's band or Garth's band sit in. I think that will have significance to the industry."

Katie Haas, who has been a TNN regular since 1990, will serve as the show's "Eye On Nashville" reporter and commentator.

When asked what he's learned during his years in the business, the 40-year-old Stegall replies. "To thine own self be true. It's not that I don't think you can make music that's not true to yourself and be a success. People do it all the time. For me, it doesn't work. That's why I think the music is revealing. It's about me and my life. It's the first time I ever had the guts to do it. This is me, and here it is."

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

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

- 74 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI) WBM  
66 ALL YOU EVER DO IS BRING ME DOWN (Sony Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersongs, BMI)  
42 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM  
30 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM  
10 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Weige, ASCAP)  
15 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)  
3 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL  
9 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI/Mike Curb, BMI) HL/WBM  
23 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) HL  
55 COUNTRY CRAZY (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugue, BMI) WBM  
6 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI)  
19 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM  
69 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sier-

- ra Home, ASCAP)  
62 THE FEVER (Swag Song, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP) WBM  
31 GRANDPA TOLD ME SO (Murray, BMI/Tom Collins, BMI) WBM  
21 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL  
64 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI)  
71 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL  
48 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM  
29 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 Th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WBM  
25 IF YOU LOVED ME (Sony Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM  
2 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM  
20 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI)  
28 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM  
36 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL  
1 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM  
56 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM  
46 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM  
53 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM  
70 LADY'S MAN (Music Corp. Of America, BMI/Santee River, BMI)  
60 LET YOUR HEART LEAD YOUR MIND (Smokin' Armadillo, BMI)  
8 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL  
13 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM  
11 LOVE LESSONS (Saddle Tan, BMI/Acutt-Rose, BMI/Hewitt, ASCAP) WBM  
52 NO NEWS (Sony Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)  
7 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI) HL  
47 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM  
14 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spoofers, BMI) WBM  
67 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI)  
59 ON A BUS TO ST. CLOUD (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP)  
68 ONLY YOU (AND YOU ALONE) (Tro-Hollis, BMI)  
22 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP)  
34 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murray, BMI) WBM  
49 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI)  
4 REBECCA LYNN (MCA, ASCAP/Acutt-Rose, BMI) WBM/HL  
12 RING ON HER FINGER, TIME ON HER HANDS (Sony Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP)  
72 RIPPLES (Millhouse, BMI/Ashwords, BMI/Songs Of PolyGram, BMI)  
26 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM  
65 RUB-A-DUBB!N' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM  
58 SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM  
39 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL  
43 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL  
54 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM  
44 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prestwood, BMI) HL  
57 SOLID GROUND (Mariedge, ASCAP)  
32 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI)  
51 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI)  
24 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM/HL  
16 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tiki Merm, ASCAP/Siren, SABAM) WBM  
37 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM  
40 TOO MUCH FUN (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM  
63 TROUBLE (Bro 'N' Sis, BMI/Keith Sykes, BMI)  
35 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM  
73 WE'VE GOT TO KEEP ON MEETING LIKE THIS (Scarlet Moon, BMI/Major Bob, ASCAP)  
41 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony Cross Keys, ASCAP/AH Around Town, ASCAP) WBM  
61 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM  
18 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP) HL  
27 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL  
5 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL  
50 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Showbilly, BMI) HL  
38 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL  
17 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony Tree, BMI) WBM  
75 WORTH THE FALL (Longitude, BMI/August Wind, BMI/Coyote Moon, BMI/Brett James, BMI)  
33 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM  
45 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyama, BMI) WBM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★★★ No. 1 ★★★</b>						
1	1	1	7	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 32080 (10.98/15.98) 7 weeks at No. 1	FRESH HORSES	1
2	2	2	11	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	3	3	48	<b>SHANIA TWAIN</b> ▲ <sup>4</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	1
4	5	4	7	<b>VINCE GILL</b> MCA 11394 (10.98/16.98)	SOUVENIRS	3
5	4	5	16	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
6	6	6	14	<b>REBA MCENTIRE</b> ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
7	7	7	56	<b>GARTH BROOKS</b> ▲ <sup>8</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	9	10	19	<b>FAITH HILL</b> ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
9	8	8	25	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
10	10	11	41	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
11	12	13	17	<b>TRAVIS TRITT</b> ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
12	11	9	17	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
13	13	17	20	<b>COLLIN RAYE</b> ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
14	17	12	83	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
15	14	18	34	<b>DAVID LEE MURPHY</b> ● MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	10
16	15	14	48	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
17	18	15	11	<b>AARON TIPPIN</b> RCA 66740 (9.98/15.98)	TOOL BOX	12
<b>★★★ HEATSEEKER IMPACT★★★</b>						
18	21	22	29	<b>BRYAN WHITE</b> ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	34
19	16	20	17	<b>BLACKHAWK</b> ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
20	19	16	10	<b>DWIGHT YOAKAM</b> REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
21	23	24	94	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
22	20	27	12	<b>CLAY WALKER</b> GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
23	24	28	15	<b>MARTINA MCBRIDE</b> RCA 66509 (9.98/15.98)	WILD ANGELS	17
24	28	38	22	<b>TERRI CLARK</b> MERCURY NASHVILLE 526991 (10.98 EQ/15.98) <b>HS</b>	TERRI CLARK	24
25	22	29	25	<b>TRACY BYRD</b> ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
26	29	25	28	<b>LORRIE MORGAN</b> ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
27	25	30	9	<b>JOE DIFFIE</b> EPIC 67045/SONY (10.98 EQ/15.98)	MR. CHRISTMAS	24
28	26	31	15	<b>LITTLE TEXAS</b> WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
29	27	21	104	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
30	31	41	5	<b>JOE DIFFIE</b> EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	30
31	32	44	53	<b>WADE HAYES</b> ● COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
32	33	34	15	<b>THE MAVERICKS</b> MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
33	36	36	44	<b>JOHN BERRY</b> ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
34	43	43	83	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
35	30	26	21	<b>ALABAMA</b> RCA 66525 (10.98/15.98)	IN PICTURES	12
36	35	35	89	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	41	39	173	<b>GEORGE STRAIT</b> ▲ <sup>8</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
38	37	33	119	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
39	40	37	67	<b>ALABAMA</b> ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
40	38	40	67	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
41	42	47	28	<b>JEFF CARSON</b> MCG CURB 77744/CURB (9.98/15.98) <b>HS</b>	JEFF CARSON	22
42	53	68	36	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
43	44	46	103	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
44	48	59	17	<b>SAMMY KERSHAW</b> MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19
<b>★★★ PACESETTER★★★</b>						
45	66	66	77	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
46	45	45	9	<b>PAM TILLIS</b> ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
47	49	52	101	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
48	50	58	16	<b>TRACY LAWRENCE</b> ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
49	55	64	21	<b>TY ENGLAND</b> RCA 66522 (9.98/15.98)	TY ENGLAND	13
50	51	51	102	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
51	54	42	20	<b>DOLLY PARTON</b> COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
52	58	50	73	<b>THE TRACTORS</b> ▲ <sup>2</sup> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
53	61	54	19	<b>SAWYER BROWN</b> CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
54	68	67	72	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
55	52	49	61	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
56	47	48	80	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
57	63	70	69	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
58	73	73	43	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27
59	75	74	40	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35
60	RE-ENTRY	60	60	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
61	60	57	230	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	65	55	101	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
63	67	65	51	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
64	56	69	68	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
65	59	56	47	<b>TRISHA YEARWOOD</b> ▲ MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
66	34	19	11	<b>THE TRACTORS</b> ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	12
67	70	—	2	<b>DOUG SUPERNOW</b> GIANT 24639/WARNER BROS. (10.98/15.98) <b>HS</b>	YOU STILL GOT ME	67
68	57	61	14	<b>MARK CHESNUTT</b> DECCA 11261/MCA (10.98/15.98)	WINGS	24
69	71	—	45	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	48
70	62	63	141	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
71	RE-ENTRY	13	13	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98) <b>HS</b>	WE ALL GET LUCKY SOMETIMES	52
72	RE-ENTRY	15	15	<b>DARYLE SINGLETARY</b> GIANT 24606/WARNER BROS. (10.98/15.98) <b>HS</b>	DARYLE SINGLETARY	57
73	64	75	15	<b>EMILIO</b> CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
74	72	71	49	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
■■■■■  
FOR WEEK ENDING JAN. 20, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	5	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98) 204 weeks at No. 1	GREATEST HITS	244
2	2	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	36
3	4	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	242
4	1	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	22
5	14	<b>HANK WILLIAMS, JR.</b> ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	56
6	10	<b>SHANIA TWAIN</b> MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	25
7	7	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	9
8	—	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	223
9	12	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	242
10	8	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	6
11	—	<b>HANK WILLIAMS</b> MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	43
12	17	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	240
13	9	<b>MARTINA MCBRIDE</b> ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	8

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	22	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	34
15	13	<b>GARTH BROOKS</b> ▲ <sup>8</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	6
16	3	<b>TRISHA YEARWOOD</b> MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	9
17	15	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	3
18	20	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	238
19	—	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	105
20	—	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	90
21	24	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	14
22	—	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	2
23	16	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	17
24	19	<b>GARTH BROOKS</b> ▲ <sup>11</sup> CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	7
25	6	<b>ALAN JACKSON</b> ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	19

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

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
1	1	15	ENRIQUE IGLESIAS FONOVISIA	SI TU TE VAS R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
2	2	14	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO A. B. QUINTANILLA III (A. B. QUINTANILLA III, PASTUDILLO, J. OJEDA)
3	NEW	1	CRISTIAN MELODY/FONOVISIA	AMOR A. B. QUINTANILLA III (C. CASTRO)
4	3	9	BRONCO FONOVISIA	TODO POR TI BRONCO (I. G. ESPARZA)
5	6	6	LUIS MIGUEL WEA LATINA	AMANECI EN TUS BRAZOS L. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
6	5	7	LIBERACION FONOVISIA	ENAMORADO DE UN FANTASMA LIBERACION (H. PONY GONZALEZ)
7	9	7	RICKY MARTIN SONY	MARIA K. C. PORTER (I. BLAKE, K. C. PORTER, J. GOMEZ ESCOBAR)
8	13	16	MICHAEL SALGADO JOEY	SI QUISIERAS J. S. LOPEZ (F. MENDEZ, R. ORTEGA CONTRERAS)
9	11	13	PEDRO FERRINDEZ POLYGRAM LATINO	QUIEN H. PATRON (E. MOGUEL)
10	7	19	CRISTIAN MELODY/FONOVISIA	VUELVE A QUERER J. AVENDANO LUHRIS (J. AVENDANO LUHRIS)
11	NEW	1	LA MAFIA SONY	UN MILLON DE ROSAS M. LICHTENBERGER JR. (A. LARRINAGA)
12	NEW	1	GLORIA ESTEFAN EPIC/SONY	TRES DESEOS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
13	8	12	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TONTA D. L. GARZA, T. GONZALEZ (J. RODRIGUEZ, M. CISNEROS)
14	12	19	MAZZ EMI LATIN	ESTUPIDO ROMANTICO J. GONZALEZ (PASTUDILLO, R. VELAZ)
15	14	18	LOS TEMERARIOS AFG SIGMA	LA MUJER DE LOS DOS A. ANGEL ALBA (A. A. ALBA)
16	NEW	1	JERRY RIVERA SONY	SUAVE S. GEORGE (K. CIBRIAN, O. CASTRO)
17	37	31	OLGA TANON WEA LATINA	EXITOS Y MAS NOT LISTED (R. VAZQUEZ, S. F. RAMIREZ, CARRERO, Y. MONROIZ, Z. R. LOPEZ, R. BARRERAS, O. TENDON)
18	10	-8	JOSE JOSE ARIOLA/BMG	LLORA CORAZON R. LIVI (R. LIVI, R. FERRO)
19	NEW	1	GISSELLE RCA/BMG	LO MIO ES MIO B. CEPEDA (B. CEPEDA)
20	26	32	INTOCABLE EMI LATIN	COQUETA J. L. AYALA (I. PADILLA)
21	24	39	MADONNA MAVERICK/WARNER BROS.	VERAS NOT LISTED (MADONNA, D. FOSTER)
22	18	15	SELENA EMI LATIN	DREAMING OF YOU G. ROCHE (E. GOLDE, T. SNOW)
23	17	11	LOS REHENES FONOVISIA	ME PIDES TU LIBERTAD NOT LISTED (J. TORRES, S. GUZMAN)
24	28	-4	BANDA MACHOS FONOVISIA	TE LO DEBO A TI J. ALFARO (H. RAYA)
25	19	23	THALIA EMI LATIN	PIEL MORENA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
26	25	33	FAMA SONY	LAGRIMAS DE ALEGRIA O. GALVAN, J. GALVAN (J. GALVAN)
27	NEW	1	GIRO SDI/SONY	MI FORMA DE SENTIR C. SOTO (J. M. DEL CAMPO)
28	22	21	LOS TIGRES DEL NORTE FONOVISIA	NO PUEDO MAS T. N. INC. (T. BELLO)
29	30	-2	ALEJANDRO FERNANDEZ SONY	PASO DEL NORTE P. RAMIREZ (E. VALDES LEAL, M. RIVERA)
30	RE-ENTRY	2	LOS FUGITIVOS POLYGRAM/ROBYN	ILUSIONES P. MOTTA (I. ESPINOZA)
31	21	24	ROCIO DURCAL ARIOLA/BMG	COMO HAN PASADO LOS AÑOS R. LIVI (R. LIVI, R. FERRO)
32	35	27	YOLANDITA MONGE WEA LATINA	TU, TU, TU, TU G. MARQUEZ (G. BIGAZZI, PHOHLAND, G. DATTA, BALBINATTI)
33	4	1	GLORIA ESTEFAN EPIC/SONY	MAS ALLA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
34	38	-8	JAY PEREZ SONY	HOY SOY FELIZ J. PEREZ (J. CARMONAL)
35	15	10	M. A. SOLIS Y LOS BUKIS FONOVISIA	HIMNO A LA HUMILDAD M. A. SOLIS (M. A. SOLIS)
36	NEW	1	STEPHANIE LYNN & HIGH ENERGY EMI LATIN	NADA G. VELASQUEZ (I. VALENZ)
37	16	20	LOS TIGRES DEL NORTE FONOVISIA	GOLPES EN EL CORAZON T. N. INC. (R. VALENZ)
38	29	25	VICENTE FERNANDEZ SONY	SUFRIENDO Y PENANDO P. RAMIREZ (G. G. HUESCA ROMAN)
39	20	19	LUIS MIGUEL WEA LATINA	SI NOS DEJAN L. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
40	27	30	RAM HERRERA SONY	AHORA DILE R. HERRERA, R. MARTINEZ (A. VEZZANI)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
20 STATIONS	21 STATIONS	58 STATIONS
1 ENRIQUE IGLESIAS FONO-VISA SI TU TE VAS	1 JERRY RIVERA SONY SUAVE	1 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
2 RICKY MARTIN SONY MARIA	2 GISSELLE RCA/BMG LO MIO ES MIO	2 BRONCO FONOVISIA TODO POR TI
3 CRISTIAN MELODY/FONOVISIA AMOR	3 OLGA TANON WEA LATINA EXITOS Y MAS	3 LIBERACION FONOVISIA ENAMORADO DE UN...
4 LUIS MIGUEL WEA LATINA AMANECI EN TUS BRAZOS	4 GIRO SDI/SONY MI FORMA DE SENTIR	4 ENRIQUE IGLESIAS FONO-VISA SI TU TE VAS
5 YOLANDITA MONGE WEA LATINA TU, TU, TU, TU	5 CELINES RMM/SONY AMIGOS	5 MICHAEL SALGADO JOEY SI QUISIERAS
6 CRISTIAN MELODY/FONOVISIA VUELVE A QUERER	6 MANNY MANUEL MERENGA-ZO/SONY DISTANCIADO	6 LA MAFIA SONY UN MILLON DE ROSAS
7 MIJARENS EMI LATIN CUATRO VECES AMOR	7 HUMBERTO RAMIREZ SONY UN TIPO CON SUERTE	7 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN TONTA
8 ROCIO DURCAL ARIOLA/BMG COMO HAN PASADO LOS AÑOS	8 ENRIQUE IGLESIAS FONO-VISA SI TU TE VAS	8 MAZZ EMI LATIN ESTUPIDO ROMANTICO
9 GLORIA ESTEFAN EPIC/SONY MAS ALLA	9 KAOS SDI/SONY ME HACES FALTA	9 LOS TEMERARIOS AFG SIGMA LA MUJER DE LOS DOS
10 MADONNA MAVERICK/WARNER BROS. VERAS	10 JOSSIE ESTEBAN PLATANO SE ME MURIO EL CANARIO	10 CRISTIAN MELODY/FONOVISIA AMOR
11 DONATO & ESTEFANO SONY ESTOY ENAMORADO	11 MARC ANTHONY SOHO LATINO/SONY NADIE COMO ELLA	11 INTOCABLE EMI LATIN COQUETA
12 NINO BRAVO POLYGRAM LATINO TE QUIERO, TE QUIERO	12 TITO ROJAS M.P. TE QUEDARAS CONMIGO	12 LOS REHENES FONOVISIA ME PIDES TU LIBERTAD
13 SELENA EMI LATIN DREAMING OF YOU	13 KINITO MENDEZ J&N/EMI LATIN CACHAMBA	13 BANDA MACHOS FONOVISIA TE LO DEBO A TI
14 GLORIA ESTEFAN EPIC/SONY TRES DESEOS	14 GLORIA ESTEFAN EPIC/SONY TRES DESEOS	14 FAMA SONY LAGRIMAS DE ALEGRIA
15 MILLIE EMI LATIN CON LOS BRAZOS ABIERTOS	15 SEGURIDAD SOCIAL WEA LATINA UN BESO Y UNA...	15 PEDRO FERNANDEZ POLY-GRAM LATINO QUIEN

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.



by John Lannert

**LOS GRAMMYS:** The recently announced nominations in the Latin categories for the 1996 Grammy Awards turned up the usual handful of head-scratching surprises, the biggest of which was "Nuestras Canciones" (AFG Sigma), an instrumental pop album of Los Temerarios hits by band members Adolfo and Gustavo Angel.

But the brothers Angel stand nary a chance in the pop category against SBK/EMI Latin star Jon Secada ("Amor") and Sony Discos' velvet crooner Julio Iglesias ("La Carretera"). Iglesias has not won a Grammy in eight years, so look for the suave Spaniard to win his second trophy. The other two nominated albums in the pop category are "Cuando Los Angeles Lloran" by WEA Latina pop/rockers Maná and "Hay Amores Y Amores" by Ariola/BMG's veteran songstress Rocío Dúrcal.

In the tropical Latin category, expect Gloria Estefan to nab her second Grammy (both in the tropical Latin classifications) with "Abriendo Puertas" (Epic/Sony). Rounding out the solid batch of tropical Latin nominees are Marc Anthony ("Todo A Su Tiempo," Soho Latino); Cachao ("Master Sessions, Vol. 2," Crescent Moon/Epic); Celia Cruz ("Irrepetible," RMM); and Willie Colón and Rubén Blades ("Tras La Tormenta," Sony).

Name recognition among the National Academy of Recording Arts and Sciences members voting for the Grammys should garner ace accordionist Flaco Jiménez his second Grammy in the Mexican/American category for his self-titled Arista-Texas debut. Sony Discos' La Mafia rates an outside

shot for an award with "Exitos En Vivo," but it would be a shocker if Ramón Ayala & Sus Bravos Del Norte ("Lágrimas," Freddie), their labelmates Jaime Y Los Chamacos ("... No Se Cansan!"), or Juan Gabriel ("El México Que Se Nos Fué," Ariola/BMG) were to pick up a trophy.

A quick inspection of the nominations in the Latin jazz category gives mighty cause for the creation of a Brazilian pop category, what with Antônio Carlos "Tom" Jobim's sleek pop effort "Antônio Brasileiro" (Sony) making the cut. Ironically, this last album by Jobim, the late legendary composer who died in December 1994, will earn the famous progenitor of bossa nova (which evolved into MPB or Brazilian pop music) a misplaced Grammy in a jazz category. Chico O'Farrill's "Pure Emotion" (Milestone/Fantasy) merits the nod here over nominated albums by O'Farrill's label cohorts Jerry González & the Fort Apache Band ("Pensativo"), Eddie Palmieri ("Arete," TropiJazz), and Patato, Changuito Y Orestes ("Ritmo Y Candela").

More food for thought: Sony, which led all labels with four nominations in the Latin and Latin jazz categories, has a viable shot of sweeping all four classifications.

Banda Nova, a sort of family ensemble featuring Jobim's wife, Ana Lontra Jobim, son Paulo, and daughter Elizabeth, plus Jacques Morelebaum and his wife, Paula, and Danilo Caymmi and his wife, Simone. Likewise, the album itself exudes a familial vibe as Jobim recorded several tracks in his home studio with birds and crickets from the backyard sneaking onto the album. "We recorded absolutely at ease," says Paulo, "without the usual industry pressures."

"Tom Jobim Inédito" is accompanied with photos taken by Ana Lontra Jobim, along with landscapes paintings by Jobim of his beloved Rio de Janeiro. Among the songs recorded are "Eu Sei Que Vou Te Amar," "Desafinado" (with a new introduction), and, of course, "The Girl From Ipanema."

**CHART NOTES:** In its seventh week at No. 1 on Hot Latin Tracks, Enrique Iglesias' "Si Tú Te Vas" (Fonovisa) has set (Continued on next page)

## Los Tres Lead Two Chilean Award Shows

BY PABLO MÁRQUEZ

SANTIAGO, Chile—Chilean rock group Los Tres capped off its most successful year ever by dominating two different awards ceremonies in December: the Asociación de Periodistas de Espectáculos de Chile (APES) Awards and the II Premiación Anual A La Música Chilena. The Sony Chile quartet was named best group of the year at the APES awards on Dec. 14 at Teatro Teletón in Santiago. In addition, the band's latest album, "La Espada & La Pared," was awarded best album of the year and the bandleader/front man Alvaro Henríquez won best composer of the year. Winners were determined by members of APES, a journalism trade group.

Other winners at the APES ceremony were Myriam Hernández (best female singer, Warner Mexico), Alberto Plaza (best male singer, EMI Chile), Lucybell (best new group, EMI Chile), and Los Jaivas (best videoclip, Sony Chile).

Los Tres scored big as well at the II Premiación by winning five kudos: best group, best composer (Alvaro Henríquez), best song ("Déjate Caer"), best album ("La Espada & La Pared"), and best videoclip ("La Espada & La Pared").

Awardees of the II Premiación, which was held Dec. 20 in El Teatro Monumental in Santiago, were nominated by Chilean record labels and selected via popular vote from prominent players of various segments of Chile's music industry.

Lucybell also was named best new

group at the II Premiación. Among the list of honorees were Pablo Herrera (best male solo artist, PolyGram), Nicole (best female solo artist, BMG Chile), Sonora de Tommy Rey (best tropical artist, Sony Chile), and Humberto Gatica (best produc-

er), La Sociedad (best-selling artist, EMI Chile), and Ricardo Arjona (best-selling foreign artist, Sony Mexico).

Esteemed composer Scottie Scott received a lifetime achievement award at the II Premiación.

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# 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	25	SELENA ▲ <sup>2</sup>	EMI LATIN/EMI 34123/EMI LATIN	25 weeks at No. 1 DREAMING OF YOU
2	2	15	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
3	3	12	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
4	4	41	GIPIKY KINGS	NONESUCH 79358/AG	THE BEST OF GIPIKY KINGS
5	5	94	SELENA ▲	EMI LATIN 28803/EMI	AMOR PROHIBIDO
6	6	9	PETE ASTUDILLO	EMI LATIN 32263/EMI	COMO TE EXTRANO
7	7	28	JULIO IGLESIAS	SONY 81604	LA CARRETERA
8	8	27	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
9	11	5	OLGA TANON	WEA LATINA 13090	EXITOS Y MAS
10	9	10	ENRIQUE IGLESIAS	FONOVISA 0506	ENRIQUE IGLESIAS
11	19	16	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
12	17	22	CARLOS VIVES	POLYGRAM LATINO 528531	LA TIERRA DEL OLVIDO
13	15	72	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
14	12	54	SELENA	EMI LATIN 30907	12 SUPER EXITOS
15	14	133	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
16	10	17	MAZZ	EMI LATIN 30913/EMI	SOLO PARA TI
17	16	112	SELENA ●	EMI LATIN 42770	LIVE!
18	21	9	DI BLASIO	ARIOLA 31945/BMG	LATINO
19	24	32	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
20	28	17	THALIA	EMI LATIN 35217	EN EXTASIS
21	23	27	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
22	13	13	JON SECADA	SBK 35468/EMI LATIN	AMOR
23	30	11	ANA GABRIEL	SONY 81678	JOYAS DE DOS SIGLOS
24	18	107	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
25	20	6	FAMA	SONY 81718	LAGRIMAS DE ALEGRIA
26	31	133	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
27	22	37	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO
28	34	37	MANA	WEA LATINA 99707/EMI	CUANDO LOS ANGELES LLORAN
29	36	132	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
★ ★ ★ GREATEST GAINER ★ ★ ★					
30	43	10	MANNY MANUEL	MERENGAGO 81453/SONY	REY DE CORAZONES
31	41	133	SOUNDTRACK ●	ELEKTRA 961240/EEG	THE MAMBO KINGS
32	29	7	EL GENERAL	RCA 31522/BMG	CLUB 555
33	35	43	LA MAFIA	SONY 81520/EMI	EXITOS EN VIVO
34	44	21	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
35	32	32	MARC ANTHONY	SOHO LATINO 81582/SONY/EMI	TODO A SU TIEMPO
36	39	4	PEDRO FERNANDEZ	POLYGRAM LATINO 528 671	PEDRO FERNANDEZ
37	33	7	LOS TEMERARIOS	AFG SIGMA 3014	CAMINO DEL AMOR
38	45	83	CARLOS VIVES	POLYGRAM LATINO 518 884/EMI	CLASICOS DE LA PROVINCIA
39	40	38	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
40	RE-ENTRY		ALBITA	CRESCENT MOON/EMI 66966/SONY*	NO SE PARECE A NADA
41	37	7	BRONCO	FONOVISA 0509	ANIMAL
42	46	129	GIPIKY KINGS ▲	ELEKTRA 60845/EEG	GIPIKY KINGS
43	47	12	VARIOUS ARTISTS	MAX 81670/SONY	TEJANO MIX
44	RE-ENTRY		MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
45	26	7	VARIOUS ARTISTS	J&N 36382/EMI LATIN	MERENHITS '96
46	RE-ENTRY		JAUN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
47	NEW ▶		LOS DEL MAR	CRITIQUE 15440/BMG	MACARENA
48	RE-ENTRY		JERRY RIVERA	SONY 81583	MAGIA
49	50	4	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
50	RE-ENTRY		DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 32899	ALGO DIFERENTE

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

## Artists & Music

# Sosa, Páez Triumph At ACE Awards '95 Argentine Accolades Spotlight Unsigned, Indie Acts

BY MARCELO FERNANDEZ BITAR

**BUENOS AIRES**—Renowned folklore singer Mercedes Sosa and rock icon Fito Páez were the big winners at the 1995 Argentine ACE Music Awards held here Dec. 16 at the Parque Norte Convention Center.

The ACE winners were selected by the 50 members of the press group Asociación de Cronistas de Espectáculos.

Although Warner Argentina's Páez triumphed in all four categories in which he was nominated (best album, best song, best producer, and best video), Sosa snatched the Golden ACE trophy, considered the most prestigious prize. Sosa also won the award for best

female-singer folklore album, for her PolyGram Argentina set "Gestos De Amor."

Artists from every musical genre were on hand for the ceremony—an unusual sight in Argentinian show business—and the exchange of hugs and phone numbers became common during the three-hour program.

Insiders from Argentina's record industry noted that few kudos were handed out to best-selling artists, adding that many awarded artists had no record contracts or were signed to indie labels.

Los Fabulosos Cadillacs (Sony Argentina), winners in 1994, were shut out, and their labelmate Charly Garcia reached the stage only to offer con-

gratulations to Sosa.

Other noteworthy winners were BMG Argentina's Soda Stéreo (best rock album); EMI Argentina's Patricia Sosa (best pop/ballad album, female); EMI Argentina's tango giants Sexteto Mayor (best tango album, orchestra); Magenta's tropical phenomenon Comanche (best bailanta album); and Sony Argentina's Pancho Y La Sonora Colorada (best new artist).

Other ACE awards were given to international artists Caetano Veloso (PolyGram Brasil), Donato & Estéfano (Sony Discos), Julio Iglesias (Sony Discos), Los Rodríguez (Warner Spain), and Ana Belén & Víctor Manuel (BMG Spain).

## LATIN NOTAS

(Continued from preceding page)

a record for the number of weeks a debut single has spent atop the chart. The previous mark was held by Jon Secada's first single, "Otro Día Más Sin Verte" (SBK/EMI Latin), which ruled the chart for six weeks in 1992.

No holiday song had topped Hot Latin Tracks until Gloria Estefan's seasonal-laced "Abriendo Puertas" (Epic/Sony) reached No. 1 in November. Amazingly, Estefan turned the trick again two weeks ago with "Más Allá." As if that were not enough, Sony has serviced yet another tune containing a promise for a better new year: "Tres Deseos."

Speaking of the holiday season, it was good to see Danny Rivera revisiting Hot Latin Tracks for the first time in eons with the perky Christmas paean "Todo Es Navidad" (Dissar/CDT). The merengue-paced track was taken from his uplifting package of spirituals and odes to his native Puerto Rico, "Hágase La Luz."

Lastly, how about Madonna making her bow on Hot Latin Tracks two weeks ago with "Verás," a superb Spanish-lan-

guage cover of her Anglo smash "You'll See" (Maverick/Warner Bros.). An ardent fan of Latino sounds, Madonna sings in Spanish with virtually no accent—a positive presage for her upcoming "Evita" album.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil, Marcelo Fernández Bitar in Buenos Aires, and María Elena Fernández in Los Angeles.

## LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 40 AHORA DILE (Sony Discos, ASCAP)
  - 5 AMANECI EN TUS BRAZOS (BMG Songs, ASCAP)
  - 3 AMOR (Copyright Control)
  - 31 COMO HAN PASADO LOS AÑOS (Livi, ASCAP/Rafa, ASCAP)
  - 2 COMO TE EXTRANO (A. Q. III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
  - 20 COQUETA (Copyright Control)
  - 22 DREAMING OF YOU (EMI Virgin, BMI/Chesca Tunes, ASCAP/Snow, BMI)
  - 6 ENAMORADO DE UN FANTASMA (Edimonsa, ASCAP)
  - 14 ESTUPIDO ROMANTICO (Peace Rock, BMI/Lone Iguana, BMI)
  - 17 EXITOS Y MAS (WEA Latina, ASCAP/Unimusic, ASCAP/Yaidelice Music, ASCAP/AIS, ASCAP/Sony Discos, ASCAP/Right Melody, ASCAP)
  - 37 GOLPES EN EL CORAZON (Tigres Del Norte E.M., BMI)
  - 35 HIMNO A LA HUMILDAD (Mas Latin, SESAC)
  - 34 HOY SOY FELIZ (Copyright Control)
  - 30 ILUSIONES (Unimusic, ASCAP)
  - 26 LAGRIMAS DE ALEGRIA (Sony Latin, BMI)
  - 15 LA MUJER DE LOS DOS (Editora Angel Musical, SESAC)
  - 18 LLORA CORAZON (Rafa, ASCAP/Livi, ASCAP)
  - 19 LO MIO ES MIO (Copyright Control)
  - 7 MARIA (Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP)
  - 33 MAS ALLA (FIPP, BMI)
  - 23 ME PIDES TU LIBERTAD (Edimonsa, ASCAP)
  - 27 MI FORMA DE SENTIR (Fonovisa, SESAC)
  - 36 NADA (Copyright Control)
  - 28 NO PUEDO MAS (Jam Entertainment, BMI)
  - 29 PASO DEL NORTE (ASCAP)
  - 25 PIEL MORENA (FIPP, BMI)
  - 9 QUIEN (Copyright Control)
  - 39 SI NOS DEJAN (BMG Songs, ASCAP)
  - 8 SI QUISIERAS (Copyright Control)
  - 1 SI TU TE VAS (Fonovisa, SESAC/Unimusic, ASCAP)
  - 16 SUAVE (Walner-Tamerlane, BMI)
  - 13 SUFRIENDO Y PENANDO (Copyright Control)
  - 24 TE LO DEBO A TI (Vander, ASCAP)
  - 4 TODO POR TI (Vander, ASCAP)
  - 13 TONTA (San Antonio Music, BMI)
  - 12 TRES DESEOS (FIPP, BMI)
  - 32 TU, TU, TU (Copyright Control)
  - 11 UN MILLON DE ROSAS (Copyright Control)
  - 21 VERAS (YOU'LL SEE) (WB, ASCAP/Webo Girl, ASCAP/One Four Three, BMI/Leeds, ASCAP/Peer Five, BMI)
  - 10 VUELVE A QUERER (Fonovisa, SESAC)

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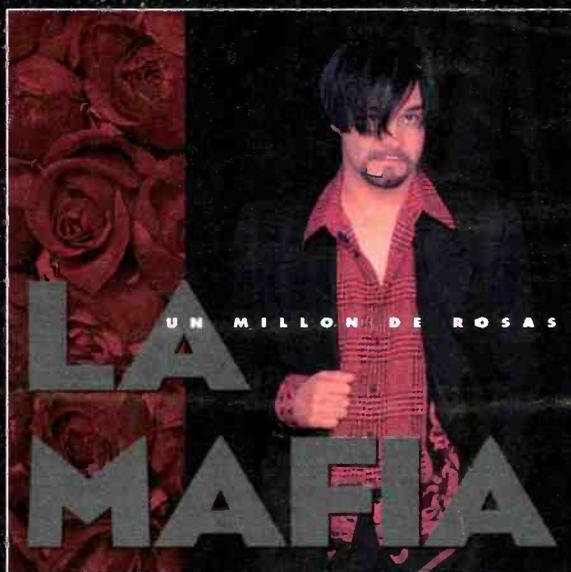
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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	SoundScan® TITLE
			★ ★ NO. 1 ★ ★	
1	1	7	DC TALK FOREFRONT 25140/CHORDANT	JESUS FREAK 7 weeks at No. 1
2	3	20	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
3	6	9	VARIOUS ARTISTS SPARROW 51516/CHORDANT	WOW-1996
4	7	10	CARMAN SPARROW 51422/CHORDANT	R.I.O.T.
5	8	31	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
6	9	32	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
7	11	44	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
8	10	71	AMY GRANT ▲ <sup>2</sup> MYRRH 6974/WORD	HOUSE OF LOVE
9	2	9	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130/CHORDANT	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
10	12	86	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
11	16	13	CECE WINANS SPARROW 51441/CHORDANT	ALONE IN HIS PRESENCE
12	5	13	JOHN BERRY CAPITOL NASHVILLE 32663	O HOLY NIGHT
13	4	14	STEVEN CURTIS CHAPMAN SPARROW 51489/CHORDANT HS	THE MUSIC OF CHRISTMAS
14	17	27	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
15	21	23	RAY BOLTZ WORD 41601 HS	THE CONCERT OF A LIFETIME
16	14	20	PETRA WORD 9624 HS	NO DOUBT
17	13	77	STEVEN CURTIS CHAPMAN ● SPARROW 51408/CHORDANT HS	HEAVEN IN THE REAL WORLD
18	20	163	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
19	27	14	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
20	31	11	THE WINANS QWEST 45888/WCD	HEART & SOUL
21	18	75	NEWSBOYS STARSONG 8814/CHORDANT HS	GOING PUBLIC
22	29	41	ANOINTED WORD 67051	CALL
23	26	116	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
24	35	21	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
25	30	10	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT	TRUST
26	28	31	CLAY CROSSE REUNION 0104/WORD HS	TIME TO BELIEVE
27	39	10	WAYNE WATSON WARNER ALLIANCE 4187/WCD HS	FIELD OF SOULS
28	32	63	4 HIM BENSON 4046 HS	THE RIDE
29	40	25	YOLANDA ADAMS TRIBUTE 5921/DIADEM HS	MORE THAN A MELODY
30	33	19	GEOFF MOORE & THE DISTANCE FOREFRONT 25129/CHORDANT HS	HOME RUN
31	RE-ENTRY		NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
32	24	5	GOSPEL GANGSTAS HOLY TERROR 5852/BENSON	DO OR DIE
33	15	8	JARS OF CLAY ESSENTIAL 5622/BRENTWOOD HS	DRUMMER BOY EP
34	23	7	VARIOUS ARTISTS GAI SABER 35173/R.S.	MOTHER & CHILD: A CHRISTMAS CELEBRATION OF MOTHERHOOD
35	RE-ENTRY		HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
36	RE-ENTRY		LARNELLE HARRIS BENSON 84195	UNBELIEVABLE LOVE
37	NEW ▶		RICKY SKAGGS ATLANTIC 82834/WCD	SOLID GROUND
38	RE-ENTRY		VARIOUS ARTISTS ARRIVAL 6171/K-TEL	TODAY'S BEST CHRISTIAN HITS
39	RE-ENTRY		SUSAN ASHTON SPARROW 51522/CHORDANT	SO FAR, THE BEST OF SUSAN ASHTON: VOLUME ONE
40	RE-ENTRY		POINT OF GRACE WORD 26014	POINT OF GRACE

○ 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.

## HIGHER GROUND



by Deborah Evans Price

**P**UTTING A RUMOR TO REST: In the Jan. 6 issue of Billboard, I mentioned a rumor in this column that **Mark Funderburg**, VP/GM of Word Distribution, might be leaving his post to assume the president's position at Benson Music Group in the wake of **Jerry Park's** departure. I was unable to speak with Funderburg before press time, and apparently Funderburg returned after the holidays to numerous calls regarding the situation. After having conversations with Funderburg and Word president **Roland Lundy**, it's time to clarify matters.

"This rumor is false," Funderburg says, admitting he had heard the rumor for several weeks. "Although I have many friends whom I respect within the Benson system, I have firmly planted my feet at Word. The company's strength in artists and product market share and affiliation with **Thomas Nelson** adds dimension and endless possibilities to our collective sales and marketing efforts. . . I have found the members of Word's team to be business professionals as well as honorable, family-oriented, and concerned with the spiritual well-being of their employees. The encouragement, direction, and leadership of **Roland Lundy** makes Word the place to be."

Off the record, Funderburg related some situations that had arisen and the compassionate, caring manner with which Lundy had dealt with them. His comments underscored conversations I've had with other Word employees at different levels within the company who also feel Word is the place to be. My apologies for any inconvenience the previous column

caused, and thanks to Lundy and Funderburg for the gracious manner in which they set the record straight.

**BARRETT NAILS SECOND EFFORT:** Thanks to increased media exposure, more people are now listening to Christian music. People in our office who were unfamiliar with the genre a year ago are now sporting **Out Of The Grey** posters on their doors, watching **DC Talk's** new video, and listening to **Steven Curtis Chapman**. A recent visitor to the office who won over staffers with his music as well as his friendly demeanor was **Brian Barrett**.

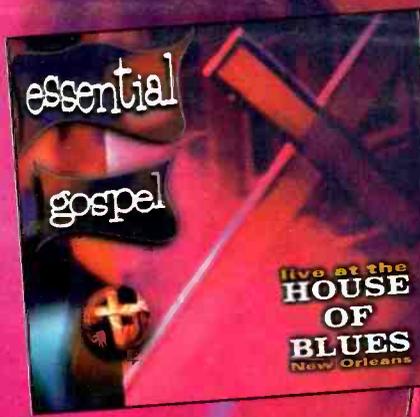
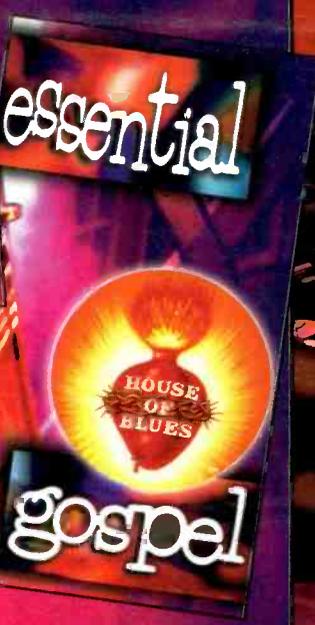
If you haven't yet heard Barrett's sophomore release, "Nailed In Stone," check it out. With the help of producers **Russ Taff** and **James Hollihan Jr.**, Barrett follows up the promise he demonstrated on his debut. The songs are strong and encompass a variety of themes. Barrett credits Taff and Hollihan with helping him craft an album he's proud of.

Taff and Hollihan have long worked together, but they had never produced another act. "They came straight up and said, 'Hey man, we've never worked with anybody before, so hang on, it's gonna be a unique experience,'" Barrett recalls. "They approach things backward. . . We started with a guitar vocal and built all the instruments around that so you're [not] singing on top of a track. The tracks are singing around you so the vocal stands out. It's a great way to do it."

Of the new album, Barrett says, "We built on what we had to start with. I really believe that. This album's a lot more mature. It's a lot more me. Hopefully, as I do albums, they'll be more [like] that. I'll just be who I am in music and hope somebody likes it."

**CBA EXPO:** The Christian Booksellers Assn. will hold Expo '96, the Christian retailers spring buying event, Jan. 23-27 at Nashville's Opryland Hotel. Christian retailers, book publishers, labels, and artists will attend the event. Among those performing at CBA are **Larnelle Harris**, **Cheri Keaggy**, **Sierra**, **GLAD**, **Michael Card**, **Jars Of Clay**, and **Tuesday's Child**. More than 200 companies will display their wares.

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# Artists & Music

# Top Gospel Albums

## In the SPIRIT



by Lisa Collins

**SWAN SONG?** With four Stellar Awards for his current release, "Show Up!," the star-studded 11th annual Stellar Awards belonged to **John P. Kee** (see story, page 16). But the 33-year-old recording artist, who is also the director and founder of the **New Life Community Choir**, says that the project may be his swan song.

"New Life is getting older now," Kee says. "We can't run like we used to, so we're doing one more project, and it should be the last album for New Life Community Choir. We'll stay in the industry in some other areas." He adds, "I think I'm going to focus more on bringing new artists in."

Kee is producing some of the cuts for the forthcoming debut of Malaco's **Bryan Wilson**, a 13-year-old prodigy who has received a great deal of attention from gospel insiders over the last two years.

Kee is honest about his disappointment in the performance of the latest release from **Vanessa Bell-Armstrong**, "The Secret Is Out," which he produced, attributing part of its poor showing in the marketplace to bad timing. "However," he says, "I'm not blown away by it. I think it's going to work out."

Plans regarding his own solo career are pretty much up in the air, but Kee is not entirely ruling out another solo recording. "As of right now," he says, "I just really want to focus on the church and my marriage. We've built a wonderful home. My kids, aged 12 and 11, are growing, and we're all real happy."

The singer/producer was quietly wed on Dec. 23 to long-time girlfriend **Felice Sampson**. The couple is in the midst of building a church on some recently acquired land in Kee's home base of Charlotte, N.C., where he intends to preach. But for all of Kee's retirement plans, next month Verity Records will release "Stand For Holiness," the latest project from his **Victory In Praise Seminar Choir**. A concept video was shot on New Year's Day.

**SWITCHING GEARS:** Having established himself on the gospel music scene, dynamic newcomer **William Becton**—whose debut album, "Broken," earned him two Stellar Awards—is turning his energies to producing.

It is a move that he thinks should surprise few. "William Becton is a producer, arranger, secondary singer," he says. "That is what I am. Intersound signed a writer/producer. 'Broken' was done on my own personal record label, WEB Records. My singers were all signed to my company. My vision is doing projects for them."

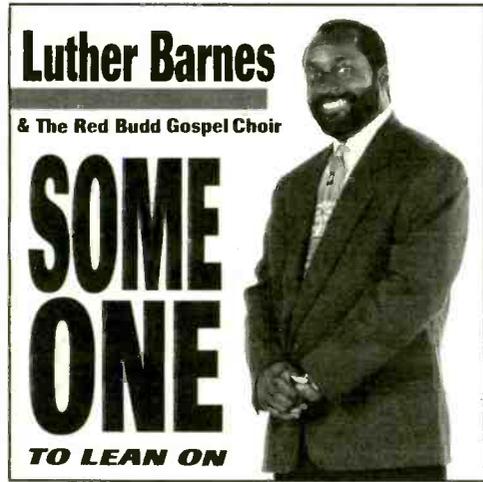
The next project, however, will be his own. Four songs are already completed; the album is due in August.

**BRIEFLY:** **Daryl Coley**, who just finished work as one of the producers on **Lawrence Matthews'** forthcoming project from Gospo Centric, is now prepping for album number six. The project, which marks his last contractual effort for Sparrow, will be recorded (and videotaped) live in Nashville on Feb. 15. The session will double as the opener for **Bobby Jones'** annual Gospel Explosion confab, Feb. 15-17 at the Tennessee Performing Arts Center in Nashville. . . . **Witness** has just completed its seventh project, "A Song In The Night," which is slated for a spring release on CGI Records.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	2	131	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 72119 [HS] 38 weeks at No. 1	<b>KIRK FRANKLIN AND THE FAMILY</b>
2	3	32	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSOUND [HS]	<b>BROKEN</b>
3	15	16	<b>EDDIE JAMES &amp; THE PHOENIX MASS CHOIR</b> FRESH WINE 001	<b>"HIGHER"</b>
4	1	9	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 72130	<b>KIRK FRANKLIN AND THE FAMILY CHRISTMAS</b>
5	13	26	<b>MICHAEL FLETCHER</b> SOUND OF GOSPEL 216	<b>HIGHEST PRAISE</b>
6	12	16	<b>KENNY ELDRIDGE &amp; THE JESUS CELEBRATION MASS CHOIR</b> BORN AGAIN 1008	<b>EXCITED</b>
7	14	29	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 51480/SPARROW	<b>BIBLE STORIES</b>
8	8	11	<b>DOROTHY NORWOOD</b> MALACO 4476	<b>SHAKE THE DEVIL OFF</b>
9	9	27	<b>YOLANDA ADAMS</b> TRIBUTE 3592 [HS]	<b>MORE THAN A MELODY</b>
10	7	49	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010 [HS]	<b>SHOW UP!</b>
11	30	5	<b>RICHARD FOY</b> REDEMPTION 75002	<b>GIVE GLORY TO GOD</b>
12	5	11	<b>THE WINANS</b> QWEST 45888/WARNER BROS.	<b>HEART &amp; SOUL</b>
13	16	24	<b>SHIRLEY CAESAR</b> WORD 67301/EPIC	<b>SHIRLEY CAESAR LIVE...HE WILL COME</b>
14	4	13	<b>CECE WINANS</b> SPARROW 51441	<b>ALONE IN HIS PRESENCE</b>
15	37	49	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008	<b>THE INNER COURT</b>
16	20	5	<b>VARIOUS ARTISTS</b> VERITY 43013	<b>VERITY RECORDS PRESENTS: A TRIBUTE TO ROSA PARKS</b>
17	11	11	<b>CARLTON PEARSON</b> WARNER ALLIANCE 46006	<b>LIVE AT AZUSA</b>
18	10	28	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 4168 [HS]	<b>LIVE IN NEW YORK BY ANY MEANS...</b>
19	6	29	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1610/MALACO	<b>LIVE IN MEMPHIS II</b>
20	21	5	<b>ISAIAH D. THOMAS AND THE CORNERSTONE PBB MASS CHOIR</b> REDEMPTION 75003	<b>PRAY EVERYTHING WILL BE ALRIGHT</b>
21	18	71	<b>HELEN BAYLOR</b> WORD 66443/EPIC [HS]	<b>THE LIVE EXPERIENCE</b>
22	RE-ENTRY		<b>GMWA PHILADELPHIA MASS CHOIR</b> VECTRON 2180	<b>FOR THE GOOD OF THEM</b>
23	26	87	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	<b>IT'S OUR TIME</b>
24	25	43	<b>ANOINTED</b> WORD 67051/EPIC	<b>THE CALL</b>
25	17	139	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	<b>LIVE IN MEMPHIS</b>
26	23	16	<b>ELDER MONTEL THOMAS AND THE NEW YORK STATE SOUL WINNERS</b> VECTRON 2178	<b>"SEALED BY THE HOLY GHOST"</b>
27	NEW		<b>REV. CLAY EVANS</b> MEEK 3995	<b>I'VE GOT A TESTIMONY</b>
28	36	65	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	<b>ON TIME GOD</b>
29	29	9	<b>THE RANCE ALLEN GROUP</b> BELLMARK 70008	<b>YOU MAKE ME WANNA DANCE</b>
30	RE-ENTRY		<b>COGIC INTERNATIONAL MASS CHOIR</b> BELLMARK 70007	<b>HE'LL BRING YOU OUT</b>
31	31	5	<b>DOUG WILLIAMS</b> BLACKBERRY 1612	<b>HEARTSONGS</b>
32	39	108	<b>YOLANDA ADAMS</b> TRIBUTE 3937	<b>SAVE THE WORLD</b>
33	35	15	<b>JAMES HALL &amp; WORSHIP &amp; PRAISE</b> INTERSOUND 9163	<b>KING OF GLORY</b>
34	32	81	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549006 [HS]	<b>AFRICA TO AMERICA: THE JOURNEY OF THE DRUM</b>
35	24	15	<b>REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS</b> WORD 67303/EPIC	<b>SHOUT</b>
36	RE-ENTRY		<b>PETER'S ROCK MASS CHOIR</b> SOUND OF GOSPEL 213	<b>A MESSAGE FROM THE ROCK</b>
37	34	81	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 1097/CGI	<b>LIVE IN ATLANTA AT MOREHOUSE COLLEGE</b>
38	RE-ENTRY		<b>FULL GOSPEL BAPTIST MASS CHOIR</b> GOSPO CENTRIC 72131	<b>FULL GOSPEL BAPTIST MASS CHOIR</b>
39	19	5	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6021	<b>GREATEST HITS</b>
40	28	135	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	<b>IT REMAINS TO BE SEEN</b>

○ 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 titles. © 1996, Billboard/BPI Communications.

# 2 NEW releases from AIR Gospel



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by Jim Macnie

**Larry Rosen**, part of the business triumvirate that owns the multimedia site (**Dave Grusin** and **Jon Diamond** are his partners) is blunt about the goal of JCS. "For us, it's simple," he says. "We want to unite the global jazz community." Grusin, the well-known, Grammy-winning musician, also wrote a theme for the site. The 13-member Board of Advisers includes such jazz scholars as **Dan Morganstern**, such artists as **Quincy Jones** and **Ramsey Lewis**, and such executives as **Bruce Lundvall** and **Tommy LiPuma**.

The jazz populace should have a fairly easy time finding out about JCS. Ads in *JazzTimes* will trumpet its arrival, and *Jazz Central Station* has been designated the official Web site of the International Assn. of Jazz Educators as well. Musicians' Express, one of the features in the Station, will stress educational material for amateur and professional players and interactive master classes from jazz legends. The address is <http://jazzcentralstation.com>.

**THE IAJE** is a busy bunch. Its members hunkered down in Atlanta Jan. 11-14 for their 23rd annual conference. Five thousand participants were expected to be there to share ideas, and clinics, seminars, discussions, and concerts were scheduled. This year's honoree was **Dizzy Gillespie**, whose **United Nations Orchestra** underscored the trumpeter's "global vision and influence," according to IAJE executive director **Bill Lee**.

Arranger/composer **Lalo Schifrin** is slated to lead the **Clark University Jazz Band** through his "Gillespiana," a suite for **Diz** written in 1960. ("Rhapsody For Bix," Schifrin's symphonic suite, will premiere in October of this year in Iowa; it was commissioned by the **Bix Beiderbecke Memorial Society**.)

**RIP: Lawrence Berk**, the founder and chancellor of the Berklee College of Music, died Dec. 29 in Boston. His vision was "to teach education in jazz and contemporary music on the same organized basis as European contemporary music was taught in the conservatories," according to a release from the school.

Berklee's superb staff rep comes from such teachers as **Alan Dawson**, **Phil Wilson**, and **Gary Burton**—all hands-on musicians. A lifelong pianist, composer, and arranger, Berk was 87.

**CYBER CLUB CAR:** You don't hunt for a parking place, and you don't need a library card. You can learn about **Coltrane's** influences, **Chick Corea's** favorite records, or the type of mouthpiece used by your latest trumpet hero. The viability of scholarships around the country and opinions of, say, the new **Bill Holman Big Band** record are only a press and click away.

Jazz Central Station, owned by the GRD Group (and created by N2K Group, which was recently acquired by GRD) has been designed to be the kind of World Wide Web site that can take pride in the breadth of its utility. Call it a one-stop for all things jazz.

With a scheduled kickoff date of Jan. 15 on the Internet's Web, JCS consolidates some of the activity that already takes place online and initiates its own twists as well. Recently walked through a test run, I was impressed with the versatility of the whole thing. The options include regional listings for club, concert, and festival dates; new releases and reissues with downloadable soundbites; articles, profiles, and interactive reviews from *JazzTimes* magazine (40 critiques in total each month); information about jazz classes at the college level; and a featured artist, whose discography and favorite records will be listed each month.

Many of the items will contain elements in constant flux, so as not to bore those who wind up spending a good deal of time at the site. Each of the settings will have well-marked options for purchasing discs, videos, and other jazz paraphernalia. Upon arrival, participants will likely want to vote in JCS' first Global Jazz Poll, with ballots available in the typical categories, save one. An International Award will prompt voters worldwide to choose the top players and groups in their native countries. Outsiders should have quite a few new names to digest.

## ALI AKBAR KHAN HONORS INDIAN 'LEGACY' ON TRILOKA

(Continued from page 14)

the world's greatest classical musicians has a pop soul somehow."

In addition to making scores of traditional recordings for various labels over his five-decade career, Khan has also created two of the finest fusions of the raga style with Western harmony instruments. Released on Triloka, 1991's "Journey" and 1993's "Garden Of Dreams" are emotive, richly textured collections. Each hit the top 10 on Billboard's Top World Music Albums chart.

AMMP, Khan's family-run label, has released many of his purely classical works, including last year's Grammy-nominated two-CD set "Then And Now." The "now" portion of the album features a concert recording from 1994; the "then" disc represents the first long-playing album of Indian classical music ever recorded, a live Khan set originally issued in 1955 by Angel. AMMP and Triloka are distributed by Navarre Corp.

Khan says the music of "Legacy" has been in his mind since his father, the master musician Allauddin Khan, handed the compositions down to him in his youth. "For years, it has been my goal to record this music in the proper way, to preserve what was done so long ago," he says.

According to Mitchell Markus, president of Triloka, "'Legacy' means as much to the maestro as anything he's ever done, because it rests with him to have these songs heard. Plus, Indian classical musicians today don't work with singers, so this fusion was exciting."

The decision to feature **Asha Bhosle**—a perennial chart topper in India—was simple, Khan says. "She is the only singer who could give it the right feeling."

Khan, who has played thousands of concerts and still gives about 40 a year, plans to perform several times with **Bhosle** this year in the U.S., Europe, and India. His concerts are booked through the Ali Akbar Khan College of Music in San Rafael, Calif., and his compositions are published by AMMP.

For the marketing of "Legacy," Triloka is taking a three-tiered approach, Markus says. The first element centers on advertising the album heavily in Indian community publications in both the U.S. and the U.K. The second focus involves mainstream retail in major markets, with the label working to get the album placed on endcaps and in listening posts in such stores as Tower, Best Buy, and—especially, Markus says—book/record combos like Borders and Barnes & Noble.

Triloka's third focus revolves around what Markus calls "alternative distribution": bookstores, gift shops, and nature companies. He says stores such as East West in New York, the Bodhi Tree in Los Angeles, and the Ark in Santa Fe, N.M., are excellent outlets for directly distributed Triloka releases.

For airplay, Triloka plans to send out more than 1,000 copies of "Legacy" to college and public radio stations, particularly those that specialize in world and new age music. Markus says public radio play for "Journey" and "Garden Of Dreams" have helped those albums sell 20,000 and 25,000 copies, respectively.

At retailer **Penny Lane** in Los Angeles, owner **Steve Bieksler** says local public radio station **KCRW** significantly influences sales of world music titles.

Besides airing the music, **KCRW** recommends albums and retailers at which to find them in a mailer to its subscribers.

"If a **KCRW** picks up on the new Khan album like it did with some of the others, then we'll do well with it," Bieksler says.

For Markus, working with Khan goes beyond sales potential. "We're committed to releasing music that has a transforming effect on people's lives," he says. "Ali Akbar Khan's music isn't background music for shopping. Even his hybrids of Eastern and Western styles preserve the Indian tradition spiritually."

Khan's musical achievements have been honored in myriad ways over the years, including three Grammy nominations, honorary doctorates, and many awards from the Indian government. In 1991, Khan—a California resident since the late '60s—received a MacArthur Foundation Fellowship (often called the "genius grant"), which recognized his leading role in preserving the North Indian classical music tradition for the world.

As prolific a teacher as he is a performer, Khan has taught thousands of students raga compositions and instrumental technique—in particular the playing of the sarod, a 25-string lute-like instrument. In 1994, Khan established the Ali Akbar Khan Foundation as a means of passing on his tradition. Proceeds from "Legacy" will benefit the Foundation's **Baba Allauddin Institute**, an ambitious musical archive.

"I want that the real music doesn't die," Khan says. "Only if you play the music properly can you get a response from the notes—a certain sound. And that sound is next to God."

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	41	<b>BEST OF NONESUCH 79358/AG</b> 14 weeks at No. 1	<b>GIpsy KINGS</b>
2	3	46	<b>THE LION KING: RHYTHM OF THE PRIDE LANDS ●</b> WALT DISNEY 60871	<b>LEBO M</b>
3	6	6	<b>LEI HALI'A PUNAEHE 0003 [RS]</b>	<b>KEALI'I REICHEL</b>
4	4	50	<b>THE LONG BLACK VEIL ●</b> RCA VICTOR 62702/RCA	<b>THE CHIEFTAINS</b>
5	7	22	<b>CESARIA EVORA NONESUCH 79379/AG [RS]</b>	<b>CESARIA EVORA</b>
6	5	60	<b>THE MASK AND MIRROR WARNER BROS. 45420 [RS]</b>	<b>LOREENA MCKENITT</b>
7	2	14	<b>CELTIC CHRISTMAS WINDHAM HILL 11178</b>	<b>VARIOUS ARTISTS</b>
8	9	19	<b>CELTIC VOICES: WOMEN OF SONG NARADA 63921</b>	<b>VARIOUS ARTISTS</b>
9	13	18	<b>THE BROTHERS MCMULLEN ARISTA 18803</b>	<b>SOUNDTRACK</b>
10	11	9	<b>HEAT OF THE SUN SELVA 1001</b>	<b>STRUNZ &amp; FARAH</b>
11	12	16	<b>CELTIC TWILIGHT 2 HEARTS OF SPACE 11106</b>	<b>VARIOUS ARTISTS</b>
12	10	7	<b>WOMEN OF THE WORLD: CELTIC PUTUMAYO 120</b>	<b>VARIOUS ARTISTS</b>
13	RE-ENTRY		<b>ALEGRIA RCA VICTOR 62701/RCA</b>	<b>CIRQUE DU SOLEIL</b>
14	RE-ENTRY		<b>GIpsy KINGS ▲ ELEKTRA 60845/EEG</b>	<b>GIpsy KINGS</b>
15	15	44	<b>CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916</b>	<b>VARIOUS ARTISTS</b>

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	10	<b>GREATEST HITS EPIC 66217*</b> 10 weeks at No. 1	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b>
2	2	9	<b>LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [RS]</b>	<b>KENNY WAYNE SHEPHERD</b>
3	3	21	<b>FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.</b>	<b>ERIC CLAPTON</b>
4	4	21	<b>BLUES MCA 11060</b>	<b>JIMI HENDRIX</b>
5	5	17	<b>HANDFUL OF BLUES BLUE THUMB 7004/GRP [RS]</b>	<b>ROBBEN FORD AND THE BLUE LINE</b>
6	6	21	<b>SOME RAINY MORNING MERCURY 526867</b>	<b>ROBERT CRAY</b>
7	8	20	<b>COVER TO COVER ARISTA 18770</b>	<b>THE JEFF HEALEY BAND</b>
8	9	21	<b>CHILL OUT POINTBLANK 40107/VIRGIN</b>	<b>JOHN LEE HOOKER</b>
9	7	21	<b>KEB' MO' OKEH 57863/EPIC</b>	<b>KEB' MO'</b>
10	11	10	<b>ONE FOOT IN THE BLUES WARNER BROS. 45815</b>	<b>ZZ TOP</b>
11	12	11	<b>TURN IT ON!, TURN IT UP! BULLSEYE BLUES 9566/ROUNDER</b>	<b>ROOMFUL OF BLUES</b>
12	RE-ENTRY		<b>SAD STREET MALACO 7478</b>	<b>BOBBY "BLUE" BLAND</b>
13	10	21	<b>ESSENTIAL BLUES HOUSE OF BLUES 1149</b>	<b>VARIOUS ARTISTS</b>
14	NEW ▶		<b>EVEN SANTA GETS THE BLUES POINTBLANK 40654/VIRGIN</b>	<b>VARIOUS ARTISTS</b>
15	15	12	<b>BLUE STREAK ALLIGATOR 4834</b>	<b>LUTHER ALLISON</b>

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	26	<b>BOOMBASTIC VIRGIN 40158*</b> 26 weeks at No. 1	<b>SHAGGY</b>
2	2	9	<b>THE BEST OF-VOLUME TWO VIRGIN 41010</b>	<b>UB40</b>
3	3	8	<b>THE BEST OF-VOLUME ONE VIRGIN 41009</b>	<b>UB40</b>
4	4	33	<b>NATURAL MYSTIC TUFF GONG 524103*/ISLAND</b>	<b>BOB MARLEY &amp; THE WAILERS</b>
5	5	25	<b>'TIL SHILOH LOOSE CANNON 524119*/ISLAND [RS]</b>	<b>BUJU BANTON</b>
6	6	9	<b>PROPHECY AFRICAN STAR/RAL 529264*/ISLAND</b>	<b>CAPLETON</b>
7	7	29	<b>TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA [RS]</b>	<b>DIANA KING</b>
8	8	21	<b>SCENT OF ATTRACTION 550 MUSIC 67094* [RS]</b>	<b>PATRA</b>
9	10	103	<b>BAD BOYS BIG BEAT 92261/AG</b>	<b>INNER CIRCLE</b>
10	9	26	<b>FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG</b>	<b>ZIGGY MARLEY AND THE MELODY MAKERS</b>
11	12	38	<b>HERE COMES THE HOTSTEPPER COLUMBIA 67056* [RS]</b>	<b>INI KAMOZE</b>
12	14	23	<b>LYRICAL GANGSTA EASTWEST 61764/EEG [RS]</b>	<b>INI KAMOZE</b>
13	13	26	<b>A MI SHABBA EPIC 57801*</b>	<b>SHABBA RANKS</b>
14	11	21	<b>THE STRUGGLE CONTINUES COLUMBIA 64197* [RS]</b>	<b>SUPER CAT</b>
15	RE-ENTRY		<b>PROMISES &amp; LIES ▲ VIRGIN 88229</b>	<b>UB40</b>

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

# Boulez, Purcell Festivities Pay Off With Grammy Nominations

**GRAMMY TIME:** Two big PR pushes have paid off for labels in the Grammy nominations. **Pierre Boulez**, once the demon of the **New York Philharmonic**, now revered as an elder statesman whose 70th-birthday festivities occupied much of 1995, has two contenders in the best classical album category—an all-Bartok disc with the **Chicago Symphony** and a **Debussy** one with the **Cleveland Orchestra**, both on Deutsche Grammophon. Both albums are also nominated in the best orchestral performance category—on the latter, Boulez/Chicago's silken rendering of "La Mer" is singled out. Last year's Chicago/Boulez Bartok effort took two Grammys—is Boulez aiming for Solti status?

Last year's recognition of the death of **Henry Purcell** produced a sheaf of recordings. Not surprisingly, the

Purcell anniversary proved a bigger deal in the U.K. than it did in the U.S., but two recordings—"Music For Queen Mary," performed by **Martin Neary, the London Consort**, and the **Westminster Abbey Choir** on Sony Classical, and soprano **Sylvia McNair's** charming "The Echoing Air," with the **Academy Of Ancient Music** and **Christopher Hogwood** on Philips Classics—did get nominations in the best classical album and best classical vocal performance categories, respectively. Inexplicably, **William Christie's** extraordinary performance of Purcell's "King Arthur" with **Les Arts Florissants** (Erato) didn't get a best opera recording nomination. There were certainly lots of good possibilities for best opera this year, and among those that made the list, **John Eliot Gardiner's** vivid conducting of "Don Giovanni" (and not the most thrilling cast) (Archiv) may have to give way to **Valery Gergiev** fever (this hot conductor leads the Philips "Prince Igor") or the overall monumentality of the undertaking in the case of **Charles Dutoit's** "Les Troyens" (London). "Troyens" also

gets a shot in the best classical album category, and **Gardiner's Verdi "Requiem"** (Philips) is nominated for best choral performance.

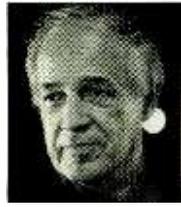
Elsewhere in the land of singers, McNair is the lone female nominee in the best classical vocal performance

release up against RCA's recording of the reconstructed **Prokofiev "Alexander Nevsky"** film score makes little sense. And where is RCA's stirring "Carmina Burana" with **Leonard Slatkin** and the **St. Louis Symphony**? It gets its shot only in the best classical engineered recording category (**William Hoekstra** and **Larry Rock**, engineers), along with another splendid, otherwise-overlooked release, "The Lily And The Lamb" (Harmonia Mundi), another contender for an early music category.

The best chamber music nominations are skewed toward 20th-century repertoire, including a stirring performance of **Janacek's** String Quartets Nos. 1 and 2 by the **Alban Berg Quartet** (EMI Classics). Best instrumental soloist (without orchestra), the nominations for which line up five excellent pianists, is a tough call—maybe a lesser-known artist, such as **Stephen Kovacevich**, playing crystalline **Beethoven** on EMI Classics, or the prodigy **Konstantin Lifschitz**, with the "Goldberg Variations" on Denon, will get the nod this time.

Teldec's young **Maxim Vengerov**, nominated for his playing of Prokofiev and **Shostakovich** violin concertos with the **London Symphony Orchestra** in the best instrumental soloist (with orchestra) and best classical album categories, has already picked up record of the year and the concerto award for that disc in the Gramophone Awards, given last October in the U.K., but with the enchanting "Concert A Quatre" of **Messiaen** (Deutsche Grammophon), the composer's final work and conductor **Myung-Whun Chung's** swan song with his **Bastille Opera Orchestra**, you get four soloists (with orchestra) for the price of one. The Messiaen is also a strong contender for best classical contemporary composition.

**NEVER ENOUGH MOZART:** Philips Classics, which brought us the 180-CD Complete Mozart Edition for the Mozart bicentennial in 1991, is back with "The Best Of The Complete Mozart Edition," a 25-CD boxed set at budget price; the CDs are also being released individually at midprice.



BOULEZ



by Heidi Waleson

category—are the guys taking over? **Wolfgang Holzmair's** gorgeous **Schumann** (Philips) is hard to resist, but my heart belongs to the powerhouse **Bryn Terfel's** "The Vagabond" (Deutsche Grammophon).

The best choral performance choice of Deutsche Harmonia Mundi's best-selling "Hildegard von Bingen: Canticles Of Ecstasy" demonstrates the need for a separate early music category: Putting this

## 38th Annual Grammy Awards: Complete Classical Nominations

### BEST ENGINEERED RECORDING

**Bartok: Concerto For Orch.**, "Kosuth"—**Symphonic Poem**, Michael Mailes & Jonathan Stokes, engineers (Herbert Blomstedt), London Records; **The Lily & The Lamb (Chant & Polyphony From Medieval England)**, Tony Faulkner, engineer (Anonymous 4), Harmonia Mundi USA; **Orff: Carmina Burana**, William Hoekstra & Larry Rock, engineers (Leonard Slatkin), RCA Victor Red Seal; **Prokofiev: Alexander Nevsky**, Tony Faulkner, engineer (Yuri Temirkanov), RCA Victor Red Seal; **The Typewriter—Leroy Anderson Favorites**, William Hoekstra & Larry Rock, engineers (Leonard Slatkin), RCA Victor Red Seal.

### PRODUCER OF THE YEAR

**Andrew Cornall; Steve Epstein; John Fraser; Jay David Saks; Michael Woolcock.**

### BEST ALBUM

**Bartok: Divertimento; Dance Suite, Etc.**, Pierre Boulez, conductor; Karl-August Naegler, producer (Chicago Sym. Orch.), Deutsche Grammophon; **Berlioz: Les Troyens**, Charles Dutoit, conductor; Ray Minshull, producer; Gary Lakes, Francoise Pollet, Gino Quilico, Deborah Voigt, principal soloists (Orch. Sym. De Montreal, Cho. De L'Orch. Sym. De Montreal), London Records; **Borodin: Prince Igor**, Valery Gergiev, conductor; Anna Barry, producer; Olga Borodina, Nikolai Gassiev, Galina Gorchakova, Gegam Grigorian, Mikhail Kit, Bulat Minjelijev, Vladimir Ognovienko, principal soloists (Kirov Oper & Orch., St. Petersburg; Kirov Cho., St. Petersburg), Philips Classics; **Mozart: Don Giovanni**, John Eliot Gardiner, conductor; Karl-August Naegler, producer; Julian Clarkson, Ildebrando D'Arcangelo, Rodney Gilfry, Eirian James, Charlotte Margiono, Luba Orgonasova, Christoph Pregardien, Andrea Silvestrelli, principal soloists (the English Baroque Soloists; the Monteverdi Cho.), Archiv Produktion; **Mozart: La Clemenza Di Tito**, Christopher Hogwood, conductor; Christopher Sayers, Morten Winding, Michael Woolcock, producers; Cecilia Bartoli, Barbara Bonney, Gilles Cachemaille, Uwe Heilmann, Della Jones, Diane Montague, principal soloists (the Academy Of Ancient Music Orch.);

### BEST ORCHESTRAL PERFORMANCE

**Bartok: Divertimento; Dance Suite, Etc.**, Pierre Boulez, conductor; Chicago Sym. Orch., Deutsche Grammophon; **Debussy: La Mer**, Pierre Boulez, conductor; the Cleveland Orch., track from "Debussy: La Mer; Nocturnes; Jeux, etc.," Deutsche Grammophon; **Elgar: Enigma Variations; Falstaff; Grania And Diarmid**, Simon Rattle, conductor; City Of Birmingham Sym. Orch., EMI Classics; **Hindemith: Mathis Der Maler—Symphonie Symphonie Metamorphosis Of Themes By M. Von Weber, Etc.**, Wolfgang Sawallisch, conductor; the Philadelphia Orchestra, EMI Classics; **Shostakovich: Sym. No. 8**, Andre Previn, conductor; London Symphony Orch., Deutsche Grammophon.

### BEST OPERA RECORDING

**Berlioz: Les Troyens**, Charles Dutoit, conductor; Ray Minshull, producer; Gary Lakes, Francoise Pollet, Gino Quilico, Deborah Voigt, principal soloists (Orch. Sym. De Montreal, Cho. De L'Orch. Sym. De Montreal), London Records; **Borodin: Prince Igor**, Valery Gergiev, conductor; Anna Barry, producer; Olga Borodina, Nikolai Gassiev, Galina Gorchakova, Gegam Grigorian, Mikhail Kit, Bulat Minjelijev, Vladimir Ognovienko, principal soloists (Kirov Oper & Orch., St. Petersburg; Kirov Cho., St. Petersburg), Philips Classics; **Mozart: Don Giovanni**, John Eliot Gardiner, conductor; Karl-August Naegler, producer; Julian Clarkson, Ildebrando D'Arcangelo, Rodney Gilfry, Eirian James, Charlotte Margiono, Luba Orgonasova, Christoph Pregardien, Andrea Silvestrelli, principal soloists (the English Baroque Soloists; the Monteverdi Cho.), Archiv Produktion; **Mozart: La Clemenza Di Tito**, Christopher Hogwood, conductor; Christopher Sayers, Morten Winding, Michael Woolcock, producers; Cecilia Bartoli, Barbara Bonney, Gilles Cachemaille, Uwe Heilmann, Della Jones, Diane Montague, principal soloists (the Academy Of Ancient Music Orch.);

the Academy Of Ancient Music Cho.; various artists), L'Oiseau-Lyre; **Rossini: Tancredi** Alberto Zedda, conductor; Gunter Appenheimer, producer; Anna Maria di Micco, Sumi Jo, Lucretia Lendi, Stanford Olsen, Ewa Podles, Pietro Spagnoli, principal soloists (Collegium Instrumentale Brugense, Capella Brugensis), Naxos.

### BEST CHORAL PERFORMANCE

**Brahms: Ein Deutsches Requiem**, Herbert Blomstedt, conductor (San Francisco Sym.; San Francisco Sym. Cho.; various artists), London Records; **Evo-cation Of The Spirit (Works Of Gorecki, Part, Barber, Etc.)**, Robert Shaw, choir director (Robert Shaw Festival Singers), Telarc; **Hildegard Von Bingen: Canticles Of Ecstasy**, Barbara Thornton, choir director (Sequentia), Deutsche Harmonia Mundi; **Prokofiev: Alexander Nevsky**, Yuri Temirkanov, conductor (St. Petersburg Phil.; Cham. Cho. Of St. Petersburg; Cho. Of St. Petersburg Tel-radio Co.; St. Petersburg Cho. Capella "Lik"; Evgenia Gorohovskaya, mezzo soprano), RCA Victor Red Seal; **Verdi: Requiem; Quatro Pezzi Sacri**, John Eliot Gardiner, conductor (Orch. Revolutionnaire Et Romantique; Monteverdi Choir; various artists), Philips Classics.

### BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

**The American Album (Works Of Bernstein, Barber, Foss)**, Itzhak Perlman, violin (Boston Sym. Orch.; Seiji Ozawa, conductor), EMI Classics; **Chopin: Con. For Piano & Orch., No. 2 In F Min., Op. 21**, Maria Joao Pires, piano, (Royal Phil. Orch. Andre Previn, conductor), track from "Chopin: Piano Con. No. 2; 24 Preludes," Deutsche Grammophon; **Messiaen: Concert A Quatre**, Catherine Cantin, flute; Heinz Holliger, oboe; Yvonne Loriod, piano; Mstislav Rostropovich, violoncelle (Orch. De L'Opera Bastille; Myung-Whun Chung, conductor), track from "Messiaen: Concert A

Quatre, Les Offrandes Oubliees; Un Sourire, Etc.," Deutsche Grammophon; **Prokofiev: Piano Cons. Nos. 1 & 3**, Evgeny Kissin, piano (Berliner Philharmoniker; Claudio Abbado, conductor), Deutsche Grammophon; **Prokofiev/Shostakovich: Violin Cons. No. 1**, Maxim Vengerov, violin (London Sym. Orch., Mstislav Rostropovich, conductor), Teldec.

### BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

**Bach: Goldberg Variations**, Konstantin Lifschitz, piano, Denon Records; **Beethoven: Piano Sons. Op. 31 (Nos. 16, 17, 18)**, Stephen Kovacevich, piano, EMI Classics; **Chopin: 4 Ballades (Waltzes, Nocturne, Mazurkas & Etudes)**, Murray Perahia, piano, Sony Classical; **Chopin, Vol. 2 (Son. No. 3; Mazurkas)**, Evgeny Kissin, piano, RCA Victor Red Seal; **Schubert: Piano Sonatas (B Flat Maj. & A Maj.)**, Radu Lupu, piano, London Records.

### BEST CHAMBER MUSIC PERFORMANCE

**Brahms/Beethoven/Mozart: Clarinet Trios**, Emanuel Ax, piano; Yo-Yo Ma, cello; Richard Stoltzman, clarinet, Sony Classical; **Haydn: The Seven Last Words Of Christ**, Vermeer String Quartet (various artists), Alden Productions; **Janacek: String Quartets Nos. 1&2**, Alban Berg Quartett, EMI Classics; **Shostakovich: String Quartets, Nos. 3, 5 & 7**, St. Petersburg String Quartet, Sony Classical; **Webern: Works For String Quartet; String Trio, Op. 20**, Emerson String Quartet (Mary Ann McCormick, mezzo soprano), Deutsche Grammophon.

### BEST CLASSICAL VOCAL PERFORMANCE

**The Echoing Air—The Music Of Henry Purcell (If Music Be The Food Of Love; Sweeter Than Roses, Etc.)**, Sylvia McNair, soprano (the Academy Of Ancient Music; Christopher Hogwood,

conductor), Philips Classics; **Mussorgsky Songs (Songs And Dances Of Death; The Nursery, Etc.)**, Sergei Leiferkus, baritone (Semion Skigin, piano), Conifer Classics; **Roberto Alagna—Operatic Arias (Works Of Donizetti, Massenet, Etc.)**, Roberto Alagna, tenor, (the London Phil.; Richard Armstrong, conductor), EMI Classics; **Schumann: Dichterliebe; Liederkreis, Op. 24; Heine-Lieder**, Wolfgang Holzmair, baritone (Imogen Cooper, piano), Philips Classics; **The Vagabond (Songs By Vaughan Williams, Butterworth, Etc.)**, Bryn Terfel, baritone (Malcolm Martineau, piano), Deutsche Grammophon.

### BEST CLASSICAL CONTEMPORARY COMPOSITION

**Adams: Chamber Symphony**, John Adams, composer (London Sinfonietta; John Adams, conductor), track from "Adams: Chamber Symphony; Grand Pianola Music," Elektra Nonesuch; **Ligeti: Con. For Violin & Orch.**, Gyorgy Ligeti, composer (Ensemble Inter-Contemporain; Saschko Gawriloff, violin), track from "Boulez Conducts Ligeti (Cons. For Cello, Violin, Piano)," Deutsche Grammophon; **Messiaen: Concert A Quatre**, Olivier Messiaen, composer (Orch. De L'Opera Bastille; Myung-Whun Chung, conductor), track from "Messiaen: Concert A Quatre; Les Offrandes Oubliees; Un Sourire, Etc.," Deutsche Grammophon; **Schuller: Of Reminiscences And Reflections**, Gunther Schuller, composer (Radio-Phil. Hannover Des NDR; Gunther Schuller, conductor), track from "Schuller: Of Reminiscences And Reflections (The Past Is In The Present, Etc.," New World Records; **Zwlich: Sym. No. 3**, Ellen Taaffe Zwlich, composer (the Louisville Orch.; James Sedares, conductor), track from "Zwlich: Con. For Oboe And Orch.; Sym. No. 3; Concerto Grosso," Koch International Classics.

# Songwriters & Publishers

ARTISTS & MUSIC

## 65 Years For 'Temp' Sid Herman Famous Exec Sees Firm Thrive With Film

BY IRV LICHTMAN

NEW YORK—Even when it was common for executives to give all their professional years to a single company, Sid Herman's association with Paramount Pictures would have been a cause for celebration. In Herman's case, it would also be a cause of wonderment, since he has been an employee at Paramount Pictures for 65 years, all of them spent dealing with the music needs of the Viacom unit.

Now executive VP at Famous Music, the Paramount music publishing unit the origins of which in 1928 precede those of Herman by three years, Herman and his industry and personal friends will gather at Rainbow and Stars in New York Jan. 26 for a 65th anniversary luncheon, three days after his official anniversary.

Says Hal David, lyricist and former president of ASCAP, "I've known Sid Herman, both as a music publisher and a friend, for over 35 years. I've always had hits with him—and flops with him—and he's always been the same: encouraging and supportive... He is without a doubt my favorite music publisher."

Herman, 82, started as an office boy in Paramount's New York-based Music and Shorts Department in 1931 while attending night school, moving to Famous Music in 1935. That move was a result of the publisher's growing catalog of songs performed in Paramount films, and Herman, with a background in finance, was brought in to assess the worth of the copyrights.

"As the publisher for Paramount Pictures, we automatically acquired the rights to songs written for their films," says Herman. "In those days, however, the idea was to promote use of the songs to promote the features

they were in. Anyway, there weren't many areas where publishers earned a lot of money. There wasn't much income for mechanicals, performances, and foreign exposure. Today, a song can make 100 times more money than in the '30s." When he was reassigned to Famous Music, it had a catalog of some 5,000 copyrights. Today, it has about 150,000.

From the point of view of the market value of Famous Music, Herman says it was worth about \$30,000 in 1935. It probably could command \$500 million today. The company's value, Herman adds, is greatly enhanced by the fact that 95% of its catalog is made up of film songs, which were written as songs for hire, giving Famous Music publishing rights for the run of the copyright, which is now 75 years. Recently, the publisher has moved heavily into contemporary pop that does not necessarily tie in with its parent's film projects.

In addition to moving up the corporate ranks over the years, Herman has also served in various capacities for key industry groups. He has been a member of the board of directors of ASCAP, which was only 17 years old when Herman entered the business. He has served on the society's pen-

sion, complaint, membership, and finance committees and has been a director of the ASCAP Foundation. He has served as director of the National Music Publishers' Assn., where he has done work on the executive, finance, membership, and pension committees.

"Sid pays attention to detail and does it so quietly that I had a hard time finding him when I came to the office!" says Famous Music chairman/CEO Irwin Robinson, who joined the company four years ago after a career of holding key posts at such major publishers as Columbia/Screen Gems, Warner/Chappell, and Chappell Music. "He continues to be a valuable member of our executive team."

Although he earned his B.A. in architecture from Pratt University, Herman also received a certificate in accounting and law from Pace University in New York.

Herman, who has been married to his wife, Margaret, for 53 years, says that his first position at Paramount was on a "temporary" basis. "It still is. They never took me off that status. In fact, every time a new person came in to run Famous Music, they wanted to know if they needed me." Sixty years later, the answer is clear:



Sid Herman in photo taken some years ago.



**Julie Andrews (aka Victor/Victoria).** Julie Andrews, second from left, star of the Broadway musical "Victor/Victoria," is shown at a cast-album recording session at Edison Studios in New York. With her, from left, are Tony Roberts, who also stars in the show; Thomas Z. Shepard, the album's producer; Rachel Stein of PolyGram Records A&R; and Michael Nouri, who is also featured in the show.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
ONE SWEET DAY	• Mariah Carey, Michael McCary, Nathan Morriss, Wanya Morriss, Shawn Stockman, Walter Afanasieff	• Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
IT MATTERS TO ME	• Mark D. Sanders, Ed Hill	• Starstruck Writers Group/ASCAP, Mark D./ASCAP, New Haven/BMI
<b>HOT R&amp;B SINGLES</b>		
BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	• Dallas Austin, Colin Wolfe, A. Martin C. Schack, K. Karlin	• EMI April/ASCAP, D.A.R.P./ASCAP, WB/ASCAP, Nuthouse/ASCAP, Almo/ASCAP, Salandra/ASCAP, EMI Casadida/BMI, EMI Blackwood/BMI
<b>HOT RAP SINGLES</b>		
TONITES' THA NIGHT	• J. Dupri, R. Parker, Jr., K. Harrison, T. Crum, R. Aikens, R. Neal, C. Satchell	• So So Def/ASCAP, EMI April/ASCAP, Globe Art/BMI, Montezk/BMI, Play One/BMI, Rightsong/BMI
<b>HOT LATIN TRACKS</b>		
SI TU TE VAS	• Enrique Iglesias, Roberto Morales	• Fonovisa/SESAC, Unimusic/ASCAP

## Song Honors Wallenberg Heroism; A 'Chicken' By Any Other Name

**THE DIFFERENCE:** The song "Wallenberg," which pays tribute to Swedish diplomat Raoul Wallenberg, who is credited with saving the lives of more than 100,000 Hungarian Jews during World War II, is now included in a 62-page "Heroes Curriculum" being taught in grades K-9 in approximately 100 schools throughout the U.S. The purpose of the program is to teach youngsters the difference between "celebrities" and "heroes."

The song, with lyrics by Lillian Lewis, who has her own publishing company in New York called Dripping Bullets Music, and music by Henry and Bobbie Shaffner, was

performed Nov. 2 during the dedication ceremonies of a bust of Wallenberg in Washington, D.C. The dedication was arranged by Rep. Tom Lantos, D-Calif., who is himself an immigrant from Hungary. Lantos also praised the song Dec. 16 in the Congressional Record.

Lewis—whose work includes the song "We Keep Getting Close (To Being Farther Apart)," successfully recorded by Lou Rawls—wrote the lyrics after meeting the Shaffners at an ASCAP meeting. Lewis says she and the Shaffners have donated all song royalties to the Wallenberg Committee of the U.S.

**IT'S SETTLED:** Stanley Mills, who runs September Music in New York, reports that he has authorized all future recordings and sheet music on a novelty dance tune that will carry the name "The Chicken Dance." He made the move following the song's appearance in the 1993 movie "He Said, She Said," where it was referred to under that title rather than its official title at that time of "Dance Little Bird." Mills says he had no idea why the new title was used, but in checking with several bandleaders who perform the work at various social functions, he discovered that they also use the title "The Chicken Dance." Mills adds that new versions of the song have appeared in the new film "Grumpier Old Men," on a Sony dance music album, and as of

this spring, in a concert band version from Hal Leonard Publishing, which offered a marching band version last year. The song was written by Werner Thomas and Terry Rendall.

**MUSIC PRINT SWITCH:** The Music Sales Group has reorganized the distribution of its foreign educational catalogs, effective Jan. 1. The Chester Music Catalog of London and the Edition Wilhelm Hansen Catalog of Copenhagen will be distributed and sold by Shawnee Press of Delaware Water Gap, Pa. Chester Music and Edition Wilhelm Hansen were formerly distributed by Music Sales Corp. in New York. "The [cata-

### Words & Music



by Irv Lichtman

logs] will complement the many titles in the Shawnee Press educational and sacred catalogs, including the recently acquired Novello catalog of

England," says Shawnee VP Lynn Sengstack.

**TRF OFFERS TWO NEW DISCS:** TRF Production Music Libraries has released two CDs produced for its Bosworth Production Music Library, adding more than 50,000 selections to the TRF libraries. The releases are "World Sports," containing music for sports events and related occasions, recorded with an "international feel," and "Light Music & Jazz Archive 1930-1968," containing "causal dance music, later jazz styles, and early pop." All tracks on the latter release are authentic 78 rpm archive works from the original Bosworth Music Library, including a recording originally released in 1929. The Bosworth Library is part of a collection of more than 50,000 selections in various libraries of Chestnut Ridge, N.Y.-based TRF.

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:

1. Soundtrack, "Waiting To Exhale."
2. Green Day, "Dookie."
3. Alan Jackson, "Greatest Hits Collection."
4. Tony Bennett, "Here's To The Ladies"
5. Bush, "Sixteen Stone," guitar tab.

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "IN THE LIGHT"

Written by Charlie Peacock  
(With additional lyrics by Toby McKeehan)  
Published by Sparrow Song/Andi Beat Goes On (administered by EMI Christian Music Publishing) (BMI)

As a producer/songwriter and an artist, Charlie Peacock is highly regarded as a creative force in Christian music. On its new album "Jesus Freak," DC Talk pays homage to Peacock's talent by covering his song "In The Light." The song was a single for Peacock in 1991 and became a No. 1 hit on Christian radio. He joins DC Talk on "Jesus Freak," contributing vocals to the group's rendition.

"It's my favorite song that [Charlie Peacock's] ever done. I always thought it was a very passionate song. The lyric always moved me," says DC Talk's Toby McKeehan. "We actually first started performing the song in Australia. Michael [Tait] and Kevin [Smith] and I ended up liking it so much and the response was overwhelming, so we decided to put it on the record. We asked Charlie to sing on it with us."

When asked what makes the song so special, McKeehan responds, "It's kind of a testimonial song for us, even though someone else wrote it, and that's pretty rare. The lyric says, 'I

keep trying to find a life on my own apart from you. I am the king of excuses. I've got one for every selfish thing I do. What's going on inside of me? I despise my own behavior. This only serves to confirm my condition. I'm still a man in need of a savior. I want to be in the light as you are in the light. I want to shine like the stars in the heaven. Oh Lord, be my light and be my salvation. All I want is to be in the light."

"It's based, obviously, on a verse in the Bible that talks about being in the light, as Christ is in the light. And that's our ultimate desire."



## Tree House Lends Organic Sound To Clayton-Felt Set

■ BY DAVID JOHN FARINELLA

LOS ANGELES—Even before he knew what he was doing, former School Of Fish vocalist Josh Clayton-Felt was exploring the world of multitrack recording. Of course, in seventh grade and with a couple of hand-held Teac recorders (the ones with the mono speakers on the side), Clayton-Felt's setup was not exactly hi-tech.

"Granted, this was the hissiest,

noisiest system you'd ever heard, but I guess I was planting seeds for my future life, and I didn't even know it," says Clayton-Felt.

That future came true over the past year, when Clayton-Felt filled three road cases with instruments and recording gear, rented a house in Topanga Canyon just outside of Los Angeles, the Tree House, and recorded his first album since the breakup of School Of Fish, the L.A.-based alternative rock band he fronted. The

album, "Inarticulate Nature Boy," is scheduled for release Feb. 27 on A&M Records.

The attitude Clayton-Felt took into the recording of the album was that the surroundings had as much to do with the sound and tone of his new songs as did the performances.

The Tree House, named after his stepfather's vacation home, is an isolated house surrounded by trees that affect the sound of instruments, according to Clayton-Felt.

"Being in a place like that, beyond just being more creative, contributed to the record, so that when you'd sit in the room and hit a guitar chord or play the Wurlitzer piano, it'd sound so warm and organic," says Clayton-Felt. "So we really strived to bring that [quality] to the record."

While the remote location spurred Clayton-Felt's creativity, it imposed limitations on the recording. For instance, the physical isolation of the Tree House extended equipment downtime for Clayton-Felt and his only companion during the project, co-producer/engineer Tony Phillips. To make matters worse, the Los Angeles flood of early 1995 caused a sink hole in the road leading to the makeshift studio; area fires later in the year also hampered access to the house.

The recording was done in just two rooms of the Tree House, which didn't allow for much separation between instruments but worked just fine for the recording, according to Clayton-Felt. While they were finding the tones, the duo tried different approaches, even taking all of the fronts and backs off the equipment cases and laying them down to simulate a tile floor.

The Tree House equipment was kept as minimal as possible, but it did include a Mackie 32-channel, eight-bus board; a Studer A-80 tape recorder, which they modified by adding a newer, faster punch-in module; pre-amps by Neve, Telefunken, and API; a pair of Yamaha NS-10 monitors; a Furman AR-Pro Plus 30 amp power conditioner; and a Yamaha PC 2002M power amplifier.

Phillips and Clayton-Felt also used API 550a equalizers; a GML stereo equalizer; a Lexicon LXP 15 reverb; compressors by Drawmer, Urei, and dbx (the 160 and the 166); and the Altec 436B. They relied on an Akai 1000s sampler to fly in some sounds that Clayton-Felt created while he was making demos of the tunes.

The recording experience was so gratifying for Clayton-Felt that he is already contemplating the his next solo project and wondering where and how he'll pull it off.

"I don't know where I'd make the

next record, but I figure whatever coincides with the sound we'll be going for," he says. "That's the nice thing about the way we set up this studio. You can decide at the last minute where to go."

Clayton-Felt explains that the time between the demise of School Of Fish and the recording of "Inarticulate Nature Boy" was imperative, not only for his own well-being, but because he needed to learn to play the instruments he used on the album.

"That year was completely crucial to my confidence as a musician and to the creating of the sound and the songs," he says. The demos were recorded on a Tascam 488 cassette deck, which gave Clayton-Felt an affordable medium through which to experiment.

"What's nice about the demos," he says, "is that you're recording the moment of discovery. When we made the record, I just wanted it to sound better sonically and maybe get a few performances that were better but to hold onto the essence that was on the demos."

Clayton-Felt says Phillips' presence removed any concerns he had about the quality of the recordings. "Suddenly I had a world-class engineer sitting there, and I didn't have to worry about sounds anymore," says Clayton-Felt. "I knew that all I had to do was give a good performance and it would sound great, because everything he records sounds great."

For the next record, Clayton-Felt isn't sure if he will tackle all of the instruments himself or if he'll bring in a band, but he is sure that he wants to continue with his mobile recording philosophy.

"Part of what happens on a record is magic, and the magic is the way that it's recorded," he says. "You know, there are only so many chords, and we're all using basically the same instruments, so maybe the only thing you can do to make the ingredients different are some of the more unheard of things, like the house. The mystery of the place you record in adds a sound and a spice to the record."

## Crosstown's McFarland Is So Close To His Projects, He's In The Studio

■ BY RICK CLARK

MEMPHIS—In a city renowned for legendary producers, pioneering studios, and world-class R&B and blues, Crosstown Recorders and studio manager/producer/engineer/multi-instrumentalist Rusty McFarland have enjoyed an enviable flow of steady business.

Located on a well-worn stretch of old midtown commercial establishments, Crosstown thrives on its deconstructed garage art funkiness and pop culture memorabilia (including paintings and shrines by Lamar Sorrento). In addition, McFarland's ability to handle whatever

is needed to realize a strong recording has made the studio conducive to raw, earthy grooves and relaxed creativity. It also has put him in good stead with blues/R&B labels, such as Rounder-distributed Bullseye and Ice-house/Priority.

"Blues and rhythm and blues make up about 50% of what we do here at Crosstown," says McFarland. "My first serious exposure to recording blues came from working with Ron Levy of Bullseye Records. The project was a Smokin' Joe Kubek record. Since then, I've wound up co-producing, engineering, and playing on a lot of the Bullseye stuff."

Besides blues and R&B, McFarland has also done a large amount of regional rock and pop, including projects by Rob Jungklas, Big Ass Truck, the Great Indoorsmen, the Marilyns, Jesse Brownfield, and Eddie Campbell.

One quality that makes McFarland (who also worked on the Grammy-winning "Blues Summit" album by B.B. King) so valuable in these projects is his ability to step from behind the console and play any number of instruments when needed, including guitars, bass, keyboards, and percussion. When McFarland teams with renowned session drummer (and Crosstown Recorders owner) Greg Morrow, they become a self-contained studio band that can lay down solid grooves very quickly.

"There have been many occasions where Greg and I have recorded 10 basic



RUSTY MCFARLAND

have your standard collection of Marshalls, Fenders, Peaveys, old Ampegs, and Voxes, but we also have every queer amp that there ever was. I have got an old Danelectro amp that looks like a '50s television. We also have a fleet of old guitars and basses. Greg is also a drum junkie and he keeps over 30 sets of drums here, as well as another 50 orphan drums."

While McFarland enjoys working with rhythm sections, one production of which he is proudest is the set of solo piano/vocal performances on "Nuthin' But The Blues," the last Bullseye album by the late Booker T. Laury.

"Booker T. was an old blues player with nine fingers and a heart as big as a Cadillac," McFarland says. "We cut him live to 2-track at Ardent Recording, with no headphones, turned him loose and let him be Booker T. He would close his eyes and go through his spiel as if there were 35 people sitting out in a blues club. It was truly great, and we cut the whole thing in three or four hours."

"Before Booker T. came into the room, we had the piano sounds together and the vocal levels together," McFarland continues. "I didn't want to put him through that process. When he sat down, that was it. Blues is more about live performance and getting out in the clubs with the smoke and doing it more than being in the studio. To me, blues musicians look at the studio as a necessary evil. Some of them don't even like it, because it is not a natural element for them."

Concerning Memphis, McFarland points out the city's musical strengths, while echoing many locals' feelings about the lack of industry presence.

"I love this town," he says. "This is where I am from. If you say you are from Memphis, it gets people's attention. However, the big disadvantage to being in Memphis is there is just no industry here. I have had urgings from industry folks to uproot and go elsewhere, but I am just not going to do it, because I think the vibe is still here."

He adds, "We have been really fortunate, because we have carved out our own little niche along with our blues connections. The Greg and Rusty buzz has gotten out, and we have been able to stay consistently booked months in advance. If you are into blues records, Memphis is the place to be."

tracks in a day," says McFarland. "We can do that because we have worked together for so long and so well that it is just automatic. We are best of friends, and we trust each other implicitly, creatively, and personally. It was a combination of his drumming and whatever it is that I do with the bass, guitars, keyboards, and singing that got this little tandem studio section going. On a lot of the records I have done, Greg has made the difference between them being 100% world-class projects and a demo-sounding band."

McFarland adds that, despite his obvious joy contributing instrumentally to projects he produces, he respects the essential integrity of the artist's recorded expression.

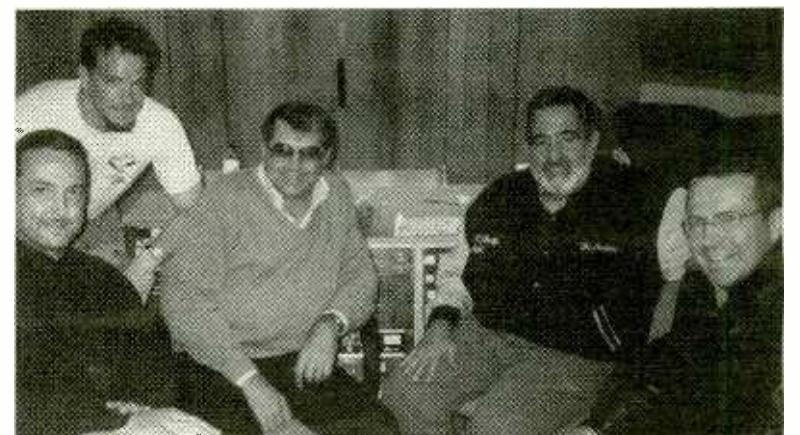
"I like to get it clear on the front end of a project on exactly how far I can go and how far I need to go," he says. "If you are not careful, your input as a player can become counterproductive. You have to walk that fine line to do what is best for the project and not step on any toes emotionally."

McFarland insists that he does not like to put his stamp on projects. "I don't want it to become 'The Rusty Show,'" he says. "The session needs to be that artist and what they are about. They need to walk out of a studio thrilled with what they did. At the end of the day, the project has to be about the artist and not about the producer."

To aid in getting the correct sounds, McFarland and Morrow have amassed a serious collection of off-the-wall and vintage gear.

"Greg and I have brought over 40 amps into the studio," he says. "We

PROFILE



**Young Blue Eyes.** Frank Sinatra Jr. recorded a tribute to his father at Clinton Recording Studio A in New York. Shown, from left, are chief engineer Ed Rak, who has worked extensively with the elder Sinatra; assistant engineer Adam Blackburn; arranger/conductor Terry Woodson; producer Hank Cattaneo; and Frank Sinatra Jr. The project is scheduled for release next month on Angel/EMI.

### EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

#### FRANCE

**S**TATE-OWNED BROADCASTER Radio France has ordered the world's largest SSL Axiom digital desk—a 96-channel version with 24-track DiskTrack—as part of the refurbishment of its Studio 103. The studio works in conjunction with three large stages, two of which house enor-

mous organs.

The desk is fitted with 64 mono and 16 stereo processing channels, three analog remote input/outputs, one digital RIO, four stereo sample-rate converters, a MADI interface, and 72 mike preamps. Radio France project manager **Jean-Louis Blanc** says the investment was made in order to maintain the broadcaster's reputation for high-quality audio production. "The Axiom will be used mainly for music recording and broadcast, plus some audio

post-production," he says.

#### U.K.

**M**ARQUEE AUDIO has completed a 70,000-pound installation at the refurbished Alban Arena in St. Albans. The Arena is a multipurpose venue with a capacity of 1,100, and the installation is the first for Turbosound's new TCS system.

"We designed the system using eight speakers and two bass bins," says Mar-

quee's **Spencer Brooks**. "What won it for us was the way it performed at low levels, sounding just like a studio monitor."

The project is one of the first theatrical installations to employ the BSS Varicurve and OmniDrive system control.

**S**OUND COMPANY Concert Sound used TL Audio tube compressors and equalizers on **East 17's** Christmas European Tour.

"We're employing both units on vocals," says Concert Sound's **Paul Boothroyd**. "The compressor has a great binding quality, and the equalizer is ideal for sweetening the compressed vocal sound."

TL Audio dual-tube mike preamp DIs have recently been bought by **Steve Winwood** and **Courtney Pine**.

**J**OHAN CARROL has been appointed managing director of Soundtracs subsidiary loudspeaker manufacturer Spendor Audio Systems. Carrol was previously sales and marketing director at Soundtracs. Soundtracs chairman and managing director **Todd Wells** will now assume responsibility for sales and marketing at the console manufacturer, although Carrol will remain on the board.

#### GERMANY

**I**NSTANT RECORDS in Munich has bought the country's first SSL OmniMix as part of a drive into digital post-production, while Voss TV in Dusseldorf has upgraded its Scenaria to OmniMix status and added a third ScreenSound. Mixal in Milan has installed an OmniMix, and SoundWorks in Cardiff, Wales, has upgraded its Scenaria to an OmniMix.

Further afield, Sunny Super Sound film studios in Bombay as ordered an SSL OmniMix system and two SSL 4000 consoles as part of a major upgrade at its recording and film mixing studios, which boast the distinction of recording 90% of all Indian film music. The news has been followed by a buzz of activity in the country, with Sahara India TV Network installing an SL4048 G Plus in its new Studio B in Lucknow, while a similar desk has gone into Credance Sound and Vision in Bombay.

**D**R. HERMANN SCHWARZ, co-founder of communications and measuring technology company Rohde & Schwarz, has died at the age of 88 after a short illness. Schwarz studied physics, mathematics, and geophysics in Heidelberg, Munich, and Jena—where he met **Dr. Lothar Rohde**, with whom he started Rohde &

Schwarz in 1933 as the first electronics company in Munich. In the '50s and '60s he expanded the company in Munich, Memmingen, Cologne, and Teisnach, and currently the operation has more than 4,000 employees worldwide, with an annual turnover of more than 500 million pounds. World firsts for Rohde & Schwarz include the first high-power short-wave transmitter; the first portable crystal clock, and the first European VHF FM sound broadcast transmitter.

#### IRELAND

**W**ALKER AUDIO has completed the largest-ever independent outside broadcast in Ireland with its transmissions from the Felle in Cork music festival. The three-day event—which featured the **Stone Roses**, **Blur**, and **Kylie Minogue**—was broadcast on several channels, including RTE and MTV.

#### SWEDEN

**C**OMMERCIAL BROADCASTER TV4 is nearing completion of its new complex in Stockholm with the inclusion of a large order of Genelec speakers, AMS Neve Logic/AudioFile packages, and a pair of NVision NV Series synchronous digital audio routing systems for its master control environment.

"TV4 is one of the first broadcasters in the world to incorporate an all-digital master control system," says NVision VP of marketing **Nigel Spratling**. "This requirement meant that equipment manufacturers had to communicate with each other to devise a working system based on a range of different products."

#### NETHERLANDS

**V**IDEO AND MULTIMEDIA company Hoek and Sonepouse has installed a DAR Sound Station Gold to add audio capability to its already extensive video production facilities.

"Complete music and effects soundtracks are now being produced in-house, with the Gold used for track laying and editing and its automated fader control surface also enabling us to use it for mixing," says technical facilities manager **Hugo Waterschoot**.

"Its removable magneto optical storage facility also provides us with excellent project interchange between the many other DAR installations in the Netherlands."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 13, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	EXHALE (SHOOP SHOOP) Whitney Houston/ Babyface (Arista)	IT MATTERS TO ME Faith Hill/ S. Hendricks (Warner Bros.)	CUMBERSOME Seven Mary Three/ J. Ross, J. Pollock T. Morris (Mammoth)	FU-GEE-LA Fugees (Refugee Camp) / S. Remi (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	CRAVE/ HIT FACTORY (New York) Dana Jon Chappelle Jay Healy, David Gleeson	THE TRACKEN PLACE/ HIT FACTORY (L.A./New York) Brad Gilderman	SOUNDSHOP (Nashville) Mike Bradley	MORRISOUND (Tampa, FL) Tom Morris	PALM TREE (New York) Gary "Mon" Nobles
RECORDING CONSOLE(S)	SSL 8000G/Neve VRSP Legend with Flying Faders	Euphonix/SSL 4000G Plus	Trident Vector	SSL 4064G Plus	Tascam M700 with Uptown Automation
RECORDER(S)	Sony 3348	Studer A820/Sony 3348	Sony PCM 3348	Otari MTR 90 MKII	Tascam ATR 80
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	RECORD PLANT (Los Angeles) Jon Gass	16th AVE. SOUND (Nashville) Steve Marcantonio	MORRISOUND (Tampa, FL) Tom Morris	PALM TREE (New York) Gary "Mon" Nobles
CONSOLE(S)	SSL 4096G	SSL 9000	SSL 6000 G Plus with Ultimotion	SSL 4064G Plus	Tascam M700 with Uptown Automation
RECORDER(S)	Sony 3348	Studer A820	Panasonic 3700 with Apogee Filters	Otari MTR 90	Tascam ATR 80
MASTER TAPE	Ampex 467	Ampex 499	Ampex DAT	Ampex 499	Ampex 456
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	MORRISOUND Tom Morris	MASTERS Manny Lecouna
CD/CASSETTE MANUFACTURER	Sony	BMG	WEA	WEA	Sony

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

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**And The Winner Is . . .** Ken English, senior engineer at NBC-TV affiliate KSL-TV Salt Lake City, is the proud winner of a recording studio giveaway courtesy of Roland Corp. U.S., QSC Audio Products Inc., Tascam Corp., and Group One (KRK Monitoring Systems). Shown, from left, are Roland representative Tom Stephenson, QSC's Pete Kalmes, Roland's Erika Lopez, English, and Group One's Marty Druckman. English won a Roland DM-800 digital audio workstation, a Tascam DA-88 digital multitrack recorder, a QSC 1100 power amplifier, and two KRK K-Roc monitors.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Top-Seller Lotti Looks South Flemish Singer Seeks French Belgian Sales

■ BY MARC MAES

BRUSSELS—Belgian singer Helmut Lotti has the music industry in this country asking, Is this a record?

His RCA album "Helmut Lotti Goes Classic" has, within its first eight weeks of release, sold more than 400,000 copies, making it the biggest-selling album in Belgium's history. The country's previous best-selling album by a domestic artist took two years to reach 271,000 units.

"Goes Classic," released Nov. 13, 1995, has gone to the top of the international pop and classical album and domestic album charts.

"All of us at IFPI say, 'Hats off to Helmut Lotti for this extravagant result,'" says Charles Licoppe, honorary president of the Belgian IFPI group, "and as far as figures so far available for 1995 demonstrate, Lotti is likely to account for around 20% of all records sold by domestic talent in Belgium during the year.

"I consider myself the historian of the Belgian record industry, and I have never witnessed an artist selling so many albums in such a short period here. I think Michael Jackson's 'Thriller' sold 300,000 in 18 months."

Says Stef Cockmartin, managing director of chart compilation company Media Invest, "The fact that Lotti has managed to sell his 400,000 albums in just the northern half of the country makes the figures even more impressive."

Belgium's Flemish-speaking portion has a population of just 5 million, and RCA/BMG Ariola Belgium is aiming to broaden Lotti's appeal by targeting the French-speaking southern region of Wallonia.

Product manager Ronny Dasschot says, "Our next step will be in the south of Belgium, where the album entered the top 30 album list of state broadcaster Frequence Wallonie. If it

works out there, we might cross the half-million mark with this album."

Lotti is only five years into his recording career, which he began during the Flemish record boom sparked by TV station VTM. After releasing two albums in his native language—which produced several Flemish hit singles—he achieved platinum status (30,000 units) with the 1993 album "Memories," which contained English-language versions of his Flemish hits.

His own songwriting talent came to the fore on his fourth album, "Just For You," but it was his fifth that has put him into a league of his own.

In September, Lotti performed two shows in Antwerp, Belgium, with the 55-piece Golden Symphonic Orchestra. His renditions of 18 classical songs, including "O Sole Mio" and "Granada," showcasing his talent for true crooning as well as beautiful orchestration, were recorded and released as "Helmut Lotti Goes Classic."

This month, Lotti is on a 30-date, sold-out Flemish tour, which will be seen by 60,000 people. In the Netherlands, the album has already sold 50,000 units.

Dasschot says, "Nobody can equal Lotti's results, and I'm convinced it all has to do with good music, a strong artist, and the right timing."

Dasschot says that Lotti's career has been building for the last five years but that with "Goes Classic," the singer has found the perfect repertoire for his voice. He adds that Lotti's catalog has benefited from his new profile, "indicating that people seem to have only just begun discovering his talent."

Cockmartin adds, "Lotti has always enjoyed what I would call hidden popularity. If he starts performing product for which artists like Pavarotti have already opened some doors, then this could lead to astonishing results."

Belgium's official year-end charts will be published later this month, but Cockmartin reveals that Lotti leads the international pop album charts ahead of Celine Dion and Michael Jackson and that the singer is also ahead on the national album and classical charts.

The 400,000 sales of "Goes Classic" beats the previous record of Flemish band Clouseau, whose HKM album "Hoezo" sold 271,000 units in 1989-90.

## Pending U.K. Laws Breed Controversy

■ BY JEFF CLARK-MEADS

LONDON—The British music industry has entered the new year facing a gamut of new legislation.

Following a burst of legislative activity in 1995, four pieces of law are in various stages of implementation. None has passed the consultation process without some controversy, and all will have an impact on the way the industry does business in 1996.

Two pieces of legislation were eased into the statute books immediately before Christmas and somewhat out of the public gaze.

The Copyright Duration Directive increased copyright protection in the U.K. from 50 to 70 years. This increase is in line with the provisions of a directive from the European Union harmonizing protection periods across the 15-nation bloc. However, even such a straightforward and welcome measure did not escape without criticism.

Geoff Hoon, the member of parliament who chairs the All Party Parliamentary Friends of Music group, says

the government provided insufficient time for debate of the measure. He says, "The directive was agreed upon by the European Council of Ministers on Oct. 29, 1993. Eventually, on Dec. 6, 1995, draft British regulations were published by the government.

"The government tabled the draft regulations in such a way as to prevent parliament from debating and voting on amendments. We were given just eight working days to consider the affect of these complex changes."

The other piece of legislation implemented just prior to Christmas was one dealing with the powers given to magistrates from the beginning of this year to "confiscate the profits accumulated by criminals who swindle the public with fake merchandise."

These powers have been welcomed by the British Phonographic Industry (Continued on page 44)



## S. Africa Unites To Posthumously Recognize Rock Icon

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—In the bitter irony that has been reserved for geniuses of township jazz, who often died in poverty before gaining due recognition, a little-known South African rock star is being lionized by the media—after his death.

James Philips, who has been described in Billboard as a "seminal figure in local rock" and with his band as "the most creative explorers of South African pop culture," died in August from injuries caused by a car accident.

After fighting for recognition through

out a career that began in the late '70s, Philips' death finally brought him to the attention of the broadcast media, who had steadfastly ignored and even banned his body of work.

Despite a critically acclaimed final album, "Sunny Skies" (BMG/Shifty), Philips died penniless at 36, and a trust fund had to be launched to pay his medical expenses. One benefit concert after another followed, at which a who's who of South African music performed. In every case, the artists expressed either their gratitude for the inspiration Philips had on their own music or their admiration for his artistry.

Philips was regarded as a philosopher by those who knew him. In interviews with Billboard, he often spoke of "the burden of my music."

He expressed both the rage of young white South Africans who were caught up in the desolation of apartheid and the passion aroused by the rich musical and cultural heritage that a united South Africa promised.

At his funeral, mourners packed the church and its grounds and spilled out into the streets of the Johannesburg suburb of Yeoville, where Philips was regarded as a kind of poet laureate.

Two central benefit concerts, in Johannesburg and Cape Town, saw hundreds of fans turned away as the venues filled to capacities of 1,500 and 1,000, respectively. Johnny Clegg, possibly South Africa's best-known international star, was a startling addition to the Johannes-

burg bill, performing a moving tribute to Philips, whose urban rock Clegg followed as a fan even while he captivated the world with his own blend of ethnic and folk music.

At the Cape Town benefit, David Kramer—a satiric folk singer once described by The New York Times as "the Bob Dylan of South Africa," a label more recently attached to Philips—also made a surprise appearance, with his first solo live performance in many years.

These established acts were joined on the bills by new names who have been rejuvenating local rock, such as the Electric Petals and Urban Creep, and comparative veterans, such as Bright Blue, Tim Parr, and Vusi Mahlasela. All attested to Philips as a key inspiration in their music.

The main concerts have been filmed and packaged into a 90-minute special, "Concert For James," which was broadcast nationwide on South African television on New Year's Day.

"'Concert For James' [was] the first major exposure that many of these bands ever received in electronic media in this country," said Lloyd Ross, one of the producers of the video and the founder of Shifty Music, which recorded all of Philips' music.

"That's quite an indictment. A vibrant part of our culture never received exposure on TV. James was never played on radio or TV. When he died and TV people phoned and asked for visuals of James, we had nothing. Nothing had ever

been commissioned for TV."

The print media had kept the name alive, however, because numerous journalists had become unashamed and self-professed Philips groupies.

"For many he was an icon, a guru, though he would have scoffed at such a label. Yet he touched—and often changed—so many lives that his death is a loss that, to a great number of people, feels like the end of an era," wrote Shaun de Waal, literary editor of the influential independent weekly The Mail & Guardian. "To realize his absence is deeply painful, but we can rejoice in the vast musical and personal legacy he left."

Phil Millan wrote in the mass-circulation newspaper The Star: "James Philips will go down as the man who revised and consolidated modern South African music—a contender with pedigree who stayed outside the system."

Ross confirms that these were attitudes shared by most of the performers at the benefit concerts.

One of the performers, Brendan Jury of Urban Creep, while a student at Natal University, followed Philips around South Africa for two years writing an academic thesis on Philips' role in South African music.

Phillips himself was not only a rock musician, but studied music at a post-graduate level. In a typical gesture of defiance to the establishment, however, he presented as his compositional thesis an album that he had spent several years (Continued on page 44)

## Purchase Makes Wegener 2nd-Largest Dutch Media Co.

■ BY CHRISTIAN LORENZ

AMSTERDAM—Dutch entertainment group Arcade has been swallowed by publishing house Wegener, contrary to earlier statements by Arcade chairman Herman Heinsbroek. The move, effective Jan. 1, makes Wegener the Netherlands' second-largest diversified media group, after VNU.

Wegener acquired all outstanding shares of Arcade for an estimated 300 million guilders (\$185 million). In light of Arcade's 1994/1995 turnover of 400

million guilders (\$250 million) and net profit of 17 million guilders (\$10.5 million), the deal has been a relative bargain for Wegener.

According to a statement from Wegener, the acquisition is meant to reduce dependency on the print advertising market. Looking to diversify its sources of income, Wegener was especially attracted by Arcade's radio, TV, and retail interests.

The renamed Arcade Entertainment Group now constitutes Wegener's biggest business division. The division

(Continued on page 41)



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**WEGENER**

*(Continued from page 39)*

will be headed by Heinsbroek, who also serves as adviser to the Wegener board. Heinsbroek claims to have no plans to leave his post in the foreseeable future.

Wegener has no immediate plans to change Arcade's business operations. Radio 10 Gold, Love Radio, and Concert Radio give Wegener a 10% share in the Dutch radio market.

Launched in May 1995, Arcade's music TV channel, Music Factory, is available to some 3 million cable households in the Netherlands. However, TV promoters at major Dutch labels describe Music Factory's impact as low compared to that of competitor MTV Europe.

Access to point-of-sale data from 70 record shops across the Netherlands makes Arcade's Music Store retail chain a valuable information source for Wegener's direct-marketing operations.

In the medium term, Arcade's record labels CNR, Arcade TV, and Vanguard are likely to improve sales of compilations, as well as Dutch-language adult standards and dance productions through Wegener's house-to-house publications. The publisher owns 130 titles with a total circulation of 5 million all over the Netherlands.

*Christian Lorenz is senior writer for Music & Media.*

# Novel Selling Strategies Used In Germany

## Burgers And CDs: Record Companies Use McDonald's, Burger King To Sell Releases

■ BY WOLFGANG SPAHR

HAMBURG—German record companies are becoming increasingly fond of the hamburgers their compatriots invented.

With Virgin Records here selling more than 2.5 million copies of a compilation CD featuring such artists as Joe Cocker, Whitesnake, and Mike Oldfield for the equivalent of \$6 in McDonald's outlets, BMG Ariola is now following suit with Burger King. The Bertelsmann



company has already sold a total of 2.2 million units of three CDs. Now both fast-food chains are reportedly planning another half-dozen pop and rock releases. In addition, other youth-oriented food chains are talking to record companies about the possibility of selling music.

Following last summer's first foray, McDonald's is now selling music again alongside hamburgers and fries. Backed up by an extensive radio and

TV advertising campaign, the "Rock Super Stars Vol. 2" CD with artists such as David Bowie, Tina Turner, and Genesis is intended to attract customers to the 640 outlets throughout Germany. According to marketing director Joerg Palezewski, the entire project will cost \$3 million.

"When we launched the first 'Rock Super Stars' CD in the summer of 1995, demand was enormous," says Martha Feldkamp, communications manager at McDonald's in Munich. She says it is entirely logical for CDs to be sold side by side with hamburgers and soft drinks. "McDonald's and music go hand in hand. We landed ourselves a hit with our jingle 'Einfach Gut' by Robin Beck. Our customers belong to the younger generation, and for them music is very important."

Whereas the first CD contained 12 tracks, the new one from Virgin Records has 14 songs. There will probably be a third volume and possibly even a fourth one.

However, such success has not gone unnoticed by McDonald's competitors. Burger King began serving CD singles in its 123 German outlets just in time for November's MTV Europe Music *(Continued on next page)*

## Sporting Events And Personalities Giving A Big Boost To Record Sales For Labels

■ BY WOLFGANG SPAHR

HAMBURG—The strong connections between sports and music are being reinforced here as boxers, race car drivers, soccer players, and swimmers have become successful record sellers.

German labels are collaborating with such renowned stars as world boxing champion Henry Maske (East-



West), Formula 1 champion Michael Schumacher (EMI), the German national soccer team (BMG), and Olympic swimmer Franziska von Almsiek (edel).

EastWest has had the greatest success in using the image of sports to sell music. The company signed an exclusive agreement with Maske, who now receives artist royalties from the compilations he assembles.

This idea has worked for EastWest, which has sold almost 4 million units by using the Maske name and presenting music at his fights.

Asked about the secret of this success, EastWest managing director Jürgen Otterstein, a longtime boxing fan, says, "Not since the era of the German boxing hero Max Schmeling, the world heavyweight champion in the '40s, has any other personality achieved such a strong aura as Henry Maske. He confidently selects music for his fans, and this produces hits."

When the Vangelis song "Conquest Of Paradise" was telecast to an audience of over 16 million viewers to mark Maske's entry into the ring, the song became an overnight hit, racking up sales of more than 1.7 million units for EastWest and becoming the most successful single of all time in Germany. The same-titled album sold more than 1.3 million copies. Vangelis' follow-up single, "Power & Glory," sold 360,000 copies, with the album reaching sales of 170,000.

EastWest then arranged for Sarah Brightman to sing "A Question Of Honor" before Maske's so-called "Question Of Honor" world championship fight with fellow German Graciano Rocchigiani.

A spectacularly choreographed performance from Brightman sent her *(Continued on next page)*

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# Italian Broadcasters Make Deal On Copyright Payments

BY MARK DEZZANI

MILAN—Italy's authors' rights society SIAE has announced a global agreement for music copyright payments with associations representing a majority of the country's private broadcasters. However, a sentence passed by one of Italy's regional courts of appeal late last year admonishes hundreds of broadcasters that still refuse to pay neighboring rights royalties to the SIAE.

Although agreements with Italy's national TV and radio networks have been respected for several years, many local and regional broadcasters have evaded paying royalties, resulting in almost 500

legal actions initiated by the SIAE in the past two years.

Sappo Matteucci, SIAE spokesman, says the new agreement will benefit authors through increased adherence to copyright payments and reduced legal costs. "There remain 300 cases still pending [against local broadcasters] in addition to 200 cases against civilians," says Matteucci.

The agreement made with the association FRT, representing more than 300 local and regional private TV stations, and CORALLO, which represents more than 100 local radio stations, offers a 10% discount for back payments covering 1994-95 to motivate nonpayers to sign up by March. The agreement reimburses

regular payers 10% of what they pay in the same period, for their loyalty.

The new agreement determines the level of payments on the amount of copyrighted music used by broadcasters, replacing the previous system, which was based purely on turnover.

TV stations that use music programming for more than 50% of their output will be charged 4.75%

of their revenues. Other TV stations will pay a 2.3% royalty, while TV stations that only occasionally use copyrighted material (one or two films a day) will pay a 1.5% fee based on total income. TV networks that by their nature use very little music (news and sports channels) will be obliged to pay a nominal 0.5% fee.

For radio stations, the new staggered rates charge 8% to music net-

works with more than 75% music content, 2% for stations that dedicate less than 25% of air time to music, and 5% in all other cases.

Media lawyer Eugenio Porta, whose independent association ANTI represents 500 local radio and 130 local TV stations, has consistently challenged authors and the SIAE to collect royalties from broadcasters.

Porta says his members will continue to fight the SIAE in the courts. "We obtained an important sentence from the Trento Regional Court of Appeal, which ruled last year that since authors cede all their rights to their record label when making a recording, that broadcasters should only pay rights to producers and directly to authors."

Porta admits that Italy's two main producers' organizations, FIMI and AFI, were not active in collecting these rights and that the majority of his members paid no copyright fees on the music they broadcast.

In 1994 the SIAE collected 125 billion lira (\$78.14 million) in broadcast rights, only marginally higher than the 124.85 billion lire (\$78.03 million) collected in 1993. While payments from major networks increased, revenues from local broadcasters actually decreased in 1994 compared to the previous year.

## BURGERS AND CDS

(Continued from preceding page)

Awards, which the company sponsored. Each week, there was a different "Burger King Beats" release; selling for \$3.50, the first volume contains four dance tracks (including cuts by Seatman John and Dr. Alban), while the second one features four classics (including one by the Pointer Sisters). CD III contains rock classics (including tracks by Meat Loaf and the Sweet). This combination of stars was made possible with the assistance of

BMG Ariola Special Products.

The same campaign is also being conducted simultaneously in Ireland, Portugal, Norway, Israel, and France, and is being backed by three different TV commercials. Says Burger King's Christiane Schneider, "We launched 750,000 units, and after a week we discovered that the CDs were sold out in many restaurants. Because it is a limited edition, we will have to think about doing this sort of campaign again."

## SPORTING EVENTS

(Continued from preceding page)

single onto the charts the following day and led to gold sales (250,000 units). Her album "Fly" is also on the charts.

Otterstein says, however, that it is not enough to sell artists as brands. Maske plays a key role in selecting the tracks on the compilations that bear his name, making his choices from a total of 90 songs. The result was top-selling albums featuring such artists as Vangelis, Simple Minds, Deep Forest, Enya, and Mike Oldfield.

External factors surrounding the product also have to be precisely handled, says Otterstein, including a video that reflects the the sporting star's image and appeal.

Along with his success with boxing, Otterstein considers his other event-

related marketing highlights to include the 3 Tenors in Rome and the world soccer championships. He says many other concepts failed because target group and product did not match.

Elsewhere, EMI Electrola enlisted the services of Schumacher for its "Power-Formel" release, which sold more than 90,000 units, and an edel compilation featuring swimmer von Ahnsiek also entered the charts with sales of over 100,000 units.

Following these great successes with music and sports, other labels now also have similar plans. Yet, Otterstein says, "The emotions of two completely different industries have to match. If only a small part is missing, the investment is destined to be a fiasco."

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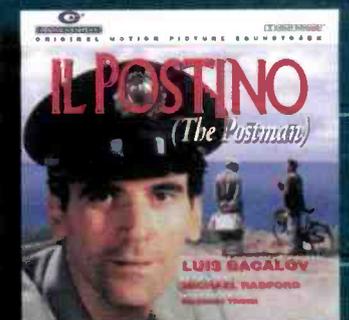
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**IL GRANDE COLPO**  
**DEI 7 UOMINI D'ORO**  
 Music by Armando Trovaioli  
 CSE 800-095



**IL MOSTRO**  
 Music by Evan Lurie  
 COS 025



**MONDO CANE**  
 Music by Nino Oliviero  
 and Riz Ortolani  
 CSE 130



**IL POSTINO**  
 Music by Luis Bacalov  
 COS 024

# Italian Indie Distributor Starts Up

BY MARK DEZZANI

MILAN—The people behind Italy's newest independent distributor, Self Distribution, are promising to introduce an "Anglo-Saxon style" service to the country.

Vittorio Lombardoni, one of the three principal shareholders, says, "Unlike other Italian distributors, we will not own or operate our own labels but will concentrate solely on distributing specialist product from domestic and international labels."

The other two partners are Giacomo Maiolini, managing director of the Brescia-based indie dance label Time Records, and an undisclosed Brescia-based businessman "unconnected with the [record] industry."

Maiolini stresses that Self Distribution is entirely separate from his dance company, a situation he says is comparable to indie distributor Pinnacle in the U.K. Pinnacle's owner, Steve Mason, has interests in his own and other labels but runs the distribution operation as a separate entity.

Maiolini states that Self Distribution's first client will be his own Time Records, which has dropped all ties with its previous distributor, Discomagic, owned by Lombardoni's brother Severino. Vittorio broke away from his brother's operation after "personal differences" in 1990 and describes some of Severino's methods as "uncon-

ventional."

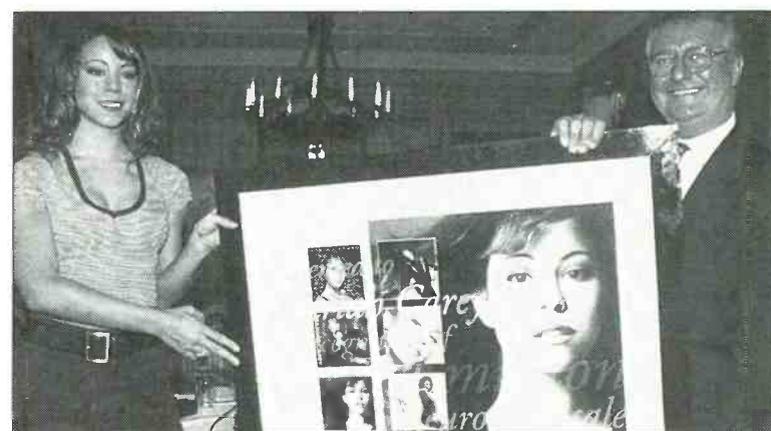
Maiolini says that Self will seek to be selective in the product it distributes and will concentrate on dance and other specialist niche genres in the pop and rock fields. He says, "Existing distributors will have to change [their] mentality; there is no room to develop within the existing structure. I was dissatisfied with the attention that other distributors with their own labels gave to our releases."

"The clutter in the market is diluting sales, while the customer cannot always differentiate between the stronger and weaker releases available. By being selective in what we dis-

tribute, we can guarantee retailers that we are offering superior product, not just in compilations but with all the product we will offer."

Lombardoni left another distributor, Venus, which specializes in alternative rock, to set up Self and will concentrate on that genre. "Our main competitor will be [Naples-based] Flying Records, which has successfully established sublabels and distribution for specialist genres, including dance, rock, rap, hip-hop, and acid jazz."

Self's revenues for its first year in business are projected to be 20 billion lira (\$13.3 million).



**Mariah's Millions.** Mariah Carey receives a special award from Sony Music Entertainment Europe president Paul Russell to mark sales of 20 million albums and singles in Europe.

# Zappa Monument Gives Focus To Lithuanian Fans

VILNIUS, Lithuania—The musical life of this Baltic country is becoming increasingly active with a number of annual jazz and rock festivals. Now, though, it also has a very tangible focus: a monument to rock legend Frank Zappa in a city center park, an honor that, until recently, was strictly for the country's



ZAPPA

ruling Soviet communist elite.

The 2-meter-high stone statue is the first such memorial to Zappa anywhere in the world, according to Vilnius authorities.

The monument is the brainchild of Vilnius' Frank Zappa Club. In justifying it to skeptics, fans argue that Zappa wanted to visit the Baltic states but died before he could realize his plans.

Before communism fell, Zappa achieved cult status in much of communist Eastern Europe and the Baltic

nations, where his anti-establishment themes found particular appeal among students.

This small nation has also taken another step to endear it to the international rock fraternity—expressing official condolences on the death of Jerry Garcia.

This is a country whose Olympic basketball team once wore tie-dyed T-shirts donated by the Grateful Dead, and the prime minister's office said Lithuania was saddened by Garcia's death.

"We were thankful to him and the Grateful Dead," chief government spokesman Vilius Kavaliauskas says. "They were sponsors of ours at the peak in our nation's sporting life."

The Grateful Dead have always had a community of fans in Lithuania, but the band became more widely known after backing the national basketball team. The team donned psychedelic Grateful Dead shirts for the medals ceremony after beating the Russians to win bronze at the Olympics.

VADIM YURCHENKOV

SINEMA AYNI ZAMANDA MÜZIKTİR. SINEMAYI DINLEYİN • 영화는 역시 음악입니다. 오리지널 사운드 트랙을 감상하세요.

PASOLINI  
UN DELITTO ITALIANO  
Music by Ennio Morricone  
COS 700-026



IL GRANDE FAUSTO  
Music by Franco Piersanti  
COS 700-027



LA LUPA  
Music by Ennio Morricone  
COS 700-031



PALLA DI NEVE  
Music by Carlo Siliotto  
COS 700-030



# International

## SOUTH AFRICA UNITES TO POSTHUMOUSLY RECOGNIZE ROCK ICON

(Continued from page 39)

producing. The "thesis" was rejected, both by his examiner and by the South African Broadcasting Corp., which banned it from airplay, but the album, "Wie Is Bernoldus Niemand?" (Shifty), is today regarded as one of the most influential in South African rock. It inspired the blossoming of an anti-apartheid rock movement among young Afrikaners, who, until then, were regarded as being inextricably part of an undemocratic system dominated by the Afrikaner establishment.

While that rock movement has dissipated, many of its followers have been integrated into the broader rock environment, and some re-emerged especially for the benefit concerts.

Says Ross, "James was the reason people came together and did it at very short notice, but the concerts also attest to a certain quality in local music. They had a galvanizing effect on the local industry. I think the TV special should prove to a lot of people both the quality of local music in this genre and its diversity."

South African radio stations, which face a quota system for locally produced music that will be phased in during 1996, have been giving airplay to many of the groups inspired by Philips, resulting in far greater public interest in their music, a resurgence of South African rock culture, and a scramble by record companies to sign up similar acts.

"The real irony here is that James has finally gotten some recognition at a time when his stuff could have been accepted for airplay in a major way," says Ross.

But the concerts may well provide a lasting benefit. Philips' medical expenses, running to about 50,000 rand (\$14,000), have long since been covered, and a similar amount now lies in the Sunny Skies Trust Fund. Additional funds are flowing in from the sales of three reprinted Philips albums, including a career retrospective called "Made in SA" (Tic Tic Bang/Shifty). The three were pressed by South Africa's main CD pressing plant, Compact Disk Technologies, at no cost as a contribution to the trust.

"There isn't much one can do with this amount of money, so we'll probably turn the benefit concerts into an annual event," says Ross. "A concert like that every year, introducing new talent with a bit of the old guard, would be quite healthy for industry."

"The obvious thing to do with the trust is to support the genre James came from, so we're looking at what used to be regarded as 'noncommercial music,' helping people out who show that they have the talent to do it. It would assist people who are creating things in this genre but who are having financial difficulties."

"Although it is easier these days, it is still not easy, and we still have quite a huge prejudice to break down. Radio is opening up as much as their minds can adjust, but there is still resistance, and audiences are going through a slow educational process."

Philips' career was a classic case of rags to riches. He started out fronting a late-'70s punk rock band called Corporal Punishment, which is today regarded as having produced the only authentic South African punk statement, and his career climaxed with the writing of the musical score for a theatrical tour de force, "Faustus In Africa," which has filled theaters in South Africa and Europe.

"Faustus" was still running at the Market Theatre in Johannesburg when Philips died, and the haunting strains of his music became the epitaph for a man who brought South African rock into the promised land but did not live to see it.

## PENDING U.K. LAWS BREED CONTROVERSY

(Continued from page 39)

(Billboard, Jan. 13), as the provisions will enable the organization to press courts to confiscate record pirates' equipment and property.

Home Office minister David Maclean says, "The courts can already order the forfeiture of counterfeit or pirated goods. Now, magistrates will also be able to strip criminals of their profits from this illicit trade."

Another piece of legislation yet to be enacted is eagerly anticipated. The Copyright and Rights of Performers Regulation 1995—often called the Rental Directive because of the EU document that precipitated it—has been through the consultation process, and a revised draft is now awaited.

These regulations will give artists a legal right to broadcast income for the

first time. Even though the proposed law does not specify what proportion of broadcast income artists should receive, record companies and artist managers have agreed that there should be a 50-50 split (Billboard, Dec. 9, 1995).

At present, only record companies receive income from broadcasters, although they voluntarily give 32.5% of such revenue to artists. Under their new agreement, performers will take half of all broadcast incomes.

However, it is a matter of conjecture as to when the revised form of the regulations will be published—even though it is already two years late. The EU's Rental Directive required that its provisions be passed into member states' domestic legislation by January

1994. The U.K.'s International Managers Forum says it is contemplating legal action to recover the income its artists have lost during this delay (Billboard, Dec. 9, 1995).

When the new version of the regulations is published, it will be in the form of a statutory instrument that does not require parliamentary debate. The record industry is hoping, though, that members of parliament will get a chance to discuss the matter because of what the industry regards as a significant omission from the document.

When last seen, the regulations contained no new provisions covering long-standing industry concerns over the public performance of radio and TV broadcasts. That is, if a pub or cafe plays a radio to its customers, it incurs

no royalty payment, whereas it would if it played the records directly.

Sara John, director of legal affairs at BPI, says she does not anticipate the new version of the regulations to contain any provision for royalty payments on this public use of broadcasts. She believes the only way one will be inserted is via the lobbying of members of parliament.

The BPI and its sister organization Phonographic Performance Limited are also concerned about the absence of such a provision from the fourth piece of legislation, the Broadcasting Bill. The bill is now in its consultation phase, and all areas of the music industry are lobbying for the insertion of a clause covering this area.

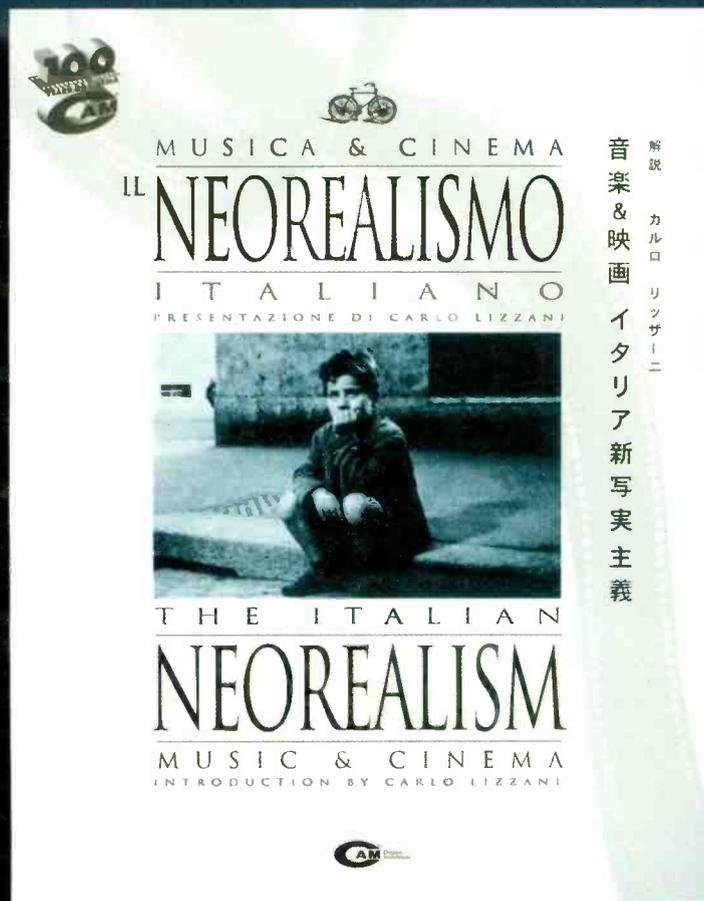
映画は同時に音楽。映画を聴こう。 إن السينما هي الموسيقى في نفس الوقت، فاسمعوها. 電影即音樂・聆聽電影

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# Brit Awards Get Int'l Profile Boost; Spain's Blue Period

**T**HE BRIT AWARDS are the British music industry's annual celebration of its finest talent. But the event, which will be staged Feb. 19 in London, has been developing in recent years into a significant international showcase for U.K. music.

A broadcast of the 1995 Brit Awards, syndicated by PolyGram International Television, was shown in more than 70 countries, including the U.S. on the ABC network. Given the dramatic rise in the past year of young British acts—including such Brit nominees as **Blur**, **Oasis**, **Radiohead**, **Elastica**, and **Supergroup**—organizers of this year's show have even stronger expectations for its international pickup.

"It was a sensational achievement last year to get the Brits on a major U.S. network, and what we're trying to do [this year] is work to make the show a bit more attractive to the American viewing public," says **Paul Burger**, chairman of the Brit Awards and chairman/CEO of Sony Music Entertainment U.K.

**Malcolm Gerrie**, executive producer of the Brit Awards for Initial Film & Television Ltd., says the international profile of the show "has gone through the roof in the last 12 months." Plans for broadcast

of this year's show have already been confirmed in 25 countries, with a U.S. commitment likely.

"As soon as we have an idea who will be on the program," says Gerrie, "then we will be in dialog, not just with ABC, because there are already other interests from America. One of the crucial things is that the program has to be slightly tweaked and fine-tuned for the American market. The dialog will begin this week with the Americans."

Burger says that the Brit Awards "should represent a summary of what has been happening in British music over the course of the past year, and I believe this year's nominees reflect that. I think that's what gives us an excellent opportunity, working with PolyGram International Television, to market this show not only in Europe, but in the States and around the rest of the world. When we have a good year creatively, we have the opportunity to stage a sensational show and the

opportunity to really whistle about it more in an international forum."

**RESTLESS' SPAIN REIGNS:** Restless Records is enjoying a European breakthrough for its act

**Spain**, whose debut disc, "The Blue Moods Of Spain" was released last fall in the U.S. The group's first European tour late last year included an appearance at the trend-setting Trans Musicale festival in Rennes, France. Album sales are at 10,000 units and climbing in that market, on the strength of video play on M6 and praise for "Blue Moods" in the publication *Les Inrockuptibles* as one of the year's top 10 albums.

In the U.K., the album was ranked among *Melody Maker's* top 50 albums of the past year. Spain returns for another European tour in February and March with label-mate **Lori Carson**.

Restless, meanwhile, has strengthened its European distribution with recent deals with Flying

in Italy, Border in Sweden, Pingo in Denmark, and V.O.W. in Norway. It is already represented in most other major European markets.

Prior to her European swing with Spain, Carson is on a performance and promotional tour this month in Asia, where she has been getting video airplay on Channel V and MTV Asia. Restless is distributed in Asia by China's Rock Records, which plans to bring two to three Restless artists each year into the market. Spain is among the acts on tap for MIDEAM Asia.

"It is rewarding that within a year of making a commitment to international growth we have initial success with artists such as Spain in Europe, particularly in France, and Lori Carson in Asia with Rock Records," says **Joe Regis**, president of Restless. "We look forward to more success with our great international partners in each territory. The key is sending our artists to these territories to give our international partners something more with which to work. We plan on having our artists available for touring as much internationally as domestically."

**BORDER CROSSINGS:** Max

Sharam, the strikingly unconventional Australian songstress who went top 10 *Down Under* last year with her album "A Million Year Girl" on EastWest Records, will get a European launch this month via Warner Music International's showcase at MIDEAM Jan. 21. Taiwan's **Dadawa** and Hungary's **Sexepil** will be presented by WMI the same evening at MIDEAM.

**Key Carmody**, an Aboriginal singer/songwriter with a haunting gift for lyrics, offers a tough portrait of Britain's capital city on his current album. "Away from parliamentary power, 'neath that Big Ben clock/see it from cardboard city if you own a cardboard box," Carmody sings in the song "Images Of London" on his moving new album "Images & Illusions," which is co-produced by Carmody and **Steve Kilby** and released through Festival Records in Australia.

*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, 23 Ridgmount Street, London, WC1E-7AH or faxed to 44-171-323-2316.*

## HOME & ABROAD™

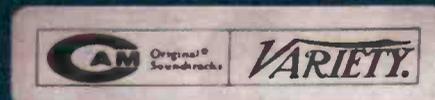


by Thom Duffy

# CINEMA IS ALSO MUSIC. LISTEN TO CINEMA.



*Ennio Morricone*



## ORIGINAL SOUNDTRACKS

SEE US AT MIDEAM. STAND N° 10.14

# HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 1/15/96	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	DEPARTURES GLOBE AVEV TRAX	
2	1	TO LOVE YOU MORE CELINE DION WITH KRZYLER & KOMPANY EPIC	
3	2	CHASE THE CHANCE NAMIE AMURO AVEV TRAX	
4	NEW	MY FRIEND ZARD B GRAM	
5	NEW	I BELIEVE TOMOMI KAHARA PIONEER LDC	
6	NEW	BODY FEELS EXIT NAMIE AMURO AVEV TRAX	
7	5	TSUKAI UKIUKI DOHRI KENJI OZAWA TOSHIBA EMI	
8	10	MY BABE. KIMIGA NEMURUMADE SYARANQ BMG VICTOR	
9	NEW	ORETACHINI ASUWA ARU SMAP VICTOR	
10	NEW	SWEET PAIN GLOBE AVEV TRAX	
<b>ALBUMS</b>			
1	2	MAKI OGURO BACK BEATS NO. 1 B GLAM	
2	3	MY LITTLE LOVER EVERGREEN TOY'S FACTORY	
3	1	MIWA YOSHIDA BEAUTY AND HARMONY EPIC	
4	4	CARPENTERS I NEED TO BE IN LOVE—BEST OF THE CARPENTERS POLYDOR	
5	NEW	TSUYOSHI NAGABUCHI KAZOKU TOSHIBA EMI	
6	6	B'Z LOOSE ROOMS	
7	NEW	NAMIE AMURO DANCE TRACKS VOL. 1 TOSHIBA EMI	
8	7	T R F BRAND NEW TOMORROW AVEV TRAX	
9	9	CELINE DION LOVE STORY'S SPECIAL EDITION EPIC	
10	NEW	SYARANQ GAMBLER BMG VICTOR	

NETHERLANDS		(Stichting Mega Top 50) 12/23/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ADEMNOOD LINDA, ROOS & JESSICA DINO	
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
3	3	DE BUURTSUPER (GOELEMORGEN, GOELEMORGEN) ANDRE VAN DUIN CNR	
4	4	EARTH SONG MICHAEL JACKSON SONY	
5	5	KNOCKIN' DOUBLE VISION PINK	
6	6	DON'T LEAVE ME ALONE DJ PAUL ELSTAK MID TOWN	
7	7	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE	
8	8	MISS SARAJEVO PASSENGERS MERCURY	
9	9	POUR QUE TU M'AIMES ENCORE CELINE DION SONY	
10	NEW	SPRAAKWATER EXTINCE EMI	
<b>ALBUMS</b>			
1	1	ANDRE RIEU WIENER MELANGE MERCURY	
2	2	QUEEN MADE IN HEAVEN EMI	
3	3	DIE SMURFEN SMURFENHOUSEPARTY EMI	
4	4	BEATLES ANTHOLOGY 1 EMI	
5	6	ENYA THE MEMORY OF TREES WARNER	
6	7	ELTON JOHN LOVE SONGS MERCURY	
7	8	KINDEREN VOOR KINDEREN 16 SONY	
8	5	ROLLING STONES STRIPPED VIRGIN	
9	9	MARCO BORSATO ALS GEEN ANDER POLYDOR	
10	NEW	CELINE DION D'EUX SONY	

AUSTRALIA		(Australian Record Industry Assn.) 1/14/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	3	BOOM BOOM BOOM OUTHERE BROTHERS LIBERTY FESTIVAL	
3	2	LET'S GROOVE CDB COLUMBIA	
4	4	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	
5	17	BE MY LOVER LA BOUCHE BMG	
6	5	MERKINBALL (EP) PEARL JAM EPIC	
7	6	IT'S ALRIGHT DENI HINES MUSHROOM FESTIVAL	
8	7	STAYIN' ALIVE N-TRANCE FESTIVAL	
9	8	MISS SARAJEVO PASSENGERS ISLAND	
10	NEW	WONDERWALL OASIS CREATION/SOKY	
11	16	APPLE EYES SWOOP MUSHROOM FESTIVAL	
12	9	FAIRGROUND SIMPLY RED WARNER	
13	10	WATERFALLS TLC BMG	
14	14	THE SUNSHINE AFTER THE RAIN BERRI LONDON	
15	15	GIVE ME ONE REASON TRACY CHAPMAN WARNER	
16	13	I KISS YOUR LIPS TOKYO GHETTO PUSSY DANCE POOL	
17	NEW	LUMP PRESIDENTS OF THE U.S.A. COLUMBIA	
18	NEW	TELL ME GROOVE THEORY EPIC	
19	NEW	MOVING UP DREAMWORLD LIBERAL/FESTIVAL	
20	20	LIE TO ME BON JOVI MERCURY	
<b>ALBUMS</b>			
1	7	LIVE THROWING COPPER RADIOACTIVE MCA	
2	1	ENYA THE MEMORY OF TREES WARNER	
3	6	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
4	2	TINA ARENA DON'T ASK COLUMBIA	
5	5	MARIAH CAREY DAYDREAM COLUMBIA	
6	3	MADONNA SOMETHING TO REMEMBER WARNER	
7	14	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
8	16	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER	
9	11	CDB GLIDE WITH ME COLUMBIA	
10	9	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER	
11	12	K.D. LANG ALL YOU CAN EAT WARNER	
12	8	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M	
13	13	QUEEN MADE IN HEAVEN EMI	
14	NEW	TRACY CHAPMAN NEW BEGINNING WARNER	
15	4	BEATLES ANTHOLOGY 1 EMI	
16	15	GREEN DAY INSOMNIAC WARNER	
17	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	
18	10	ELTON JOHN LOVE SONGS MERCURY	
19	19	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA	
20	NEW	MICHAEL JACKSON HISTORY: PAST... EPIC	

CANADA		(The Record) 1/15/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FANTASY MARIAH CAREY COLUMBIA	
2	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
3	3	STAYIN' ALIVE N-TRANCE QUALITY	
4	9	BEAUTIFUL LIFE ACE OF BASE ARISTA	
5	15	ONE SWEET DAY MARIAH CAREY COLUMBIA	
6	5	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA	
7	16	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA	
8	4	RUNAWAY JANET JACKSON A&M	
9	6	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN	
10	7	BACK FOR GOOD TAKE THAT RCA	
11	19	SET U FREE PLANET SOUL: QUALITY	
12	8	ONE MORE CHANCE THE NOTORIOUS B.I.G. ARISTA	
13	10	I'LL BE THERE FOR YOU METHOD MAN DEF JAM	
14	12	ZOMBIE A.D.A.M. QUALITY	
15	13	CAN I TOUCH YOU ... THERE MICHAEL BOLTON COLUMBIA	
16	14	BIG TIME WHIGFIELD QUALITY	
17	NEW	MERKINBALL PEARL JAM EPIC	
18	17	DON'T TAKE IT PERSONAL MONICA ARISTA	
19	18	TELL ME GROOVE THEORY EPIC	
20	20	KISS FROM A ROSE SEAL ZTT	
<b>ALBUMS</b>			
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
2	1	THE BEATLES ANTHOLOGY 1 APPLE	
3	3	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
4	4	MARIAH CAREY DAYDREAM COLUMBIA	
5	7	VARIOUS ARTISTS DANCE MIX 95 QUALITY	
6	8	MADONNA SOMETHING TO REMEMBER MAVERICK	
7	5	ENYA THE MEMORY OF TREES WEA	
8	10	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC	
9	12	WAITING TO EXHALE VARIOUS ARTISTS ARISTA	
10	9	DEF LEPPARD VAULT MERCURY	
11	6	ROLLING STONES STRIPPED VIRGIN	
12	11	GARTH BROOKS FRESH HORSES CAPITOL	
13	14	JANET JACKSON DESIGN OF A DECADE... A&M	
14	13	ACE OF BASE THE BRIDGE ARISTA	
15	NEW	PRESIDENTS OF THE UNITED STATES PRESIDENTS OF THE UNITED STATES COLUMBIA	
16	15	SHANIA TWAIN THE WOMAN IN ME MERCURY	
17	NEW	VARIOUS ARTISTS FRIENDS REPRISE	
18	NEW	GREEN DAY INSOMNIAC REPRISE	
19	NEW	TLC CRAZY SEXY COOL LafaCe	
20	NEW	VARIOUS ARTISTS DANGEROUS MINDS OST MCA	

# HITS OF THE U.K.



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THIS WEEK	LAST WEEK	SINGLES	
1	2	EARTH SONG MICHAEL JACKSON EPIC	
2	1	FATHER AND SON BOYZONE POLYDOR	
3	NEW	SO PURE BABY D SYSTEMATIC	
4	5	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO/ETERNAL	
5	6	WONDERWALL OASIS CREATION	
6	NEW	CREEP 96 TLC LAFACE/ARISTA	
7	8	I AM BLESSED ETERNAL 1ST AVENUE/EMI	
8	4	IT'S OH SO QUIET BJORK ONE LITTLE INDIAN	
9	10	IF YOU WANNA PARTY MOLELLA FEAT. OUTHERE BROTHERS STIPI/ETERNAL	
10	7	GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOY/MCA	
11	NEW	WHY YOU TREAT ME SO BAD SHAGGY FEAT. GRAND PUBA VIRGIN	
12	3	WONDERWALL MIKE FLOWERS POPS LONDON	
13	13	JUST THE ONE LEVELLERS CHINA	
14	NEW	FOR THE DEAD GENE COSTERMONGER	
15	17	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	
16	12	DISCO 2000 PULP ISLAND	
17	9	I BELIEVE/UP ON THE ROOF ROBSON & JEROME RCA	
18	11	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	
19	18	NOT SO MANIC NOW DUBSTAR FOOD/EMI	
20	NEW	CAUGHT A LITE SNEEZE TORI AMOS EASTWEST	
21	16	OH FATHER MADONNA MAVERICK/SIRE	
22	NEW	REACH JUDY CHEEKS POSITIVA	
23	NEW	TELL IT TO MY HEART TAYLOR DAYNE ARISTA	
24	31	LITTLE BRITAIN DREADZONE VIRGIN	
25	15	FREE AS A BIRD BEATLES APPLE/PARLOPHONE	
26	20	GOLD PRINCE NPG/WARNER BROS	
27	NEW	HIDE-A-WAY NU SOUL FEAT. KELLI RICH FFRF FCD	
28	23	SEX ON THE STREETS PIZZAMAN COWBOY/LOADED	
29	22	ANYWHERE IS ENYA WEA	
30	25	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON A&M	
31	19	THUNDER EAST 17 LONDON	
32	26	YOU'LL SEE MADONNA MAVERICK/SIRE	
33	NEW	LIGHTNING CRASHES LIVE RADIOACTIVE/MCA	
34	32	I WISH SKEE-LO WILD CARD/POLYDOR	
35	27	I DON'T WANNA BE A STAR CORONA ETERNAL/WEA	
36	14	THE GIFT OF CHRISTMAS CHILDREN LONDON	
37	NEW	ROLLERBLADE NICK HEYWARD EPIC	
38	30	JUST TAH LET U KNOW EAZY-E RUTHLESS/EPIC	
39	28	TELL IT TO MY HEART Q-CLUB MANIFESTO	
40	NEW	EYES OF BLUE PAUL CARRACK IRS	

GERMANY		(Media Control) 1/9/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	EARTH SONG MICHAEL JACKSON EPIC	
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
3	10	CAPTAIN JACK CAPTAIN JACK EMI	
4	14	MISSING EVERYTHING BUT THE GIRL WEA	
5	5	BACK IN THE U.K. SCOOTER EDEL	
6	4	I GOT 5 ON IT LUNIZ VIRGIN	
7	3	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST	
8	11	GOLDENEYE TINA TURNER EMI	
9	6	INSIDE OUT CULTURE BEAT SONY	
10	8	HYMN MUSIC INSTRUCTOR EMI	
11	20	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ARIOLA	
12	7	THUNDER EAST 17 METRONOME	
13	13	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE INTERCORD	
14	9	CAN'T STOP RAVING DUNE URBAN MOTOR	
15	18	I WISH SKEE-LO EDEL	
16	12	MISS SARAJEVO PASSENGERS MERCURY	
17	19	YOU KNOW CAUGHT IN THE ACT 'YX	
18	NEW	DOH WAH DIDDY FUN FACTORY EDEL	
19	15	YOU'LL SEE MADONNA WEA	
20	16	A QUESTION OF HONOUR SARAH BRIGHTMAN EASTWEST	
<b>ALBUMS</b>			
1	1	QUEEN MADE IN HEAVEN EMI	
2	3	MICHAEL JACKSON HISTORY: PAST... EPIC	
3	4	KELLY FAMILY OVER THE HUMP MI	
4	5	PUR ABENTUEERLAND INTERCORD	
5	11	MADONNA SOMETHING TO REMEMBER WEA	
6	9	SIMPLY RED LIFE EASTWEST	
7	6	DIE SCHLUMPFER MEGAPARTY VOL. 2 MI	
8	7	ELTON JOHN LOVE SONGS MERCURY	
9	10	ENYA THE MEMORY OF TREES WEA	
10	8	BEATLES ANTHOLOGY 1 EMI	
11	17	ACE OF BASE THE BRIDGE METRONOME	
12	14	HERBERT GRONEMEYER LIVE EMI	
13	12	HERBERT GRONEMEYER UNPLUGGED EMI	
14	19	COOLIO GANGSTA'S PARADISE EASTWEST	
15	NEW	ARZTE PLANET PUNK METRONOME	
16	13	ROLLING STONES STRIPPED VIRGIN	
17	NEW	CAUGHT IN THE ACT CAUGHT IN THE ACT OF LOVE Zyx	
18	16	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN	
19	NEW	DOLLS UNITED GUT GEBRULLT EASTWEST	
20	18	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI	

THIS WEEK	LAST WEEK	ALBUMS	
1	2	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
2	1	ROBSON & JEROME ROBSON & JEROME RCA	
3	4	PULP DIFFERENT CLASS ISLAND	
4	3	MICHAEL JACKSON HISTORY: PAST... EPIC	
5	5	BOYZONE SAID AND DONE POLYDOR	
6	7	MADONNA SOMETHING TO REMEMBER MAVERICK REPRISE	
7	6	QUEEN MADE IN HEAVEN PARLOPHONE	
8	8	ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI	
9	14	ENYA THE MEMORY OF TREES WEA	
10	12	ELTON JOHN LOVE SONGS MERCURY	
11	10	CELINE DION THE COLOUR OF MY LOVE EPIC	
12	13	LIGHTNING SEEDS JOLLIFICATION EPIC	
13	26	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/SIRE	
14	11	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE	
15	9	SIMPLY RED LIFE EASTWEST	
16	18	PAUL WELLS STANLEY ROAD GO! DISCS	
17	17	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT 11 DECONSTRUCTION	
18	15	MARIAH CAREY DAYDREAM COLUMBIA	
19	20	TLC CRAZY SEXY COOL LAFACE/ARISTA	
20	24	OASIS DEFINITELY MAYBE CREATION	
21	19	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M	
22	16	BEATLES ANTHOLOGY 1 APPLE/PARLOPHONE	
23	27	BJORK POST ONE LITTLE INDIAN	
24	22	WET WET WET PICTURE THIS PRECIOUS ORGANISATION	
25	23	DEF LEPPARD VAULT—GREATEST HITS 1980-1995 BLUDGEON RIFFOLA/MERCURY	
26	28	BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH RADIOACTIVE/MCA	
27	NEW	THIN LIZZY WILD ONE—THE VERY BEST OF VERTIGO	
28	25	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN	
29	31	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS—THE BEST OF GO! DISCS	
30	30	ROLLING STONES STRIPPED VIRGIN	
31	33	SACRED SPIRIT CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN VIRGIN	
32	21	EAST 17 UP ALL NIGHT LONDON	
33	29	JIMMY NAIL BIG RIVER EASTWEST	
34	35	ROBERT PALMER THE VERY BEST OF EMI	
35	NEW	GARBAGE GARBAGE MUSHROOM	
36	37	ANNIE LENOX MEDUSA RCA	
37	32	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI	
38	34	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA	
39	NEW	SEAL SEAL ZTT	
40	NEW	RADIOHEAD THE BENDS PARLOPHONE	

FRANCE		(SNEP/IFOP/Tite-Live) 12/16/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	2	IL VOLO ZUCCHERO POLYDOR	
3	3	JE SAIS PAS CELINE DION COLUMBIA	
4	4	BOOM BOOM BOOM OUTHERE BROTHERS SONY	
5	5	SHIMMY SHAKE 740 BOYS SONY	
6	7	EARTH SONG MICHAEL JACKSON EPIC	
7	11	BOOMBASTIC SHAGGY VIRGIN	
8	6	HONESTY ET JALOUSIE ALLIANCE ETHNIK VIRGIN	
9	NEW	L'INSTANT X MYLENE FARMER POLYDOR	
10	9	LET ME BE A DRAG QUEEN SISTER QUEEN BAX DANCE	
11	16	HEAVEN FOR EVERYONE QUEEN EMI	
12	12	TOMBE POUR ELLE PASCAL OBISPO EPIC	
13	15	MISS SARAJEVO PASSENGERS ISLAND	
14	8	FANTASY MARIAH CAREY COLUMBIA	
15	13	KISS FROM A ROSE SEAL ZTT/WEA	
16	10	LUCKY LOVE ACE OF BASE BARCLAY	
17	19	DIEU M'A DONNE LA FOI EASTWEST	
18	20	POCAHONTAS POCAHONTAS CAST SONY	
19	17	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
20	NEW	MISSING EVERYTHING BUT THE GIRL WEA	
<b>ALBUMS</b>			
1	1	CELINE DION D'EUX POLYDOR	
2	2	QUEEN MADE IN HEAVEN EMI	
3	3	SOUNDTRACK POCAHONTAS SONY	
4	7	JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY	
5	9	ACE OF BASE THE BRIDGE BARCLAY	
6	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
7	5	BEATLES ANTHOLOGY 1 EMI	
8	8	CRANBERRIES NO NEED TO ARGUE ISLAND	
9	16	BARBARA HENDRICKS CHANTS DE NOEL EMI	
10	10	SOUNDTRACK LE ROI LION SONY	
11	4	VARIOUS ARTISTS SOL EN SI WEA	
12	12	LES ENFOIRES A L'OPERA COMIQUE TRISTAR	
13	11	ROLLING STONES STRIPPED VIRGIN	
14	18	ZUCCHERO SPIRITO DIVINO POLYDOR	
15	13	GENESIS LIVE THE WAY WE WALK VOL. 1 VIRGIN	
16	15	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	
17	NEW	MYLENE FARMER ANAMORPHOSE POLYDOR	
18	14	MARIAH CAREY DAYDREAM COLUMBIA	
19	19	JOHNNY HALLYDAY LA LORADA MERCURY	
20			

# HITS OF THE WORLD

C O N T I N U E D

## EUROCHART HOT 100 1/6/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	EARTH SONG MICHAEL JACKSON EPIC
3	6	GOLDENEYE TINA TURNER PARLOPHONE
4	3	BOOMBASTIC SHAGGY VIRGIN
5	7	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
6	NEW	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
7	5	MISS SARAJEVO PASSENGERS ISLAND
8	NEW	FATHER AND SON BOYZONE POLYDOR
9	NEW	I GOT 5 ON IT LUNIZ VIRGIN
10	4	FREE AS A BIRD BEATLES APPLE
<b>ALBUMS</b>		
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	2	ENYA THE MEMORY OF TREES WEA
4	3	ELTON JOHN LOVE SONGS MERCURY
5	6	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
6	5	BEATLES ANTHOLOGY 1 APPLE
7	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
8	10	MARIAH CAREY DAYDREAM COLUMBIA
9	7	SIMPLY RED LIFE EASTWEST
10	9	ROLLING STONES STRIPPED VIRGIN

## BELGIUM (Promuvi) 1/12/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KNOCKIN' DOUBLE VISION PINK
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	IK BEN EEN VENT JIMMY B PARADISO/SONY
4	7	EARTH SONG MICHAEL JACKSON EPIC
5	4	ZIE ME GRAAG CLOUSEAU EMI
6	6	GEEF DE KINDEREN DE WERELD DANA WINNER EMI
7	5	HET IS EEN NACHT...(LEVENSECHT) GUUS MEEUWIS & VAGANT X-PO/ARCADE
8	NEW	DIANE THERAPY? A&M
9	9	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
10	NEW	GOLDENEYE TINA TURNER EMI
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX COLUMBIA
2	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	3	QUEEN MADE IN HEAVEN EMI
4	5	DANIEL BALAYOINE BALAYOINE BARCLAY
5	6	JOHN LENNON 15TH ANNIVERSARY THE COLLECTION EMI
6	2	BARBARA HENDRICKS CHANTE NOEL EMI CLASSICS
7	7	BEATLES ANTHOLOGY 1 EMI
8	9	ELTON JOHN LOVE SONGS MERCURY
9	10	ENYA THE MEMORY OF TREES WEA
10	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY

## DENMARK (IFPI/Nielsen Marketing Research) 1/3/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	MISSING EVERYTHING BUT THE GIRL WARNER
3	2	BABY BOY ME & MY EMI
4	4	EARTH SONG MICHAEL JACKSON SONY
5	8	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY
6	10	BOOMBASTIC SHAGGY EMI
7	NEW	SINGLE BOXSET NIRVANA MCA
8	6	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
9	NEW	FREE AS A BIRD BEATLES EMI
10	NEW	MERKINBALL PEARL JAM SONY
<b>ALBUMS</b>		
1	4	SMOLFERNE SMOLPEHITS VOL. 1 EMI
2	5	HANNE BOEL BEST OF EMI
3	6	QUEEN MADE IN HEAVEN EMI
4	8	ELTON JOHN LOVE SONGS MERCURY
5	10	MADONNA SOMETHING TO REMEMBER WARNER
6	NEW	BEATLES ANTHOLOGY 1 EMI
7	9	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
8	NEW	ACE OF BASE THE BRIDGE MEGA
9	NEW	CAROLINE HENDERSON CINEMATATZIC BMG
10	NEW	SAVAGE ROSE BLACK ANGEL MEGA

## PORTUGAL (Portugal/AFP) 1/9/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
2	NEW	CELINE DION D'EUX COLUMBIA
3	3	EL BOSCO ANGELIS EMI
4	NEW	VANESSA-MAE THE VIOLIN PLAYER EMI
5	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
6	4	QUEEN MADE IN HEAVEN PARLOPHONE
7	2	ELTON JOHN LOVE SONGS MERCURY
8	6	JOE DASSIN LE MEILLEUR DE JOE DASSIN COLUMBIA
9	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
10	NEW	SERGIO GODINHO NOITES PASSADAS EMI

## IRELAND (IFPI Ireland) 1/4/96

THIS WEEK	LAST WEEK	SINGLES
1	1	FATHER AND SON BOYZONE POLYDOR
2	2	EARTH SONG MICHAEL JACKSON EPIC
3	4	WONDERWALL OASIS CREATION
4	5	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
5	8	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
6	3	GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOY/MCA
7	NEW	IF YOU WANNA PARTY MOLELLA FEAT. OUTHERE BROTHERS STIPI/ETERNAL
8	10	AN ANGEL KELLY FAMILY EMI
9	NEW	IT'S OH SO QUIET BJORK MOTHER
10	NEW	WONDERWALL MIKE FLOWERS POPS LONDON
<b>ALBUMS</b>		
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	NEW	THIN LIZZY WILD ONE—THE VERY BEST OF MERCURY
3	2	ROBSON & JEROME ROBSON & JEROME RCA
4	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
5	5	BOYZONE SAID AND DONE POLYDOR
6	6	ENYA THE MEMORY OF TREES WEA
7	7	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 32 EMI/VIRGIN/POLYGRAM
8	8	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
9	NEW	CORRS FORGIVEN, NOT FORGOTTEN LAVATA/LANTIC
10	10	PULP DIFFERENT CLASS ISLAND

## AUSTRIA (Austrian IFPI/Austrian Top 30) 12/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	KNOCKIN' DOUBLE VISION ECHO ZYX
3	3	EARTH SONG MICHAEL JACKSON SONY
4	10	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE ECHO ZYX
5	7	YOU'LL SEE MADONNA WARNER
6	4	BOOMBASTIC SHAGGY VIRGIN
7	6	YOU ARE NOT ALONE MICHAEL JACKSON SONY
8	8	GOLDENEYE TINA TURNER EMI
9	9	HEAVEN FOR EVERYONE QUEEN EMI
10	5	WILLY USE A BILLY BOY E-ROTIC EMI
<b>ALBUMS</b>		
1	2	KELLY FAMILY CHRISTMAS FOR ALL EMI
2	1	QUEEN MADE IN HEAVEN EMI
3	3	MADONNA SOMETHING TO REMEMBER WARNER
4	9	ELTON JOHN LOVE SONGS MERCURY
5	6	ENYA THE MEMORY OF TREES WARNER
6	4	DIE SCHLUMPFME MEGAPARTY VOL. 2 EMI
7	8	HERBERT GRONEMEYER LIVE EMI
8	10	CLAUDIA JUNG SEHNSUCHT EMI
9	7	ROLLING STONES STRIPPED VIRGIN
10	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY

## NORWAY (Verdens Gang Norway) 1/3/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	4	DET VACKRASTE CECILIA VENNERSTEN ARCADE
3	2	MIN DROMMESANG LILLE LORDAQ SONEIT
4	3	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE VIRGIN
5	7	EARTH SONG MICHAEL JACKSON SONY
6	8	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY
7	10	THUNDER EAST 17 POLYGRAM
8	5	BOOMBASTIC SHAGGY EMI
9	6	HOLD ON JAMIE WALTERS WARNER
10	NEW	WONDERWALL OASIS SONY
<b>ALBUMS</b>		
1	2	ENYA THE MEMORY OF TREES WARNER
2	4	HANNE BOEL BEST OF EMI
3	3	ELTON JOHN LOVE SONGS POLYGRAM
4	10	MARIAH CAREY DAYDREAM SONY
5	9	ROLLING STONES STRIPPED VIRGIN
6	6	BJORN EIDSVAA LANDET LEMBERBAK NORSK/BMG
7	5	MORTEN HARKET WILD SEED WARNER
8	NEW	QUEEN MADE IN HEAVEN EMI
9	NEW	DE LILLOS SENT OQ TIOLIG SONEIT
10	NEW	SEIGMEN METROPOLIS SONY

## HONG KONG (IFPI Hong Kong Group) 12/31/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	FAYE WONG DI-DAR CINEPOLY
2	4	EMIL CHAU WHOLLY ROCK
3	1	AARON KWOK MEMORANDUM WARNER
4	5	HACKEN LEE HACKENATION STAR
5	3	ANDY LAU A BIRD SEARCHING FOR LOVE MUSIC IMPACT
6	6	CASS PHANG OUTSIDE THE WINDOW EMI
7	8	ANTHONY WONG LATER THE BETTER GO EAST
8	7	CHARLIE YOUNG FAIRY TALE EMI
9	10	VARIOUS ARTISTS HAPPINESS POLYGRAM
10	NEW	JACKY CHEUNG HITS IN THESE THREE YEARS POLYGRAM

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**DENMARK:** As the first Danish jazz artist to release an album in her own right on EMI's prestigious Blue Note label, Caecilie Norby is reaching international ears with her relaxed and self-assured voice. She thrilled the audience at a recent concert in the Purcell Room in London, and in Japan she was voted top female jazz vocalist in the influential *Swing Journal*. The album "Caecilie Norby," which was produced by and features Vietnamese/Danish pianist Niels Lan Doky, was recorded in Copenhagen and New York. It offers a beguiling mixture of self-penned songs and jazz standards. From ballads such as "Wild Is The Wind" to the upbeat "Girl Talk," her immaculate phrasing and the pristine mix lend the album an unusual clarity. A classically trained singer, the 32-year-old Norby has been a strong presence on the music scene here since the mid-'80s. She made her name as the vocalist and co-composer in jazz-rock group *Frontline* before becoming a founding member of rock group *One Two*. Her unusual breadth of experience is complemented on the current album by such international jazz stars as Randy Brecker (trumpet), Billy Hart (drums), and Rick Margitza (soprano saxophone).

NICHOLAS GEORGE

**GERMANY:** Although modern instrumental music is poorly represented in the charts, it is gradually gaining popularity here. One of the most successful nonvocal acts is Hamburg-born multi-instrumentalist Blonker (alias Dieter Geike). Known primarily as a guitarist, Blonker plays all the instruments on his seventh album, "Journey To The Windward Islands" (Prudence), a self-produced, 10-track collection of his own compositions. The gently flowing melodies are delicately shaded by drum and percussion effects, and numbers such as "Take Off," "Oriental Circuit," and "Anchorage" symbolize a journey into the great unknown. A success in Russia, the album has sold 30,000 copies via Moscow-based importer Apostrophe. This follows considerable airplay on Russian radio of an album that Blonker recorded two years ago, titled "The Tree Of Life" (it was released in the U.S. on Higher Octave). Meanwhile, Blonker's entire back catalog, which also includes "Fantasia" (1980), "Windmills" (1981), "Homeland" (1983), "Inside" (1984), and "Time To Remember" (1989), has recently been released on CD all over Europe.

ELLIE WEINERT

**FINLAND:** Although few people here are aware of it, Finland is fast becoming a hotbed of international progressive techno music. The scene centers around the innovative, Helsinki-based Sähkö (Electricity) label, which has introduced the world to the music of lounge-core king Jimi Tenor (Billboard, Global Music Pulse, July 29, 1995) and which was cited by Iceland's Bjork when she was asked to name her favorite music. The latest act from the Sähkö stable to attract international attention is Panasonic, a trio from Turku whose first album, "Vakio" (Constant), has been released on the British label Blast First. Panasonic's aggressively minimalist music, which is mostly played on old synthesizers and self-built equipment, has been called "intelligent techno" and "anti-pop music." The band's attitude toward playing live is similarly unorthodox: It has performed in Finnish rock clubs and, on one occasion, in a car moving around London, but not at traditional techno-oriented raves, where the audiences are thought to be too conservative. "We'd get bottles thrown at us at a rave," says band member Mika Vainio.



ANTTI ISOKANGAS

**BOSNIA/IRELAND:** "The Heart's A Wonder" (Green Linnet) finds Irish singer Tommy Sands being accompanied by the Bosnian cellist Vedran Smailovic. The pair, who previously performed together in New York to mark the 1,000th day of the siege of Sarajevo, Bosnia, were reunited for the launch of the album and a concert in Derry in the presence of the Bosnian ambassador to the U.K. and Ireland, professor Mohammed Pilipovic. Smailovic is renowned as the cellist who, in full evening dress, played on the streets of Sarajevo amid the shelling and sniper fire after the other members of his quartet had been killed. Replying to a CNN reporter who asked if he was crazy, Smailovic said, "You ask me am I crazy? Why do you not ask if they are crazy for shelling Sarajevo while Smailovic plays?" The Derry launch of the album inaugurated a project that unites the Northern Ireland city and Sarajevo for the purposes of cultural exchange and other links. "Derry has become a great international model for self-help in urban regeneration," Sands says. "The spirit of the people of Derry never flinched despite the troubles... I can think of no more appropriate place to launch my album and to give a concert with the theme of 'music of healing.'"

KEN STEWART

**U.K.:** Gospel/R&B singer Terry Garmon (Salt Inc./Awake Records) has been confirmed as one of the performing artists at the ninth World Gospel Music Awards, to be held in London May 25. And although it receives little in the way of mainstream coverage, British gospel is quietly flourishing. Garmon, along with reggae group Pure Silk (currently promoting the gospel single "Potter's House"), recently opened an extra floor of the East London building that houses the Psalms at Chimes gospel nightclub. A host of gospel talent was on display at the first National Gospel Music Awards '94/95, which took place before Christmas at the Shepherd's Bush Empire, London. Performers included Yolanda Adams, Devine with Nicky Brown, the Wades, Nu Colours, and the London Community Gospel Choir, whose leader, Basil Meade, won the award for best musical director. Among the other winners was the talented singer Dawn Thomas, who advised her fellow gospel artists to "keep focus."

KWAKU

## Late Christmas Rush Boosted Flat Canadian '95 Record Sales

BY LARRY LeBLANC

TORONTO—Strong year-end sales of titles by Smashing Pumpkins, Alanis Morissette, the Beatles, Garth Brooks, Hootie & the Blowfish, and Shania Twain greatly boosted a flat 1995 sales year, according to major Canadian music retailers and record companies.

Also selling briskly during the Christmas of '95 were titles by such

international acts as Mariah Carey, Silverchair, Enya, the Presidents Of The United States Of America, Madonna, Oasis, Lisa Loeb, Bette Midler, Mandy Patinkin, Alan Jackson, R. Kelly, Def Leppard, and Janet Jackson, as well as the soundtracks to "Friends" and "Waiting To Exhale."

Among the top domestic titles were those by fiddler Ashley MacIsaac, Canadian traditional singer John McDermott, Ginette Reno, Claude



SMASHING PUMPKINS

Dubois, and the Rankin Family, as well as dance compilations "Dance Mix '95" and those by DJs MC Mario and Chris Shepherd.

"Christmas turned out better than what was our expectation at the beginning of December," says Roger Whiteman, VP of product support for HMV Canada, which operates 86 stores nationally. "It was certainly late. [The rush] happened the week prior to the Christmas weekend. It really went crazy that week and continued through Boxing week [Dec. 26-30]."

"Christmas was late," agrees Tim Baker, buyer with 30-store Sunrise Records. "The first couple of weeks in December we waited. [Sales] picked up the weekend before Christmas and then steamrolled all the way through to year's end. Boxing week was fabulous."

"Christmas came late, but sales finally panned out," says Jason Sniderman, VP of Roblan Distributors, which operates the 100-store Sam the Record Man. "Our Boxing Day [Dec. 26] was phenomenal. We had a line for blocks all day at the Yonge Street [Toronto] store. Even albums that hadn't been selling sold clean."

"A surprise for us was that Bette Midler, Mandy Patinkin, and all the John McDermott albums sold," adds Sniderman. "It was stuff we didn't expect to sell."

Countering the view of the late Christmas rush is Lane Orr, head buyer of 15-store A&B Sound. "Contrary to what you're hearing elsewhere, Christmas was no later than last year. For the past four years, [the Christmas sell-off] has started between Dec. 11 and 13."

Baker singles out the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness" and Morissette's "Jagged Little Pill" for attracting customers during the Christmas season. "The Smashing Pumpkins got a lot of people into the stores, and the Alanis Morissette kicking in certainly helped," he says. "The Morissette is the big, big record, for sure."

"Going into Christmas, we were closing in on 500,000 units on the Morissette album, and we came out at the end of the year with it at 625,000 units," says Stan Kulin, president of Warner Music Canada. "We're now looking at a diamond album [1 million units] for it. We also sold 140,000 Hootie & the Blowfish albums in December; it's now at 800,000 units. Enya, which came out in late November, is now approaching 200,000 units."

Another domestic winner was Twain, with her sophomore Mercury album "The Woman In Me."

"We're over 800,000 units; we sold 100,000 copies in December," says Doug Chappell, president of Mercury/Polydor. "With these kinds of records, I never know when the end is. I think we can get to a diamond record by March."

Deane Cameron, president of EMI Music Canada, says, "Like other companies, we were holding our breath, because [Christmas sales] all came late. We had good sell on things like the Smashing Pumpkins, which did 40,000 the week before Christmas. We're now at 306,000 units with it. We shipped out 420,000 Beatles albums, and we're now at about 480,000 units. Until Christmas, it looked as if we might have over-shipped on [Tom] Cochrane, but Christmas really turned that album around."

Several retailers note that many of the best-performing titles of the last quarter of 1995 were released before the fall and initially performed poorly.

"We expected bigger things from those records back then," says Sniderman. "When people finally made it into the stores [in December], they bought things like Lenny Kravitz and Green Day. [Big-name titles] sort of slid in, but everything sold clean in the end. I'm not sitting on huge returns."

Music retailers were quick to list sales disappointments. "The Don Henley was, surprisingly, a stiff," says HMV's Whiteman. "Other stiffs were Lenny Kravitz, Rod Stewart, Meat Loaf, AC/DC, and Tom Cochrane, which was surprising."

"The one that jumps right out as being a stiff is Meat Loaf," says Lane. "Then Lenny Kravitz. The big surprise is how much the Cochrane stiffed. Also disappointing were k.d. lang and Bruce Springsteen."

"Lenny Kravitz was a big disappointment," says Baker. "We thought we might do a little more on it at Christmas, but that didn't happen. Christmas, however, really helped Cochrane. AC/DC was another stiff-ola."

While 1994 Canadian sales were the best in more than a decade, 1995 will be

recalled here as a quiet sales year: Statistics from the Canadian Recording Industry Assn. through the end of November indicate that units shipped in 1995 were up 4% (to 59.1 million from 56.6 million) over the same period in 1994 and that net sales during the period grew 11% (to \$610.2 million from \$548.4 million in 1994).

"We had a modest year in comparison to 1994, which was a record-breaking year," says Brian Robertson, CRIA president.

"1995 wasn't a tremendous growth year for the [Canadian music] industry," says Cameron. "[Major labels] clawed and scratched for everything we got. We were all asking each other, 'Are you doing any better than us?'"

Major retailers indicate that any sales advances from last year's figures were made



TWAIN

from new outlets.

"We didn't hit our [sales] target," says Whiteman. "When we take into consideration the 10 stores we opened, our business is up, but when you take them out of the equation, we're down 2% from last year on comparable stores."

"Our sales were flat on a store-to-store basis," says A&B Sound's Orr. "As far as the increase we realized, it was in new locations."

"We made last year's [sales] numbers," says Sniderman. "Normally, I'm looking for a 10% increase over the past year. It would have been unrealistic this year, because last year was a phenomenal year. We made it down to the wire, with the main store pulling everybody up."

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# Paul Mauriat

Still touring and recording at 70, the man who penned 'Love Is Blue' is anything but!



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# Paul Mauriat

## THE INTERVIEW

### STILL TOURING AND RECORDING AT 70, MAURIAT IS ANYTHING BUT BLUE.

The week of Feb. 10, 1968, an instrumental track hit the top of Billboard's Hot 100 singles charts and stayed in the No. 1 slot for five weeks. The song, "Love Is Blue," was performed by a Frenchman, Paul Mauriat, who remains the only Gallic performer to have ever scored a No. 1 hit single in the States.

At age 70, Mauriat still leads an active career. During three decades, he has established himself as the king of instrumental music, selling millions of records in the world, especially in Japan and South America.

During his long career, he has been associated with artists such as Charles Aznavour, Maurice Chevalier, Henri Salvador and Mireille Mathieu. His first international hit dates back to 1963, with the song "I Will Follow Him," known in France as "Chariot," a title he co-composed under the pseudonym Del Roma. It reached No. 1 on the Billboard Hot 100 as performed by Little Peggy March.

In 1965, Mauriat created "Le Grand Orchestre De Paul Mauriat" and embarked on an international career that has not faded since. He recently met with Billboard's correspondent in France, Emmanuel Legrand, reviewing three decades of success and looking ahead to plans for the future.

**Billboard:** How did you start out in the music field?

**Paul Mauriat:** I was lucky to have a father who played music. When I was between 3 and 4, I started playing piano and was quickly able to play full tunes. My father had the wisdom not to show me around like one of those brilliant young puppets. He took care of me, and when I was 8, he gave me music lessons. He was a fantastic teacher, always finding the right words. After my 10th birthday, he sent me to the music school in Marseille, and, before I reached 15, I earned the First Prize. As our family was modest, I decided to start working, and I applied for a job as a postman and was hired. One day, I went to see my father—it was in 1942, and I was 17—and told him I was offered a job as a hand conductor for 250 francs a day, which was more than he earned. He told me to go for it. I still have that contract—my first.

**BB:** When did you move to Paris?

**PM:** I stayed in Marseille until 1958. I was friends with Franck Pourcel, who comes from Marseille too. He was already established as a composer and instrumentalist as well as a conductor. He really helped me find my way. When I arrived in Paris, I got a job as a hand conductor at the Casino in Enghien, in the Paris suburbs, where I stayed for six months. Then, Pourcel asked me to do the musical arrangements for two songs for Gloria Lasso. Once I did that, he called everybody he knew in Paris, telling them he had found a great young arranger. I did some work with Quincy Jones while he was in Paris studying with Nadia Boulanger and working for Eddie Barclay as an arranger. Quincy encouraged me to continue. I learned a lot from all these great people, including Barclay, who was a master at his job.

**BB:** Your real breakthrough was Aznavour.

**PM:** Yes, indeed. I was blessed to know him. I consider him one of the greatest artists and performers of our time. I did the

arrangements to some 135 songs performed by Charles Aznavour—"La Boheme," "La Mama," "Tu T'laisse Aller" and so many more. We could have continued for a long time, but I was following other paths. I had signed with Philips, which later became Phonogram, and my career was taking off as an instrumentalist. I was touring all year long, and it came to a point when I had to tell Aznavour I could no longer work with him.

**BB:** When did you start recording on your own?

**PM:** In 1965. The record company was looking for someone to compete with Franck Pourcel, who was the leading figure at that time. I talked to Franck, and he told me there was enough room for everybody. We are still friends—he is 81 now, and what a wonderful man. This is how I started my recording career as Paul Mauriat. When I signed my contract, I told the

record company that I didn't want any artistic director. I wanted to be my own artistic director, which I still am. I had a good reputation as an arranger and I went into the instrumental genre because I was asked to. It was a very busy period for me. I was recording three albums a year and constantly touring.

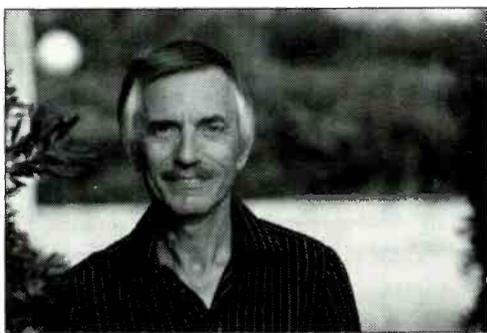
**BB:** Do you know how many records you've made?

**PM:** No, frankly, I don't know! But I know I have recorded more than a thousand different titles. A lot of people write to me, asking if I could provide them with some of my old recordings on vinyl. Some have become collectors' items...I have tried to store at least one copy of each record.

**BB:** What's the story behind "Love Is Blue"?

**PM:** To be honest, I wasn't very fond of the song [the track composed by Andre Popp with lyrics by Pierre Cour was known in France as "L'Amour Est Bleu," was performed by Vicky Leandros

Continued on page P-5



## Mauriat In America: A Surprise Single Proved Instrumental To His Success

BY FRED BRONSON

If you wanted to achieve a No. 1 single in 1968, the conventional wisdom said that you didn't release an instrumental. After all, five years had gone by since an instrumental single had topped the Hot 100—the last one to do so was "Telstar" by the Tornados in January 1963.

That may explain why no one was more surprised than Paul Mauriat when a track from his "Blooming Hits" album timidly debuted on the Billboard pop singles chart at No. 99 on Jan. 6, 1968. "Love Is Blue" was one of many cover versions on the Philips album, although the song was new to Americans. Written by Andre Popp and Pierre Cour as "L'Amour Est Bleu," the song was performed by Vicky Leandros as Luxembourg's entry in the 1967 Eurovision Song Contest, held in Vienna. When the voting was complete, the song ranked fourth (Britain won the contest that year with Sandie Shaw's "Puppet On A String").

### LEANDROS' LARGER DESTINY

Most Eurovision songs that come in fourth place are never heard from again, but "L'Amour Est Bleu" had a larger destiny. While

**By Feb. 10, 1968, Mauriat's "Blue" was on top of the Hot 100, the first song by a French artist to top the American chart ("Dominique" was sung in French, but the Singing Nun was from Belgium).**

Leandros recorded the song in 19 different languages, it wasn't a vocal version that would become an international hit.

By Feb. 10, 1968, Mauriat's "Love Is Blue" was on top of the Hot 100, the first song by a French artist to top the American chart ("Dominique" was sung in French, but the Singing Nun was from Belgium). Two weeks later, there were four different versions of "Love Is Blue" on the chart. Mauriat was joined by Al Martino at No. 57, Claudine Longet at No. 97 and Manny Kellam at No. 100 (two years later, the Dells would incorporate the song into a medley, "I Can Sing A Rainbow/Love Is Blue." It peaked at No. 22).

### PEG MARCHES AFTER PET

Ultimately, Mauriat had a five-week run at No. 1 with his blooming hit. It was not Mauriat's first experience of a No. 1 title, although no one realized it at the time. Five years earlier, he had been to the chart summit as a songwriter. Under the pseudonym Del Roma, he was one of the composers of a French song, "Chariot." It became a European hit by Petula Clark, but the song gained international fame when it was translated into "I Will Follow Him" and recorded by Little Peggy March for RCA in 1963.

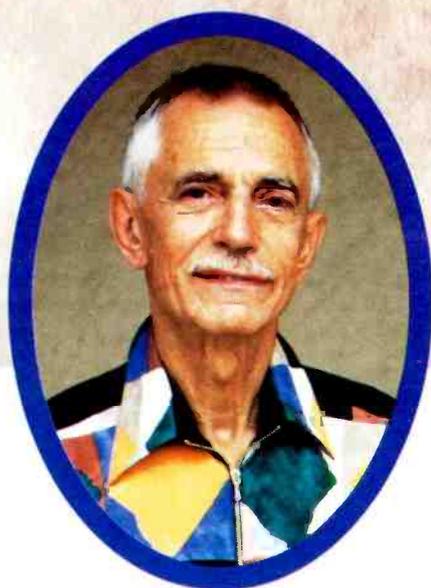
Eight years later, March was competing in a song festival in Majorca when a man she didn't know came up to her and thanked her for recording "I Will Follow Him." Puzzled, March asked why he was thanking her, and Mauriat revealed for the first time that he was one of the song's composers.

The success of "Love Is Blue" in the U.S. led to an American tour by Mauriat and various television appearances by the orchestra leader who had arranged, conducted and produced many recording sessions in his own country. And when 1968 was over, "Love Is Blue" stood as Billboard's No. 2 single of the year, second only to the Beatles' "Hey Jude." ■



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# Paul Mauriat

## INTERVIEW

Continued from page P-3

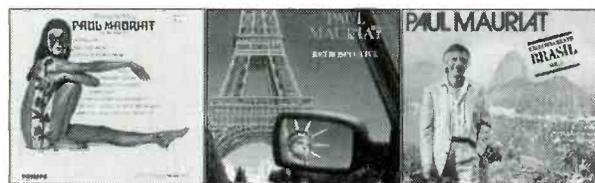
and was the Luxembourg entry for the 1967 Eurovision song contest). The song was published by Philips, so I covered it. It was quite an instant hit. In the U.S., a Minneapolis DJ called Alan Mitchell started to play the song and asked the audience to react. He was flooded with phone calls. It quickly took off in the whole country.

**BB:** How did you react when you heard the song was on the U.S. charts?

**PM:** I couldn't believe it when the president of Philips told me the song was climbing the Billboard charts. I was astounded, because it illustrates quite well the saying that you're never a prophet in your own country, as it had sold less than 30,000 units in France. In the U.S., we sold 2 million singles and 800,000 LPs. The irony was that, in 1967, my contract was about to expire, and someone called [label executive] Lou Reisner and suggested that Philips sign me for an additional three years because he was sure I would score a major hit soon. He was right!

**BB:** Did this success change your life?

**PM:** Of course it did. But I didn't realize at that time what it meant. For me, it was just a name on a listing. And it affected my whole life. But afterwards, I took it as a challenge. I had to prove that I was still able to sell, without the help of a No. 1 hit. Many in the industry said it would be a one-off, but the truth is that I have never stopped recording and selling records. Today, I still sell an average of 800,000 units a year, which by all standards is not bad.



**BB:** Japan looks like your second country. Why is that?

**PM:** I have performed more than 1,000 concerts there. I like Japan and the Japanese public. I think the Japanese are very romantic, and so am I. I remember being the first to announce all my songs in concerts in Japanese. This is probably why this relationship has lasted so long with these people. Compared to our Western countries, the musical knowledge of Japanese is amazing. Besides, everything there is wonderfully organized. They are very precise and meticulous, which are qualities I enjoy.

**BB:** What's your recording situation right now?

**PM:** Well, our relationship with PolyGram ended in 1993, and they have the rights to all the back catalog. I have, since January 1994, a contract with Pony Canyon in Japan that covers the Japanese market and Southeast Asia. We hold the rights to the rest of the world. Valentin Coupeau, who handles my business operations, went to Japan and met with the different record companies. At Pony Canyon, they told him, "We want him." So we cut a deal. It is a very dynamic company. The deal with Pony goes through 1997, and we owe them a total of six albums. We agree on artistic projects. Everything is recorded in Paris and London, and the final artistic decisions are always mine.

**BB:** How involved are you in the recording of these albums?

**PM:** Totally involved, and I like it. I choose the songs and the musicians. I conduct the recording sessions. I do the arrangements and I am there for the mixing. I used to do albums covering hit songs, now I am more into theme albums—like music for films, music from a certain period or from a country.

**BB:** Do you still tour?

**PM:** I had given up touring, because I thought that, at my age, I should take some time to enjoy the pleasures of life, to listen to music. But I missed the joy of living the music onstage and I decided to embark on another tour.

Nothing beats the music onstage. In the next months, I'll tour, I'll finish the album I am recording for a mid-1996 release and then I'll try to keep a mezzo-tempo rhythm to fully live my life. ■

## MEGA-FANDOM IN JAPAN

FOR A QUARTER CENTURY, PM HAS FOUND A LARGE FAR-EAST FOLLOWING FOR "BEAUTIFUL ORCHESTRATED MELODIES."

BY STEVE MCCLURE

TOKYO—In the late '60s, when few foreign musicians took the Japanese market seriously, Paul Mauriat made a special effort to win the hearts of music lovers in this country. The result has been a deep and long-lasting relationship between the French bandleader and his legions of Japanese fans, who over the years have bought a total of 15 million Mauriat albums.

Mauriat's commitment to the Japanese market was evident from the word go.

"I was in the audience of the first show of his first tour here in 1969," recalls Tats Nagashima, who at that time was working for promotion company Kyodo Kikaku (predecessor of Kyodo Tokyo). "After the opening number, I was shocked when Paul made a three-minute speech in perfect Japanese without notes or any guidance."

"He had brought with him a musician-comedian called

network of affiliates in Southeast Asia, plans to aggressively market Mauriat's music in the region, including mainland China, according to Tatsuo Ozu, general manager of Pony Canyon's international A&R department. Distribution to the rest of the world is handled together with Mauriat's management, which has joint ownership with Pony Canyon of some of his masters.

"In the countryside, older people love his style of orchestration," says Ozu, who stresses the long-term appeal of the Mauriat catalog. Pony Canyon is now assembling.

Pony Canyon international A&R staffer Jun Sato says, "We're not talking about normal pop-rock fans here. We're talking about everyday 'jii-chans' and 'baa-chans' ('grannies and grandpas'). Even if you are Mariah Carey, you don't get these people. His concerts could be the only concert that people go to all year."

"He has worked this market carefully over 25 years and toured

**"I was in the audience of the first show of his first tour here in 1969. After the opening number, I was shocked when Paul made a three-minute speech in perfect Japanese without notes or any guidance."**—Tats Nagashima

'Gaston,' and during the show he did a 10-minute skit with him—again in perfect Japanese," Nagashima continues. "For a world-renowned artist to take the time to memorize all this Japanese was, at the time, unthinkable. The audience really loved and appreciated it."

### 25 TRIPS EAST

Through the 1970s, Mauriat became a familiar figure on the Japanese concert scene. To date he has toured Japan some 25 times, which puts him in the same league as such other hardy perennials such as the Ventures.

One unique aspect of Mauriat's success in the Japanese market is the important role played by merchandising. Cufflinks, neckties, handkerchiefs and various other goods emblazoned with the "PM" logo are always on sale at his concerts and are eagerly bought by fans seeking souvenirs of a very special listening experience.

Nippon Phonogram (now Mercury Music Entertainment) served as Mauriat's Japanese licensee from 1969 until Tokyo-based label Pony Canyon signed a worldwide master-rights deal with Mauriat in 1993.

### MAURIAT AT THE MOVIES

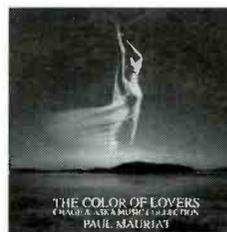
In January, Mercury will release two more Mauriat compilations from its extensive back catalog. The first comprises the 25 tunes most popular with his Japanese fans, and the second is made up of movie theme songs that have been given the PM treatment.

Toshiaki Arai, chief director of MME's international-pop department, says that Mauriat's Japanese fan base is very different from those of other foreign performers.

"They're not people who usually listen to foreign music," he says. "They just like beautiful orchestrated melodies." Another factor that has worked in Mauriat's favor, Arai points out, is that the instrumental nature of his music makes it much easier for Japanese fans to relate to, as opposed to being confronted with lyrics in a foreign tongue.

### BY PONY TO CHINA

Pony Canyon, which in the last few years has developed a strong



Mauriat in Ginza, Tokyo, November 1983

extensively in smaller cities in Japan, and he was open to ideas like playing Japanese songs," Sato adds. "I think he lessened his ego and adjusted to the market. He worked hard to stay familiar with everyday people and tried to get away from the trends that change."

### BEASTS AND BODYGUARDS

Mauriat's first project for Pony Canyon was an album comprising his versions of tunes by Japanese pop duo Chage and Aska (a Pony Canyon act).

"Then we released an album of new recordings of some of his famous tunes, like 'Love Is Blue'

and 'El Bimbo.'" Ozu adds. His newest release on the label is an album of themes from recent movies such as "Beauty And The Beast," "Aladdin" and "The Bodyguard."

Mauriat's upcoming visit to Japan is his first in a number of years, and to capitalize on that, Pony Canyon is releasing a special "Japan tour" album. His Japanese tour kicks off Jan. 31 in Tokyo.

"Selling the CDs at the venue is a very big chance for us," says Ozu, noting that Mauriat will play 15 concerts in 14 days. "This is a very short concert tour compared to the previous ones."

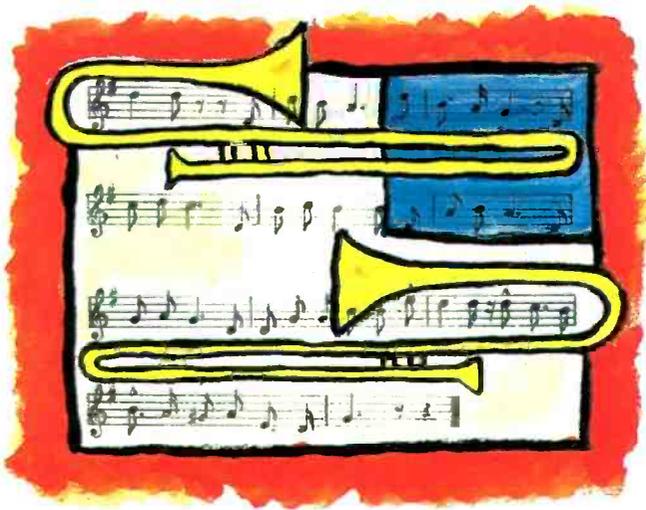
Last April, Mauriat, together with Franck Pourcel, Raymond Lefevre and Francis Lai, recorded a special charity CD called "Quartet For Kobe" to aid the Japanese Red Cross in relief work in the earthquake-damaged western Japanese city.

Mike Nakamura of concert-promotion company Kyodo Tokyo says Mauriat's tour is being promoted through TV and newspaper ads and direct mail, as well as a poster campaign. ■

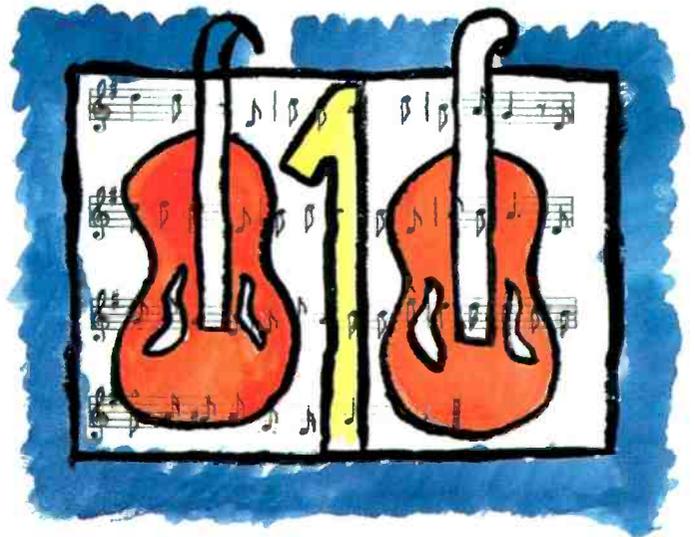
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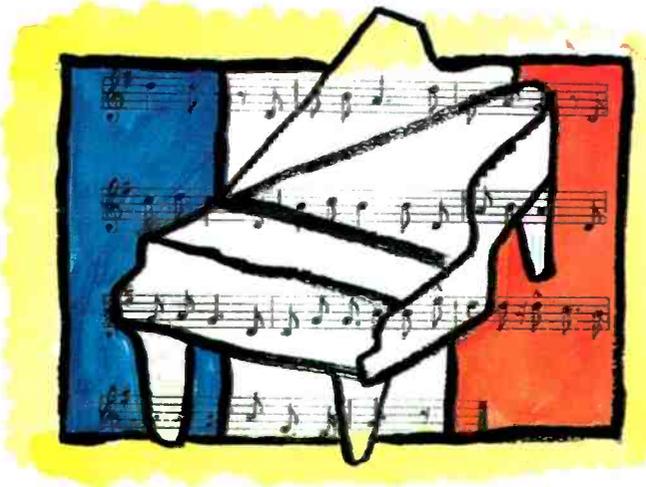
# Paul Mauriat Anniversary Collection



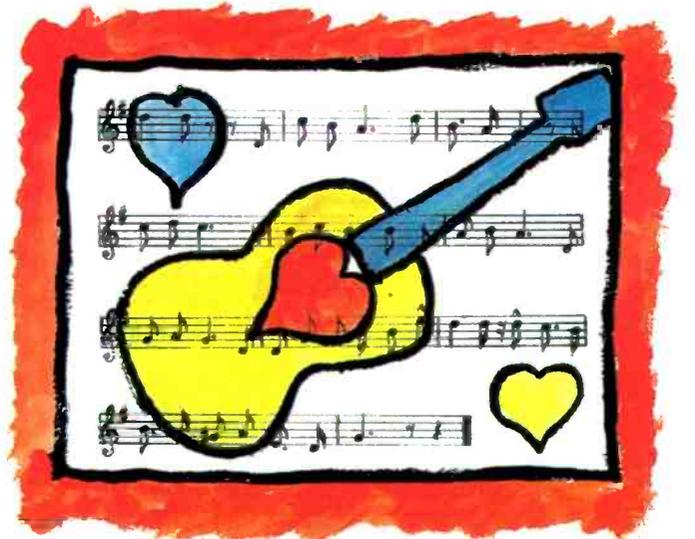
AMERICAN HIT COLLECTION



1965... MY FIRST RECORDINGS



FRENCH HIT COLLECTION



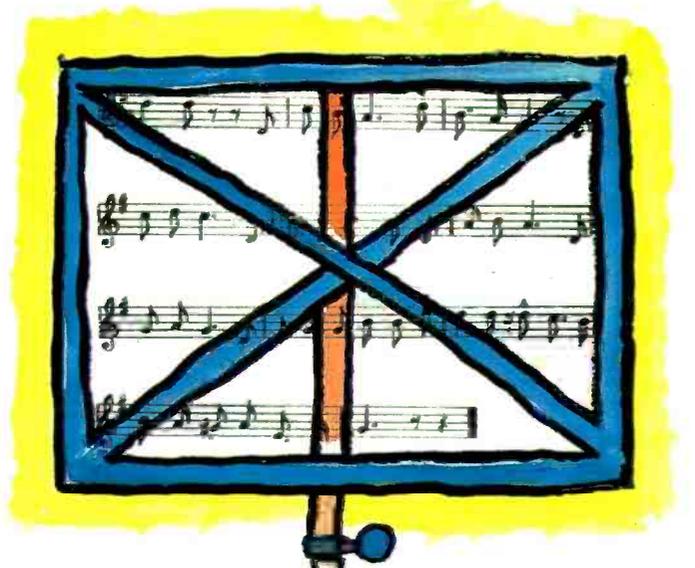
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*Valentin Coupeau*





# MUSIC WITH A French Twist

BY EMMANUEL LEGRAND

**T**he French music market is showing impressive signs of artistic renewal, as a new generation of artists emerges, bringing new blood, sounds and attitudes to the local scene.

These new artists have freed themselves from playing a style of music tied solely to Anglo-American origins—escaping the Johnny Hallyday syndrome, you might say.



### MUSICAL MELTING POT

Unlike previous generations, these new acts have in fact blended Anglo-American music with their own vision and culture. In short, their roots are as much in the sounds of Serge Gainsbourg, Serge Reggiani or Jacques Brel as in Dr Dre, as much Georges Brassens and Leo Ferre as The Clash or Nirvana.

This creative rejuvenation can be witnessed mainly through four major genres: rap, hardcore rock, techno and *chanson*—where new acts are taking control.

"A few years ago, each time French artists tried something in a genre other than *chanson*, the result was far from convincing," observes Laurence Toutou, managing director of Delabel.



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"Artists have matured and are no longer delivering hybrid copies of American music, but something really original—which rivals Anglo-American acts when it comes to production standards."

Another factor that helps explain the surge of this new generation is the evolution of the French audience, which has been exposed to a wider variety of styles in recent years. "I think the French public is much more open to novelty than five years ago," says Michael Wijnen, general manager of EastWest France. "When I look at what we've signed, I see things we would not have done three or four years ago because the market wasn't there."

Isidore Brobst, general manager of

*Continued on page 50*

## A Surge Of New Rap, Rock, Chanson And Dance Artists Are Rediscovering Their Roots

# Appreciation OF FINE French Artists

**MIOSSEC**  
Album: "Boire"  
Record Company: Distributor: PIAS  
Publisher: PolyGram Music  
Booking Agent: Help Kane

Christophe Miossec, from the City of Brest in Brittany, is regarded as one of the most original new singers to emerge on the French scene in years. "We received a tape from him and did not ask ourselves if it was *chanson* or rock or whatever—we simply loved it," says Isidore Brobst, general manager of Play It Again Sam (PIAS). Miossec's first album, "Boire," won rave reviews and even earned him the grand prize in the *chanson* category in competitions staged by the city of Paris. Those familiar with his work were not surprised when he

didn't attend the awards ceremony. Miossec's success owes as much to his "no bull" attitude as to his music, which is mostly acoustic with harsh and angry lyrics. The album to-date has sold 35,000 units, and he will record his second album early this year.

**SILMARILS**  
Album: "Silmarils"  
Record Company: Distributor: EastWest  
Publisher: You You Music/Murrayfield Music  
Manager: Jean-Bernard de Menthon  
Booking Agent: Alias

Michael Wijnen, general manager of EastWest, recalls signing this hardcore rock band after he heard a demo tape. "I thought it was so

*Continued on page 52*

# France

## High Fidelity

### The Evolving Radio Industry Is Faithful To French Artists

BY EMMANUEL LEGRAND

The French FM-radio industry is only 15 years old, but it has grown from a messy and unprofessional business—began with the liberalization of airwaves in 1981, after decades of government control—to one of the strongest commercial radio industries in Europe. French radio groups have expanded into other European countries, providing the music industry with a powerful promotional tool.

What characterizes France, compared to its neighboring countries, is its tradition of political and economic concentration. The main radio operators have set up national networks, covering most of the territory with the same programs and leaving little room for local independent stations.

Faithful to the French tradition of centralization, radio in France is dominated by three private radio groups: Luxembourg-based CLT, with RTL, RTL2 and Fun Radio; Europe 1 Communications, which is part of media giant



group Matra Hachette, with Europe 1, Europe 2 and RFM; and NRJ, the most profitable radio group in France, owned by Jean-Paul Baudecroux, with NRJ, Cherie FM and Rives Et Chansons.

Two other groups are government-owned and compete with private operators: RMC, with RMC, Radio Nostalgie and Montmartre FM, which is due to be privatized soon; and Public broadcasting corporation Radio France, which includes France Inter, France Info, France Musique, France Culture, FIP and over 20 local stations.

#### FAITHFUL TO FORMATS

The main reason for this concentration is the search by each radio group for different programs to attract all the main audience demographics—and mainly the 25-to-59 demos. The programs fall primarily into three formats.

Full-service stations like RTL, Europe 1 and France Inter offer a mix of news, entertainment, games and music programming. These are the oldest stations operating in France, and, even if RTL is the leading station in France, the power of these outlets has been declining during the past decade.

Top 40 stations include NRJ, the leading FM network, Fun Radio and Skyrock, co-owned by its founder Pierre Bellanger and the Filipacchi group. These stations target mainly 15- to 25-year-olds, although their audience can be older. These three stations are the most-courted outlets by all record companies for their powerful grip on young audiences. The musical programming consists mainly of current pop and rock, with an emphasis on heavy rock and techno for Fun, and rap and rock for Skyrock, while NRJ is more mainstream.

Among the adult-contemporary stations are Europe 2, Radio Nostalgie, Cherie FM, RFM and RTL2. This is probably the most competitive sector in radio, targeting the 25-to-49 demo. Their programming is a mix of new hits and golden classics, with an emphasis on French music.

All the radio stations in France are obligated to broadcast a

Continued on page 53

#### FRENCH TWIST

Continued from page 49

Play It Again Sam (PIAS), points out that "creativity has always existed in France, but this is a time when we see more bands than ever emerging—and with far better quality than before."

#### RAP AND HARDCORE

The most visible aspect of this trend is the development of the French rap scene, which has seen dozens of acts following in the footsteps of Supreme NTM and MC Solaar, including IAM, Alliance Ethnik, Menelik, Fabe, Mellowman, Soon E MC and Les Sages Poetes De La Rue, to name a few. Touitou notes that there is "a real French touch in rap," which already has had a series of success stories.

Rap has benefited from the combination of record companies ready to produce and develop this genre and radio stations finding in this music a modern sound in tune with their audience needs.

"For radio stations, rap is practical and efficient," says Columbia A&R director Didier Varrod. "It is good material for them that pays off without taking too many risks."

Less commercially successful than rap, the hardcore scene—with the seminal indie band the Thugs and Noir Desir acknowledged as godfathers—is also mushrooming, with the advent of bands like No One Is Innocent, Lofofora, Silmarils, Drive Blind, Burning Heads, Sloy, One-Eyed-Jack, Cut The Navel String and No Man's Land. In recognition of this scene, indie label XIIIbis Records in late 1995 set up a specialized label called 13, which has released a compilation of hardcore acts and a half-dozen albums so far.

Stephane Saunier, manager of France's Roadrunner Records office, which has a local roster of a half-dozen acts, says this scene is mostly based on touring and has little support from radio stations.

"All these bands are building a following through their live appearances," Saunier explains. "The audience for this music is growing. International recognition is happening; the Thugs are better known in America than here. Steve Albini has produced Sloy, and the quality of the music and production values are higher than ever."

For Michael Wijnen, who signed Silmarils to EastWest, the consumers of this kind of music are more album-oriented, which proves to be an asset. "This public buys albums and goes to concerts, which means that it is quicker to establish such acts. But the risk is a quicker burnout if you tour too much," says Wijnen, who adds that the lack of radio support is not a limit if it is balanced with concerts and videos.

#### DANCE AND CHANSON

The creative explosion is also affecting the French dance scene. If French dance-music production has been considered a joke to Anglo-American professionals, the new techno/jungle scene, still in its infancy, is attracting growing interest. Personalities such as Laurent Garnier or Saint Germain are becoming hot properties. Daft Punk, an unsigned techno duo who has released only a couple of EPs and was the revelation of the Transmusicales music festival, is one of the hottest acts counted by every label, including those from the U.K.

"Although it is quite recent, it is a very active movement, with a creativity specific to France," says Maya Massebeuf, who is setting up Virgin France's own techno division. This scene also sees a rise in new techno

labels producing locals acts—F. Communications, Pschent, P.O.F. (Product Of France) and Step 2 House, among others.

The new chanson revival has seen the arrival of newcomers like Dominique A., Miossec and Silvain Vanot, whose writing and composing is in the tradition of classical chanson, but whose attitude is more rock.

"These artists have their roots in Brassens, Brel and Ferre, but have listened to The Jam or the Sex Pistols," says Jean-Luc Marre from PIAS. "The result is typically French, with very powerful lyrics and a punk attitude."

Alain Artaud, general manager of Virgin's sublabels Hostile and Week-End, says the rap and fusion/hardcore/metal are structured movements, emerging from a real underground scene, with its own networks, media outlets and distinctive audience. But he doesn't view this "new chanson" as a movement in the same fashion. "This genre is much more based on independent personalities and individual talent and cannot be attached to a real movement," he says.

#### INDEPENDENT SPIRIT

Globally, what also makes this emerging scene distinctive is the fact that, while many of these new acts end up signed by majors, most of them are tied to independent labels. Massebeuf says new techno labels are consistently created by musicians themselves, with just a couple of products to deliver. "With a home studio, you can produce music at a low cost, press a couple thousand EPs, distribute them and then go on," he says.

The music industry, and especially independent distributors and labels, are finding in these trends new sources of talent that is naturally attracted to the indie attitude and way of doing business.

"These bands have a different view of the business," says Isidore Borbst at PIAS. "They are already mature, they know what they want to do. It's a different approach to things, and I think it fits quite well with the indie spirit. There's a community of ideas and feelings between these bands and the new indie labels."

Eric Morand, founder with Laurent Garnier of F. Communications, is equally impressed by the vitality of the French indie scene. "Labels are emerging from nowhere; it's very exciting," says Morand. "All these movements—dance, hip-hop, ragga, rap and even hardcore rock—are giving birth to new labels. A new generation of artists and label founders—often the same people—is coming to maturity."

Adds Morand, "I am convinced that five years from now, the French independent scene will be stronger than ever—if they have not been absorbed by the majors. Majors are already waiting in the shadows and starting to court these new labels. It's a source of pride, because it shows that this is where things are happening, but we have to be careful. I am absolutely confident the scene will develop and transform the French music landscape."

Many fear that the French market will not be able to absorb this new wave of acts. Signs of saturation have already started to appear in the rap genre. "There are too many albums released, some of which shouldn't be released and some of which are not properly worked," says one A&R director.

"We are invaded by tapes of rap music, and it's getting tougher to find the real talent behind that," comments Wijnen at EastWest.

Some within the industry, like Varrod at Columbia, have the feeling that this new rap scene will be able to evolve toward a more vocal style—new jack swing and trip-hop—which will open up the genre. But the odds are that the market will give little room to hardcore bands, with few exceptions.

For Artaud at Virgin, it is hard to find the limit of what the market can or cannot absorb. "When the rap wave started, everybody said, 'There's room for only one act,' and look what happened," he notes. "Experience has proved that more than one sells. The market can sustain four or five big sellers and a crowd of average sellers."

Even with such a lively scene, label executives know that nothing can be taken for granted. Who would have guessed, for example, that Celine Dion, with an album that epitomizes French variety, would be 1995's best-seller?

"You never know what the future can be," says Varrod. "The success of Dion can be viewed as the revenge of variety, but the result is that everybody is now trying to find the new Dion. But the generation that has been raised on the Pixies and Sonic Youth, as well as Ferrat, Ferre and Reggiani, will probably soon deliver some knock-out talents." ■



NO ONE IS INNOCENT



MELLOWMAN



SILVAIN VANOT

#### VITAL STATISTICS

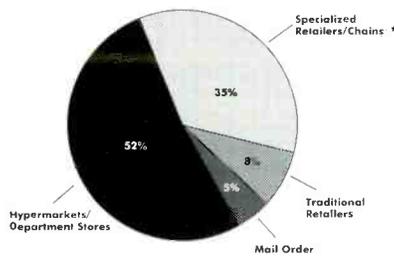
Population: 58 million  
Exchange rate: \$1 = 5 francs  
Per capita sales (value): \$33.4  
Per capita sales (units): 2.2 units  
CD player household penetration: 83.9%  
Source: IFPI

#### RECORD SALE TRENDS

	1988	1989	1990	1991	1992	1993	1994
Value	3.778	4.872	5.355	5.604	5.941	6.249	6.409
Units	75.8	96.6	103.5	104.1	105.1	108.6	112.8

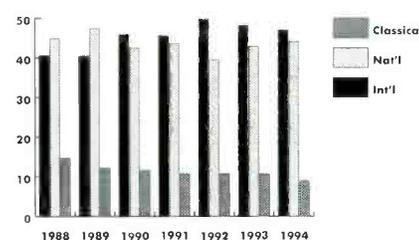
(Value in billions of French francs and album units in millions)  
(Source: SNEP, full 1995 figures not yet available)

#### MUSIC RETAIL OUTLETS



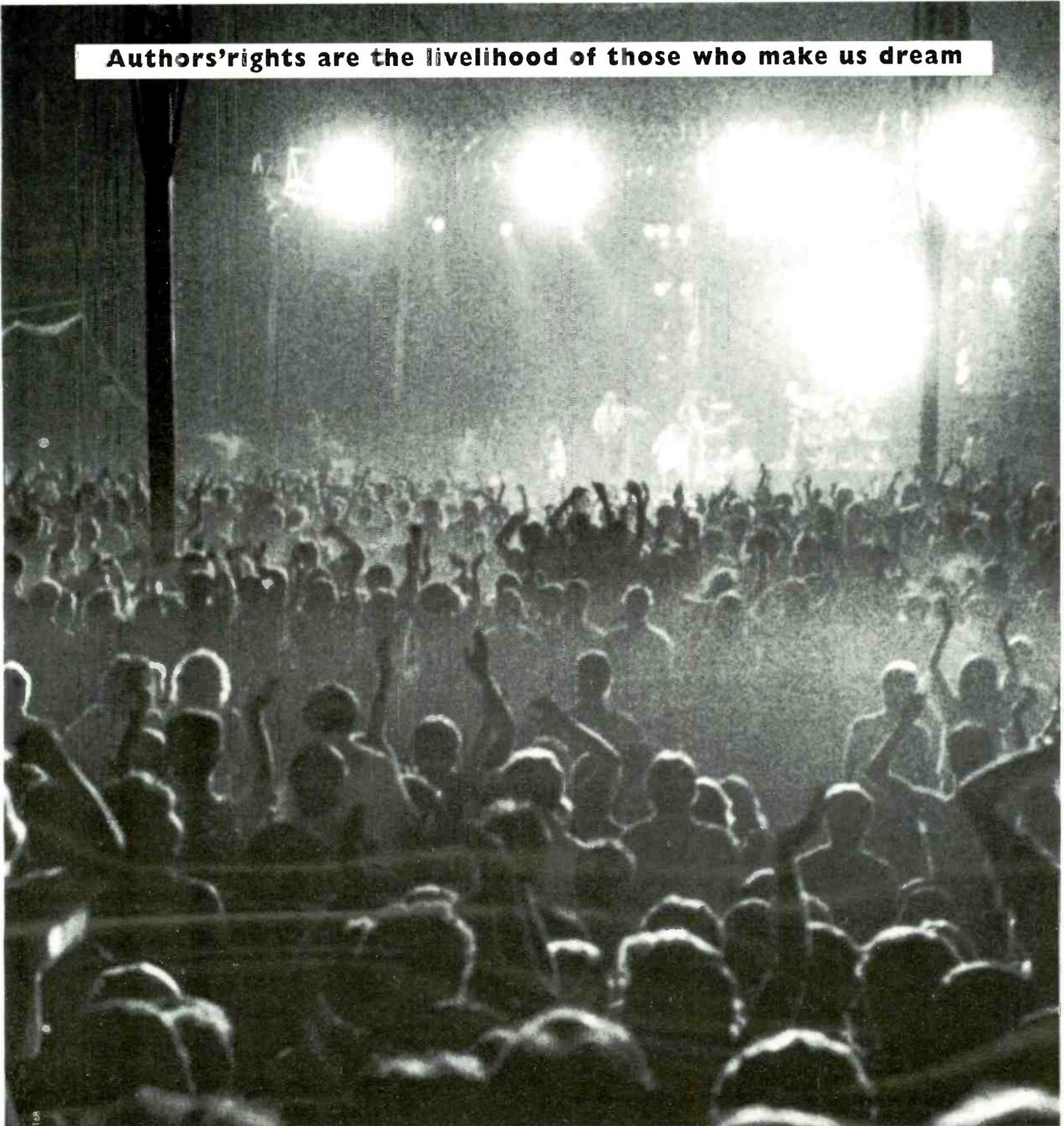
\* Includes FNAC, Virgin and Ariston/Nagler's  
SOURCE: SNEP, 1994 figures

#### PERCENTAGE REPERTOIRE BREAKDOWN



SOURCE: SNEP, full 1995 figures not yet available

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# France

Manager: Louis-Alexandre Tjamag  
Booking Agent: Garance

Menelik is a Cameroon-born rapper who comes from the suburbs of Paris, where he met MC Solaar. His first recording was a song on the Virgin compilation "Cool Session," produced by Solaar's DJ Jimmy Jay, which attracted the attention of record companies. Menelik's acid-jazz tune "Quelle Aventure," recorded with No Se, became a huge hit in France in early 1995. It was later added to his first album, "Phenomenelik," produced by Jay and licensed to Sony Music's new imprint Soul Circle/SMALL, which landed another hit, "Tout Baigne." His cool rapping style is not very far from Solaar's, and his music is definitely radio-friendly. Philippe Desindes, GM of SMALL, says he was interested in the personality of Menelik as much as in his music.

**ALLIANCE ETHNIK**  
Album: "Simple Et Funky"  
Record Company/Distributor: Delabel/Virgin  
Publisher: Delabel Editions  
Manager: Michel Lahana  
Booking Agent: Alias

Alliance Ethnik is 1995's almost successful new French rap band—due mostly to the band's "simple and funky" music and its invitation to have fun. So far, the album "Simple Et Funky" is heading for platinum (300,000 units) and has landed three hits: "Respect,"



MIOSSSEC



MENELIK



DOMINIQUE A.



SILMARILS



LOFOFORA



THOMAS FERSEN



ALLIANCE ETHNIK



MANO SOLO



LOKUA KANZA

**MANO SOLO**  
Album: "Les Annees Sombres"  
Record Company/Distributor: EastWest

Mano Solo's first album, "La Marmaille Nue," followed by "Les Annees Sombres," introduced a talented new singer exuding pain and anger. His hard-hitting words and music were in the pure tradition of French cabaret, borrowing from various styles—musette with accordion, tango and flamenco.

His lyrics are based on his own life. A former junkie, Mano Solo is HIV-positive. Last October, he told the audience attending his concert at the Bataclan that he would no longer perform on stage. He said, "I have good and bad news. The good news is that I am no longer seropositive; the bad news is that I have AIDS." Solo will now concentrate on writing and promoting his book publishing company. And his two records will remain burning testimonies of the end of this century.

**DOMINIQUE A.**  
Album: "La Memoire Neuve"  
Record Company/Distributor: Lithium/Virgin  
Publisher: Delabel Editions  
Booking Agent: Charles Besmaire (Olympic)

Dominique A. started to attract attention with a home-recorded album distributed by an indie label, before recording the album "Si Je Connais Harry," which earned him a strong reputation as composer and performer. His third album, "La Memoire Neuve," was welcomed by weekly music magazine *Les Inrockuptibles* with a provocative headline: "The French Chanson You Will Not Be Ashamed To Like." Dominique A. has reached a new level of artistic maturity with this album and is now selling to a larger public, with sales over 35,000 units. One word describes his style: simplicity. His songs sometimes sound like

## FRENCH ARTISTS

Continued from page 49

strong I couldn't let it pass," says Wijnen. The band went into the studio with producer Clive Martin to record 12 abrasive songs for the debut album, all sung in French. The first single, "Cours Vite," was treated with a provocative video that (after some editing) received heavy airplay on music channels in France. "I think Silmarils is one of the few bands in this genre that will be around a long time," says Wijnen.

**LOFOFORA**  
Album: "Lofofora"  
Record Company/Distributor: Hostile/Virgin  
Publisher: PolyGram Music  
Manager: Bruno Ponge  
Booking Agent: Garance

This hardcore band toured, recorded and produced an EP and built up an audience

before looking for labels. Alain Artaud, GM of Hostile, Virgin's "noisy" sublabel, contacted the band after he read a piece about them in *Billboard* and offered them a recording deal. Unlike many other bands in this genre, Lofofora has chosen to sing in French rather than English. For Hostile, they cut an album that reflects their social and political consciousness as well as their commitment to a rough sound. It has so far sold 30,000 units, and the band is already working on a second album. "They have a no-compromise attitude, which is not always easy to deal with but preserves their integrity," says Artaud.

**MENELIK**  
Album: "Phenomenelik"  
Record Company/Distributor: Jimmy Jay Records/SMALL/Sony Music  
Publisher: BMG Music Publishing

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# France

lullabies with minimalist arrangements.

## THOMAS FERSEN

Album: "Les Ronds De Carotte"  
Record Company/Distributor: WEA  
Music  
Publisher: Thierry Haupais Music  
Manager: Vivent Frerebeau  
Booking Agent: Camus & Camus (Franck Talbourdet)

In the late 1970s, Thomas Fersen was a punk, spitting at Siouxi during her concerts. After a few years, he decided to get back to a more traditional way of expression and embraced French chanson. "Today," says Fersen, "to be punk is [to be] singing in French." His piano-bar-cabaret-style music came to public attention in 1993 with his first album, "Le Bal Des Oiseaux," which earned him a Victoires De La Musique award in 1994 as best upcoming male singer. In 1995, he released "Les Ronds De Carotte," an album that mixes subtle melodies and poetic urban lyrics. His first album sold 50,000 units, and the second has reached 31,000 units so far. Fersen will be performing at MIDEM with Arno And The Nits.

## LOKUA KANZA

Album: "Wapi Yo"  
Record Company/Distributor: RCA/BMG  
Publisher: peermusic  
Manager: Dominique Misslin  
Booking Agent: La Generale

Lokua Kanza, whose mother is from Rwanda and father from Zaire, played guitar for Manu Dibango and Ray Lema before going out on his own. He first came to attention as a solo performer two years ago with

an album he produced with the backing of his tour manager, Dominique Misslin, and his publicist, Isabelle Lenann. The album, striking for the quality of Kanza's songwriting and the grace of his voice, was later licensed to RCA, and Kanza was given full latitude to record his second album, in which he reveals other sides of his talent. Unlike work from other African artists, his music is free of traditional percussion but marked by complex vocal melodies. "This album is a synthesis of my influences," says Kanza. "Of course, this music tells where I come from, but it is more than that."

## LAURENT GARNIER

Album: "Shot In The Dark"  
Record Company/Distributor: F. Communications/PIAS  
Publisher: Basic Groove  
Manager: Eric Morand (F. Communications)  
Booking Agent: F. Communications

Laurent Garnier made his debut as DJ at Manchester's Hacienda in 1988, and step-by-step he has become the leading figure of the French house/techno movement, travelling around the world. He recorded his first EP in 1991, and not until 1994 did he record his first album, "Shot In The Dark." With partner Eric Morand, Garnier created the label F. Communications, which releases his own records as well as titles by other artists. A six-track record called "Club Fraxx" was released in December. Garnier's work has received rave reviews in the U.K. press (*1D*, *Groove*, *Frontpage*, *The Face*, *NME*), and an appearance by him in Paris clubs is a much-attended rendezvous. ■

## HIGH FIDELITY

Continued from page 50

minimum of 40% French content as of Jan. 1 of this year. This is the result of a law that passed in 1994, which was strongly supported by the music industry as a whole but deeply resented by radio operators.

So far, the networks expressing the strongest reluctance about the quotas have been the hit stations, which complain that French production is not important enough in quantity and quality to meet these new requirements without a mandatory quota. (Hit stations used to play less than 10% French material, which is one of the reasons the law was passed).

For record companies, these national radio networks are the most important promotional outlets, because they reach a wide audience in all territories. A song picked by NRJ, Fun and Skyrock has a good chance of becoming a major hit.

But if there are many candidates, few are elected. French music programmers have followed, by the book, what the U.S. radio industry has demonstrated for years. Tight playlists are seen as the key to programming success—to the great despair of the music industry. ■

# Music Video FEELS THE French Cinematic Touch

BY PATRICK FRATER

While locals carp that MTV manages to attract only modest audiences in France, and that the hiring of a French director for the recent MTV Europe Music Awards was simply a politically correct move, few international viewers of the November show staged in Paris could have been anything but impressed by the visual delights served up by director Eric Coignoux.

Entrusted with handling MTV's image for its biggest bash of the year, Coignoux is better known as one of France's top music video directors. Notably, that same evening, MTV recognized French creativity by presenting an award to Michel Gondry, as best filmmaker for the Massive Attack video "Protection."

## TALENT SHOWS

Bursting with creative talent, the French video industry has grown substantially since its mid-1980s launch, but its sophistication remains something of an open secret.

"Every year, there are 100 or 150 videoclips produced that cost up to FF 250,000 (\$52,000). The market just should not be like that," says Georges Bermann, arguably the most important French video producer and head of the Anglo-French Partizan Midi Minuit group. "Under normal circumstances, there should be 15 made with more normal budgets."

Bermann's operation counts international headline bands, such as Radiohead and Massive Attack, among its clients, as well as local acts Liame Foly and Jean-Francois Coen. He also has secured some of the most creative new directors, among them Gondry.

Partizan Midi Minuit is one of the largest and most diversified production companies. It produces an average of 15 videos per year in France, 70 in the U.K. and up to 10 from its operation in New York. Other French production companies tend to be much smaller, are typically built around one or two star directors, are more concentrated on the local market and specialize in producing nothing but videos and perhaps some commercials.

Arnaud Moria's Telecreateurs is more typical of French clip producers, as is Bondy Productions, which until recently was part-owned by star video director Jean-Baptiste Mondino.

Other companies are using their experience in video to enter TV production or the film business. For example, it took 13 years for Fabrice Coat, founder of Program 33, one of the leading clip-production companies in France, to produce his first feature film. Program 33 is also counting on making a bigger impression on the international market. Laure Desbrieres, head of videoclips, says, "Although we work with the French divisions of all the major international labels, that does not mean their London offices always think of us straight away. But once record companies get to see what we are capable of, they are usually much more interested."

One of the reasons Georges Bermann at Partizan Midi Minuit is convinced that there is a market for French video production is that French directors tend to be more creative than their Anglo-Saxon counterparts, he says, for reasons that have much to do with the nature of the French music industry.

The most telling element may be that French music (like French acting) is not performance-oriented, but more conceptual in approach. If the need for conceptual thinking gives the French video directors a creative edge, their growing numbers have much to do with the peculiarities of the French music scene.

Unlike most other Western European countries, France boasts a terrestrial broadcaster, M6, which broadcasts 40% musical content, the majority of which is French material. It also has a solidly established cable channel, MCM Euromusique, which gives video clips high visibility.

By law, French broadcasters also pay for use of videoclips. "This means that a producer can be sure of covering part of his costs from TV," notes Bermann.

Record labels based in France have little problem recommending local clip directors. "There is a certain 'French touch'—directors who are very creative, possibly more perfectionistic than foreign directors and particularly good at making a modest budget go a long way," says Pascal Chesnot, head of video production at Ariola France. "We have used French directors for a number of Spanish groups, such as Mecano and Los Del Rio. There is no doubt that French video directors have a lot to offer artists from abroad." ■

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## WEA Remains Top U.S. Music Distributor In '95

### Indies Closing Gap On No. 1 With High Marks In Classical, Rap

BY ED CHRISTMAN

NEW YORK—WEA, the perennial leader in distribution market share, improved on 1994's industry-leading total by half a percentage point in 1995. It finished with a 21.6% share, generating strong showings in alternative, country, and hard rock. But the 5 percentage point lead it had in 1994 has been cut in half by independent distributors, which, collectively, gained more than three percentage

points to finish with a 19.2% share and close out the year as No. 2 in distribution, the same ranking they had last year.

In other areas, WEA leaped into first place among country-album distributors, finishing with a 23.1% share, more than 5% ahead of BMG Distribution. But WEA tumbled out of the top spot in R&B albums to finish third, behind PGD and Sony Music Distribution.

The market-share rankings are determined by Hartsdale, N.Y.-based

SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. SoundScan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects totals for the entire U.S. market.

Total market share is based on unit sales of all music configurations and formats. The market share for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. The 1995 market-share totals are for the year beginning Jan. 2 and ending Dec. 31.

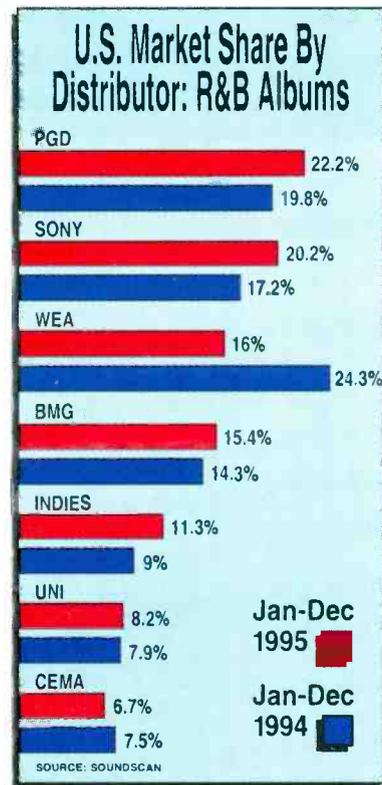
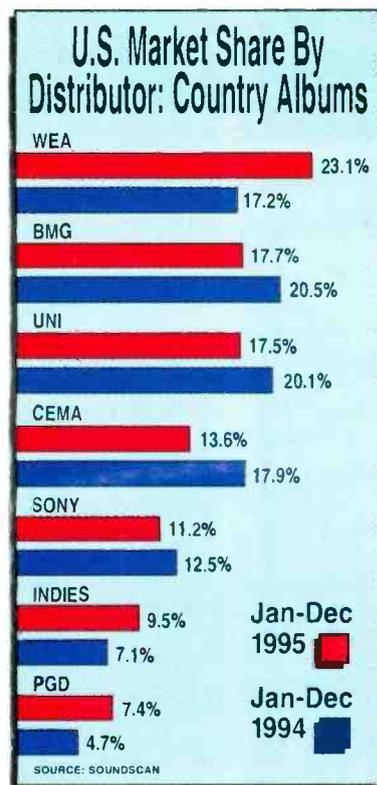
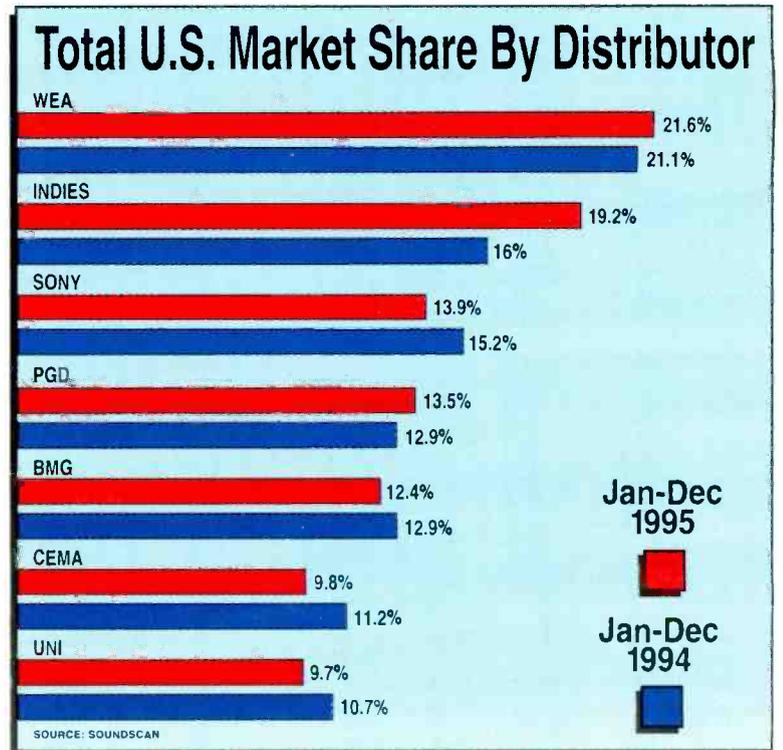
1995 is the first year since 1992 that WEA has experienced growth in total market share. In 1992, WEA claimed 24% of the market; in 1993 it had slipped to 21.7%; it finished last year with 21.1%.

WEA distributed two of the three best-selling albums in 1995: Hootie & the Blowfish's "Cracked Rear View," which sold more than 7 million copies to be the top-selling album last year, and Alanis Morissette's "Jagged Little Pill," which sold 4.2 million copies to become the No. 3 album of 1995.

Other multimillion-selling albums distributed by WEA were Green Day's "Dookie," which moved 2.6 million units last year; Bush's "Sixteen Stone," which sold 2.3 million units last year; and John Michael Montgomery's eponymous set, which sold about 2 million copies.

WEA was the No. 1 distributor in the following categories: "current" market share, which tracks only titles issued in the previous 15 months; alternative albums; hard rock albums; and country albums.

Independent distributors collectively continue to be the fastest-grow-



ing player in terms of total market share. Since 1992, their share has grown 7.5 percentage points to 19.2%. In 1993, they had a 14.6% share, and last year that grew to 16%. If the indie sector continues to grow at this rate, it could rival WEA next year for the top spot.

Top-selling independently distributed albums included Bone Thugs-N-Harmony's "E. 1999 Eternal," the Disney soundtracks to "Pocahontas" and "The Lion King," Mannheim Steamroller's "Christmas In The Aire," Offspring's "Smash," the soundtrack to "Friday," Alison Krauss' "Now That I've Found You: A Collection," and Tha Dogg Pound's "Dogg Food." Each of these moved more than 1 million units.

Further contributing to the indie sector's market share was its industry-leading distribution rankings for

classical titles, those on the Heat-seekers Album chart, and rap albums.

Sony Music finished 1995 at No. 3 in terms of market share; its 13.9% share is down from the 15.2% the company claimed in 1994. Sony had two albums among the industry's top 25 for the year: Mariah Carey's "Daydream" and Michael Jackson's "HIStory: Past, Present And Future—Book I."

PGD tallied a 13.5% share, a slight increase over last year's 12.9%. Among its big-selling titles for 1995 were Boyz II Men's "II," Shania Twain's "The Woman In Me," Blues Traveler's "Four," the Cranberries' "No Need To Argue," and Sheryl Crow's "Tuesday Night Music Club."

BMG Distribution came in fifth, with a 12.4% market share, down one-half of a percentage point from last

(Continued on page 60)



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## Hootie's 'View' Is Best-Selling Album Of 1995

### Coolio's 'Paradise' Is The Top Single

NEW YORK—Hootie & the Blowfish's "Cracked Rear View" was by far the best-selling album of 1995, outpacing the No. 2 title, TLC's CrazySexyCool, by more than 2 million units.

The Atlantic recording group racked up sales of slightly more than 7 million units last year, while TLC garnered sales of about 4.8 million. Alanis Morissette's "Jagged Little Pill" was the only other album to sell more than 4 million copies this year. Three albums sold more than 4 million units in 1995, the same number that accomplished the feat in 1994.

Overall, 64 albums sold more than 1 million units in 1995, down from the 69 titles that accomplished the feat in 1994. Nineteen titles went beyond the 2 million plateau in 1995; in 1994, the multimillion-sellers list consisted of 24 titles.

Meanwhile, the number of singles selling more than 500,000 units continued its decline last year, with 33 reaching that milestone. The previous year, 40 titles sold more than 500,000 units, while in 1993, 58 titles achieved that sales plateau.

The best-selling single for the year was Coolio's "Gangsta's Paradise," which sold a whopping 2.5 million units, about 1 million more than were sold of Mariah Carey's "Fantasy."

#### BASIS FOR THE LIST

The list of the best-selling singles and albums on this page is based on rounded sales projections supplied by SoundScan. The information differs from that of the 1995 year-end sales chart in Billboard's Dec. 23 issue because of the varying time periods used to compile the information.

The lists in this issue are compiled from sales during the period from Jan. 2 to Dec. 31, while the Billboard year-end charts utilize a December-November year in order to prepare all charts in time for use by the record and radio industry during the year-end holiday period.

The album list contains all titles that sold 1 million or more copies during 1995, while the singles list contains those that sold more than 500,000 units, with sales being rounded to the nearest 100,000. Conforming with standard Billboard policy, all single and album configurations are counted equally, with maxi-singles and multi-album sets counted as individual units.

For singles and titles released before Jan. 1, 1995, the totals shown reflect sales from 1995 only and do not include figures from the previous year.

## Albums (Over 1 Million)

TITLE—Artist—Label/Distributing Label	Units Sold
CRACKED REAR VIEW—Hootie & The Blowfish—Atlantic	7,000,000
CRAZYSEXYCOOL—TLC—LaFace/Arista	4,800,000
JAGGED LITTLE PILL—Alanis Morissette—Maverick/Warner Bros.	4,200,000
DAYDREAM—Mariah Carey—Columbia	3,900,000
THE HITS—Garth Brooks—Capitol Nashville	3,800,000
THROWING COPPER—Live—Radioactive/MCA	3,500,000
II—Boyz II Men—Motown	3,400,000
ANTHOLOGY I—Beatles—Apple/Capitol	2,900,000
HELL FREEZES OVER—Eagles—Geffen	2,800,000
THE WOMAN IN ME—Shania Twain—Mercury Nashville	2,800,000
DANGEROUS MINDS—Soundtrack—MCA	2,600,000
DOOKIE—Green Day—Reprise/Warner Bros.	2,600,000
SIXTEEN STONE—Bush—Trauma/Interscope/AG	2,300,000
FOUR—Blues Traveler—A&M	2,300,000
FRESH HORSES—Garth Brooks—Capitol Nashville	2,200,000
WAITING TO EXHALE—Soundtrack—Arista	2,100,000
UNDER THE TABLE AND DREAMING—Dave Matthews Band—RCA	2,100,000
EAST 1999 ETERNAL—Bone Thugs-N-Harmony—Ruthless/Relativity	2,000,000
NO NEED TO ARGUE—Cranberries—Island	2,000,000
JOHN MICHAEL MONTGOMERY—John Michael Montgomery—Atlantic	2,000,000
POCAHONTAS—Soundtrack—Walt Disney	2,000,000
THE LION KING—Soundtrack—Walt Disney	1,900,000
HISTORY: PAST, PRESENT AND FUTURE BOOK I—Michael Jackson—Epic	1,900,000
TUESDAY NIGHT MUSIC CLUB—Sheryl Crow—A&M	1,900,000
CHRISTMAS IN THE AIRE—Mannheim Steamroller—American Gramophone	1,800,000
BALANCE—Van Halen—Warner Bros.	1,800,000
MELLON COLLIE AND THE INFINITE SADNESS—Smashing Pumpkins—Virgin	1,700,000
SMASH—Offspring—Epitaph	1,700,000
ME AGAINST THE WORLD—2Pac—Interscope/AG	1,700,000
MIRACLES—THE HOLIDAY ALBUM—Kenny G—Arista	1,700,000
DREAMING OF YOU—Selena—EMI Latin	1,700,000
ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION—White Zombie—Geffen	1,600,000
TIGERLILY—Natalie Merchant—Elektra/EEG	1,600,000
VITALOGY—Pearl Jam—Epic	1,600,000
THE GREATEST HITS COLLECTION—Alan Jackson—Arista	1,600,000
GREATEST HITS—Bruce Springsteen—Columbia	1,600,000
FRIDAY—Soundtrack—Priority	1,500,000
PULP FICTION—Soundtrack—MCA	1,400,000
BATMAN FOREVER—Soundtrack—Atlantic	1,400,000
FORREST GUMP—Soundtrack—Epic Soundtrax	1,300,000
MY LIFE—Mary J. Blige—Uptown/MCA	1,300,000
YES I AM—Melissa Etheridge—Island	1,300,000
FROGSTOMP—Silverchair—Epic	1,300,000
GAMES REDNECKS PLAY—Jeff Foxworthy—Warner Bros.	1,300,000
ALL I WANT—Tim McGraw—Curb	1,300,000
MTV UNPLUGGED IN NEW YORK—Nirvana—DGC/Geffen	1,300,000
NOW THAT I'VE FOUND YOU—Alison Krauss—Rounder	1,300,000
SEAL—Seal—ZTT/Sire/Warner Bros.	1,300,000
WILDFLOWERS—Tom Petty & The Heartbreakers—Warner Bros.	1,200,000
MEDUSA—Annie Lennox—Arista	1,200,000

GREATEST HITS—Bob Seger & The Silver Bullet Band—Capitol	1,200,000
BRANDY—Brandy—Atlantic	1,200,000
NOT A MOMENT TOO SOON—Tim McGraw—Curb	1,200,000
COLLECTIVE SOUL—Collective Soul—Atlantic	1,200,000
R.KELLY—R. Kelly—Jive	1,200,000
GREATEST HITS 1985-1995—Michael Bolton—Columbia	1,100,000
DESIGN OF A DECADE 1986/1996—Janet Jackson—A&M	1,100,000
BEDTIME STORIES—Madonna—Maverick/Sire/Warner Bros.	1,100,000
ANOTHER NIGHT—Real McCoy—Arista	1,100,000
THE SHOW, THE AFTER PARTY, THE HOTEL—Jodeci—Uptown/MCA	1,100,000
THIS IS HOW WE DO IT—Montell Jordan—PMP/RAL/Island	1,100,000
INSOMNIAC—Green Day—Reprise/Warner Bros.	1,000,000
WEEZER—Weezer—Geffen	1,000,000
DOGG FOOD—Tha Dogg Pound—Death Row/Interscope/Priority	1,000,000

## Singles (Over 500,000)

TITLE—Artist—Label/Distributing Label	Units Sold
GANGSTA'S PARADISE—Coolio—MCA Soundtracks/MCA	2,500,000
FANTASY—Mariah Carey—Columbia	1,500,000
ONE SWEET DAY—Mariah Carey—Columbia	1,300,000
WATERFALLS—TLC—LaFace/Arista	1,200,000
BOOMBASTIC/IN THE SUMMERTIME—Shaggy—Virgin	1,200,000
DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)—Monica—Rowdy/Arista	1,200,000
ONE MORE CHANCE—The Notorious B.I.G.—Bad Boy/Arista	1,100,000
FREAK LIKE ME—Adina Howard—Mecca Don/EastWest/EEG	1,000,000
EXHALE—Whitney Houston—Arista	1,000,000
THIS IS HOW WE DO IT—Montell Jordan—PMP/RAL/Island	1,000,000
YOU ARE NOT ALONE—Michael Jackson—Epic	1,000,000
HEY LOVER—LL Cool J—Def Jam/RAL/Island	900,000
I GOT 5 ON IT—Luniz—Noo Tribe/Virgin	800,000
BABY—Brandy—Atlantic	800,000
I'LL BE THERE FOR YOU—Method Man—Def Jam/RAL/Island	800,000
BIG POPPA—The Notorious B.I.G.—Bad Boy/Arista	800,000
CANDY RAIN—Soul For Real—Uptown/MCA	800,000
CREEP—TLC—LeFace/Arista	800,000
RUNAWAY—Janet Jackson—A&M	800,000
KISS FROM A ROSE—Seal—Warner Bros.	700,000
DEAR MAMA—2Pac—Interscope/Atlantic	700,000
KEEP THEIR HEADS RINGIN'—Dr. Dre—Priority	700,000
COLORS OF THE WIND—Vanessa Williams—Hollywood	700,000
SCREAM—Michael Jackson—Epic	700,000
RED LIGHT SPECIAL—TLC—LaFace/Arista	700,000
I WISH—Skee-Lo—Sunshine/Scotti Bros.	600,000
HAVE YOU EVER REALLY LOVED A WOMAN—Bryan Adams—A&M	600,000
TOTAL ECLIPSE OF THE HEART—Nicki French—Critique	600,000
FREEK'N YOU (PART I)—Jodeci—Uptown/MCA	600,000
HE'S MINE—MoKenStef—Outburst/RAL/Island	600,000
I CAN LOVE YOU LIKE THAT—All-4-One—Blitzz/Atlantic	600,000
YOU REMIND ME OF SOMETHING—R. Kelly—Jive	600,000
TAKE A BOW—Madonna—Maverick/Sire/Warner Bros.	500,000

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**MUSICLAND STORES** plans to sell 30% of its video sell-through chain, Suncoast Motion Picture Co., in an initial public offering of 3 million shares of stock. Established in 1986, the mall-based Suncoast chain now has 412 stores in 46 states and Puerto Rico. Proceeds from the sale will be used to pay down debt. The co-managers of the offering, Donaldson, Lufkin & Jenrette Securities, J.P. Morgan Securities, and Piper Jaffray, have an option to purchase up to 300,000 additional shares from Musicland to cover over-allotments.

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**POLYGRAM FILMED ENTERTAINMENT** plans to acquire the 50% interest it does not own in Gramercy Pictures, a movie distribution company it has co-owned with Universal Pictures, for an undisclosed price. The joint venture was formed in 1992 and has distributed such films as "Four Weddings And A Funeral," "The Adventures Of Priscilla, Queen Of The Desert," and "The Usual Suspects." Universal plans to continue to release some movies through Gramercy, whose distribution is limited to 1,000 theaters in North America.

**BORDERS GROUP INC.** says that sales from superstores open at least one year jumped 9.2% during the nine-week holiday season that ended Dec. 30, compared to the year before. Total sales for superstores rose 14.8% to \$512 million from \$445.9 million in the same period the previous year. The superstores division consists of 116 Borders stores and five Planet Music record shops. The company says 98 of its Borders stores sell music. For Planet Music, holiday sales were relatively flat at \$7.9 million (\$7.8 million the year before). No comp-sales figure was released for Planet Music. Ann Arbor, Mich.-based Borders also operates the mall book retailer Waldenbooks.

**RECOTON**, the consumer electronics accessories supplier, says it plans to acquire International Jensen Inc., a manufacturer of home and auto loudspeakers, for \$8.90 a share in a cash and stock merger. IJI president Robert Shaw will continue to head Jensen's operations for Recoton as the newly named president/CEO of Recoton Audio Corp., the successor to IJI. In other news, Recoton says it

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has settled a lawsuit with HTP related to infringement of Recoton's patent on wireless speakers and headphones.

**WALT DISNEY RECORDS** plans to present a sneak preview of music from the upcoming Disney film "The Hunchback Of Notre Dame" to attendees of the National Assn. of Recording Merchandisers' annual convention in Washington, D.C. The live stage show will commence during the awards luncheon March 25. "Hunchback," Disney's 34th animated film, will be released during the summer.

**UNIVERSAL PICTURES** has formed a three-year deal with writer/director Andrew Bergman and producer Mike Lobell, under which the studio will get first look at all movie projects developed by Lobell/Bergman Productions. The pair have collaborated on 11 movies, including "The Freshman," "Honeymoon In Vegas," and "Striptease."

## EXECUTIVE TURNTABLE

**HOME VIDEO.** National Geographic Television in Washington, D.C., appoints **George C. Castell** and **Becky Mancuso-Winding** to its board of trustees. He is a senior adviser with Schroder Wertheim & Co., and she is senior VP, creative affairs, for Sony Wonder.

**Marty Dattilo** is named Midwest regional sales director at Triboro Entertainment in St. Louis. He was Southwest regional sales manager for Hemdale Entertainment.

**ENTER\*ACTIVE.** **David Vogler** is named VP, kids content, for Disney Online in Burbank, Calif. He was exec-



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utive producer and creative director for Nickelodeon's online service.

Please send all announcements for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036.

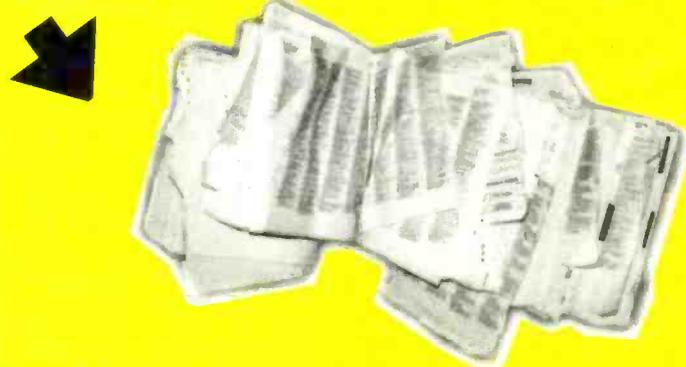


**The Short Of It.** Bobby Short stopped by Tower Records at Trump Plaza in New York to promote his latest album, "Songs Of New York" (Telarc), and his new book, "The Life & Times Of A Saloon Singer." Pictured, from left, are Kaz Ghavami, Tower store manager; Short; and Roger Weinand and Barry Fish, sales representatives at Western Record Sales, which functions as Telarc's sales arm, handling the Tower account.

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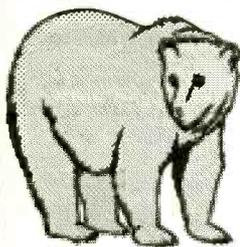
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## As Snow Falls, Stores Close; Bank Calls In Loan To Spec's

**W**INTER WONDERLAND? The strong sales burst that retailers were enjoying after Christmas ran into a wall—a white wall—as the Northeast was swamped with the largest snowstorm of the last 50 years.

The Washington, D.C., market, according to Howard Appelbaum, president of the Beltsville, Md.-based Kemp Mill chain, was "hit with 24-36 inches of snow, depending on where you are."

The six-store chain was closed Sunday and Monday, Jan. 7-8, and although stores opened that Tuesday, another snowfall in the afternoon had them shutting early, he reports.

Another problem is that the product flow into the chain's warehouse has been affected by the snow, he adds.

"What can I say about the snow?" Appelbaum rhetorically asks. "It's white, it's voluminous, and there is a preponderance of it."

Elsewhere in that market, suburban superstores such as Best Buy and Circuit City were closed Monday and Tuesday because of unplowed malls.

Ivan Lipton, president of the 160-unit, Milford, Mass.-based Strawberies, says the storm forced the chain to close all 55 stores in the Washington, D.C., and Philadelphia region. On Monday, things got worse with the chain closing more than 100 stores as the storm moved into New England. On Tuesday, all stores were open, but many closed early. Wednesday at press time, the Boston area was getting more snow, with a total of 6-8 inches expected.

"The thing I couldn't believe was the places that you typically associate as being all snowed in, like Bangor, Maine, and Burlington, Vt., only got a few inches, and all of our stores in those places were open and unaffected by the storm," Lipton reports.

In Albany, N.Y., Trans World Entertainment CFO John Sullivan says the storm affected about 200 of the chain's stores, which were closed on Sunday, although some opened for part of the day on Monday. But thankfully, he says, the storm gave Albany only a light dusting, so product flow in and out of the company's distribution center hasn't been affected.

Downstate in New York City, Steve Harman, New York/Philadelphia regional manager for Tower Records/Video, says the snowstorm "has played havoc" with the chain's business. Was Tower forced to close because of the storm?

"Hey, we're Tower Records!" he retorts. The chain's flagship store in Manhattan on 4th Street in the East Village was open Sunday during the storm, he says. Tower finally acknowledged there was a snowstorm by closing at 11 p.m., an hour before its normal closing time.

When it came to talking about stores outside New York City proper, Harman backpacked a little. The two stores on Long Island closed about 5 p.m. Sunday, and the next day closed about 2

p.m. Even the East Village store closed early Monday, at 7 p.m.

In explaining the break from tradition, Harman says, "There were no customers, and paramount in our minds was to make sure our employees got home safe, so we closed early."

**C**REDIT CHECK: Spec's Music, the 53-unit, Miami-based chain, has announced that it is in technical default of some loan agreements for the company's revolving credit facility, and as a result, its lender, Nation's Bank, has demanded repayment of all amounts due under the credit agreement.

According to a filing with the Securities and Exchange Commission, Spec's has \$14 million outstanding under its current credit line. Spec's president Ann Lief emphasizes that the chain is "continuing to meet" its payment obligations to both the bank and suppliers.

In the meantime, the chain has begun discussions with other prospective lenders to replace Nation's Bank as the supplier of the

revolving loan facility.

Financial sources suggest that Nation's Bank's call for payment of the loan is probably more a reflection of the bank's concern about music retailing than about Spec's in particular. Many in the financial community currently have a low regard for music retail.

**R**ETAIL TRACK hears that the Handleman Co. is ending its affiliation with Sears and closing down its Entertainment Zone operation. According to sources, Troy, Mich.-based Handleman currently runs Entertainment Zones in about 60 Sears department stores and Brand Central outlets, generating annual revenues of about \$20 million. Handleman executives didn't return calls seeking comment.

**B**RIGHT LIGHTS: Retail Track has a funny feeling that Virgin Retail is getting closer to opening its Megastore in New York's Times Square. That store, you might remember, is being billed as the largest record store in the world and is expected to take in about 70,000 square feet. Of course, nowadays record stores are really multimedia stores, and the Virgin store will be no exception, as it will carry the latest in entertainment software as well as a mini-bookstore in it.

Virgin is expected to open the store in March, but it is already making its presence known in New York via the store's logo, which has to be the biggest one I have ever laid eyes on. It looks like it's about 40 feet high and 60 feet long, and it has plenty of red and white neon. In other words, it is one of the most dominating billboards in New York, and if you have ever strolled through Times Square—like Retail Track does every day on the way to work—you know that is quite a statement.

Assistance in preparing this column was provided by Bill Holland in Washington, D.C.

## RETAIL TRACK

by Ed Christman



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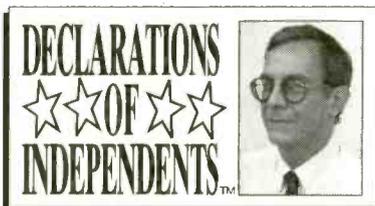
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# Plowing Through The Indie-Release Mountain

**C**LEARING THE DECKS: In the aftermath (afterglow?) of the Christmas-season lull, Declarations of Independents usually finds some moments of relative calm in which to wade into the towering stacks of records that are bowing the desktop. The following peek at some recent releases and a couple of forthcoming items just scratches the surface of the indie product mountain, but hey, we're trying.

The holidays tend to bring on an instro mood, and we spent some quality time with the supersonic sounds of **Trans Am** and **Man Or Astro-Man?** Trans Am's self-titled album, coming Jan. 30 on Chicago's Thrill Jockey Records (distributed by Touch & Go), finds the Takoma Park, Md.-based band operating in a nether world somewhere between surf music and "Red" era **King Crimson**; the band is a unique blend of hard-edged guitars and ultra-cheap Casio keyboards. The album was produced by **John McEntire** of **Tortoise**, which we profiled here two weeks ago.

Alabama's sensational cosmic surf outfit **Man Or Astro-Man?**, which has launched some noteworthy albums off the pad at Bellingham, Wash.'s kooky Estrus Records, has



by Chris Morris

released a lunar six-track EP, "Deluxe Men In Space," via Touch & Go in Chicago. The new side mates the Astros' usual intergalactic surf with nifty samples from sci-fi and educational films. It's a terrific starter set for Astro initiates.

On the blues front, a couple of recent albums showcase young African-American performers can-nily working in the country-blues format. **Corey Harris'** "Between Midnight And Day," from Alligator in Chicago, combines tradition-aware originals with covers of songs by **Charley Patton**, **Robert Johnson**, **Blind Boy Fuller**, **Fred McDowell**, **Tampa Red**, and others; Harris is a fine finger-picker and a solid singer who calls up memories of early **Taj Mahal**.

**Guy Davis'** similarly styled "Stomp Down Rider" is a live set

from St. Paul, Minn.-based Red House Records. Davis is a gruffer-sounding singer/guitarist who adds harmonica to his arsenal; he also favors Johnson's repertoire, and he throws **Blind Willie McTell**, **Leadbelly**, **Rev. Gary Davis**, and **Mance Lipscomb** into the stylistic mix, while performing his own material as well. Add Harris and Davis to the growing list of young performers, such as **Keb'Mo** and **Lonnie Pitchford**, who play credibly in the vintage blues style.

Among electric blues releases, **Melvin Taylor & the Slack Band's** self-titled release from Evidence Music in Conshohocken, Pa., merits special attention. Taylor is a top-flight Chicago guitarist who combines the traditional west-side electric style with some jazzy **Wes Montgomery** elements. He has been gigging in near-obscurity for more than a decade; one listen to this crackling set of covers and so-tuff originals will make you wonder why he's not mentioned among the top flight of contemporary blues axe-men.

We can't get enough of the roots music of Austin, Texas; if you're like us, you should check out hometown label Watermelon Records' snappy compilation "Austin Country Nights." Some familiar acts are here, including **Dale Watson**, **Ted Roddy**, **the Wagoneers**, and our favorite yodeler, **Don Walser**, but the 13-track sampler includes some wonderful surprises, including rough-and-tumble singer/guitarist **Mary Cutrufello**, vocalist **Charlie Robison** (whose tart "Sunset Boulevard" highlights the album), and the rockin' **Derailers** (who have a Watermelon debut album, produced by **Dave Alvin**, due Feb. 27).

Also based in Austin, but of a completely different stripe, is **Jo Carol Pierce**, who may be familiar to some from her two songs on the 1994 original cast album of the play "Chipp." Pierce's unique talents as a monologist and singer/songwriter get the full treatment on "Bad Girls Upset By The Truth," a release drawn from her performance piece of the same title on New Orleans' Monkey Hill Records.

This one-of-a-kind combo of spoken-word pieces and affecting folk-country songs, which features such guests as Austin stalwarts **David Halley** and **Stephen Bruton**, finds Pierce spinning a strange yarn of sex, religion, and mental illness in the Texas plains. It's a wildly funny and original work of fantastical autobiography.

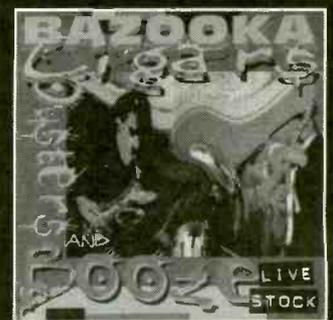
In the world of reissues, Bar/None Records in Hoboken, N.J., has inaugurated its Retro-Future series, devoted to worthy but obscure American alternative bands. We applaud the label's two-CD compilation devoted to the **Embarrassment**, a woefully neglected Lawrence, Kan., band that made some jittery, vibrant records during the '80s. The bespectacled foursome's fine "Heyday 1979-1983" compiles "hits" and unreleased material, and it's worth every modern rocker's notice. Bar/None has also released Retro-Future compilations devoted to New

York's **the Scene Is Now** and Hoboken's **Tiny Lights**.

Rykodisc in Salem, Mass., will enter the lounge-music fray on Feb. 27 with the release of "Shaken Not Stirred," a potent compilation on its new HiFi Recordings subsidiary. The sounds of such swingin' units as **James Bond & His Sextet**, exotica champ **Arthur Lyman**, big band maestro **Bob Florence**, and the **In Group** (a '60s studio combine that included **Glen Campbell** and **Leon Russell**) should go to your head like a well-made martini.

Finally, Vanguard Records in Santa Monica, Calif., has released a terrific overview of singer/guitarist (and '95 Flag Waving fave) **Doc Watson's** work for the label, "The Vanguard Years." The four-CD, 64-track compilation covers both live and studio work by the finger-picking master between 1963 and 1968. The fourth disc in the set brings together previously unreleased live material, including some priceless recordings pairing Doc and the late **Merle Travis**, whose six-string mastery equalled that of Watson. In all, it's a priceless collection of the finest folk music.

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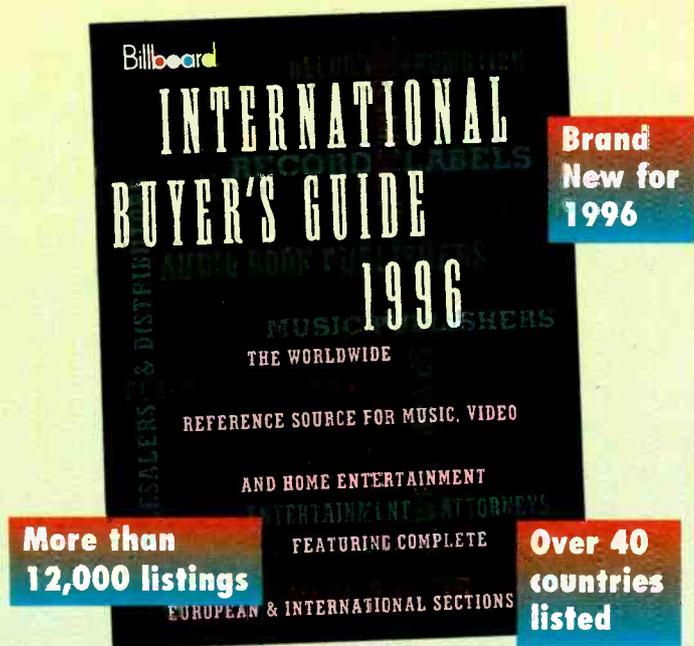
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## INDIES CLOSING GAP

(Continued from page 55)

year. But BMG was the leading distributor of singles, according to a company statement, finishing the year with a 21.4% share. Also, in "current sales," BMG earned a 13.5% share, according to the statement, good enough for No. 2, behind WEA.

BMG had three albums among the year's top 25: the No. 2 album, TLC's "CrazySexyCool"; the "Waiting To Exhale" soundtrack; and Dave Matthews Band's "Under The Table And Dreaming."

Cema Distribution was in sixth place, with a 9.8% share, down from the 11.2% it generated in 1994. And Uni Distribution finished in the cellar for the third year in a row with a 9.7% share, down one percentage point from last year's showing.

In country albums, WEA displaced BMG Distribution as the leader. WEA finished up 5.9 percentage points from the 17.2% it had last year; it has gained 8.5 percentage points since 1993, when it had a 14.5% country-album market share. In addition to the Montgomery album, million-selling country sets distributed by WEA are Jeff Foxworthy's "Games Rednecks Play" and Tim McGraw's "Not A Moment Too Soon" and "All I Want."

BMG Distribution finished as the No. 2 country-album distributor, with a 17.7% share, slightly ahead of Uni Distribution's No. 3 showing with 17.5%. Both distributors have been moving downhill since 1993. That year, BMG had a 21.4% showing, which slipped to 20.5% by 1994; Uni had a 23.1% tally in 1993 and 20.1% last year.

Cema Distribution came in as the fourth-largest country-album distributor, with a 13.6% share, down from last year's 17.9%; Sony was ranked fifth, with an 11.2% share; independent distributors came in sixth, with 9.5%; and PGD came in last, with 7.4%.

In R&B albums, PGD jumped to the top spot with a 22.2% market share after finishing third last year with 19.8%. Its top-selling albums in that genre during 1995 were by Boyz II Men and Montell Jordan.

Sony Music Distribution finished second on the strength of a three-point increase in market share this year to 20.2%; last year, it had 17.2% market share of R&B albums. WEA, meanwhile, fell more than eight percentage points to finish with a 16% share and the No. 3 spot in the rankings.

BMG increased its share from 14.3% last year to 15.4% this year but stayed at No. 4 in the rankings.

Indie distributors finished fifth with an 11.3% share; this is up 2.3 percentage points from last year. Uni, the No. 6 R&B-album distributor, experienced a slight surge from last year's 7.9% to 8.2%, and Cema occupied the basement once again, closing out 1995 with a 6.7% market share, down from 7.5% last year.

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FOR WEEK ENDING JANUARY 20, 1996

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★★ NO. 1 ★★		
1	1	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS 2 weeks at No. 1	10
2	2	KENNY G ▲ <sup>5</sup> ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	13
3	5	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	121
4	6	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	87
5	8	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	161
6	7	THE BEATLES ▲ <sup>5</sup> CAPITOL 97039* (15.98/31.98)	1967-1970	53
7	24	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	60
8	17	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	241
9	20	BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	230
10	14	THE BEATLES ▲ <sup>7</sup> CAPITOL 46443* (14.98/26.98)	THE BEATLES	35
11	13	THE BEATLES ▲ <sup>5</sup> CAPITOL 97036* (15.98/31.98)	1962-1966	40
12	37	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	226
13	22	PINK FLOYD ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	244
14	35	JOURNEY ▲ <sup>8</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	239
15	16	BOYZ II MEN ▲ <sup>9</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	58
16	25	THE BEATLES ▲ <sup>4</sup> CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	10
17	34	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	237
18	21	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	33
19	28	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	233
20	44	JAMES TAYLOR ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	236
21	40	CAROLE KING ▲ <sup>10</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	56
22	41	ENYA ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	216
23	39	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	188
24	23	SMASHING PUMPKINS ▲ <sup>3</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	7
25	15	NINE INCH NAILS ▲ <sup>2</sup> TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	118
26	26	THE DOORS ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	223
27	30	METALLICA ▲ <sup>4</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	224
28	49	MADONNA ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	38
29	—	ERIC CLAPTON ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	233
30	45	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/16.98)	BEST OF VAN MORRISON	29
31	27	THE BEATLES ▲ <sup>5</sup> CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	8
32	—	PATSY CLINE ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	224
33	31	GRATEFUL DEAD ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	128
34	38	THE BEATLES ▲ <sup>3</sup> CAPITOL 46441* (10.98/15.98)	REVOLVER	9
35	—	EAGLES ▲ <sup>14</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	137
36	—	MEAT LOAF ▲ <sup>12</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	205
37	—	SOUNDTRACK ▲ <sup>15</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
38	—	EAGLES ▲ <sup>22</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	237
39	32	GARTH BROOKS ▲ <sup>3</sup> CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON	28
40	4	MANNHEIM STEAMROLLER ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	45
41	3	MANNHEIM STEAMROLLER ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	45
42	48	CREDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	143
43	—	METALLICA ▲ <sup>3</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	213
44	—	U2 ▲ <sup>10</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	190
45	50	THE BEATLES ● CAPITOL 46439* (9.98/15.98)	HELP	5
46	—	AC/DC ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	131
47	—	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	22
48	—	MARIAH CAREY ▲ <sup>8</sup> COLUMBIA 45202* (10.98 EQ/16.98)	MARIAH CAREY	24
49	—	REBA MCENTIRE ▲ <sup>3</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	25
50	—	AEROSMITH ▲ <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	219

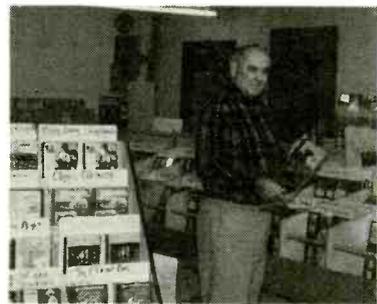
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## At Heart Of Cajun Country, Floyd's Record Shop Has Finger On Region's Pulse

■ BY JIM BESSMAN

VILLE PLATTE, La.—Ville Platte, which means “flat town” in French, lies at the heart of South Louisiana’s Cajun prairie country. It’s the home of the annual Cotton Festival and the government seat of Evangeline parish, but Ville Platte is also significant in Cajun music, since Floyd Soileau’s Floyd’s Record Shop is located here on Main Street.

Soileau is pronounced “Swallow,” which is the name of his renowned Cajun music label—Swallow Records. The Swallow line is, of course, fully stocked at Floyd’s Record Shop, as are its Flat Town Music Co. sister labels Maison de Soul, which specializes in zydeco and blues; Jin, which is named for Soileau’s wife and specializes



Floyd Soileau, owner of Floyd’s Record Shop, stands near some of the store’s extensive selection of Cajun and zydeco music. (Photo: Jim Bessman)

in swamp-pop and country; and Kom-A-Day, a Cajun humor line. But the 2,500-square-foot store carries everything else Cajun, zydeco, and swamp-pop, including related instruments and lifestyle goods.

“People drive through the area looking for this music,” says Soileau; sure enough, Cecil Fontenot, the store’s retail sales manager for the last 27 years, credits tourists with evening the CD-to-cassette sales ratio.

“They were within \$10 of each other last Saturday,” says Fontenot. “It averages 60-40 [in favor of] cassettes, though it’s slowly progressing to CD. This is a rural area, and Cajun music is still not as available on CD. But the majority of the people from out-of-state buy CDs, and there is more older material being reissued with the new CD releases, so we’re getting there.”

Currently leading the way at Floyd’s are Wayne Toups & Zydecajun’s “Back To The Bayou” album, which includes the regional hit “Take My Hand,” and Keith Frank’s “Movin’ On Up!,” with its regional zydeco title-track hit (see story, page 9). Other up-and-coming titles include zydeco accordionist Rosie Ledet’s “Sweet Brown Sugar,” Cajun country great D.L. Menard’s “Cajun Memories,” and swamp-pop legend Johnnie Allan’s “Essential Collection.” But Floyd’s also stocks the pop chart hits and is heavy in R&B music, country, and oldies titles.

“We sell as much Percy Sledge, Fats Domino, and Otis Redding as we do on some new music titles,” says Fontenot, as



he rings up a representative sale of a Cajun Mardi Gras compilation; a set by swamp-pop’s Tommy McLain; the Boogie Kings’ new “Swamp Boogie Blues,” which was being played in-store; and an Earl Thomas Conley greatest-hits package.

Floyd’s estimated 5,000-plus store titles—culled from the inventory of Soileau’s one-stop operation—take up about half the floor display space; the rest is mainly used for electronics hardware. “We sell a lot of VCRs, TVs, and stereos and take care of the customers after and during warranty, which keeps them from going to Lafayette [La.],” says Soileau, referring to the city 45 minutes away.

A small Cajun boutique area was recently set up in the rear of the store and carries souvenir merchandise, books, and videos. Floyd’s also sells Cajun musical instruments, including guitars, fiddles, accordions, and rub-boards.

Stocked behind the counter that runs the length of the store are singles, photo books, harmonicas, and other sundries, including key chains attached to tiny pepper-gas canisters. Film and other photography supplies are found here; Soileau says that the store probably processes more film than any other place in town.

“We couldn’t make it just selling CDs and cassettes,” he says. But Soileau’s business involves other entities as well, including Floyd’s Wholesale Distributing Co., a full-service one-stop of which the record store and its affiliated mail-order business are branches. The one-stop, co-managed by Fontenot’s wife, Cynthia, and Terry Guillory, takes up 5,000 square feet of space behind the store and has been in existence since the ’60s.

Soileau, however, has been in retail since 1956, when he opened a small part-time shop next to radio station KVPI Ville Platte, where he was a part-time DJ. The following year, he moved into record production, eventually producing and releasing singles by such Cajun legends as Aldus Roger, Austin Pitre, Adam Hebert, Nathan Abshire, the Balfa Brothers, and Lawrence Walker—many of which have since been reissued by Soileau domestically or by reissue labels overseas.

But Soileau’s labels would later enjoy a greater measure of popular success: Rockin’ Disney’s 1984 Maison de Soul recording of “My Toot Toot” became something of a national zydeco smash; currently, the Toups & Zydecajun and Frank releases are showing signs of breaking out of the regional home base.

Late in ’58, Soileau started Floyd’s Wholesale, a small one-stop that became noticeable by servicing South Louisiana jukeboxes and record stores.

“The late Henry Hildebrand of All South Distributors in New Orleans needed somebody ‘in the country,’ as they

called us, to sell jukebox operators and stores, and he convinced me to become a full-fledged one-stop,” says Soileau, who distributes his own manufactured product and acts as a major-label fill-in to the 60 “active” accounts that order weekly and the 150 that order monthly.

Expanding into album production in the early ’60s, Soileau moved the retail outlet to its current location in 1964. In 1975, he launched Ville Platte Record Manufacturing, a vinyl pressing plant, which thrived but was destroyed in an arson-started fire in 1994. Reborn as Ville Platte Tape & Disc, it now continues the parent’s manufacturing of graphics and color printing for cassettes and CDs.

The fire also damaged Flat Town’s mail-order operation, which was unable to put out a catalog in time for last year’s Christmas season. “This year we got it out real early and got tremendous business from it,” says Soileau.

Business at the store, he adds, is up 10% over last year’s and up 20% at the one-stop. Such numbers, together with what appears to be a peaking of Louisiana’s saturated gambling industry’s drain on consumer entertainment expenditures, leaves Soileau optimistic.

“It all comes back to the old story: strive to get the artist song material with a hook to make people really relate to the song and buy the record,” he says. “It’s incredible that we’re able to do it in . . . a little farm community in the middle of nowhere. But if you’ve got something people want, they’ll find a way to get to you.”

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EACH LINE REPRESENTS AN INDIVIDUAL CHART

# The Enter\*Active File

MERCHANTS & MARKETING

## CES Exhibitions Reveal ROM Drives For DVD

BY BRETT ATWOOD

LAS VEGAS—A number of electronics manufacturers have announced their intention to manufacture DVD-ROM drives, which will bring high-quality, full-motion video and increased storage capacity to computers. The announcements were made at the Consumer Electronics Show, held Jan. 5-8 in Las Vegas.

DVD-ROM drives from Toshiba and Philips are expected in December; and a spokesman for Sony says that his company's DVD-ROM drives will appear "early in 1997." No release dates were available from Pioneer and Thomson.

Although no manufacturer would offer a final price for the DVD-ROM drives, they are expected to retail at \$300-\$400. However, in order for a DVD-ROM-equipped computer to take advantage of the digital audio and video quality of DVD, it will have to contain an MPEG-2 board and a sound card with a Dolby AC3 Surround Sound decoder. Those hardware requirements will boost the price for PC-based reception of DVD movie technology to approximately \$500-\$600, which is in the same price range as stand-alone DVD players.

Compaq and IBM were among the computer manufacturers that presented demonstrations of DVD-ROM-equipped computers at CES. A spokesman for Apple said that the company has not yet made plans to integrate DVD-ROM drives into its computers.

Joseph Clayton, executive VP of Thomson Consumer Electronics and chairman of the board of the Consumer Electronics Manufacturing Assn., says that he expects more than half of all computer disc drives to be DVD-based by 1998.

While the future DVD manufacturers trumpet the interactive advantages of the new standard, some software companies are anxious to become more familiar with the format, which is backward-compatible with existing CD-ROM technology.

"[DVD-ROM] will form the foundation for what will probably be the most successful next generation of electronic storage devices," says Bobby Kotick, chairman/CEO of ActiVision.

"The problem with computers is that they have not been as accessible to the same broad audience as a VCR or a game console. The price points of PCs have not changed, so what we need is a device that does it all at a lower price. Since [DVD technology] is being introduced as a movie player, they'll be able to sell more boxes than a Sony PlayStation or Sega Saturn."

Many set-top game systems may face competition from a new generation of DVD-ROM-based game systems. Thomson, which manufactures products under the RCA, GE, and ProScan brand names, is developing the DVD Interactive Game Machine, a set-top unit that takes advantage of the high-quality video that is possible with DVD technology. In addition, the company is considering a "nomadic" DVD-ROM unit that will enable interactive titles and video games, as well as videodiscs and audiodiscs, to be attached to the armrest of a car for on-the-road entertainment. However, both Thomson products are



Philips displayed a prototype of its computer DVD-ROM drive at the Consumer Electronics Show.

still in the conceptual stages of development.

"DVD's significance is such that Thomson plans to establish a manufacturing presence that could possibly include CD-ROMs and an entrance into a new-business segment for the company," Clayton said at CES. "But that decision is still not imminent, since a great deal of evaluation is still required."

In the coming months, Matsushita is expected to announce its plans to release a DVD-based, 64-bit gaming platform using the M2 technology it acquired from the 3DO Co. in 1995. In addition, Sega is reportedly evaluating a prototype of the system and may team with Matsushita for its eventual launch.

DVD-ROM manufacturers have touted the idea that multimedia applications could soon be placed on the same DVD

disc that contains a hit film. For example, the film "Jurassic Park" could be bundled with its audio soundtrack and movie-inspired interactive game, all on one DVD disc (Billboard, Sept. 30, 1995).

However, no DVD software titles that incorporate interactivity have been announced for the platform, which aims to be the next-generation standard for CD-based interactive media.

A spokeswoman for Disney Interactive said it is just "too early" to discuss dedicated DVD-ROM software developments.

Jerry Higgins, VP of CD-ROM Marketing for Irvine, Calif.-based Toshiba Disc Products Division, says that he expects many of the existing CD-ROM game titles that incorporate full-motion video to be quickly converted to DVD-ROM.

"We had a lot of developers at [CES] who were anxious to find out as much as they could about development for DVD-ROM, so that they will be ready with product soon after it comes out," says Higgins.

Microsoft is examining the possibility of developing software that will run on DVD-ROM drives, says Carl Stork, Microsoft director of Windows hardware programs.

Stork emphasizes that Microsoft's Windows 95 operating system will easily adapt to DVD-ROM technology. He

notes that Toshiba and Philips demonstrated their DVD-ROM drives using Windows 95.

ActiVision's Kotick says that the Los Angeles-based software company is already examining the possibilities for DVD-ROM technology in interactive gaming.

"If the market develops, we will be there to support it," says Kotick.



Thomson Consumer Electronics reveals its solution to the debate over whether the living room will ultimately be dominated by the TV or the computer. The RCA Genius Theatre home-entertainment system combines a large-screen, direct-view television set with a built-in, six-disc DVD drive and wireless keyboard. Don't look for this product on store shelves in the coming months, however—a spokesman for the company emphasizes that the product is in the "concept" stage of development.

## CD-ROM/Video Packages Combine Strengths Simitar Creates Low-Priced Product Concept

BY TRUDI MILLER ROSENBLUM

NEW YORK—How does a video company with no experience in interactive media get into the CD-ROM business? The answer is simple: by playing to its strengths. In the case of Simitar Entertainment, that means mining the company's vast video library to create a new product line: CD-ROM/video combo packages, priced at a very attractive \$14.95.

As one of the country's largest producers and distributors of special-interest video, Simitar owns or has exclusive distribution rights to 1,300 special-interest and movie titles. "We already own the videos, so all our development costs are taken care of," says Simitar president Ed Goetz. The cost of adding a video to the CD-ROM package ranges from 80 cents to \$1.25; this enables Simitar to keep the combo pack at a low, impulse price. Simitar owns K-tel, so adding music to the mix is, likewise, no problem.

The line was launched with nine combo packages: "Apollo Interactive," which covers all the Apollo missions, with emphasis on the notorious Apollo 13; "Science Fiction Bloopers," featuring bloopers from "Star Trek" and other shows; "Hollywood Bloopers"; "Native American Indian Warriors And Chiefs"; "Tidepool To Tundra," an animal/ecology title; "African Wild Animal Safari"; "Road Construction And Big Machinery"; "Beautiful Women" (two volumes); and "Angels." Although the suggested

retail price is \$14.95, the sets are discounted, so many retailers sell them for \$12.95. The best sellers so far have been "Apollo Interactive," which has shipped 45,000 units to date, and "Science Fiction Bloopers," which has shipped 30,000, according to Goetz.

"It's a budget product, but very value-oriented, because it includes the video, which positions the product in a whole different category. Customers really appreciate that extra value," says Julie Tran, buyer for American Software, a computer software distributor based in Urbana, Ill. "I've seen similar CD-ROM products [without videos] in the same price range that don't do nearly as well. But since Simitar added a bonus video and kept the price low, they blow the competition out of the water."

Tran adds that even though the combo packages were introduced only a couple of months ago, "a lot of our accounts are already reordering it."

The Microcenter software chain, headquartered in Columbus, Ohio, is carrying Simitar's combo sets in all of its stores. "We've only had them four weeks, but they're in all 11 of our locations, and they're doing very well," says Scott Smithson, merchandise manager and head of new-product development. Other chains carrying the Simitar line include Hastings, Borders Books & Music, Musieland, Best Buy, ComputerWare, and MacSoft Warehouse, as well as numerous accounts in Japan, Singapore, and Hong Kong. Simitar also offers stand-alone CD-ROMs for \$9.95 each, as

well as two-packs, three-packs, five-packs, and 10-packs, all affordably priced.

Simitar does not have an in-house interactive division. Instead, the company hires outside firms to develop CD-ROM products from the content of Simitar's videos. The company is currently working with software developers Pinnacle, Chromosta, Lame Ear, and SelectWare but is looking for other development companies to create interactive products. After the product is released, these companies get a royalty from sales.

To promote the new CD-ROM sets, Simitar is putting trailers on its videos and has set up a site on the Internet's World Wide Web. Although the Simitar product is carried by computer distributors, Simitar prefers to sell directly to retailers, which keeps costs down. The goal, says Goetz, is to become the premier budget-priced CD-ROM company.

"We are a direct-sell company whenever possible," he says. "We know we'll never be a big deal with the Eggheads [computer software chains] of the world, because they carry front-line product. Ours is budget product. But we think we have a better opportunity to sell to mass merchant accounts direct than a regular software company does, because for 10 years these accounts have been buying videos from us. Right now, CD-ROMs aren't a big category for mass merchants, but as the marketplace grows and people start shopping at Target for software, we have the opportunity to be the major supplier."

## Digital Layoffs; CD-ROMs To Go

**DIGITAL PROBLEMS:** San Mateo, Calif.-based Digital Pictures has laid off about 40% of its staff, following weak Christmas sales for some of its titles. Most of the 30 people let go were secretarial and support staff. As a result of the cutback, Digital Pictures is reducing its development of new titles for 1996. The company expects to release about three new titles, rather than its previously announced plans for six new games.

**FAST-FOOD PROMOS:** Fast-food chains are beginning to include CD-ROM product in their cross-promotional plans. McDonald's is readying its first CD-ROM cross-promotion with Los Angeles-based ActiVision. The fast-food chain will distribute several million \$5-off coupons for ActiVision's "Muppet Treasure Island" CD-ROM in each Happy Meal sold during February. Burger King and Disney Interactive are already offering a mail-in offer for a three-product CD-ROM sampler to Burger King Kids Club members.

**WONDERFUL:** Compaq and Fisher-Price are teaming for a new line of family software and computer peripherals. The Wonder Tools product line, which was announced by Compaq Computer CEO Eckhard Pfeiffer during his keynote address at the Winter Consumer Electronics Show, will be sold and marketed by both companies in their respective channels.

Among the first preschool offerings—due this summer—are the Wonder Tools Keyboard, a brightly colored keyboard with large-sized buttons (\$130), and the Wonder Tools Cruiser, which includes a steering wheel, a joystick, and a traffic horn (\$150).

Wonder Tools software titles, which are priced between \$29-\$35, will target children age 3-7.

**ONLINE GOSSIP:** Internet addicts who like to search for the stars online can now tune into a new Prodigy site that is devoted to capsuling each week's celebrity sightings in cyberspace. "Chat Soup" contains highlights from each week's celebrity chat sessions throughout the Internet, as well as "digital dish" from gossip columnists.

The Prodigy site appears to be the cyberspace equivalent to the E! Entertainment's "Talk Soup," which condenses highlights from each day's talk show programs and commentary into a 30-minute program. However, the site is not officially affiliated with the show.

**WINDOWS TO GO:** Microsoft is sending 100,000 Windows 95 game sampler discs to retailers. The CD-ROM, which is selling for \$9.95, contains samples of 39 games that are playable on Windows 95-equipped computers. Microsoft did not charge the software companies to participate in the disc, which is designed to promote the game-playing power of the new operating system, according to Microsoft product manager Bill Koszewski.

**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 should be sent to brett213@ix.netcom.com.

# Home Video

MERCHANTS & MARKETING

## Chains Envision One-Stop Shopping

### Retailers Plan Entertainment Future Beyond Rentals

BY STEVE TRAIMAN

NEW YORK—Rental remains the bread and butter of video specialty retailers. But there's increasing evidence that low-priced cassettes, digital videodiscs, and multimedia will put more interesting food on the table this year—and distributors hope to have a key role in rewriting the menu, especially for the expanding publicly held chains that envision themselves as the home-entertainment centers of the next millennium.

Says David Ingram, president of Nashville-based Ingram Entertain-

ment, "Our priority is to convert every former video rental store account into a one-stop for entertainment."

To some, the past is a prologue to the future. "We've seen the audio market shift from LPs to eight-tracks, to cassettes, CDs, and, now, the new enhanced CDs," says Larry DeVuono, CEO of St. Louis-based Sight & Sound Distributors. "Our video accounts started renting movies, added eight-bit and 16-bit games, and now have seen sell-through come close to equaling rental dollars."

"In multimedia, we see an opportunity for our retailers to become far more than just a videocassette and

game outlet, whether they sell and/or rent. The CD-based Sega Saturn and Sony PlayStation, the expanding catalog of CD-ROM games and 'edutainment,' and the prospect of the DVD in 1997 and beyond offer a slow but growing chance for all our accounts."

Sight & Sound has been handling all cartridge games since the first Nintendo and Sega eight-bit titles hit the market and launched a growing number of accounts into both Saturn and PlayStation during the fourth quarter. "It's been a bit tentative on our part," DeVuono says, "but we've exceeded pro-

(Continued on page 67)



Fans of Jim Morrison and Co. waxed nostalgic at the Virgin Megastore in Los Angeles as they celebrated the release of "The Doors Collection" laserdisc from MCA/Universal Home Video. Doors keyboardist Ray Manzarek helped stage the in-store event (see story, this page). Shown, from left, are Virgin Megastore's Märtý Sikich, Manzarek, Uni Distribution's Marvin Mason, MCA's Colleen Benn, Doors guitarist Robby Kreiger, and Uni's Don Edwards.

## Doors Break On Through With Laserdisc Collection

BY JIM BESSMAN

LOS ANGELES—The promotion behind MCA/Universal Home Video's "The Doors Collection" is extraordinary for a laserdisc, thanks largely to the hyperactive involvement of Doors keyboardist Ray Manzarek.

Manzarek, who directed all three of the previously issued videotapes that partially constitute the new laser "Collection," has been busy doing interviews and in-stores in Los Angeles since its Dec. 19, 1995, release and has more activities planned this month in New York.

"You have an obligation as the artist to communicate your product—your art—to the public, and

you have to work in concert with the distributor," says Manzarek. "This is where the industry becomes a great deal of fun."

Manzarek, together with Doors guitarist Robbie Krieger and drummer John Densmore, has already thrilled hundreds of Doors fans of all ages at a release date in-store autograph party in the second-floor laserdisc department of the Virgin Megastore in Los Angeles. Brian Regan, spokesperson for Virgin Retail Group/North America, says the Doors members became the first major artists to hold a laserdisc in-store there. The event was heavily promoted on classic rock station KCBS Los Angeles.

(Continued on page 67)

## Studios Set Sights On VSDA Meet; Northeast Blizzard Boosts Rentals

HOLLYWOOD RULES: Look for the studios to take the fullest advantage of Los Angeles as home of the 15th Video Software Dealers Assn. convention, July 10-14. "They don't want to miss the boat," says a source.

The majors reportedly have already grabbed the four available evenings for back-lot events that will be timed not to conflict with the VSDA exhibit and seminar schedules. In a switch from past years, the convention begins on a Wednesday and ends Saturday, ignoring the Sunday start that always featured a Disney extravaganza. Now, VSDA is working on luncheons.

Slots are being filled at a pace well ahead of previous years', but VSDA is doing what it can to prevent charges that it has played favorites. "Everybody had ample time" to apply for sponsorship, we're told. Winners (with the privilege of spending upward of \$250,000 to

entertain several thousand retailers) are being chosen by lottery. There's no way, though, that VSDA can avoid a flurry of complaints from the unlucky.

Attention must also be paid to the choice of convention keynotes. Topping VSDA's wish list, we're told, are Michael Eisner of Disney, Michael Ovitz of Universal, and producer/director George Lucas, whose "Star Wars Trilogy" was the sell-through hit of the Christmas season. VSDA dreamt it might get one of the DreamWorks SKG triumvirate—Steven Spielberg, Jeffrey Katzenberg, and David Geffen—but insiders consider their participation doubtful.

NICK OF TIME: Nick Santrizos hopes it's *déjà vu* all over again. Santrizos, who runs a New York-based venture called NPS Marketing, was just named to represent the U.S. and Canadian home video interests of Pearson New Entertainment, headquartered in London.

PNE is part of media giant Pearson Group, which includes Thames Television, Penguin Books, Addison Wesley Publishing, and the Financial Times. It took flight early last year with the release in the U.K. of several instructional tapes, the advance wing of a multimedia line that encompasses games and CD-ROMs. Pearson thus has the late-'90s look of Thorn EMI, which launched a U.S. home video company about 15 years ago that Santrizos made into a leading independent, with such titles as Thames TV's World at War series. After several corporate mutations, Thorn EMI Video became HBO Video in the late '80s. Santrizos had left by then to pursue other opportunities, among them the multivolume Flash Gordon serial licensed from Tribune Co.

The Pearson agreement reunites Santrizos with a Thorn EMI veteran, Nick Alexander, worldwide head of PNE, but PNE North America won't handle Thames releases that are committed elsewhere. Instead, Santrizos expects to draw upon other Pearson nontheatrical product and acquisitions in a "focused, targeted" sell-through marketing campaign that will get under way this year.

It's a well-trod path, and harder because of that. Santrizos acknowledges that PNE's entrance in a "maturing" market presents difficulties. "I welcome the challenge," he maintains. One plus, according to him: North America is only a portion of Pearson's worldwide push, already under way. Sales elsewhere would offset a slow U.S. start.

Santrizos' immediate task is to sign distributors for one or several titles. Mail order will be key, given his success among catalog houses with Flash

Gordon and the problems PNE is likely to have getting retail shelf space for such genres as sci-fi, documentaries, and music videos.

The response to Pearson in the U.K. could be a measure of the uphill climb Santrizos faces here. "They've certainly not registered much," says one London observer. "These are people with a lot of money and good intentions who may be coming in late. It's a bit old hat."

SNOW JOB: Thank heavens for the white stuff—and weather satellites. The Blizzard of '96 was predicted as an absolutely, positively sure thing at least 48 hours before it struck, ample time for Northeast residents to strip video store shelves of two things: munchies and movies.

Anecdotal evidence made it plain that consumers who dawdled didn't have a snowflake's chance in hell of getting even their fourth choice. Kid vid was especially strong, as parents stocked up for several days of diversions.

For the industry, the storm arrived none too soon but may not have lasted long enough. Alexander & Associates, which tracks rental activity, says volume for the week ending Jan. 9 totaled 95.3 million cassettes, 6% fewer than the 101.9 million borrowed during the same week last year and well below the 109.9 million borrowed in 1994. The downward trend is nothing new: Rentals in the previous week were off from their respective 1995 and 1994 levels.

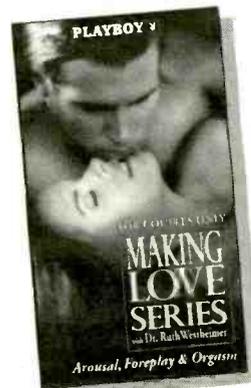
Some Wall Street analysts who follow the publicly traded retailers dispute Alexander's contention that rental volume dropped 9% last year. The company isn't budging, however. Alexander's Arin Wolfson says the recent results represent the first-ever string of three consecutive declines leading into one of rental's busiest periods.

# PICTURE THIS



by Seth Goldstein

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### PCs: TV Of The Future? Debate Continues At CES

**C**ONVERGENCE DEBATE: Not everyone agrees that computers and television are headed in the same direction.

"There's a lot of debate around the use of television, but consumers don't really want to interact with it," says Acer America Corporation GM **Mike Culver**. Speaking on a panel addressing the issue of digital convergence at the Consumer Electronics Show in Las Vegas Jan. 5-8, Culver disagreed with the speculation that computers and TV will merge.

"They want to turn their TV on and be entertained," Culver said. "The computer is mainly used for gaming and information outside of the living room."

In an attempt to make personal computers look more like an entertainment product, Acer designed Aspire, a PC with a molded black exterior that makes the device look like a hi-tech stereo system. Acer research concludes that Aspire is not just in the home office but "has even penetrated the kitchen," said Culver. "We've tried to design a computer that matches the home decor, like drapes or carpeting."

Despite different design approaches, however, consumers are still couch potatoes when sitting in front of the living room television set. New hardware technologies with multimedia capabilities hitting the market this year aren't likely to change that. "DVD is focused on entertainment products, even though it has multiple applications within the computer market," said Culver.

Panelists agreed that home entertainment hardware companies will take the lead in turning the consumer onto DVD, with computer companies following about a year later.

Meanwhile, the idea that home computers are extensions of the office work station is changing. Driven by edutainment software, the computer is becoming the encyclopedia of the '90s.

"The computer industry has driven home the message of 'how can you not have one for your child?'" said Creative Labs VP **Rick Sorkin**. "It's like when the Encyclopedia Britannica salesman went door to door back in the '50s and told housewives that their kids would be behind in school if they didn't buy a whole set."

The computer is now seen as a "must have" educational product and has prompted consumers to do less corporate work and more school-work. "People used to buy a computer to be able to work at home," according to Sorkin. "Not anymore."

**'PULP' ROYALE:** A collector's edition of the Academy Award-winning "Pulp Fiction" is scheduled for

release March 6, priced at \$19.99. It includes two scenes cut from the theatrical version and commentary from director **Quentin Tarantino**.

Buena Vista Home Video, which distributes the tape, will offer a free "Pulp Fiction" T-shirt when consumers purchase the special edition and one of 13 Buena Vista titles, including "Bullets Over Broadway," "Heavenly Creatures," "Cabin Boy," and "The Jerky Boys."

The T-shirt is also available for \$5.25 with purchase of the collector's "Pulp Fiction" alone. The offer runs

from March 5 to Aug. 31. The collector's edition will be supported with TV ads.

**KEEP ON TRUCKING:** The popularity

of construction videos for the kid market has prompted ABC Video to ink a deal with Hasbro's Tonka Truck and Playskool's Cool Tools lines.

Under the terms of the joint venture, the companies will develop a line of videos featuring the toy lines, with the first two expected this summer. The 30-minute programs will teach preschoolers about the world of construction, from bulldozers and dump trucks to hammers and screwdrivers.

Toy cross-promotions will be launched with the videos.

**UNIVERSAL HISTORY:** Spanning more than 85 years, from "Hiawatha" to "Jurassic Park," "The Universal Story," released by MCA/Universal Home Video, is a two-hour documentary about the movie studio.

Priced at \$12.98, the cassette will arrive in stores March 12 with clips from more than 130 films. Featured personalities include **Boris Karloff**, **Orson Welles**, **James Stewart**, and **Tom Hanks**; directors **Steven Spielberg** and **Alfred Hitchcock**; and former studio bosses **Lew Wasserman** and **Sid Sheinberg**.

The video focuses on some of Universal's early hits, including the "Flash Gordon" serials; horror classics "Dracula," "Frankenstein," and "The Mummy"; and 15-year-old singing sensation **Deanna Durbin**, the studio's answer to MGM's **Judy Garland**.

The retrospective is narrated by Academy Award-winning actor **Richard Dreyfuss** and produced by Emmy Award winners **Joan Kramer** and **David Heeley**.

**'WEDDING' DISCOUNT:** PolyGram Video will reprice "Four Weddings And A Funeral" to \$14.95 in time for Valentine's Day. At the same time, "The Last Seduction" and "Shallow Grave" will be reduced to \$19.95. All three titles will be available Jan. 30.



# 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
1	1	6	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
2	4	10	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
3	2	11	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
4	5	144	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
5	3	44	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
6	6	13	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
7	9	6	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
8	7	6	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
9	10	7	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
10	11	9	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
11	17	2	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
12	8	8	MIRACLE ON 34TH STREET	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1994	G	14.98
13	14	8	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
14	12	6	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
15	20	8	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
16	19	6	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
17	13	26	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
18	15	9	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
19	24	3	SUPERMODELS IN THE RAIN FOREST	BRI Video BV135	Frederique Van Der Wal Tyra Banks	1995	NR	19.95
20	16	35	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
21	23	6	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
22	28	28	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
23	26	26	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
24	37	2	GUMBY: THE MOVIE	Kidvision WarnerVision Entertainment 53700-3	Animated	1995	NR	19.95
25	RE-ENTRY		THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
26	18	49	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
27	22	16	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
28	31	7	LUIS MIGUEL: EL CONCIERTO	Wea Latina 11639	Luis Miguel	1995	NR	19.98
29	21	14	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
30	38	8	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
31	33	6	JAWS (SPECIAL COLLECTOR'S EDITION)	MCA/Universal Home Video Uni Dist. Corp. 82582	Roy Scheider Richard Dreyfuss	1975	PG	19.98
32	RE-ENTRY		GRUMPY OLD MEN	Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
33	32	119	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
34	40	8	GOLDFINGER	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	14.95
35	30	68	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
36	34	5	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
37	NEW ▶		ROLLING STONES: VOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NR	19.95
38	36	12	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
39	35	12	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
40	27	8	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95

● 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.

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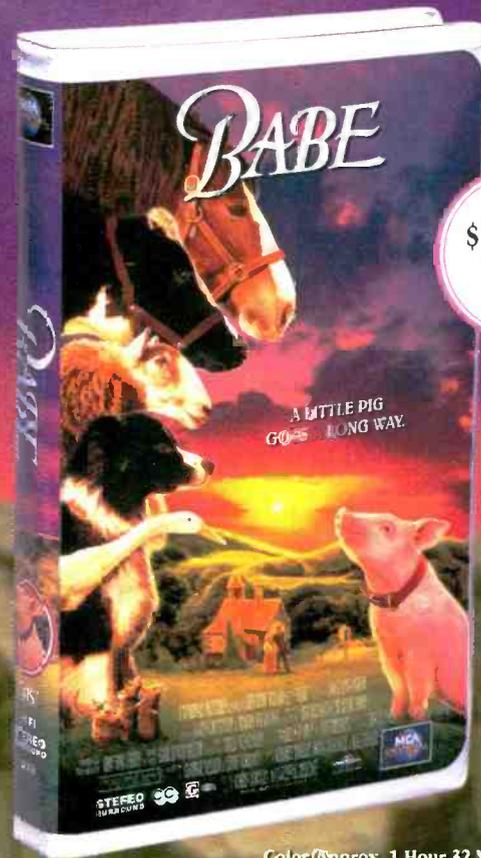
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Set-up Dimensions  
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\* Projected total domestic box office † Excluding cross-promotional partners' efforts. © 1995 Universal City Studios, Inc. All Rights Reserved.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	1	6	APOLLO 13 ◊ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
2	2	8	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
3	5	2	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
4	6	2	JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
5	3	6	CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney
6	4	5	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
7	13	2	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
8	12	2	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
9	8	12	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
10	9	5	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
11	14	2	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
12	10	8	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
13	11	9	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
14	15	6	JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Keanu Reeves Dolph Lundgren
15	7	10	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
16	18	17	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
17	16	10	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
18	19	2	THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (PG)	Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
19	17	14	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
20	20	6	MIGHTY MORPHIN POWER RANGERS: THE MOVIE (PG)	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch
21	21	12	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
22	23	10	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
23	22	13	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
24	26	6	BODILY HARM (R)	WarnerVision Entertainment 51035-3	Linda Fiorentino
25	28	2	THE SECRET OF ROAN INISH (PG)	Columbia TriStar Home Video 50923	Jeni Courtney
26	25	8	FREE WILLY 2: THE ADVENTURE HOME (PG)	Warner Home Video 18200	Jason James Richter
27	31	22	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
28	32	14	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marion Brando
29	33	5	THE GREAT ELEPHANT ESCAPE (NR)	Hallmark Home Entertainment Cabin Fever Entertainment CF1482	Stephanie Zimbalist Julian Sands
30	NEW ▶		SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
31	34	8	GORDY (G)	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone
32	37	8	MY FAMILY (R)	New Line Home Video Turner Home Entertainment N4152	Jimmy Smits Edward James Olmos
33	29	13	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
34	24	12	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
35	30	2	THE LAND BEFORE TIME III (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated
36	35	15	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
37	38	11	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei Alfred Molina
38	36	23	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
39	40	2	CANADIAN BACON (PG)	PolyGram Video 8006332331	John Candy
40	27	8	MIRACLE ON 34TH STREET (PG)	FoxVideo 8689	Richard Attenborough Elizabeth Perkins

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

# Home Video

## MERCHANTS & MARKETING

# Gumby Film Stretches Boundaries

**ALL THINGS GUMBY:** With the December release of "Gumby: The Movie" by KidVision, Child's Play thought it was high time to have a word with the green clay guy's creator, **Art Clokey**. Our earliest memory as a toddler is watching "Gumby" in black and white. Ever since the latest batch of TV episodes began airing on Nickelodeon, we've become re-enchanted with the ingeniously original world that Clokey, assisted by his art director/writer wife **Gloria Clokey**, has literally daydreamed into existence.

In fact, we can safely say that "Gumby" is the most unconventional, radically imaginative kids' show on the air—not an inconsiderable feat for a property that celebrated its 40th anniversary in 1995. Each episode is different from the others, though certain elements remain constant, such as the way Gumby and his pals physically pop in and out of books, joining the adventures occurring therein; the quirky dialog and rhythm; and the unique cast of characters. In addition to Gumby and best pal Pokey, an orange horse, there's Prickle, the slightly curmudgeonly dinosaur, and Goo (our favorite), a resourceful blue clay girl who's the most completely shape-changeable character on the show. Then there's Groobee, a hammer-wielding simian who zips along constructing wooden scaffolding on everything in his path.

All these characters, and many more, appear in "Gumby: The Movie," which in spirit and execution is like a delightfully extra-long episode. Here, the characters jump in and out of video as well as books as they try to outwit pesky, mute scoundrels the Blockheads.

The Blockheads made robot copies of Gumby and his rock'n'roll band the Clayboys, after kidnapping the real ones in an attempt to get Gumby's radio-loving dog Lowbelly to cry tears of pearl, which Lowbelly does when he watches the Clayboys... Anyway, it's a customarily eccentric story line that throws in references to whirling dervishes, diagnostic medical technology, Arthurian legend, even a "Star Wars" homage.

"I've never followed a formula," says Clokey, who is based in San Francisco. He says that "Gumby's" stream-of-consciousness effect comes from the fact that he does indeed "daydream" the stories. "I'm tapping my subconscious, like meditating." As for the perception, held in some quarters, that "Gumby's" sprung rhythms and almost trippy aura must be chemically induced, Clokey says, "I've always made my living through my mind and never wanted to damage it." The strongest substances he's ever ingested, he says, are coffee and an occasional cocktail.

With Gumby having debuted on NBC in 1955, and remaining a resiliently popular kids' character—a pop culture icon, in fact—it would seem unusual that it took this long to make a movie. But as Clokey explains, he wanted to steer clear of investors' money. "That way, you lose creative control," he says. "I waited until I'd made enough doing the TV series to produce it myself." Clokey notes that "Gumby: The Movie" has a "more satisfying plot" than the shorter episodes, "and it shows the philanthropic side of Gumby." In the movie,



by *Moira McCormick*

our hero stages a Clayboys concert to benefit financially strapped farmers.

Clokey is negotiating to produce the next wave of "Gumby" TV programs. In the wake of "Toy Story," a computer-generated character called C.G. will probably join the ensemble. Clokey notes that an earlier attempt to com-

puter-animate "Gumby" was less than satisfactory. "It didn't look like clay or have the feel of stop-motion animation," he says.

Gumby, reflects Clokey, "was produced with one thing in mind: to give children something of value."

**D**ISNEWS: Walt Disney Home Video and Jim Henson Video will launch a nine-title "Sing Along Songs" promotion Feb. 14. Two new Henson titles lead the charge: "Muppet Treasure Island Sing Alongs" and "Things That Fly," along with seven "Disney Sing Along Songs" titles (including "Colors Of The Wind" from "Pocahontas"). Each is priced at \$12.99, not counting (Continued on next page)

# Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★					
1	1	177	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
2	4	17	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
3	NEW ▶		THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
4	2	71	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video/Warner Home Video M201011	1966	14.95
5	8	45	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
6	6	17	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
7	NEW ▶		GUMBY: THE MOVIE Kidvision/WarnerVision Entertainment 53700-3	1995	19.95
8	3	9	THE MASK: BABY'S WILD RIDE New Line Home Video/Turner Home Entertainment N4349	1995	12.98
9	5	9	THE MASK IS ALWAYS GREENER New Line Home Video/Turner Home Entertainment N4309	1995	12.98
10	16	15	MARY-KATE & ASHLEY: THE CASE OF THE CHRISTMAS CAPER Dualstar Video/WarnerVision Entertainment 53305-3	1995	12.95
11	13	9	THE MASK: SOMEBODY STOP ME New Line Home Video/Turner Home Entertainment N4352	1995	12.98
12	7	15	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
13	19	21	THE SWAN PRINCESS Turner Home Entertainment 8021	1995	24.98
14	10	17	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	14.98
15	15	7	BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995	14.95
16	RE-ENTRY		ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
17	14	62	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	12.98
18	11	21	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
19	24	21	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
20	21	15	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
21	18	21	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
22	20	21	THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	12.98
23	12	15	BEAVIS & BUTT-HEAD: CHICKS N' STUFF ◆ MTV Music Television/Sony Music Video 49684	1995	14.98
24	9	34	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
25	23	17	THE PEBBLE AND THE PENGUIN MGM/UA Home Video/Warner Home Video 505247	1995	22.98

◆ 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.

### DOORS BREAK THROUGH

(Continued from page 63)

Colleen Benn, MCA/Universal Home Video's VP of videodisc product, singles out Manzarek's role in promoting the Doors laser. "I don't believe anyone has ever

promoted a laser release like Ray Manzarek," she says.

"His time and effort in promoting the title at radio, in interviews with the press, and in visit-

ing with distributors are unparalleled."

The release party at the Virgin Megastore, Benn says, was highly irregular for a laser title, since the laser business remains relatively small. The label even went so far as to give out special "Doors Collection" baseball caps—the first premium item for a laser title, according to Benn.

Manzarek followed the Virgin in-store with one at his West Los Angeles "neighborhood store," Laser Blazer. He is now slated for a round of promotion in New York on Jan. 26 and 27 that will include, he says, appearances on VH-1 and Howard Stern.

Citing the renewed interest in the Beatles, Manzarek says that the Doors laserdisc collection presents the perfect opportunity to "re-examine" his group. The "Dance On Fire" videotape showcases the historic band in classic

TV performances and other archival material, including, in the laser version, a new print of the twice-banned "The Unknown Soldier" videoclip and a new director's cut of Manzarek's "L.A. Woman" video.

"The Doors: Live At The Hollywood Bowl" is a record of the band from one of its most important concerts, while "The Soft Parade" offers additional documentary material.

Besides the three previous video releases, the two-disc, \$69.98 laser gate-fold package features a 60-minute supplement.

Included are excerpts from Densmore's one-man play derived from his Doors tome "Riders On The Storm," Krieger's new jazz instrumental version of "The End," rock photographer Henry Diltz's presentation of 30 stills from the 1969 "Morrison Hotel" album shoot, and a segment on

Doors collectibles hosted by Doors Collectors magazine editor in chief Kerry Humphreys.

The supplement also has two of Manzarek's UCLA student films from 1964 and 1965, when both he and late legendary Doors front man Jim Morrison were enrolled there.

"You see Jim Morrison and Ray Manzarek in the same frame at the same time—before we even talked about the Doors," says Manzarek. "The 'doors of perception' open one more time!"

One other add-on to the laserdisc set is an analog audio track containing more than three hours of commentary and conversation among Manzarek, Densmore, and Krieger.

"It was like 1967, sitting around bullshitting and drinking beers in the studio," says Manzarek. "We kept wondering, 'Where's Jim? The fuckin' asshole's late!'"

### CHAINS ENVISION ONE-STOP SHOPPING

(Continued from page 63)

jections this year. We spent this quarter putting a team together, polishing our marketing plan, and training our staff for a big first-quarter CD-ROM push to all our video accounts. All major lines in edutainment will be offered, with our video specialty and grocery outlets the initial targets."

His optimism is shared by Ingram. "We're very involved with multimedia and see 1996 a lot stronger," Ingram says. "We noted the same weakness in 16-bit cartridges as everyone else this past year and read and heard a lot of hype on Windows 95 and the Internet delivery of games and entertainment."

"The new CD-based Sega Saturn and Sony PlayStation and the upcoming Nintendo Ultra 64 cartridge system will be helpful to a growing business. Personally, I hope a lot of the new software will be rented, as 'try it before you buy it' has been an excellent opportunity for all video specialty stores."

Marty Jorgensen, marketing and purchasing senior VP of Video Products Distributors in Sacramento, Calif., is more cautious about CD-ROM. "It's already huge and will be a lot bigger," he says, "but it's a long way to a mass-appeal product. If there's a chance for our accounts, we'll certainly be on it in 1996. We have seen an uptick in sales for the new Sega Saturn and Sony PlayStation platforms the past few months but are very disappointed in the lack of new 16-bit software. There are millions of 16-bit Nintendo and Sega households, but nothing to get these kids' interest, and a lot of money to be made with some hot new games."

Distributors generally agree about the opportunities offered by the chains that have gone public recently. DeVuono, working with Movie Gallery and Video Update, says, "Service has been our marquee, and it's delivering on a much different level that is vital to holding onto these expanding accounts."

He adds, "Every retailer is looking to judge the impact of such an affiliation on their own operation, and there's

a lot more scrutiny on how we—and other distributors—do business. Most important, despite the hype of the information superhighway and its [supposed] death knell for video retailers, the money handlers have said, in effect, that the video industry is secure and is an excellent platform to deliver package goods in any format."

Jorgensen notes that the overall impact has led to a dramatic shift in market share, with the "easy picking" store acquisitions done and the other potential sellers slower and tougher to convince. "It's a double-edged sword," he says, "as we have to work harder to hold our accounts and also have the chance to get significantly bigger business."

Ingram says, "The net result is more competitive pricing than ever. Even those who gained business will pay a hefty price, as the bigger guys expect a better deal, putting more pressure on everyone's bottom line."

Ingram also sees the spurt in sell-through of more top movies to be a "high volume, low margin fact of life for all distributors. Most important, this past year, with sell-through a bigger part of the pie, more video specialty retailers got a lot smarter in buying inventory for an effective mix of rental, sales, and then previously viewed offers."

"While I personally feel that 'Forrest Gump' would have done well as a rental-only release first, the shift toward almost automatic sell-through for most film hits has positive implications for all specialty retailers."

DeVuono says, "Sell-through will be a significant part of our business going forward. We've added a lot of permanent sell-through locations in the last six months at our video specialty and grocery accounts in particular."

"Consumer demand is startling, and while our rental to sell-through ratio was about 75-25 in 1995, my goal for the next few years is to 'grow' my 25% share to 50-50. Every one of our accounts will have a chance to participate."

### CHILD'S PLAY

(Continued from preceding page)

a \$3 consumer rebate.

Plus, Disney is releasing four live-action movies at \$14.99: "Man Of The House," "Tall Tales," "Heavyweights," and "Squanto." They join 11 other live-action titles in the Feb. 21 promotion.

**KIDBITS:** Columbia TriStar Home Video's "The Indian In The Cupboard" hits stores Jan. 16, housed in a gold clamshell package that converts into a "cupboard" with the aid of a cardboard insert. Also included is a toy figurine of the Indian character Little Bear, along with a key that opens the clamshell... Two new titles in the computer-generated "ReBoot" series from PolyGram Video hit stores Jan. 30. They are "The Great Brain Rob-

bery" and "Talent Night," each \$12.95... The extraordinary Lightyear Entertainment title "People" has received the Kids First! President's Award from the Coalition for Quality Children's Media. Kids First! recently named as program director **Terry Solowey**, formerly of Children's Television Workshop and WNET New York... BMG Video releases the first three titles from the TV series "The Twisted Tales Of Felix The Cat" on Jan. 16, for \$12.98 each... Preschool series "Jay Jay The Jetplane" from KidQuest in Dallas debuted its own Internet home page on Dec. 13. KidQuest chief **David Michel** reported 200 hits the first day.

Billboard

FOR WEEK ENDING JANUARY 20, 1996

## Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>★★ NO. 1 ★★</b>					<b>★★ NO. 1 ★★</b>				
1	1	107	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98	1	2	29	<b>THE GRIND WORKOUT HIP HOP AEROBICS</b> Sony Music Video 49659	12.98
2	2	23	<b>MIKE TYSON: THE INSIDE STORY</b> MPI Home Video 7074	19.98	2	3	13	<b>THE FIRM: 5 DAY ABS</b> BMG Video 80116-3	14.98
3	3	55	<b>LESLIE NIELSEN'S BAD GOLF MY WAY</b> ◆ PolyGram Video 8006331153	19.95	3	4	11	<b>THE FIRM: LOW IMPACT AEROBICS</b> BMG Video 80111-3	19.98
4	11	17	<b>NFL'S GREATEST EVER: VOL. 1</b> PolyGram Video 8006353713	14.95	4	11	17	<b>PAULA ABDUL'S GET UP AND DANCE!</b> Live Home Video 0114	14.98
5	7	7	<b>COLLEGE BASKETBALL'S GREATEST GAMES</b> ESPN Home Video 44071	14.95	5	1	15	<b>DAISY FUENTES: TOTALLY FIT WORKOUT</b> WarnerVision Entertainment 51760	19.95
6	12	65	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> ◆ PolyGram Video 8006319053	19.95	6	5	91	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	14.98
7	9	133	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98	7	16	3	<b>THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT</b> Paramount Home Video 82043	19.95
8	RE-ENTRY		<b>THE BASKETBALL HALL OF SHAME</b> ABC Video 44034	14.95	8	10	19	<b>DENISE AUSTIN: HIT THE SPOT (ABS)</b> Parade Video 183	9.98
9	6	302	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ◆ FoxVideo (CBS/Fox) 2173	19.98	9	17	3	<b>THE FIRM: UPPER BODY</b> BMG Video 80118-3	14.98
10	4	39	<b>NBA JAM THE MUSIC VIDEOS</b> FoxVideo (CBS/Fox) 4301	14.98	10	7	5	<b>RACHEL MCLISH: IN SHAPE</b> New Line Home Video N4313	14.98
11	RE-ENTRY		<b>100 GREATEST NFL TOUCHDOWNS</b> PolyGram Video 4400876793	14.95	11	9	195	<b>ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 132	9.95
12	13	13	<b>NFL: TURF TALK</b> PolyGram Video 8006353653	19.95	12	RE-ENTRY		<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> ◆ WarnerVision Entertainment 55021-3	19.98
13	NEW		<b>THE BEST OF BOBBY ORR</b> PolyGram Video 8006366513	19.95	13	6	47	<b>MEN OF STEEL: ABS OF STEEL</b> WarnerVision Entertainment 185	14.95
14	5	33	<b>SHAWN KEMP THE REIGNMAN</b> FoxVideo (CBS/Fox) 8219	19.98	14	15	67	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
15	10	49	<b>SHAQUILLE O'NEAL: LARGER THAN LIFE</b> FoxVideo (CBS/Fox) 8179	19.98	15	13	59	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
16	8	81	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98	16	8	51	<b>YOUR PERSONAL BEST WITH ELLE MACPHERSON</b> Buena Vista Home Video 3851	19.99
17	RE-ENTRY		<b>THE FOOTBALL HALL OF SHAME</b> ABC Video 44033	19.95	17	NEW		<b>VERSA TRAINING: STRONG ABS</b> PolyGram Video 8006356253	9.95
18	16	399	<b>DORF GOES FISHING</b> ◇ Victory	19.95	18	14	23	<b>KATHY SMITH'S NEW YOGA BASICS</b> WarnerVision Entertainment 50910-3	19.95
19	NEW		<b>ATLANTA BRAVES 1995: BRAVES WIN...IT ALL!</b> Turner Home Entertainment 3316	19.98	19	NEW		<b>THE GRIND WORKOUT: FITNESS WITH FLAVA</b> Sony Music Video 49796	12.98
20	17	27	<b>PATRICK EWING: STANDING TALL</b> FoxVideo (CBS/Fox) 5933	19.98	20	12	147	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> ◇ GoodTimes Home Video 7032	19.99

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

# DVD Awaits Music Biz Feedback

■ BY BRETT ATWOOD

LAS VEGAS—While the film, home video, and computer industries have played an active role in the development of the first generation of DVD products, the music industry has remained cautiously quiet about the new technology, which was previewed at the Consumer Electronics Show here Jan. 5-8.

At the trade show, there was little talk of labels supporting the new technology, with the exception of DVD developers, which are anxious for the music industry to break its silence on the new configuration.

"Both Hollywood and the computer industry took an active stance in its development, but I have not heard a lot from the music industry," says Philips Components president Jan Oosterveld.

"They have to raise their voice a little bit," he adds. "The real debate is what type of software is coming for this product. So far, there has been only a fairly typical debate about how to use the bigger amount of space."

A 4.7-gigabyte DVD can hold up to

seven times the audio information of a standard CD, while a double-sided, 9.4-gigabyte DVD will store up to 14 times the amount of information of a standard CD (Billboard, Sept. 30, 1995). DVD players will be able to play the new high-density audio discs, as well as existing audio CDs.

The additional amount of storage space of the DVD format will benefit many in the music industry, says Craig Eggars, marketing manager of new products for Toshiba.

"For the music industry, the tremendous storage capability enables us to create 'super CDs' that have large audio capabilities that surpass what we are hearing today," says Eggars. "With the sampling frequency boosted to 96 kilohertz and 24 bits, this will usher in a whole new element of elegant hi-fi digital audio."

Manufacturers and the music industry need to team and put into place a grass-roots education program that will educate consumers about the audio-only implications of DVD, says Emiel Petrone, senior VP of Philips Media

Software.

"We're talking about new capacities that have not been available before... Psychologically, consumers are accustomed to buying 45- or 50-minute CDs," says Petrone. "Each individual company will have to make their own decision on how to use the extra space on the discs. Maybe they will put four or five full-length CDs onto one DVD. If they release all of the albums by an artist on a single DVD, there may be a cheaper manufacturing cost."

Oosterveld says that Philips is in the process of reaching out to the music industry to create a plan for the introduction of high-density, audio-only DVD. Music industry-related DVD announcements are expected by the spring, according to Oosterveld.

"There are a lot of ramifications for them to consider," says Petrone. "As each disc can be hours in length, the publishing costs increase... Technology will serve the creative community in the sense that it will dictate capacity, and the creative community can take advantage of it."

## FIRST DVD PRODUCT DEMONSTRATED

(Continued from page 6)

bly cost \$599.

"The major difference will be the sound capability," says Johnson. "The higher-priced model will have AC-3 5.1 surround sound built in, and the other won't."

Consumers who buy the lower-priced player would have to purchase a separate surround-sound system in order to take full advantage of DVD's superior quality.

In addition, Thomson said, it will market the player with selected video product from Warner Home Video.

Details of the marketing alliance will be announced at another trade show—CES Orlando (Fla.), which is dubbed "the Digital Destination" and is scheduled for May 23-25.

For its part, Toshiba plans to spend approximately \$200 million launching its player in order to drive cumulative sales to 1 million units in the first year, according to Toshiba marketing manager Craig Eggars.

Initial marketing plans include a DVD product tour hitting retailers in major markets, as well as an Internet site promoting the product.

Other DVD hardware manufacturers, including Sony, Pioneer Video Manufacturing, and Philips Consumer Electronics, said they would have players on the market later this year but didn't offer specifics on pricing or marketing strategies at the show.

In addition, DVD-ROM players were previewed by major hardware suppliers (see story, page 62).

Sony will launch with 50 titles from Columbia TriStar Home Video, with another 100 titles available throughout the year.

Manufacturers that didn't announce specific DVD hardware pricing did indicate, however, that it would be significantly higher than the numbers pegged for the Toshiba and Thomson models.

"Ours will be somewhere in the \$500-\$800 price point," said Philips president/CEO Robert Minkhorst. "We'll come up with a final price point this summer."

In addition to a DVD model, Pioneer announced that it will release a DVD/laserdisc/CD combo player.

No price point was announced, but the company's strategy will be to slowly transition its existing laserdisc base to DVD.

"We've aggressively supported laserdisc and have 30,000 titles," said senior VP Mike Fidler. "We believe the

two technologies will co-exist for many years to come."

### RETAILER REACTION

Regardless of the vagueness of some of the DVD announcements, CES was the beginning of the drive toward pocket-books, and by most accounts, retailers are set to open them wide.

"Right now there are too many formats, and homogenizing audio, video, and computer into one is going to mean incredible changes," says Robert A. Serio, owner of Simsbury, Conn.-based Perfect Vision & Sound. "Because DVD is backward compatible, it's going to make the CD market look small."

With the announcements out of the way on the eve of the show, attendees flooded into manufacturer booths for product demos. Toshiba's fort-like booth was packed, and retailers crowded around TV sets at Pioneer, Philips, and Thomson to see DVD. Sony held its demos off the show floor to a steady stream of visitors.

"DVD is definitely the format of the future," said retailer Darin Good, president of Denver-based Laserland, as he stood outside Pioneer's booth. "It won't be an overnight thing, but even if they get 5% penetration after the first year, that would be great."

Other dealers were more optimistic. "Any product that costs \$500, is easy to use, and is backward compatible is great," said Dean May of Custom Installation Design in Hurricane, Utah. "It would be nice to know more solid information on pricing and marketing, but I think DVD will be well accepted by consumers."

While every manufacturer has been touting DVD's superior movie-watching qualities, representatives from home-video companies were absent from the presentations. The exception was Warner Home Video president and chief DVD proponent Warren Lieberfarb, who attended the Thomson and Toshiba announcements.

Comparing the single DVD-format compromise reached last summer to the recent Bosnian peace accord, Lieberfarb declared victory for the technology.

"While I won't confuse world peace with the development of a single DVD format, they are both historic," said Lieberfarb at Thomson's event. "This is the first time ever that we've had a bloodless format war, and now it is ended."

Lieberfarb said that Warner Home

Video will serve up simultaneous video/DVD releases, 40- to 45-day pay-per-view windows, catalog classics for DVD, and sell-through pricing to drive hardware sales.

Despite a great deal of DVD flag-waving, several key issues remain unresolved. At the top of the list is copy protection, which has been debated since last year.

Recently, a copy-protection technology was approved by software suppliers, but it was rejected by hardware suppliers. The main problem is that the copy-protection technology agreed upon by the software community degraded quality when played back through the hardware, according to industry insiders.

"It wasn't accepted because we didn't want consumers to think there was something wrong with the television set or the player," said Philips Components president Jan P. Oosterveld. "Consumers always point to the hardware as the problem, instead of the software."

The copy-protection committee, headed by Sony with representatives from the Consumer Electronics Manufacturers Assn. and the Motion Picture Assn. of America, is holding intense negotiations to find a solution.

"We're taking the same approach to copy protection as we did to find a single format," said MPAA COO Bill Baker. "It will probably be the same 11th-hour conclusion. It's a footrace now, and we're working hard to see that the safeguards are there."

Some hardware manufacturers expect an answer within 60 days, but others aren't as confident.

"I've been hearing '60 days' for a year now," says CEMA president Gary Shapiro. "It's hard to say when it will be resolved."

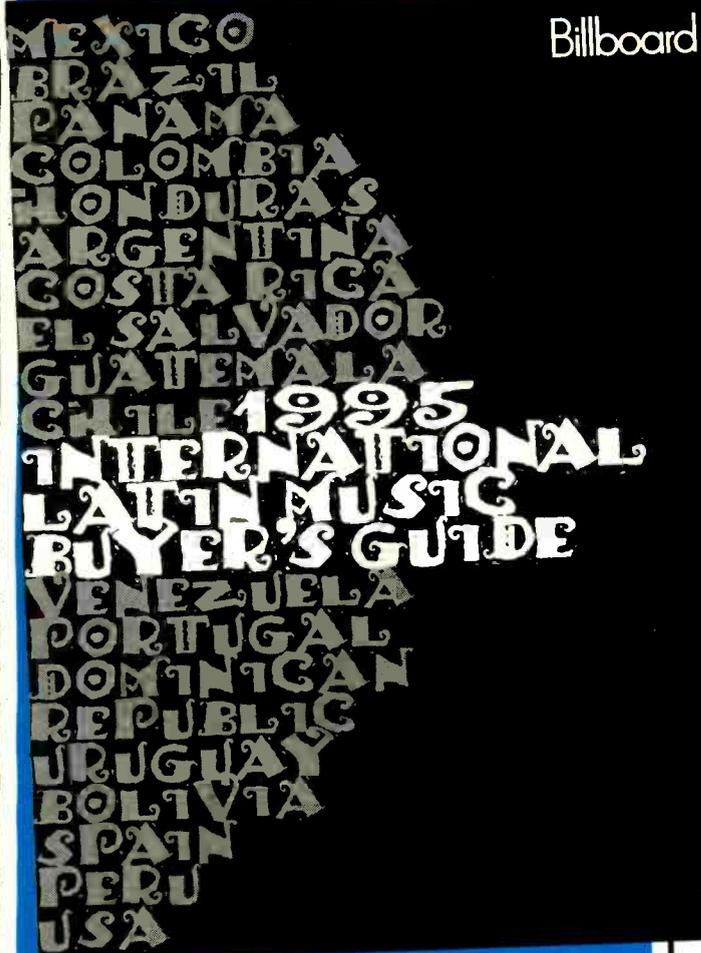
Hardware manufacturers and Lieberfarb say that the copy-protection issue won't delay the launch of the product, adding that CD audio was launched without it.

"Music did well without it," says Lieberfarb. "But we are confident that we will come up with a security system."

Other software suppliers, however, have reservations about releasing DVD product without the feature.

"It's a problem," said New Line Home Video president Stephen Einhorn at CES. "And I'd have to be convinced that it won't be a problem, and that would be difficult."

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

**ANDY SUMMERS**  
Synaesthesia  
PRODUCERS: David Hentschel & Andy Summers  
CMP 1011  
Well-traveled guitarist delivers one of the most cohesive, inspired works of his career in this all-instrumental album of electric-guitar music. By turns melodic, atmospheric, and atonal, Summer's dabbings range from lush textures like the ones he imparted to such Police classics as "Driven To Tears" to contrapuntal beauty reminiscent of his first collaboration with Robert Fripp, "I Advance Masked." Highlights of a set that features drummer Ginger Baker, bassist Jerry Watts, keyboardist Mitchell Forman, and other top players include the jazzy, revved-up "Monk Hangs Ten," the Eastern-influenced "Umbrellas Over Java," and the haunting title track.

### R & B

**THE STYLISTICS**  
Love Is Back In Style  
PRODUCER: Preston Glass  
Marathon/Bellmark 73017  
Veteran soul collective scales back to a trio and issues sounds that immediately evoke familiar good-time feelings for listeners old enough to remember act's '70s heyday. Set forges few inroads, as group's signature music style dominates project—a plus or minus, depending on the listener's point of view. Songs feature unchallenging melodies but should provide nostalgic satisfaction for time-warped adults. Group's vocals remain as solid as ever, highlighted by falsetto leads that are refreshing, given pervasive climate of sameness in mainstream R&B.

### COUNTRY

**VARIOUS ARTISTS**  
Cattle Call: Early Cowboy Music And Its Roots  
COMPILER: Douglas C. Green  
Rounder 1101  
Riders In The Sky's Ranger Doug returns to his scholarly roots in presenting this compilation of the development of cowboy music, volume one of Rounder's historical series "Singing In The Saddle: Seventy Years Of Recorded Cowboy Song."

**BOBBIE CRYNER**  
Girl Of Your Dreams  
PRODUCERS: Barry Beckett and Tony Brown  
MCA 11324  
The closest thing country music now has to a true torch singer, Bobbie Cryner sings the grooves with her sophomore album. Not everybody can get away with covering and equaling—if not surpassing—Dusty Springfield's "Son Of A Preacher Man." And Cryner's self-penned songs are evocative short stories on their own.

**JERRY REED**  
Flyin' High  
EXECUTIVE PRODUCER: Bill Lowery  
Southern Tracks 63  
The wild man of country returns with live monologues and comedic songs. "Diggin' Up Bones" becomes a cross-dressing song as "Tryin' Stuff On." And there's a long

### SPOTLIGHT



**VARIOUS ARTISTS**  
The Songs Of West Side Story  
PRODUCERS: various  
Grammy Recordings/RCA Victor 62707  
The list of participants in this all-star tribute to Leonard Bernstein's ever-green "West Side Story" is too long to include, but a sampling of the names gives an idea of the scope of the project: Aretha Franklin, All-4-One, Little Richard, Natalie Cole, Patti LaBelle, Sheila E., Brian Setzer, Selena, Trisha Yearwood, Chick Corea, Steve Vai, and Phil Collins. They turn in spirited versions of such American classics as "Maria" (featuring Michael McDonald, James Ingram, and David Pack), "America," and "Somewhere" (done separately by Franklin and Collins). Among the most refreshing, effective covers is "Gee, Officer Krupke" as done by Salt-N-Pepa, Def Jef, Lisa "Left Eye" Lopes of TLC, the Jerky Boys, and Paul Rodriguez.

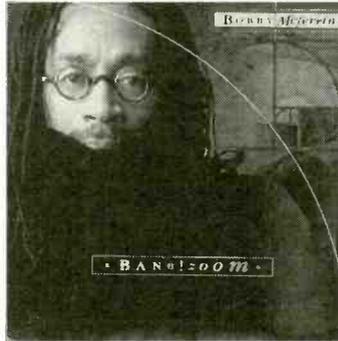
scatological episode involving a flight in an F-16. Contact: 800-925-6937.

### JAZZ

★ **PUCHO & HIS LATIN SOUL BROTHERS**  
Rip A Dip  
PRODUCER: Todd Barkan  
Milestone 9247  
Timbales player and '60s boogaloo veteran Henry "Pucho" Brown returns with a new Latin Soul Brothers lineup, whose sprawling, aggressively swinging sound is proof that Chico O'Farrill did not have the only great Latin jazz comeback in the past year. Standout tracks include the rolling latinisms of original theme "Pucho's Descarga II" and bassist Jon Hart's infectious groove of "Ritmo Nueva York," as well as the rhythm-intensive treatments of such jazz signature themes as Miles Davis' "Milestones" and Juan Tizol's Ellington classic "Caravan." Pop gets Latin Soul with a new spin on the iconic groove of James Brown's "Sex Machine," as well as Marvin Gaye's "Trouble Man" and War's "Slippin' Into Darkness."

★ **DON PULLEN**  
Sacred Common Ground  
PRODUCERS: Michael Cuscuna & Don Pullen  
Blue Note 32800  
When pianist/composer Don Pullen recorded these tracks just weeks before his untimely death last year, the common ground he was seeking bridged Native American music and his own globally informed style of progressive jazz. Pullen's band the African Brazilian Connection is matched with the vocal/drum performances of the Chief Cliff Singers, who are drawn from the Katoonal and Salish tribes of Montana's Flathead Reservation. "The Eagle Staff Is First" turns

### SPOTLIGHT



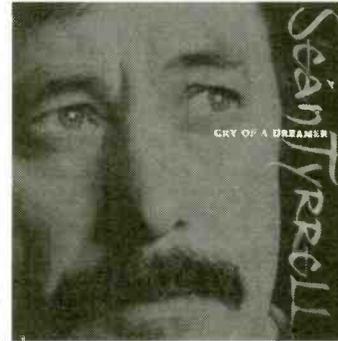
**BOBBY McFERRIN**  
Bang! Zoom  
PRODUCERS: Russell Ferrante & Bobby McFerrin  
Blue Note Contemporary 31677  
Among the most effortlessly inventive artists in popular music, Bobby McFerrin outdoes himself with this collaboration with the Yellowjackets. Co-produced and largely co-written with the Yellowjackets' Russell Ferrante, these tunes showcase the fluid melodicism of the contemporary jazz outfit and McFerrin's incomparable vocal improvisations. At times reminiscent of Pedro Aznar's vocalizations with the Pat Metheny Group, "Bang! Zoom" is ethereal, uplifting, and joyful. Highlights include title track, the African-inspired "Freedom Is A Voice," and the ensemble's reading of Miles Davis' palindromic "Selim." Among the songs with lyrics, standouts are "Remembrance," "My Better Half," and the *trompe l'oeil*, a cappella "Mere Words."

Native American chant into a loping jazz stomp, and Pullen at his most percussively dissonant blends smoothly with Indian tradition on "Message In Smoke." Native American vocals frame the sweetly melancholy piano theme of "Common Ground," and the punchy "Reservation Blues" marks another abrupt transition between two disparate musics.

### LATIN

★ **QUETZALCOATL**  
PRODUCER: John Koenig  
Luna Blanca 1001  
Tantalizing sojourn through indigenous genres of Mexico, Venezuela, and Cuba

### SPOTLIGHT



**SEÁN TYRRELL**  
Cry Of A Dreamer  
PRODUCER: P.J. Curtis  
Hannibal/Rykodisc 1391  
U.S. debut album by Irish troubadour Seán Tyrrell sounds like a long-lost gem from the vaults of an Irish folk catalog. In fact, it's a brand-new album by a current artist who happens to be profoundly steeped in Celtic tradition and untempered by modern musical influences. The release—which was named Irish album of the year by Folk Roots—includes such lovely tunes as "Coast Of Malabar," a traditional lyric with music by Tyrrell; a trilogy of ancient poems that Tyrrell also set to music; and such varied fare as "Isle Of Innisfree," "Mattie," and the title track. Featuring Davy Spillane on Uilleann pipes and low whistle and Martin O'Connor on accordion, among others, "Cry Of A Dreamer" is a feast of traditional Irish music. The genuine article.

marks incursion into record industry by film director David Greene. Despite acclaimed group's overt traditional bent, poignant ballad "Amorosa Guajira" and rueful immigrant tale "El Impuesto" are solid radio prospects. Contact: 310-394-5889.

★ **BEATRIZ MONTES**  
PRODUCERS: Noemi Gil, Alejandro Abud  
RCA/BMG 31444  
Talented teenaged newcomer instantly dramatizes emotive, Mariachi-powered tales of love-related situations with a striking, rangy voice and crisp, heartfelt delivery that graces such entries as "Cuando Uno Se Enamora" and "Mi

### VITAL REISSUES™

**EDEN AHBEZ**  
Eden's Island: The Music Of An Enchanted Isle  
ORIGINAL PRODUCER: Bob Keane  
REISSUE PRODUCERS: Domenic Priore & Rob Santos  
Del-Fi 12112  
A self-styled hippie two decades before the hippie movement, late Los Angeles "nature boy" Eden Ahbez made music that was as startlingly ahead of its time as his lifestyle. Pre-figuring Brian Wilson and Jim Morrison, Ahbez was a spoken-word pioneer, a master of many musical idioms, and a self-styled luthier who carved his own flutes and lived on the streets (including a time under one of the 'Ls in the Hollywood sign). His 15 minutes of fame came when Nat "King" Cole scored a hit with Ahbez's composition "Nature Boy," which sadly, is not included here. Otherwise, this archival

release is a curiosity item and a great piece of music.

**STAN GETZ**  
Blue Skies  
PRODUCERS: Carl Jefferson & Steve Getz  
Concord 4676  
The death of tenor legend Stan Getz in 1991 has made his unreleased sessions ever more sought after, and this one from 1982 should show why. A quartet date in which he's backed by pianist Jim McNeely, bassist Marc Johnson, and drummer Billy Hart, Getz's melody lines are as silky and evocative as ever. Standout tracks of a sweet set are a slow, dreamy take on "Spring Is Here," an elegant turn with "Easy Living," and a delightfully rhapsodic version of Irving Berlin's title cut. In a generally balladic album, McNeely's catchy, multitextured original "There We Go" provides a rare uptempo moment.

Primer Fracaso" with honest sentiment mature beyond her years.

### CONTEMPORARY CHRISTIAN

**MICHAEL SWEET**  
Real  
PRODUCERS: Michael Sweet, Mike Slamer  
Benson 95  
Former Stryper front man Michael Sweet's second solo effort is a more earthy, acoustic-based outing marked by his vocal passion and his penchant for strong songs. Longtime fans will be drawn to the rootsy energy of such tracks as "Second Chance" and "Remember Me," while Sweet is sure to make new fans on such textured ballads as "Heaven Waits For You" and "The River." A great album from one of Christian music's premier rock voices.

### NEW AGE

★ **VARIOUS ARTISTS**  
Swarm of Drones  
PRODUCER: Nauti Humon  
Sombien/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 psycho-sonic 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 hymn from Janis Mattox. Composer Robert Rich offers a brief glimpse of fog-shrouded illumination on his "Bouyant Motionless Deluge." Whatever you do, don't turn out the lights. Contact: 212-463-9181.

**RILEY LEE/MICHAEL ATHERTON/MICHAEL ASKILL**  
Shoalhaven Rise  
PRODUCERS: Michael Askill, Lee Riley & Michael Atherton  
Black Sun 15109  
This is a promising collaboration between three Australian musicians. Lee Riley, Michael Atherton, and Michael Askill are interested in a global sound, bringing together world percussion, oud, santoor, didgeridoo, the Japanese shakuhachi, and a host of other exotic instruments. They deploy them across a series of compositions and improvisations, including the groove-oriented "Looking South" and the impressionistic melodies of the title piece. They avoid the ethno-kitsch trap, but too much of Shoalhaven Rise has a loose collaborative feel, with some gorgeous instrumental combinations begging for structure.

**DAVID & STEVE GORDON**  
Sacred Spirit Drums  
Sequoia X833  
David and Steve Gordon aren't Native Americans, but they've caught the Native American bug. Sacred Spirit Drums is their follow-up to Sacred Earth Drums, and it continues their mix of Native American flutes, synthesizers, and percussion resulting in a tribal Indian space music. There's a written story attached about Native American spiritualism and "Global Indigenous Shamanism," but what the Gordons have really done is juice up the tribal groove. Their trance-anthems have prettier melodies than you'll find in most Native fusions, and, with dumbbeks, frame drums, and djembes, they have lush, more compelling rhythms. Contact: 800-542-5523.

**ALBUMS** ■ SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ▶ MEAT LOAF Not A Dry Eye In The House (4:57)

PRODUCER: Ron Nevison  
WRITER: D. Warren  
PUBLISHER: Realsongs, BMI  
**MCA 3641** (c/o Uni) (cassette single)  
The second single from "Welcome To The Neighborhood" is a bombastic power ballad fraught with the unabashed melodrama that has become Meat Loaf's stylistic calling card. Of course, he has the voice and confidence to not only pull it off, but to leave listeners charmed and smiling from ear to ear. Producer Ron Nevison keeps a crisp backbeat prominent at all times, anchoring the song's grand, rock-spiced arrangement. An easy bet for widespread top 40 and AC radio action.

#### ▶ MELISSA ETHERIDGE I Want To Come Over (4:34)

PRODUCERS: Hugh Padgham, Melissa Etheridge  
WRITER: M. Etheridge  
PUBLISHERS: M.L.E./Almo, ASCAP  
**Island 7136** (c/o PGD) (cassette single)  
Second shot from the cool "Your Little Secret" should ignite across-the-board radio interest, much in the same way as the mega "Come To My Window" did. Tortured romance is what Etheridge does best, and she offers up a heaping dose of sexually charged tension and yearning—topped with just enough philosophical focus to drive the song to its necessary climax. Rockers will dig the now-familiar blend of Etheridge's growl and the clang of guitars, while popsters will find the hook too tasty for words.

#### ★ DEBORAH COX Who Do You Love (3:59)

PRODUCER: Larry "Rock" Campbell  
WRITERS: V. Benford, L. Campbell II  
PUBLISHERS: MCA/Art & Rhythm/Zomba Enterprises, ASCAP  
REMIXERS: David Morales, Jon Gass, Chucky Thompson  
**Arista 2932** (c/o BMG) (CD single)  
Cox comes on with another winning single that coasts on the fuel of a sleek jeep funk groove and a sing-along chorus. Comparisons to labelmate Whitney Houston may continue, but Cox goes a long way toward proving that she has her own special style that stands alone. Over the course of the single's four nicely varied versions, she displays different parts of her personality and vocal palette. Most notably, she shows a sassy edge on Chucky Thompson's spare hip-hop mix, then forceful diva potential on David Morales' splashy pop/house interpretation. Pick a version of this cutie and slam it over and over.

#### ★ DIANA KING Ain't Nobody (3:17)

PRODUCER: Handel Tucker  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Freddy Bastone  
**Work 7644** (c/o Sony) (cassette single)  
Rufus' classic soul jam gets a sexy hip-hop interpretation by King, who appears to be on the verge of another hit on par with her 1995 breakthrough, "Shy Guy." The familiarity of the tune coupled with King's assured performance add up to a single that pop and R&B programmers should find irresistible. To hedge bets, there is an armful of remixes that ranges from hard street funk to trance-glazed house. From the fine album "Tougher Than Love."

#### BLESSID UNION OF SOULS Oh Virginia (3:58)

PRODUCER: Emosia  
WRITERS: E. Sloan, J. Pence, Emosia  
PUBLISHERS: EMI/Tosha/Shapiro Bernstein, ASCAP  
**EMI 10456** (c/o Cema) (cassette single)  
The follow-up to "Let Me Be The One"

weaves together the group's collective talents without ever sounding cluttered. Instead, each element intensifies the other. Impressive harmonica work adds to the Southern bluesy feel and shows why the instrument is gaining popularity among mainstream acts. Top 40 programmers should find an appreciative audience for this well-constructed, diverse song.

#### JOSH CLAYTON-FELT Window (4:11)

PRODUCERS: Josh Clayton-Felt, Tony Phillips  
WRITER: J. Clayton-Felt  
PUBLISHER: Ruff Ruff Ruff, ASCAP  
**A&M 00132** (c/o PGD) (CD single)  
Former School Of Fish front man Clayton-Felt wears several hats on this track, mixing horns, guitar, and vocals without fumbling. Unfortunately, his intelligent lyrics and impeccable delivery are not done justice by the music, which is repetitive and unremarkable.

### R & B

#### ▶ THE FUGEES Fu-Gee-La (4:15)

PRODUCER: Salaam Remi  
WRITERS: N. Jean, S. Michel, L. Hill  
PUBLISHERS: Sony Tunes/Tete San Ko/Obverse Creation, ASCAP  
**Columbia 78194** (c/o Sony) (CD single)  
The first release from the Fugees' sophomore effort, "The Score," delivers the dope and then some. The Fugees' trademark tight, creative lyrics find a perfect home in the recycled hook from Teena Marie's 1988 No. 1 R&B hit, "Ooo La La La." Already near the top of the Hot Rap Singles chart, "Fu-Gee-La" should be a no-brainer for urban programmers, to whom the label has started to actively promote this single.

#### ★ D'ANGELO Lady (3:59)

PRODUCERS: D'Angelo, Rafael Saadiq  
WRITERS: D'Angelo, R. Saadiq  
PUBLISHERS: Ah-choo/12:00 AM/Rhythm Sons/PolyGram International, ASCAP  
**EMI 10458** (c/o Cema) (cassette single)  
As "Cruising" continues to attract popsters, D'Angelo—one of the most bold and interesting new artists in R&B—serves his core soul audience this sultry, percussive slow jam from his sterling album "Brown Sugar." As with past singles, the emphasis here is on sharp musicianship and adventurous songwriting. D'Angelo's street Romeo vocal style is put to excellent use with this tune's simple, effective "you're my lady" refrain, as well as the limber bass/guitar interplay. After being heralded by R&B radio, this should prove to be D'Angelo's biggest pop hit so far.

### NEW & NOTEWORTHY

#### N-TRANCE Stayin' Alive (4:34)

PRODUCERS: Kevin O'Toole, Dale Longworth  
WRITERS: R. Gibb, B. Gibb, M. Gibb  
PUBLISHER: BSO  
**Radikal/Avex-Critique 15562** (c/o BMG) (cassette single)  
U.K. import enthusiasts are already aware of this jumpy rap interpretation of the Bee Gees disco classic. Early radio reaction holds promise for a quick and successful ride up the Hot 100. There is not a whole lot of substance in T-LK's rap, but he certainly has a rousing, infectious style that makes the track spark. Singer Kelly Llorenna injects some bright diva flash during the bridge and chorus. For a taste of N-Trance's original material, check out the lively Euro-NRG romp "Set U Free" on the flip side. Both will be featured on the forthcoming album "Electronic Pleasure."

#### REGINA BELLE You Make Me Feel Brand New (4:03)

PRODUCER: Keith Thomas  
WRITERS: T. Bell, L. Creed  
PUBLISHER: Warner-Tamerlane, BMI  
REMIXER: Jermaine Dupri  
**Columbia 7516** (c/o Sony) (cassette single)  
Belle's tribute to Philly soul, "Reachin' Back," gets a nice boost with her warm rendition of a chestnut from the Stylistics' book of hits. The album version is sweetly faithful to the original recording, while Jermaine Dupri's remix lines the track with rigid funk backbeat that will play well with disciples of Faith Evans and Mary J. Blige.

#### CHEVELLE FRANKLIN Serious Girl (3:26)

PRODUCERS: Tony Kelly, Mikie Bennett  
WRITERS: A. Kelly, M. Bennett  
PUBLISHERS: Tony Kelly/Songs of PolyGram/Lines & Rhymes/Almo, BMI  
**Mesa 2271** (cassette single)  
The touch of world-class dancehall production team Tony Kelly and Mikie Bennett is unmistakable on this blippy, funk-laced reggae jam. Franklin sings and toasts with wide-eyed glee, skipping and playing inside the song's retro-pop-spiced chorus. Fun to rock and sway to, this track comes with a hip-hop-leaning remix that radio programmers should find quite useful.

### COUNTRY

#### ▶ TRAVIS TRITT Only You (And You Alone) (3:50)

PRODUCERS: Travis Tritt, Gregg Brown  
WRITERS: B. Ram, A. Rande  
PUBLISHERS: TRO-Hollis, BMI  
**Warner Bros. 7966** (7-inch single)  
The latest release from Tritt's current greatest-hits package is a soulful country boy remake of the Platters pop classic hit, which will also be featured in the forthcoming Steve Martin movie "Sgt. Bilko." Tritt's hearty vocals meet the lyric head-on and deliver the goods, and the production effectively pays homage to Jerry Lee Lewis. Should find a welcome home at country radio.

#### ▶ LEE ROY PARNELL Heart's Desire (3:45)

PRODUCER: Scott Hendricks  
WRITERS: C. Moore, L.R. Parnell  
PUBLISHERS: Songs of PolyGram International/Barney and Arney/Lee Roy Parnell, BMI  
**Career 2952** (7-inch single)  
Another outstanding single from his excellent album "We All Get Lucky Sometimes." The positive lyric and infectious melody meld into an irresistible hit. Parnell has one of those voices that sounds lived-in and well-traveled, but buoyed with a passion that cannot be dimmed or denied. Another solid hit from this talented Texan.

#### ▶ THE MAVERICKS All You Ever Do Is Bring Me Down (3:50)

PRODUCERS: Don Cook, Raul Malo  
WRITERS: R. Malo, A. Anderson  
PUBLISHERS: Sony Tree/Sony Nashville/Raul Malo/Mighty Nice/Al Andersongs, BMI  
**MCA 55154** (c/o Uni) (7-inch single)  
A spicy, lively bit of Tex-Mex-flavored fun from the Mavericks' current "Music For All Occasions" album. Accordion virtuoso Flaco Jimenez highlights the track with his signature sound, and as usual Raul Malo delivers the lyric with his personality-packed vocals. Toe-tapping, good-time fun.

#### EMILIO Even If I Tried (2:56)

PRODUCER: Barry Beckett  
WRITERS: C. Faulk, N. Musick, B. Regan  
PUBLISHERS: Tom Collins, BMI; AMR Publications/Sierra Home, ASCAP  
**Capitol 10331** (c/o Cema) (CD promo)  
Tasty production and Emilio's strong performance mark this bouncy song of love and devotion. The catchy chorus sounds perfectly suited for country airwaves, and Emilio's winning delivery shows why this talented artist is bridging the gap between Tejano and country stardom.

### DANCE

#### ▶ GLORIA ESTEFAN Tres Deseos (Three Wishes) (7:29)

PRODUCERS: Emilio Estefan Jr., Kike Santander  
WRITER: K. Santander  
PUBLISHER: Foreign Imported, BMI  
REMIXERS: Ralph Rosario, Abel Aguilera, Pablo Flores, Javier Garza  
**Epic 7622** (c/o Sony) (12-inch single)  
Latest offering from La Gloria's oh-so-fab "Abriendo Puertas" opus features the singer gingerly vamping and chanting over a percolating Latin-house groove. Club DJs are given a wealth of fine remixes to choose from, ranging from Ralph Rosario and Abel Aguilera's stompin' tribal-house versions to Pablo Flores and Javier Garza's more traditional tropical mixes. Regardless of your choice, you get an ample dose of Estefan's loose, fun performance and a tune built on a tightly constructed melody. Simply put, ya can't lose with this one!

#### ▶ CONNIE & JUNIOR Lift Me Up (8:37)

PRODUCER: Junior Vasquez  
WRITERS: C. Harvey, J. Vasquez, K. Gomi  
PUBLISHERS: AK Favorite/House of Ellis/MCA/Gomi/Three Pagoda/Chilli Conni Songs, ASCAP  
REMIXER: Junior Vasquez  
**EightBall 79** (12-inch single)  
Talk about your inspired unions. Super-hot producer Junior Vasquez and enduring diva Connie Harvey pool their resources for an invigorating tribal anthem that is heavy on optimistic gospel influence. With compositional input from the up-and-coming Gomi, this jam pops with urgent rhythms and soulful melody. Harvey belts with contagious conviction, and Vasquez surrounds her with music that is complementary to her voice and mindful of turntable breaks. Slammin' stuff. Contact: 212-337-1200.

#### ★ ARON PRINCE Living In Fear (no timing listed)

PRODUCER: Aron Prince  
WRITER: A. Prince  
PUBLISHER: not listed  
REMIXER: Aron Prince  
**Sex Mania 016** (12-inch single)  
Need a little dishy chatting to go with your house music? Then jam on this saucy li'l runway item. Prince plays with your mind by starting the track with tooth-sucking drag queen humor and then shifts gears and launches into a tirade about tolerance and acceptance of those who dare to be different. The tribesque groove of the primary mix is a tad erratic at times, but it suits the tone of the rap perfectly. Flip the record for a smoother disco/house vibe. In all, an ambitious effort that demands attention. Serve! Contact: 212-982-2506.

#### ★ EVELYN JEAN Town Near You (9:37)

PRODUCERS: LaPorte & Lassiter  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: LaPorte & Lassiter, M'adam Boys  
**Dig It International 039** (12-inch single)  
Jean comes to the party with a unique, appealing voice that rumbles with low alto-range vibrato, as well as easy, almost-drowsy delivery. Tucked inside the track's pillow, electro-hip house groove, she has a wonderfully dreamy presence. Midway through the single's nine-plus minutes, punters are likely to be grinding in a blissed-out hypnotic state with no desire to stop. A refreshing and essential change from typical house fodder. Contact: 212-673-7626.

### AC

#### ★ GROVER WASHINGTON JR. The Playing Field (4:23)

PRODUCER: Jason Miles  
WRITER: J. Miles  
PUBLISHERS: Act Fast/Miles Day, BMI  
**Lightyear 3011** (c/o Warner Vision) (CD promo)  
The stellar, star-studded soundtrack to

the film "People" gets another shot at much-deserved visibility with the onset of this chipper jazz/pop instrumental. Washington's playing is as compelling as ever, and he soars within the context of writer/producer Jason Miles' funky composition. One for the sophisticated AC and R&B radio listener.

#### IVAN NEVILLE After All This Time (4:38)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Iguana 002** (c/o AEC) (CD single)  
This easy-paced pop/rock ballad ushers in the reissue of Neville's fine 1988 solo debut, "If My Ancestors Could See Me Now." Interestingly, this song still sounds quite fresh and radio-friendly, thanks largely to the song's memorable chorus and sensitive lyrics. An added bonus is the harmony appearance of brother Aaron Neville, whose warbling brings a familiar, enticing ring to an already noteworthy effort.

### ROCK TRACKS

#### ▶ THE SMASHING PUMPKINS 1979 (4:26)

PRODUCERS: Flood, Alan Moulder, Billy Corgan  
WRITER: B. Corgan  
PUBLISHERS: Chrysalis/Cinderful, BMI  
**Virgin 11072** (c/o Cema) (CD single)  
Critics have almost universally praised The Pumpkins' current "Mellon Collie And The Infinite Sadness" album, and tracks like this are the reason why. Ironically, "1979" sounds like it could be a track from 1983, as front man Billy Corgan's mellow vocal sails over jittery guitar riffs and steady drumming. The melody and vocal delivery are, in many ways, reminiscent of '80s modern rock icons the Cure. A smashing track.

#### ▶ FRANK BLACK Men In Black (3:01)

PRODUCER: Frank Black  
WRITER: F. Black  
PUBLISHER: Spime, BMI  
**American 7980** (c/o Warner Bros.) (CD single)  
Black's dark tale of aliens and government cover-ups is perfect fodder for modern rock programmers who like their tabloids, too. Black manages to weave a weird narrative between the rapid rock rhythms and lightning-fast drumming. Out of this world.

#### MORPHINE Mile High (3:00)

PRODUCER: Mark Sandman  
WRITER: M. Sandman  
PUBLISHERS: Pubco, Head With Wings, BMI  
**A&M 00149** (c/o PGD) (CD single)  
Modern and album rock radio programmers may be challenged by this snazzy track, which is filled with jazzy horns and a swingin' vocal. The song is taken from the soundtrack to "Things To Do In Denver When You're Dead," and is, thankfully, better than the movie.

#### SCHTUM Skydiver (3:22)

PRODUCER: Chris O'Brien  
WRITERS: C. McNeill, I. Birthistle, J. Cunningham, C. McNeill  
PUBLISHER: Chrysalis, ASCAP  
**Work 7326** (c/o Sony) (CD promo)  
The strangely named Schtum takes the listener through an even-stranger sonic trip. Loud vocals scream through a whirl of guitars, forming an off-center melody. Taken from the album "Grow."

#### THE FOREMEN Ain't No Liberal (3:20)

PRODUCERS: Andy Paley, Jim Ed Norman  
WRITER: R. Zimmerman  
PUBLISHER: Watunes, BMI  
**Reprise 7986** (c/o Warner Bros.) (CD promo)  
A fun poke at hitherto liberal politicians swinging to the right in an effort to bridle conservative sentiment. The band's folksy lampooning makes for amusing, toe-tapping satire. Still, it does not have the bite of comparable work, such as some of the songs in Tim Robbins' brilliant "Bob Roberts" film.

**SINGLES:** PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).



## MUSIC

### THE ROLLING STONES: VOODOO LOUNGE

PolyGram Video  
94 minutes, \$19.95

Miami's Joe Robbi Stadium is the site of this second longform from PolyGram featuring the Stones in concert. Following a brief introduction by fan Whoopi Goldberg on the tour's opening night, Mick Jagger, Keith Richards, Charlie Watts, and Ron Wood appear on stage to perform the Voodoo Lounge tour's slogan song, "Not Fade Away," and keep the momentum kicking for the following hour and a half. The hit list is vast, including "Tumbling Dice," "Miss You," "Satisfaction," "It's Only Rock 'N Roll," "Honky Tonk Women," "Sympathy For The Devil," and more. The band also dips heavily into its latest album, with songs that generally were less strongly received than the familiar favorites. PolyGram's "Rolling Stones: Live At The Max" also is available.

### TED HAWKINS: AMAZING GRACE

Geffen Home Video  
63 minutes, \$19.98

A year after his death on New Year's Day 1995, the pristine, soul-sticking music of singer/songwriter Ted Hawkins proves indeed to be unstoppable. A street musician who found his stage in Venice Beach, Calif., and eventually across Europe and the U.K., Hawkins achieved a sort of legendary status that culminated with the release of his sixth album, "The Next Hundred Years" on DGC Records. Hawkins produced music as smooth and rich as heavy cream, and this video—directed by documentarian Janice Engel—overflows with his lasting spirit. Included are wonderful musical moments, recent interviews with Hawkins, and footage of him busking in his home turf and overseas, as well as testimonials from such contemporaries as Mavis Staples, Pete Seeger, Michael Penn, and others.

girls with its latest direct-to-video series, culled from the popular animated and syndicated Saturday-morning show. Each of the first three video volumes contains two episodes chronicling the adventures of a trio of girls and their special animal pals as they tirelessly strive to save the enchanted kingdom of Avalon from doom and destruction. There are life lessons to be learned along the way, and the program in general promotes brains over brawn. Tie-ins with related Hasbro-manufactured toys should bolster increased activity at retail.

### IT'S JUST GOOD MANNERS

Victory Audio/Video Services  
25 minutes, \$19.95

Another member in the growing manners video category, this independent intro to "please" and "thank you" is fast-paced and fun, if a bit hokey. The live-action program—aimed at children ages 4-10—is hosted by Eddie Cat (etiquette, get it?) and covers such areas as introductions, interruptions, answering the telephone (including call waiting), maintaining a clean house, and borrowing/returning things. Short sketches demonstrate the good, the bad, and the ugly, helping young viewers to understand the do's and don'ts. Of course no rules are completely hard and fast, and this video will best succeed when it is watched by parents with their children and used as a springboard for discussion. (Contact: 310-416-9140.)

### THE TWISTED TALES OF FELIX THE CAT

BMG Video  
30 minutes, \$12.98

The famous film feline, who currently can be found slinking around CBS-TV's Saturday morning lineup, is making his way back to children's video courtesy of a new series from BMG. The animated shorts, which borrow their retro look from the legendary "Felix The Cat" segments dating back to the '20s, come packaged four per tape. BMG—which is just beginning to enter the waters of children's video—is debuting the series with an initial three caper-filled tapes, with more releases to follow throughout the year. And with Felix's strong nostalgia factor, many parents may find themselves as drawn to the programming as their children.

### MIGHTY MORPHIN POWER RANGERS ALL-TIME FAVORITES: THE GOOD, THE BAD AND THE STUPID

Saban Home Entertainment/WarnerVision  
51 minutes, \$12.95

Available only on video, the so-called "Misadventures Of Bulk And Skull" chronicles the bumbling, slapstick comings and goings by the two dudes who have gone from hatable bad guys to clueless cops in training during their three years on the popular action series. The video begins as the twosome unwittingly get themselves trapped in a cave with plenty of time to reminisce, and snowballs into a tapestry of humorous mishaps, some of them never seen before. Also new from Saban are "White Light Mini-

Series" and "Ninja Quest Mini-Series."

### WISHBONE: THE PRINCE AND THE POOCH

PolyGram Video  
30 minutes, \$12.95

Novel PBS series "Wishbone," which provides a wonderful introduction for children to some of the classics of literature, music, and art, makes for equally enthralling edutainment on home video as well. In this live-action adventure, a costumed Wishbone—who, for the uneducated, looks like a cousin of Eddie from "Frasier"—narrates a unique take on Mark Twain's "Prince And The Pauper" that finds a little-league player and coach switching places to disastrous results. As in other "Wishbone" tales, the program's namesake explains the story parallels and even stars in a version of the original story that is interspersed with the remake.



### PSYCHIC DETECTIVE

Electronic Arts  
3D0

Retailers and consumers have, for the most part, developed a sixth sense about the much-maligned interactive movie/game genre. They avoid them. However, good vibes will likely generate from "Psychic

Detective." In this three-disc game, the player enters the mind of flashy psychic Eric Fox, who has the ability to head-hop into a cast of crazy and sometimes shady characters. Each time Fox jumps into the mind of another character, he experiences his or her perspective on the events that take place in this bizarre murder and cult story line. At times, the number of choices can be overwhelming, and the wrong choices can fry your psychic energies. Unlike many games that rely heavily on video, "Psychic Detective" contains multiple plot lines and 14 endings to encourage repeat viewing/gaming. An innovative game interface and intriguing plot line will keep viewers hooked. Mind-surfing, anyone?

### TORIN'S PASSAGE

Sierra

PC-compatible/Macintosh CD-ROM  
Veteran game creator Al Lowe, who is best known as the mind behind the goofy "Leisure Suit Larry" games, has ditched the funny suit in favor of a new adventure. "Torin's Passage" is a great-looking, challenging adventure game that both kids and their parents will appreciate. The cartoon graphics, which are the best yet seen from a Sierra product, are somewhere between Saturday-morning and Disney quality. The game play, however, is geared to adults. Challenging puzzles cross the path of the brave adventurer Torin as he travels through five nested worlds in a planet named Strata. Torin begins in the upper world and gradually is able to descend to lower worlds. A lush score, created by Academy-Award winner Michel Legrand, accompanies the quest. Lowe's well-penned game script is filled with humor that is, thankfully, funny. Take this passage.

## IN PRINT

### MEMORIES—A PICTORIAL HISTORY OF SOUTH LOUISIANA MUSIC

1910s-1990s

VOLUME I&II

Compiled and edited by Johnnie Allan

307 pages

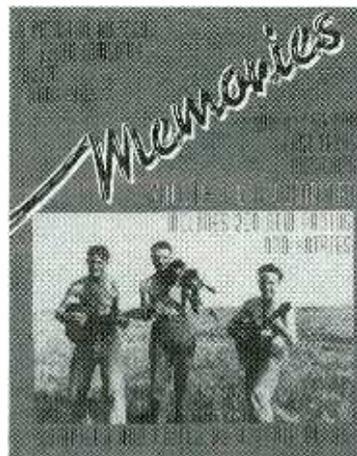
JADFEL Publishing (318-232-2368).

Subtitled "South Louisiana And East Texas Musicians," this book, the product of a 12-year effort, supplements Allan's sold-out 1988 first volume with 200 entries, resulting in an endlessly fascinating look at one of the most musically rich regions in the world. Allan, a nephew of first commercial Cajun recording artist Joe Falcon and himself a star of the late-'50s/early '60s swamp-pop genre (Jin Records recently put out "The Essential Collection" of Allan's hits), has compiled more than 1,000 painstakingly identified black-and-white photographs divided into 14 sections. These run the gamut of South Louisiana/East Texas music and include swamp-pop, blues, R&B, hillbilly, rockabilly, country, big band, dixieland, jazz, and zydeco.

Biggest by far, though, is the section on Cajun musicians, which, together with the one on black Cajun musicians, accounts for the first 100 pages. "Savor these vintage pictures that take you on a photographic journey of the artists and musicians, from

the 1910s to the present, that have contributed to this now universally accepted music," Allan writes in his brief introduction—and what a journey it is. From Falcon, who first recorded in the '20s, to currently hot Cajun artist Wayne Troups, virtually every major and minor, familiar and obscure Cajun performer is present, and while picture quality goes from good to poor to badly damaged, all seem to live and breathe—none more so than those of the dearly departed.

One standout is a 1978 shot of the great Nathan Abshire and the Pine Grove Playboys, which then featured Rodney and Dewey of the fabled Valfa Brothers. All are



gone now, yet they live forever here, as do the haunting, star-crossed legends Mayeuse La Fleur and Iry LeJeune, the latter accordion hero pictured in 1951 with the next generation's still-active Doug Kershaw. Any number of small town bands named Playboys, Aces, and Ramblers bring to life a golden era that few outside the area probably ever knew existed—and those that do can never forsake.

Few of the photos are professional promo 8-by-10s, which would have been of little use back then. Most are posed on bandstands and back porches, and many are family portraits, such as Alphee Bergeron's 1931 wedding picture. There are also shots of rickety roadhouse clubs and lounges, the storefront studios where the music was recorded, and the dozen or so premier producers. Country and rock artists Mark Chesnutt and ZZ Top are also pictured.

While text and discography is minimal, readers are directed to appropriate tomes for further information on the music that has made Louisiana known as "a country unto itself." And whether or not one is knowledgeable of this music, one cannot be unmoved by the time-frozen faces of people for whom music was, first and foremost, a way of life.

JIM BESSMAN

## INSTRUCTIONAL

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The Film House  
22 minutes, \$19.95

Unintimidating how-to serves as a nice pep talk for consumers gearing up to take their first step into the often confusing world of wines. The narrator sets out to dispel common myths (white wine is healthier than red wine), explain how to read a label, and determine what wine goes best with what food (expanding on the old white wine with white meat, red wine with red meat rule of thumb). He also covers the best places to store wine at home and how to open and serve a bottle. The content is clearly not meant for consumption by those with even the slightest knowledge of wines. But for those who fall under the category of novice, it makes a nice introduction. (Contact: 513-381-2211.)

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## EPIC 'HOME ALIVE' COMPILATION COMES TO WOMEN'S DEFENSE

(Continued from page 10)

"Right after Mia was killed, a lot of us felt angry and confused, so we got together informally just to talk about what to do next," says Harley.

Valerie Agnew, who compiled the album with Harley, is drummer for the Seattle band Seven Year Bitch, which is also featured on the album. Agnew suggested that music benefits could raise money to establish self-defense classes for women.

Although Home Alive's initial weekly gatherings of 25-30 people have slimmed, the group has developed into a nonprofit organization and has successfully staged several benefits in Seattle. It continues today with nine core members.

The plan to release an album was initially presented to the organization by a Seattle-based independent label, but the project blossomed with the involvement of some of Seattle's better-known acts.

"When we got interest from Pearl Jam, Epic contacted us," says Harley. "We started looking at doing it on a larger scale, but we wanted to make sure that we still maintained our initial vision, which was to raise some money and raise awareness about violence."

Epic signed on to release the album after VP of A&R Michael Goldstone learned about the project from artist manager Dave Meinert and from Colleen Combs from Kelly Curtis Management. Goldstone says that Epic's involvement in the album is "a really good opportunity to give something back by releasing a benefit album that is tangible."

By the time Epic agreed to release the album, most of the artists involved had already submitted material, with several acts, including Seven Year Bitch, Ann & Nancy Wilson, Kristen Berry, and Christdriver writing songs specifically for the album.

Other acts on the album include the Posies, Love Battery, Green Apple Quickstep, and the Fastbacks, as well as several lesser-known independent and unsigned acts. Also present is Joan Jett, who performs with the Blackhearts, Kathleen Hanna, and Evil Stig on "Go Home," a song written in memory of Zapata (Billboard, July 15).

All of the artists, record companies, and publishing companies involved have agreed to donate royalties or have given Home Alive licenses for use of material on the album. Epic will collect an administration fee to cover its costs for handling the release.

Rather than limiting the collection to music, Harley and Agnew opted to include spoken-word pieces by such notables as Jello Biafra, Jim Carroll, Lydia Lunch, and Exene Cervenka, and by lesser-known talents, such as Bobby Miller and Natalie Jacobsen. Harley says, "Spoken word is a strong force in the community, and it's a strong method of expression."

The album package includes a 16-page booklet with artwork by a number of Seattle artists, such as Colleen Whorley and Carla Sindle, as well as information about self-defense and domestic violence.

To promote the album and the cause, Home Alive will stage concerts featuring artists on the album and self-defense classes in Seattle, New York, and San Francisco. The Seattle shows and workshops are set for Feb. 16-17, with the San Francisco dates to follow. In New York, the concerts will be held March 1-2, with daytime self-defense classes conducted March 2-3.

"What we are trying to do is raise money to underwrite these classes, so money isn't a barrier for someone that

wants to take a self-defense class," says Harley.

Many of the contributions on the album address violence against women, and some, such as Miller's "Keep Your Mouth Off My Sisters" and Jacobsen's "Got What Was Coming," are bound to raise eyebrows.

Agnew is optimistic that the participation of such acts as Pearl Jam and Soundgarden will bring Home Alive's message of empowerment to the masses. "Hopefully, the people that buy it for Pearl Jam will also find a few other things on it that they can relate to," she says. "But as far as record sales, for us, just the fact that it is going to come out makes it successful."

Nonetheless, the price of \$19.98 for

CD and \$13.98 for cassette, for more than two hours of music and spoken word, makes it a good value, Goldstone says. The label was able to keep the cost of the two-CD set down by issuing it in a slimline Brilliant Box, Goldstone adds.

Bob Bell, new-release buyer for the 316-store Torrance, Calif.-based Warehouse Entertainment, is optimistic about the album. "Obviously, it has the potential to be huge in the Northwest," he says. "And with some of the big names on there, it has the potential to be big nationally as well."

Epic will ship the complete album to modern rock radio Feb. 5. A sampler, dubbed the "Home Alive Radio Show" and containing six songs, several spo-

ken-word pieces, interviews, and public service announcements, will go to college radio Jan. 15.

"There's enough of a balance, whether it's Presidents, Soundgarden, or Pearl Jam, so it will get radio peoples' attention, and hopefully they will jump around and play a bunch of different things," says Goldstone.

Releasing one track as a single simply didn't make sense, Goldstone adds. "If people get the entire package, it will make much more of an impact than just getting a song off it and not knowing what it is connected to."

Modern rock KROQ Los Angeles music director Lisa Worden is interested in hearing the album and predicts it may be a hit with modern rock

fans.

Home Alive will establish an Internet World Wide Web site linked to the Sony site (<http://www.sony.com>). "Hopefully, some people will go there to get more information on the bands, and then they'll want to find out more about Home Alive," says Harley.

"Home Alive" is not just about remembering Zapata, adds Harley. "That's not the only reason we are doing this," she says. "We've all lost people we love very much to violence, and we have all experienced violence in our lives. We're not trying to scare everyone... We're just trying to let people know that there are steps people can take to feel safer."

## 1000 MONA LISAS UNVEILED ON RCA

(Continued from page 1)

power-pop band 1000 Mona Lisas turned into a grass-roots sensation last year and paved the way for "New Disease," the band's full-length follow-up due Feb. 27.

Nearly as an afterthought, 1000 Mona Lisas included their raucous version of Maverick recording artist Alanis Morissette's "You Oughta Know" as a secret track on their EP after the song received an enthusiastic live reception. The band capitalized on radio's surprise embrace of the cover by touring incessantly and cultivating a burgeoning fan base through ticket giveaways at retail and proactive marketing via the Internet.

The most innovative move for 1000 Mona Lisas comes Jan. 27, when fans can purchase "New Disease" by visiting the band's Internet home page on the World Wide Web (at <http://www.iuma.com/1000MonaLisas>). This is the first time a label has offered an entire album for sale in advance of street date in an online promotion, says Ken Krasner, RCA director of artist development.

Fans can order "New Disease" through a toll-free phone number posted on the home page. The site is part of the Internet Underground Music Archive, which fulfills the orders. According to Krasner, RCA's goal is to use the Internet to augment rather than replace usual retail channels.

The buzz on 1000 Mona Lisas began late last summer as their version of "You Oughta Know" started lighting up playlists from KROQ Los Angeles to WXEG Dayton, Ohio—often in close proximity to Morissette's original. RCA didn't promote the track as a single; demand for the tune built by word-of-mouth while the band was on the road.

"Originally, it was just like, 'Wouldn't it fuck with people's minds if we played this?'" says 1000 Mona Lisas singer/guitarist Armando Prado of "You Oughta Know." He says the band has always played off-beat pop covers, but "You Oughta Know" got such an overwhelmingly positive reaction as an encore that the band decided to record it as one, placing the song a couple of minutes after the album's final scheduled track.

Morissette eventually heard the song and even showed up for a 1000 Mona Lisas gig. "I never get nervous onstage," Prado says, "but when I heard Alanis was there, it was like, 'What am I gonna do?' It was good adrenalin, though."

For her part, Morissette says it



Alanis Morissette, center, and some of her bandmates checked out the 1000 Mona Lisas when they performed recently at the Zephyr Club in Salt Lake City. The Maverick recording artist decided to hear for herself the band's cover of her hit single "You Oughta Know," which was included as a hidden track on the 1000 Mona Lisas' debut EP. Here, Morissette and band render their verdict—all smiles—to members of the 1000 Mona Lisas.

feels funny to hear 1000 Mona Lisas sing "You Oughta Know" "because the song is so personal to me." But Morissette, who has been covering Radiohead's "Fake Plastic Trees" in concert, agrees that covering a song is most often the sincerest flattery. "[1000 Mona Lisas] obviously like the song, and they're passionate about what they do, so God bless 'em," she says.

In marketing 1000 Mona Lisas, RCA is "concentrating on building a fan base," Krasner says, pointing out the importance of giving kids various opportunities to engage in the music. The address for the band's Web site is even printed on the back of its stickers.

Once online, fans have the chance to hear soundbites and see a video clip of the band's song "In The Red." They can also win free concert tickets and copies of the 7-inch single for "In The Red," as well as download a 1000 Mona Lisas screen saver. The site also features links to press clips about the band and to radio sites so fans can offer feedback to stations.

RCA also regularly gave away concert passes with the single and EP, sending hard tickets to area retailers for upcoming shows. In Big Brother, a skateboarding magazine that regularly covers the band, RCA included a three-track cassette sampling the EP and a skateboard-quality band sticker polybagged in 30,000 copies of the September/October '95 issue.

All the freebies are worth it in the long run, Krasner says. "It's not about money right now; we want the band to be heard."

Despite these promotional inroads,

the crux of marketing the band still lies on the road. In particular, Krasner says, the band kept visiting its strong airplay and sales markets in the fall, playing several retail and radio events.

One of the most successful of these was when WXEG brought the band to Dayton for the town's annual Halloween block party. "The 1000 Mona Lisas version of 'You Oughta Know' had been blowing out the phones and flying out of retail here," says Mike Stern, WXEG PD.

"I'd never been to Ohio in my life," Prado says, "but there were 5,000 people there to see us in the cold and rain."

After the concert's great turnout, WXEG gave a second song from the EP, "How Would You Know?," an eight-week run. "We consider the 1000 Mona Lisas our band in a way," Stern says.

Akin to the success 1000 Mona Lisas had in Dayton was the band's experience playing at the Virgin Megastore in Costa Mesa, Calif. Because KROQ had been airing 1000 Mona Lisas' take on "You Oughta Know," the group drew a sizable crowd for the show, says store manager Rich Zubrod.

After the set, 1000 Mona Lisas stayed at the store to sign autographs and converse with fans. "Not only did they have a good stage presence, the guys seemed willing to work it, which not every band will do," Zubrod says. "After the in-store, the EP did well. We'll go pretty strong on the new record, because they've developed a substantial local following."

RCA and the band hope 1000 Mona Lisas' nearly nonstop touring enables them to develop local followings all over. The band supported the EP by opening for the Phunk Junkees in the South and Southeast and for 311 and the Phunk Junkees on the West Coast. Also, 1000 Mona Lisas headlined with Mr. Mirainga on a 30-date national club tour. The band was even double-booked once, playing two shows in one night in two different New England towns.

1000 Mona Lisas—bassist Gianni Neiviller and drummer Rocco Bidlovski join Prado—intend to tour in support of "New Disease" soon after Prado returns from his honeymoon in February. Initial plans involve the band opening for another act. The group is booked via Variety Artists International domestically. 1000 Mona Lisas may also tour the U.K. later this year, pending the album's release there.

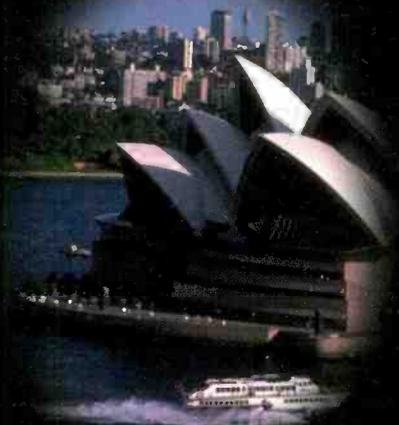
On Saturday (13), 1000 Mona Lisas play at the House of Blues in New Orleans—site of the closing event of the BMG national sales convention. Monday is the first day for retail solicitation of "New Disease."

The album's first single is "Girl-friendly," due at college and commercial alternative radio in early February. Despite the obvious appeal of the single's Foo Fighters-style bubble-punk, an album cut may get attention out of the box. 1000 Mona Lisas buried another cover as a secret track—Paul McCartney & Wings' "Jet," which the band frequently thrashes live.

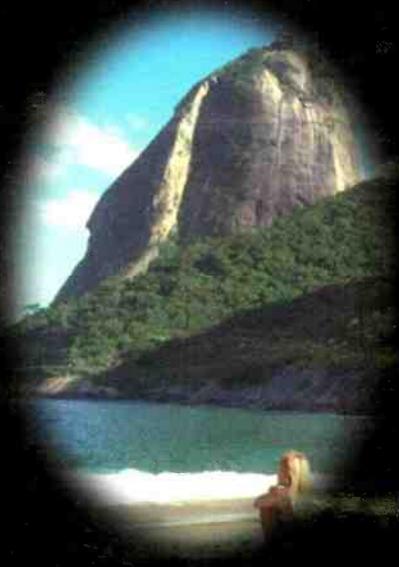
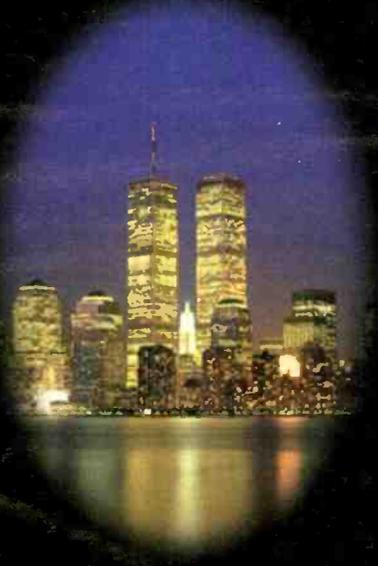
1000 Mona Lisas' own compositions are published by Really Bad Music/Warner/Chappell Music. Two such standout tracks on "New Disease"—"How Would You Know?" and "Maybe It's All Forgotten"—are reprised from the EP. Those tracks and the rest of the new album were produced by Geza X, who manned the board for such punk rock pioneers as Black Flag, the Germs, and the Dead Kennedys.

But aiming to prove that they are not on any nouveau punk bandwagon, 1000 Mona Lisas draw on influences ranging from Husker Du to Cheap Trick to the Pretenders—lending "New Disease" a more dynamic texture than constant crunch.

"We're old enough to have heard the original punk rock records, so we know better than to act punker than thou," Prado says. "We're into people who write great songs, whether they're pop or punk. Besides, punk is in your conviction, not your hairstyle."



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# Update

## LIFELINES

### BIRTHS

Boy, Giacomo Luke, to **Sting** and **Trudie Styler**, Dec. 17 in London. Father is an A&M recording artist.

Twin boy, Bob Jr., and girl, Barbara, to **Bob** and **Aimee Bell**, Jan. 1 in Barstow, Calif. Father is the music buyer for Ralph's, a music retailer.

Girl, Kathryn Eleanor, to **Bill** and **Cathy Sondheim**, Jan. 5 in Stamford, Conn. Father is president of PolyGram Video.

## NEW COMPANIES

**SKB Public Relations**, formed by Susan Burkat. PR firm representing clients from music, entertainment, and nonprofit fields. Clients include the Performing Songwriter magazine, audiophile label PopeMusic, singer/songwriter Lori Lieberman, urban music producers Charles Farrar and Troy Taylor, the "Carlos Santana: Influences" video from DCI, and Rock for a Cure. SKB also serves as a New York liaison for the L.A.-based Lee Solters Co. 57 Rockledge Road, #20D, Bronxville, N.Y. 10708; phone 914-337-6888; fax 914-793-9347.

**Morris, Bliesener, Kates/Nashville**, the new Nashville division of Morris, Bliesener & Associates, formed in association with AMK Management and its president, Alan Kates. A personal management firm. 1222 16th Ave. S., Suite 21, Nashville, Tenn. 37212; phone 615-321-3205; fax 615-320-9875; E-mail MBKshville@aol.com.

**Streetwise Music Group**. An independent record label; first imprint is Streetwise Recordings. First album project will be a charity compilation album, tentatively titled "Sounds From The Underground" and scheduled for spring 1996 release, featuring New York street and subway musicians. A portion of the proceeds from the album's sales will benefit the National Coalition for the Homeless. Streetwise Music Group, P.O. Box 4007, Grand Central Station, New York, N.Y. 10163; 212-604-4888.

**Substance Records**, formed by Diane Gibson and Karen Gibson Lampiasi. A record label emphasizing artists with multiformat potential. Gibson and Lampiasi also have an artist management and publishing firm, GMI Entertainment. First signing on Substance Records is Brenda K. Starr: 666 Fifth Ave., Suite 302, New York, N.Y. 10103; phone 212-541-7400; fax 212-541-7457; E-mail subrecords@aol.com.

**Provocative Entertainment Group Inc.**, formed by Paris Ford. An independent record label. First release is "Drop A Beat," a hip-hop/R&B maxi-single by Paris Ford. 140-11 Dekruif Place, Suite 11G, New York, N.Y. 10475; phone 212-671-8465; fax 212-452-7179.

### DEATHS

**Curt Albright**, 60, of heart failure, Dec. 7 in Stewart, Tenn. Albright was VP of sales and customer service for World Media Group Inc. in Indianapolis. He began his career in 1960 at the CBS Records warehouse in Terre Haute, Ind. From 1964 to 1970 he was a production manager at Columbia Record Production. He also worked at PRC and ElectroSound before coming to World Media Group in 1990. In June, 1995, he moved to Tennessee and opened a branch office of World Media Group there. He is survived by his wife, Jane; a daughter, Cindy; two sons, Dean and Chad; and 11 grandchildren.

**Lawrence Berk**, 87, of natural causes, Dec. 22 in Boston. Berk was founder of the Berklee College of Music. He is survived by his son, Lee Berk, who is president of the school.

**Robert Russell "Chubby" Wise**, 80, of heart failure following pneumonia, Jan. 6 in Bowie, Md. A renowned fiddle player; Wise performed and recorded with Bill Monroe & the Blue Grass Boys during the group's classic period in the '40s. Wise also worked briefly with Hank Williams and was a member of Hank Snow's band, the Rainbow Ranch Boys, for 16 years.

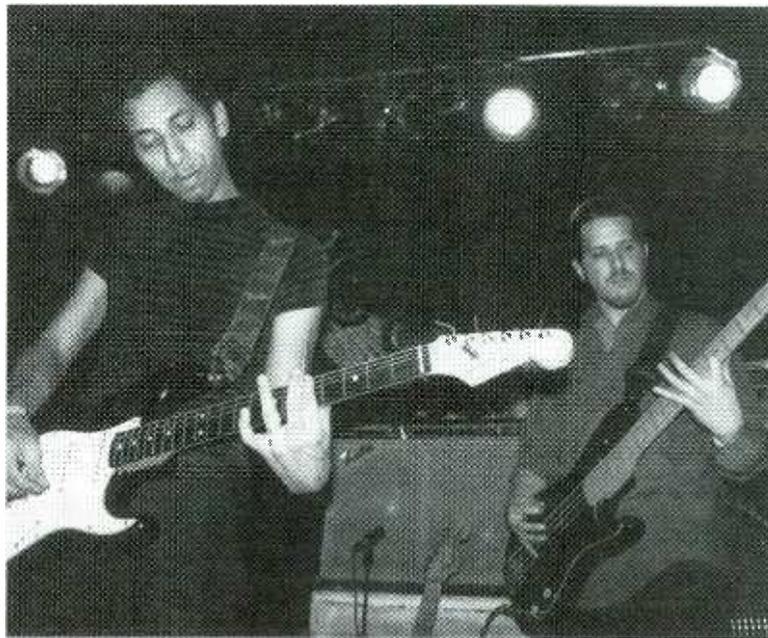
Wise continued to perform, both as a solo act and sideman, up until his death. His most recent solo albums include two issued by Pinecastle Records. He is survived by his wife, Rossi.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**A NARAS FOUNDATION FIRST:** The NARAS Foundation will hold its first salute to an individual artist when it pays tribute to **Carlos Santana** as part of its benefit to celebrate the 10th anniversary of Hollywood's RockWalk, which will take place during the 38th annual Grammy Awards Week. The concert, slated for Feb. 25 at the Universal Amphitheatre in Los Angeles, will generate funds for the NARAS Foundation's Grammy in the Schools program. Santana and his **Santana Band** will be on stage all evening and will be joined by special guests including **Buddy Guy**, **Herbie Hancock**, **Tramaine Hawkins**, **John Lee Hooker**, **Tito Puente**, **Wayne Shorter**, and **Linda Tillery**. Tickets for the concert are \$45, \$37.50, and \$30 and available through Ticketmaster. Also, special VIP packages are available for \$500-\$25,000 and include admission to the post-concert gala party at Hollywood's Hard Rock Cafe at CityWalk. For information on these tickets, contact **Carol Glickman** at 310-288-1755.

**ART FOR CHARITY'S SAKE:** The MusiCares project of the National Academy of Recording Arts and Sciences will benefit from an official poster for the 1996 New York Art Expo



**Congo Music.** Basura!/Priority act Congo Norvell performs at a benefit for AIDS victim Travis John Alford at the Dragonfly in Los Angeles. David Sims of the Jesus Lizard filled in as bassist at the show. Congo Norvell is working on a new album, which is scheduled for release in the spring. Shown, from left, are Kid Congo of Congo Norvell and Sims.

## 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. 21-25, **MIDEM**, Palais des Festivals,

Cannes. 212-689-4220.

Jan. 27, **How To Get A Record Deal**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

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. 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, **NARM 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.

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# Programming

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**Oh, Grow Up!** KIIS Los Angeles morning show host Rick Dees, second from left, huddles with members of MCA's Immature, in sunglasses. Shown here with MCA rep Trish Melero, right, the five were on hand to host the grand opening of the Virgin Megastore in Burbank, Calif.

## Fall Arbitrons Survey Major Markets Figures Reflect Popularity Of Spanish, R&B

■ BY CHUCK TAYLOR

The Spanish format continues to flex its ratings muscle in the nation's top two radio markets, according to the just-released fall '95 Arbitron survey.

WSKQ (Mega 97.9) New York upped itself to No. 2 with 12-plus listeners, while KLVE Los Angeles topped its market, returning to the spot it occupied in the winter '95 book.

R&B and its top 40/rhythm-crossover cousin also showed steady vigor; in New York and L.A., as well as Chicago, stations in both formats were among the top five. In Chicago, R&B WGCI-FM maintained its No. 1 position 12-plus.

The No. 1 station in New York is

again WQHT (Hot 97), which maintained its lead from the summer despite a decrease in share from 6.6 to 6.1. WSKQ rose 4.7 to 5.5, its best showing ever. Oldies WCBS remained No. 3, up slightly 4.8 to 4.9; while R&B adult WRKS continued to slide from its winter peak of 7.4. Onetime champ AC WLTW was fifth, dipping 4.7 to 4.6.

Los Angeles top 40/rhythm KPWR (Power 106) fell to No. 2, despite a ratings upturn from 5.3 to 5.5, as KLVE soared to the top with its highest share ever, up 4.8 to 6.9. Talk outlet KFI was third, up 3.9 to 4.8, its highest rank ever; and R&B KKBK (the Beat) was down 4.2 to 4.0 for No. 4. Tied for No. 5 were modern rock powerhouse KROQ, down 4.5 to 3.6; top 40 KIIS-AM/FM, 3.2 to 3.6; and soft rock KOST, 4.2 to 3.6.

In Chicago, the top two stations maintained their leads: WGCI was up 6.0 to 6.7; and news/talk outlet WGN rose 5.8 to 6.2. Country WUSN rose from fourth in the summer book to third 12-plus, up 4.2 to 4.7; AC WLIT was fourth, up 3.7 to 4.2; while top 40/rhythm WBBM-FM (B96) dipped 4.5 to 4.0, finishing fifth overall.

Detractors say that the growing success of the Spanish format in major markets is more a result of misgivings in Arbitron's collection techniques than of actual listener popularity.

A group of Los Angeles radio executives called the English Radio Assn. has called upon Arbitron to reassess its methodology in order to avoid what it calls the "ratings distortion" that favors Spanish stations. Arbitron, however, stands by the increasing prominence of Spanish stations in major markets, saying the growth accurately reflects rises in the Spanish populations of those regions (see story, page 6).

The No. 1 success of KLVE, which programs Spanish-language ballads, comes a year after Tejano KLAX made headlines as the market's surprise leader. KLAX peaked in fall '93 with a 7.0 share, a phenomenon given its highly targeted programming. In the fall '95 survey, KLAX is No. 10 in Los Angeles with a 3.3 share; this is ironic, as KLVE

ranked at No. 11 with a 3.0 share during KLAX's reign a year ago.

In addition to KLVE and KLAX, six other Spanish stations ranked above 1.0 in L.A.; all demonstrated ratings improvement, according to Arbitron.

In New York, however, WSKQ continues to dominate among Spanish stations. Over the past two years, it has entrenched itself on the dial as Mega



97.9, an uptempo personality-driven dance outlet with occasional English-language programming. The only other Spanish format demonstrating ratings prowess in the market is No. 18 WADO, which focuses on Spanish talk.

In Chicago, the only Spanish outlet of note is WOJO, down 3.4 to 3.0, finishing the quarter at No. 13 overall.

R&B and top 40/rhythm proved to be consistent heavy-hitting formats in their various niche incarnations. In New York, Emmis sisters hip-hop WQHT and adult R&B WRKS kept at bay such trendier formats as WHTZ's (Z100) modern rock, which finished the book at No. 8, down 4.2 to 3.8.

Chicago covered its bases with WGCI's R&B at the top, hip-hop WBBM (B96) at No. 4, and R&B adult WVAZ at No. 6. Jazz/AC, which picks up its fair share of the urban audience, came in at No. 8, via WNUA.

Despite its favorable showing in Chicago, country music continues to buck its national popularity in the top two markets. In New York, country WYNY, whose future remains a guessing game, took another hit, from 2.4 to 1.9. It finished a gloomy No. 22 in the market overall. Country KZLA in Los Angeles took a beating as well, down 2.3 to 1.6 for No. 23 in that market.

For complete information on market ratings released by Arbitron, see listings on page 78.

## GMs IN L.A. CALL ARBITRON SPANISH RATINGS INACCURATE

(Continued from page 6)

guage programming targeted toward Hispanics are thus underrepresented in the ratings, the station GMs claim.

The case in point, according to a press release distributed Jan. 4 by top 40 KIIS Los Angeles to station advertisers, is the fall '95 Arbitrons. Spanish-language KLVE topped the 12-plus book in Los Angeles with a 6.9 share. (For more detail on Spanish-format success, see related story, this page.) This, the release implies, "represents the ratings distortions which have occurred."

According to Bill Sommers, president/GM of KLOS Los Angeles and president of the English Radio Assn., "We're not saying Arbitron's statistics are inferior. We're saying they're unreliable, and we live and die by those numbers."

"I think the reason this came about is it could cost some facilities millions of dollars in revenue," Sommers continues. "This is a \$500 billion market, and [the fall ratings book] is the biggest book in the market."

"It's what L.A. ad agencies live and die by," added another source.

Arbitron's Bouvard, who met with station executives at the KLOS studios

late last month, says the group's accusations are unfounded, and he confidently backs Arbitron's current collection methodologies.

"We absolutely, positively stand by the fall 1995 Los Angeles book," he told Billboard. "Spanish radio in nonethnic areas of Los Angeles is growing without bilingual interviewers in those areas. What that says is that Spanish radio increases are real. It's happening in all parts of the metro out there."

"This is a market where, over the past four years, the Anglo population has eroded 4% and Hispanics are up 10%," Bouvard says. "Marketplace dynamics are changing, and listener-ship reflects the changing population."

Still, members of the English Radio Assn. balk at what they term Arbitron's "noncooperative response" following the meeting at KLOS.

"They did exactly what they normally do, which is to say, 'We have to take it under consideration, we have to research it, we'll have to run some tests, look at it, and see if it's a pattern,'" Sommers says. "It's all part of the standard clichés that Arbitron has for every kind of problem that may face them."

Bouvard agrees that the concerns are indeed under consideration. In particular, Arbitron is looking into a survey tool, known as language innumeration, that the L.A. radio managers cited. With this practice, interviewers try to ascertain a potential survey listener's primary language.

"We've been looking at this for some time. It's a continuing issue that's not resolved yet," Bouvard says. "However, these tests also clearly indicate increased Spanish radio listenership."

Bouvard says that at the beginning of the fall survey period, the company began employing only bilingual interviewers for the nation's top 15 Hispanic markets. But even before the change was implemented, he says, Arbitron utilized bilingual diaries, the essence of the survey.

According to a source at KIIS, the English Radio Assn. is far from finished with the issue and was intending a written response to the December meeting on Jan. 11.

"We can no longer accept a concept that makes the market fit the research," the group says. "In Los Angeles, the research must fit the market."

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BDPB3095

# Ticketmaster, KC Help Fill Bag Of New Ventures

BY CARRIE BORZILLO

LOS ANGELES—Radio networks and syndicators have a slew of new short- and longform programs, services, and delivery systems to help radio ring in the new year.

## NETWORKS & SYNDICATION

### TICKETMASTER/FOX TV TUNE IN

Entertainment Radio Networks is working on an entertainment service with Ticketmaster that will be tied in with the ticketing giant's new magazine.

Details were still being worked out at press time, but Andrea Weiss, VP of affiliate relations at Entertainment Radio Networks, says the product won't be a short- or longform feature, but a service for all formats.

Another entertainment giant, Fox Television, will likely enter the radio syndication arena this year since its owner, News Corp., invested a hefty sum in Premiere Radio Networks in 1995.

Premiere president Steve Lehman says the syndicator is looking at developing programming

based on Fox shows and personalities.

He adds, "1996 will be the year Premiere enters the longform arena. We're also in the process of doing a secondary [stock offering], which will give the company added resources for new programs."

### MORE BIG-NAME HOSTS

As if every celebrity or halfway decent radio personality weren't syndicated already, more TV, radio, and music personalities get the green light for national radio shows in '96.

Roberta Flack, whose "Lunch With Roberta" on R&B WRKS New York is one of the station's most successful shows, will hit the national airwaves via MJI Broadcasting. The weekly two-hour program, which features classic soul music, commentary, and special guests, will bow the first week of February.

Just when you thought the '70s craze was over, up pops another syndicated show. KC of disco icons KC & the Sunshine Band will host a syndicated disco show for ERN.



FLACK

The network is working in conjunction with AC KBIG Los Angeles because of the station's tremendously successful "Disco Saturday Night," which is No. 1 in the market in its day-part.

ERN also landed Kathleen Sullivan, co-host of E! Entertainment Television's "E! News Daily" program, to host a series of music specials for AC stations.

The first music special featuring Sting aired in December, and a Don Henley program is on the drawing board. The shows will likely run once a month.

The syndicator is also introducing a new series for album rock and classic rock stations based on artists who ruled the airwaves 20 years ago. For instance, Bob Seger and Peter Frampton would host shows in which they talk about their classic hit albums.

ABC Radio Networks will take Doug Banks national. The former WGCI-FM Chicago afternoon drive host went cross-country Jan. 1.

Anyone who listened to now-defunct KMET Los Angeles' "The Mighty Met" is certainly familiar with Paraquat Pat Kelley, whom MediaAmerica just inked to host a commentary show. "Pat Kelley's News & Views" will feature his irreverent journalistic style daily during afternoon drive.

### ROCK'N'ROLL EXPANSION

Frank Raphael, VP of programming at ABC Radio Networks, says the net is looking to "dramatically expand our offering to rock stations. We're already successful with news/talk, country, urban, AC, and CHR. This is the year that we are going to really cover rock stations like a blanket in terms of show prep product."

Bob Donnelly, senior VP of programming at ABC Radio Networks, adds that the network is looking to develop an adult alternative show as well.

On Monday (15), MediaAmerica bows the 60-second daily feature "A Day In The Life." The segment will feature stories behind the songs and headlines of the Beatles, as well as interviews and trivia about that particular day in Beatles history. It's being pitched to classic rock, rock'n'roll oldies, AC, and oldies stations.

### DELIVERY CHANGES

While Westwood One couldn't announce any new shows or formats yet, its big news for 1996 is the switching of its radio formats to Virtex technology for PC-assisted distribution.

According to Ed Salamon, president of formats at Westwood One Radio Networks, the link with Virtex will decrease distribution costs, "therefore it will encourage us to offer stations more choices."

Salamon also says the network is also planning more added-value

opportunities for affiliates in 1996 as a means of strengthening relationships.

ABC Radio Networks begins a six-month pilot project with San Francisco-based DG Systems, which will put computer-based servers in radio stations to enable those outlets to download audio and data from the network. The test will run on 20 stations.

ABC also began converting formats to digital technology in December. The process will be completed by March.

In addition, Broadcast Programming debuts its long-awaited barter system in January.

### TIDBITS AROUND THE INDUSTRY

ERN's annual Country Radio Music Awards will be held during Fan Fair in June this year instead

of during the Country Music Assn. Awards . . . SJS Entertainment opens a new Nashville office with a broadcast studio in March . . . SW Networks is going to work on affiliating as widely as possible . . . ABC Radio Networks landed the radio broadcast rights for the NBA in 1996.

Global Satellite Network president Howard Gillman says he's working on a gossip show with a "visible host" . . . United Stations Radio Networks will bow a series of six country music specials, a series of three oldies specials, and "Awakenings," an inspirational show hosted by noted author/poet Maya Angelou . . . Steve Mason replaces Elliott Forrest as co-host of "The Late Late Radio Show with Tom Snyder."



Get Crayons For This One! KOOL Stamford, Conn., PD JC Haze, middle, hangs out backstage following the station's KOOL Oldies Concert with the Temptations, dressed COOL-ly in peach, melba, powder blue, and turquoise.



Lonestar State Of Mind. Members of BNA act Lonestar stopped by Jones Satellite Networks' Denver studios to chat it up with the staff of Jones' CD Country and U.S. Country formats. Band members are pictured here with U.S. Country on-air talent Penny Mitchell.

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As is the case with songs since music immemorial, Loud Lucy's debut single, "Ticking," was born of romantic despair.

"I was going out with this girl who was really cool," says Christian Lane, Loud Lucy's singer, songwriter, and guitarist, "only I didn't realize how cool until after we broke up."

Whether or not people in radioland discern that Lane wrote "Ticking" after an extended bout of pouting and pining, the track's bright, infectious chorus has earned it a No. 31 spot on Modern Rock Tracks this week.

In fact, despite the song's unhappy genesis, the sunny surface of "Ticking"—from Loud Lucy's Geffen debut album, "Breathe"—reflects Lane's artistic mandate.

"There's a certain amount of angst in 'Ticking,' but overall it's upbeat," Lane says. "The song, like the whole album, is pretty light. That's important to me, because I'm not coming from a dark place."

The pop attitude of "Ticking" and the rest of



"There's angst in 'Ticking,' but overall it's upbeat—because I'm not coming from a dark place."  
—Christian Lane of Loud Lucy

"Breathe" stems from Lane's fascination with the Beatles, particularly "Rubber Soul" and "Revolver." He says he listened to nothing but his father's Bea-

bles albums until the seventh grade. Lane wrote all the songs on "Breathe," taking them to his bandmates—Tommy Furar, bass, and Mark Doyle, drums—usually after playing them for his dad, whom Lane characterizes as his best friend and constant sounding board.

"Ticking" was the first song Lane wrote that "actually had all the elements that make up a pop tune, the little touches like the stuttering guitar part that grabs people," he says. "I'm light-years away from where I want to be as a songwriter, but 'Ticking' is like my firstborn—so I'm proud of it."

So even though Lane lost a cool girl, he gained a cool song. "I don't know if I believe in creating as catharsis," he says. "But, you know, I always do feel really good after writing a song."

Billboard® FOR WEEK ENDING JANUARY 20, 1996

# Album Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ 3 weeks at No. 1 ◆ SEVEN MARY THREE MAMMOTH/ATLANTIC	
1	1	1	19	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
2	3	3	7	I GOT ID	PEARL JAM EPIC
3	2	2	16	MY FRIENDS DNE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
4	4	4	11	THE WORLD I KNOW COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
5	5	5	9	GLYCERINE SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
6	6	6	7	WAITING FOR TONIGHT PLAYBACK	TOM PETTY & THE HEARTBREAKERS MCA
7	7	8	20	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
8	8	7	14	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
9	10	10	7	1979 MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
10	9	9	13	DEJA VOODOO LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
11	13	16	5	SEE YOU ON THE OTHER SIDE OZZMOSIS	OZZY OSBOURNE EPIC
12	11	11	8	COVER YOU IN OIL BALLBREAKER	AC/DC EASTWEST/EEG
13	12	12	12	PURE MASSACRE FROGSTOMP	SILVERCHAIR EPIC
14	14	14	33	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
				★★★ AIRPOWER ★★★	
15	21	24	5	HEAVEN BESIDE YOU ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
16	16	17	9	THE GARDEN OF ALLAH ACTUAL MILES HENLEY'S GREATEST HITS	DON HENLEY Geffen
17	19	20	6	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
18	15	13	14	GRIND ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
				★★★ AIRPOWER ★★★	
19	23	23	5	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	EVERCLEAR CAPITOL
20	17	19	24	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
21	18	15	15	PERRY MASON OZZMOSIS	OZZY OSBOURNE EPIC
22	22	21	9	UNDERSTANDING LUCY	CANDLEBOX MAVERICK/WARNER BROS.
23	26	30	4	PROMISE VICTOR	VICTOR ATLANTIC
24	27	27	4	BRAIN STEW INSOMNIAC	GREEN DAY REPRISE
25	20	18	13	YOUR LITTLE SECRET YOUR LITTLE SECRET	MELISSA ETHERIDGE ISLAND
26	24	25	8	UNINVITED LAUGHING GALLERY	RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
27	25	29	17	HOOK FOUR	BLUES TRAVELER A&M
28	38	—	3	WONDERWALL (WHAT'S THE STORY) MORNING GLORY	OASIS EPIC
29	29	28	18	HARD AS A ROCK BALLBREAKER	AC/DC EASTWEST/EEG
30	28	31	16	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
31	32	32	7	FEAR OF FALLING RIVER SONGS	THE BADLEES ATLAS/A&M
32	40	—	2	TIME CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
33	37	38	5	ONE OF US RELISH	JOAN OSBORNE BLUE GORILLA/MERCURY
34	31	33	5	STEPPIN' OVER TIME'S MAKIN' CHANGES THE BEST OF TESLA	TESLA Geffen
35	30	26	16	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
36	NEW ▶	1	1	PROMISES BROKEN LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
37	NEW ▶	1	1	SISTER FOMA	THE NIXONS MCA
38	34	35	12	(YOU'RE) MY WORLD JOE SATRIANI	JOE SATRIANI RELATIVITY
39	33	34	19	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
40	NEW ▶	1	1	SATELLITE UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA

Billboard® FOR WEEK ENDING JANUARY 20, 1996

# Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ 4 weeks at No. 1 ◆ OASIS EPIC	
1	1	1	9	WONDERWALL (WHAT'S THE STORY) MORNING GLORY	OASIS EPIC
2	3	3	9	1979 MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
3	2	2	11	GLYCERINE SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
4	4	4	7	I GOT ID	PEARL JAM EPIC
5	5	5	14	NATURAL ONE "KIDS" SOUNDTRACK	FOLK IMPLOSION LONDON/ISLAND
6	6	6	10	THE WORLD I KNOW COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
7	7	7	13	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
8	8	8	11	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	EVERCLEAR CAPITOL
9	11	11	5	BRAIN STEW INSOMNIAC	GREEN DAY REPRISE
10	9	9	17	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
11	10	10	14	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
12	15	15	7	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
13	13	14	10	JUST A GIRL TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
14	14	12	17	ONE OF US RELISH	JOAN OSBORNE BLUE GORILLA/MERCURY
15	12	13	21	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
16	22	26	4	NAKED A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
17	16	16	6	RUBY SOHO ...AND OUT COME THE WOLVES	RANCID EPITAPH
18	20	19	7	MIGHTY K.C. EXAMPLE	FOR SQUIRRELS 550 MUSIC
19	18	20	6	SATELLITE UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
20	19	18	9	KITTY THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
21	23	25	5	HIGH AND DRY THE BENDS	RADIOHEAD CAPITOL
22	21	22	24	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
23	17	17	14	WONDER TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
24	24	24	23	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
25	26	23	16	HOOK FOUR	BLUES TRAVELER A&M
26	25	21	13	ALL I REALLY WANT JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
27	29	37	3	IRONIC JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
28	27	27	6	TRIGGER HAPPY JACK HELLO	POE MODERN/ATLANTIC
29	NEW ▶	1	1	CAUGHT A LITE SNEEZE BOYS FOR PELE	TORI AMOS ATLANTIC
30	40	—	2	HEAVEN BESIDE YOU ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
31	37	39	4	TICKING BREATHE	LOUD LUCY DGC/GEFFEN
32	33	34	5	GO WALKING DOWN THERE FOREVER BLUE	CHRIS ISAAK REPRISE
33	35	32	18	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
34	32	30	13	GRIND ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
35	30	33	9	BURNIN' RUBBER "ACE VENTURA, WHEN NATURE CALLS" SOUNDTRACK	MR. MIRAIINGA WAY COOL MUSIC/MCA SOUNDTRACKS/MCA
36	34	40	22	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
37	28	28	11	PURE MASSACRE FROGSTOMP	SILVERCHAIR EPIC
38	36	—	26	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
39	39	—	11	BREAKFAST AT TIFFANY'S HOME	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE
40	38	36	11	ROSEALIA DELUXE	BETTER THAN EZRA ELEKTRA/EEG

# HITS! IN TOKIO

Week of December 24, 1995

- 1 Free As A Bird / The Beatles
- 2 Power Of A Woman / Eternal
- 3 Exhale / Whitney Houston
- 4 Christmas Time / Wendy Moten
- 5 Anywhere Is / Enya
- 6 One Sweet Day / Mariah Carey & Boyz II Men
- 7 Love City Groove / Love City Groove
- 8 I'll Always Be Around / C + C Music Factory Featuring A.S.K. M.E. & Vic Black
- 9 You'll See / Madonna
- 10 Beautiful Life / Ace Of Base
- 11 Lump / The Presidents Of The United States Of America
- 12 Heaven For Everyone / Queen
- 13 Diggin' On You / TLC
- 14 Evergreen / My Little Lover
- 15 Round And Round / The Pasadenas
- 16 Rock Steady / Bonnie Raitt With Bryan Adams
- 17 To Love You More / Celine Dion
- 18 Orange / Bonnie Pink
- 19 Jackson Canary / Ben Folds Five
- 20 Like A Rolling Stone / The Rolling Stones
- 21 Yeha Noha / Sacred Spirit
- 22 Mr. Jones / Out Of My Hair
- 23 Give Me Your Smile / Leila White
- 24 Tell Me / Groove Theory
- 25 Gold / ♪
- 26 Rock With You / Quincy Jones
- 27 I Am / Mayomi
- 28 I Got Id / Pearl Jam
- 29 Vertigogo / Combustible Edison
- 30 Goldeneye / Tina Turner
- 31 Konyawa Hearty Party / Mariya Takeuchi
- 32 Sun / Aztec Camera
- 33 Wake Me When It's Over / Candy Dulfer Featuring David Sanborn
- 34 Good Intentions / Toad The Wet Sprocket
- 35 Rise And Shine / Cardigans
- 36 Breakin' Away / Kim Wilde
- 37 Good Time / Cheryl Lynn
- 38 Kiss And Tell / G. Love And Special Sauce
- 39 Purple Haze / Buddy Miles With Bootsy Collins
- 40 Shy Guy / Diana King
- 41 Rondo / Yumi Matsutouya
- 42 A Thousand Times / Sophie Zelmani
- 43 Remembering The First Time / Simply Red
- 44 Live And Learn / Blue People
- 45 Voodoo Voodoo / Zucchero
- 46 You Put A Move On My Heart / Quincy Jones With Tamia
- 47 Wherever You Sre / Terry Ellis
- 48 I Need To Be In Love / Carpenters
- 49 You Remind Me Of Something / R. Kelly
- 50 You Are Not Alone / Michael Jackson

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## 81.3 FM J-WAVE

Station information available at:  
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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 103 album rock stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

# Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	WKS. ON	TITLE	ARTIST
1	1	10	ONE SWEET DAY COLUMBIA 77801	MARIAH CAREY & BOYZ II MEN 4 weeks at No. 1
2	2	35	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
3	3	24	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
4	6	14	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
5	5	27	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
6	4	30	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	SEAL
7	7	11	YOU'LL SEE MAVERICK 17719/WARNER BROS.	MADONNA
8	8	23	ROLL TO ME A&M 581114	DEL AMITRI
9	9	23	TIL I HEAR IT FROM YOU A&M ALBUM CUT	GIN BLOSSOMS
10	11	12	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
11	10	33	RUN-AROUND A&M 580982	BLUES TRAVELER
12	12	15	NAME METAL BLADE 17758/WARNER BROS.	GOO GOO DOLLS
13	15	14	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
14	13	21	RUNAWAY A&M 581194	JANET JACKSON
15	14	20	CARNIVAL ELEKTRA 64413/EEG	NATALIE MERCHANT
16	16	12	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
17	17	35	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	THE REMBRANDTS
18	18	33	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	ALL-4-ONE
19	19	8	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
20	21	15	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	TOAD THE WET SPROCKET
21	20	23	DECEMBER ATLANTIC 87157	COLLECTIVE SOUL
22	23	7	DON'T CRY ZTT ALBUM CUT/WARNER BROS.	SEAL
23	22	20	FANTASY COLUMBIA 78043	MARIAH CAREY
24	25	30	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	SELENA
25	24	5	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
26	28	31	I WANT TO COME OVER ISLAND ALBUM CUT	MELISSA ETHERIDGE
27	26	14	I WILL REMEMBER YOU ARISTA 1-2893	SARAH MCLACHLAN
28	29	33	GET TOGETHER GIANT 17750	BIG MOUNTAIN
29	27	26	FREE AS A BIRD APPLE 58497/CAPITOL	THE BEATLES
30	31	37	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
31	34	40	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN LAVA ALBUM CUT/ATLANTIC	CELINE DION
32	32	38	WATERFALLS LAFACE 2-4107/ARISTA	TLC
33	30	20	FOREVER TONIGHT RIVER NORTH 3005	PETER CETERA & CRYSTAL BERNARD
34	33	36	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
35	35	39	RUNAWAY 143/LAVA 98133/ATLANTIC	THE CORRS
36	39	2	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
37	38	23	YOU ARE NOT ALONE EPIC 78002	MICHAEL JACKSON
38	NEW	1	INSENSITIVE A&M 581274	JANN ARDEN
39	36	7	ONE OF US BLUE GORILLA 852368/MERCURY	JOAN OSBORNE
40	40	14	ANTS MARCHING RCA ALBUM CUT	DAVE MATTHEWS BAND

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. Videoclip availability. © 1996, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENT

1	1	1	5	TITLE	ARTIST
1	1	1	5	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	MARTIN PAGE
2	2	2	9	I KNOW COLUMBIA 77750	DIONNE FARRIS
3	3	3	21	YOU GOTTA BE 550 MUSIC 77551	DES'REE
4	4	4	15	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581028	BRYAN ADAMS
5	—	—	21	I'M THE ONLY ONE ISLAND 854068	MELISSA ETHERIDGE
6	9	5	9	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	PRETENDERS
7	7	8	5	COLORS OF THE WIND HOLLYWOOD 64001	VANESSA WILLIAMS
8	5	10	19	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
9	10	6	40	COME TO MY WINDOW ISLAND 858028	MELISSA ETHERIDGE
10	6	7	19	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Radio

## PROGRAMMING

### WXRK (K-Rock) New York Moves To Modern WHTZ (Z100) Fine-Tunes With New A.M. Show

BY JOHN LOSCALZO, KEVIN CARTER, and SEAN ROSS

NEW YORK—New York was socked with its largest winter storm in 40 years last weekend, but the historic activity was not limited to acts of God, as Infinity's WXRK (K-Rock) dropped its longtime classic rock format to become the market's first full-fledged, full-signal modern rocker.

Modern-leaning top 40 WHTZ (Z100), meanwhile, finally announced that top 40/adult WPNT (FM100) Chicago morning driver Steve Cochran would headline its new morning show, set to launch Jan. 11.

WXRK's transition, which took place at the end of morning drive Jan. 5, is being engineered by PD Andre Gardner and Kevin Weatherly, PD of sister KROQ Los Angeles. The station is currently running jockless, aside from morning man Howard Stern's nationally syndicated show. Gardner says that staff decisions should be made this week.

K-Rock's format change was launched nationally by Stern, who made references to the fact that Weatherly and KROQ GM Trip Reeb were in the building throughout his Friday morning show. At 11 a.m. that day, Stern kicked off the new format

with "Sweet Dreams" by Marilyn Manson, alternating between other similarly hard-rocking modern bands and nonmodern titles from such artists as Van Halen and Enuff Z'nuff.

The "real" K-Rock, as monitored over the first weekend, was a little more conservative than what Stern had in mind but still notably harder than Z100 and without any triple-A crossover acts.

A midday sample of the new K-Rock included Pearl Jam, "Better Man"; Lenny Kravitz, "Are You Gonna Go My Way?"; Red Hot Chili Peppers, "Under The Bridge"; Foo Fighters, "The Big Me"; Live, "I Alone"; Bush, "Glycerine"; Violent Femmes, "Blister In The Sun"; Rancid, "Time Bomb"; Nirvana, "Come As You Are"; Presidents Of The United States Of America, "Kitty"; and Veruca Salt, "Seether."

Ironically, WXRK was up 3.1-3.6 in the fall Arbitron, possibly due to the publicity surrounding Stern's second book, "Miss America." That rise put it right behind Z100, which was off 4.2-3.8, leading it to add promos that declared, "Have you seen our ratings? We need a new morning show, bad."

The "New Z-Morning Zoo" with Cochran was set to launch Jan. 11 with a remote at Sony Studios featuring the Smashing Pumpkins. Group leader

Billy Corgan has been named honorary Z100 PD and will choose all the music the station plays between 6 a.m. and noon. Cochran auditioned for the Zoo in 1993 before the hiring of former Zookeeper John Lander.

While Z100 already has competition from hard rocking WAXQ, triple-A WNEW-FM (which began billing itself as "Quality Rock" following WXRK's switch), and WDRE Long Island, N.Y., format observers have long expected that a full-fledged modern rocker would force Z100 to either commit to modern rock or return to mainstream top 40.

During K-Rock's first weekend, Z100 showed no sign of doing either. Nonmodern titles from Coolio and Sophie B. Hawkins remained on the radio station, but noncrossover titles from Pearl Jam, Smashing Pumpkins, Bush, and Live received heavier rotation than they had the week before.

Kingston says that he is "not going to sweat" K-Rock's debut, although he admits that the switch won't make his job any easier. "They sound like a West Coast station, not a New York station," he says, adding, "Everyone thought we should worry when Q104 came on, and where are they now?"

This story appeared in Airplay Monitor.

# FALL '95 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Fa '94	W '95	Sp '95	Su '95	Fa '95	Call	Format	Fa '94	W '95	Sp '95	Su '95	Fa '95
<b>NEW YORK—(1)</b>													
WQHT	top 40/rhythm	4.8	5.4	6.1	6.6	6.1	WBMM-AM	N/T	3.9	3.4	3.8	3.7	3.9
WSKQ	Spanish	4.2	4.4	5.0	4.7	5.5	WVYZ	R&B adult	4.3	3.9	3.9	4.1	3.9
WCBS-FM	oldies	4.9	4.6	4.6	4.8	4.9	WNUA	jazz/AC	3.5	3.2	3.5	3.9	3.6
WRKS	R&B adult	3.8	7.4	6.7	6.1	4.9	WJMK	oldies	3.1	3.4	3.8	3.4	3.4
WLTV	AC	4.4	4.1	4.1	4.7	4.6	WRCX	album	3.1	3.0	3.1	3.8	3.3
WABC	N/T	4.7	4.1	4.0	3.6	4.5	WAIT	adult std	1.1	2.4	1.8	2.5	3.1
WPLJ	AC	3.8	3.5	3.6	3.7	4.1	WKQX	modern	3.6	3.7	3.8	3.4	3.1
WHTZ	top 40	4.2	4.4	4.6	4.2	3.8	WOJO	Spanish	2.7	2.7	3.0	3.4	3.0
WCBS-AM	N/T	3.5	3.5	3.2	3.3	3.7	WMAQ	N/T	2.2	3.6	4.0	3.1	2.9
WXRK	cls rock	3.3	3.2	3.3	3.1	3.6	WLUP	N/T	3.3	3.2	2.4	2.2	2.8
WINS	N/T	3.6	4.0	3.7	3.5	3.5	WXRT	triple A	2.7	2.8	3.1	2.9	2.7
WGCD	triple A	3.9	3.3	3.0	3.5	3.1	WLS-AM	N/T	3.5	2.9	3.1	2.8	2.6
WMXV	AC	3.3	2.7	2.6	2.9	3.0	WTMX	AC	2.4	2.4	2.1	2.4	2.4
WBLS	R&B adult	3.8	2.7	2.9	3.2	2.9	WSCR	sports	1.8	1.6	1.8	1.1	2.3
WFAN	sports	2.8	2.2	2.5	2.3	2.9	WCKG	cls rock	2.3	2.3	2.1	2.5	2.0
WOR	N/T	3.3	3.0	2.9	2.8	2.8	WCGI-AM	R&B oldies	1.1	1.4	1.4	1.4	1.9
WQXR	classical	2.7	2.8	2.3	2.6	2.6	WJIM-FM	R&B	2.3	1.9	2.3	2.4	1.9
WADO	Spanish	1.7	2.1	1.6	1.3	2.3	WPNT	AC	2.2	1.9	2.1	2.2	1.8
WPAT-FM	AC	2.4	1.9	2.4	2.3	2.3	WYSY	'70's oldies	1.8	1.7	2.1	1.9	1.8
WQEW	adult std	1.3	1.8	2.2	2.0	2.0	WNIB	classical	1.9	2.0	1.7	1.6	1.6
WAXQ	album	1.8	2.1	2.0	2.0	1.9	WLS-FM	N/T	1.0	7.0	6.1	1.1	1.4
WYNY	country	1.8	2.7	2.2	2.4	1.9	WJJD	N/T	2.3	1.1	1.0	1.0	1.2
WNEW	triple A	1.2	2.1	2.3	1.9	1.7	WMVP	sports	1.3	1.2	1.3	1.9	1.2
WLBI	N/T	1.2	1.0	1.0	1.0	1.2	WFMT	classical	1.1	1.3	1.5	1.3	1.2
WALK-AM-FM	AC	1.0	1.0	1.0	1.0	1.1	WYCA	religious	1.8	1.6	1.6	1.8	1.0
<b>NASSAU-SUFFOLK, N.Y.—(14)</b>													
KLVE	Spanish	3.0	5.2	4.7	4.8	6.9	WALK-AM-FM	AC	5.8	6.3	5.7	6.3	6.5
KPWR	top 40/rhythm	5.4	5.5	5.2	5.3	5.5	WABC	N/T	5.7	4.6	3.9	3.7	5.0
KFI	N/T	4.6	3.1	3.9	3.2	4.8	WHTZ	top 40	4.6	5.0	5.1	5.2	4.8
KBKT	R&B	3.8	4.0	4.2	4.2	4.0	WPLJ	AC	3.7	3.8	4.4	3.4	4.5
KROQ	modern	4.5	4.4	4.4	4.5	3.6	WCBS-FM	oldies	4.1	3.9	4.1	4.6	4.4
KOST	AC	4.0	4.1	4.3	3.2	3.6	WXRK	cls rock	3.9	3.5	4.1	3.7	4.4
KJIS-AM-FM	top 40	4.1	4.2	4.5	4.2	3.6	WFAN	sports	3.7	3.6	3.6	3.2	4.1
KRTH	oldies	3.8	3.2	3.8	3.9	3.5	WCBS-AM	N/T	4.3	3.9	3.8	4.0	4.0
KTWV	jazz/AC	2.5	2.6	3.0	2.9	3.2	WBLI	AC	3.9	3.6	4.5	4.1	3.7
KLAX	Spanish	5.6	4.5	3.4	3.3	3.2	WQHT	top 40/rhythm	2.3	2.9	3.8	4.3	3.6
KKHJ	Spanish	1.7	2.2	1.9	2.8	3.1	WOR	N/T	3.9	3.0	3.2	3.3	3.2
KBIG	AC	3.6	3.2	3.2	3.2	2.9	WHLI	adult std	3.2	3.4	3.2	3.5	3.1
KABC	N/T	3.2	2.6	3.1	3.2	2.9	WBZO	oldies	2.6	2.4	2.8	2.8	2.9
KYSR	AC	2.6	2.5	2.9	2.2	2.8	WKJY	AC	3.7	3.1	3.1	3.4	2.9
KNX	N/T	2.2	3.7	3.3	3.0	2.7	WQXR	classical	2.2	2.3	2.0	1.7	2.9
KFWB	N/T	2.5	2.5	2.4	2.4	2.4	WLTV	AC	2.6	2.1	2.7	3.2	2.8
KCBS-FM	cls rock	2.4	2.4	2.4	2.7	2.4	WYNY	country	2.7	3.6	3.1	2.5	2.7
KLOS	album	2.7	2.3	3.3	2.9	2.4	WBAB/WHFM	album	3.6	3.4	3.2	3.4	2.6
KXEZ	AC	1.9	2.1	1.9	1.7	2.0	WGCD	jazz/AC	2.5	2.6	2.6	2.3	2.5
KLAC	adult std	1.7	1.5	2.1	2.1	1.9	WINS	N/T	2.3	2.3	2.3	2.1	2.2
KLXS	N/T	2.4	2.1	2.2	2.3	1.9	WMXV	AC	2.2	2.3	2.0	2.6	2.0
KKGO-AM-FM	classical	1.3	1.8	1.5	1.9	1.8	WAXQ	album	1.8	2.3	1.5	2.5	1.9
KZLA	country	2.3	2.8	2.3	2.3	1.6	WRKS	R&B adult	1.3	2.6	2.8	2.1	1.9
KBUE	Spanish	9.0	1.0	1.7	1.3	1.6	WMJG/WRCN	album	1.7	1.6	2.1	2.5	1.6
KTNQ	Spanish	1.8	1.2	1.4	1.3	1.6	WNEW	triple A	2.0	2.4	2.0	1.9	1.5
KKWK	Spanish	1.5	1.6	1.0									

## KUPL Hosts Gunman's Hostage Standoff; Plot Thickens For The Struggling WYNY

AND YOU THOUGHT ratings created radio drama. KUPL Portland, Ore., was the site of a four-hour hostage standoff Jan. 5, when James Rincker entered the station lobby with an assault rifle, 12-gauge shotgun, 9 mm pistol, and perhaps for emphasis, knives.

Rincker held two hostages in the lobby and fired several shots at national sales manager Joe DiBello with the rifle, which then jammed. He grabbed the pistol and fired three more shots. DiBello left to warn staff, who stayed put until Rincker surrendered around 6:30 p.m.

Meanwhile, corporate big guns are adding to the suspense over the fate of WYNY New York, Evergreen's ailing country outlet. First, president/COO Jim DeCastro just signed a new five-year deal with the group. Then came the announcement that Beverly Tilden, late of WXKS-FM (Kiss 108) Boston, has been hired for the new position of corporate marketing director for the group. Word is that WYNY is a top priority. Good thing, too—the station took another dip in the fall Arbitrons, 2.4-1.9.

Karen Fernandes, the Geffen Florida rep who was at the center of reports that WXXL Orlando, Fla., GM Randy Rahe and music director Larry D. had been fired because of a sexual harassment complaint, has exited the label. Her duties are now being handled by Atlanta rep Scott Davenport.

Regulatory news: On Jan. 8, the Supreme Court rejected with no com-

ment an appeal by a coalition of broadcasters and First Amendment groups challenging the FCC's extended-hour "safe harbor" rule. The guideline limits broadcasts of "indecent" programs to the hours between 10 p.m. and 6 a.m. in order to protect young listeners.



by Chuck Taylor  
with reporting by Douglas Reece

Opponents had argued that the rule was unconstitutional and not "narrowly tailored" and that it infringed on the rights of adult listeners. An appeals court last June upheld the ban. FCC chairman Reed Hundt regards the decision "a big win" for the Commission.

Thirty-nine and counting . . . That's how many quarters the radio industry has shown revenue gains, according to the Radio Advertising Bureau. Figures for November 1995 show an overall 2% increase. Local revenues were up 5%, but national revs took a 7% slide against figures from November '94. The upside: National figures rose 5% overall January-November.

### PROGRAMMING: WPOW PD OUT

Longtime WPOW (Power 96) Miami PD Frank Walsh exits. Consultant Jerry Clifton and former operations manager Bill Tanner are both in the building. Clifton associate Mark Shands is interim PD. Tanner says he'll return WPOW to its heritage: a tight list of megahits targeted 12-34.

Also in Miami, oldies KXKL (Kool 105) Denver PD Rob Roberts returns to the PD chair at top 40/adult WHYI (Y100), replacing Casey Keating.

Former KMXV Kansas City, Mo., PD Steve Wall is the new PD at KWIN Stockton, Calif., replacing Bob Lewis.

WKRQ (Q102) Cincinnati night jock/music coordinator Race Taylor is upped to assistant PD. WRVQ (Q94) Richmond, Va., MD Billy Surf also adds APD stripes.

WFMS Indianapolis hires PD David Wood from WWMX/WOCT Baltimore. Wood replaces Kevin Mason, who exits.

KNNC Austin, Texas, PD Lynn Barstow has been named PD/p.m. driver at modern rock KGDE (the Edge) Omaha, Neb., replacing Michael Steele . . . WITL Lansing, Mich., PD/morning man J.J. McRae becomes PD at KHEY El Paso, Texas.

After six months of turmoil, PD/morning man Greg Williams is officially out at KDGS (Power 93.9) Wichita, Kan. Williams, who had been on paid leave for several months, would like to program another young-end R&B or top 40/crossover outlet. He can be reached at 316-264-9114.

WHKZ Columbia, S.C., OM Gary Barboza assumes PD duties at the station following former PD/morning man Jeff Roper's move to the morning co-host position at duopoly sister WCOS. Roper replaces Jim Tabor at WCOS.

WDDO-FM Chattanooga, Tenn., PD/MD Greg Ramin exits. Jack Cole becomes acting PD, and Steve Cannon becomes acting MD.

At WYYD Lynchburg, Va., Robynn Jaymes is upped from APD/MD to PD/MD. She retains her afternoon shift but comes off the air an hour earlier. Jaymes succeeds Kenny Shelton, who becomes OM of Benchmark's Roanoke/Lynchburg properties, including WYYD and WROV-AM-FM. WYYD GM Barbara Rexrode adds those duties at WROV-AM-FM.

Scrap Jackson—who put Guam's first R&B station, KUAM-FM (94.1 Jamz), on the air—exits the PD slot. Jackson, who would like to program on the mainland, can be reached at 011-671-646-8041.

### FORMATS: MORE '70s FOR THE '90s

Two '70s-based outlets launch this week: WAJE Louisville, Ky., becomes classic hits outlet River 94.7 under new OM Fred North (PD of oldies duopoly sister WRKA) and PD Dave Michaels (formerly APD of KACE Los Angeles); also, WNDP-FM Daytona Beach, Fla., signs on with Westwood One's '70s format under PD Gary Meade.

AC WLLI Joliet, Ill., will go country Jan. 22 . . . KCLR Columbia, Mo., flips its duopoly partner KCMQ from country to album rock. Jack Daniels remains OM of both. KCLR promotions director Aaron Worsham is named KCMQ PD.

## KRQQ PD Todd Making The Most Out Of Mainstream

LIKE SOME WISE man once said, "Plagiarize from me, and you're plagiarizing from five other people," says KRQQ Tucson, Ariz., PD Mark Todd. "I believe in stealing from the best."

Todd can do that, having worked for such radio greats as Bill Richards, Scott Shannon, Steve Rivers, Dave Robbins, Dave Van Stone, Howard Hoffman, Chuck Buell, Gary Speers, and Joe Dawson.

So those are the people who could be credited for the success of Prism Radio Partners' KRQQ. "We're billing top three 12-plus with an 8.8 in the latest trend; we're No. 3 [18-34] with a 13.9, and we're pulling [about 7.5] 25-54," says Todd.

Todd, who marks his third anniversary at KRQQ next month, came to Tucson in search of a less-volatile situation. "I've done L.A., San Francisco, and Houston . . . I've already been a victim of duopoly. This was my chance to get in on the ground floor of a smaller company and run a second radio station."

Prism CEO Bill Phalen signed on KRQQ as part of Western Cities in February 1977. He bought the station back from Nationwide in 1991. Presently, Prism is fielding offers to sell its radio division of 16 properties.

Along the road to mass appeal, KRQQ had to overcome its "teen machine, rap/dance image," says Todd. "We looked OK numbers-wise, but we were carrying too much young-end baggage."

"We had [top 40/rhythm KJYK] with a bad signal across the street pulling decent numbers and making us look stupid. It would've been easier for us to play the top 10 sellers in SoundScan and run away with it, but that would mean perpetuating that rap/dance image."

To change the audience's expectation of KRQQ, Todd force-fed certain pop crossovers to the listeners, such as the Gin Blossoms' "Hey Jealousy" and Blind Melon's "No Rain." Todd admits that such records initially tested "fairly lame," but he adds, "That's where we felt the future was musically. We wanted to get back into the mainstream picture, rather than be pigeonholed."

KJYK has since flipped to modern rock, leaving KRQQ with no direct competition. "Some people might think we have it made in a one-player town, but we have no one else in our format to draw from. We have to draw audience from other formats, like country, album rock, and AC," he says. With the station's built-in breathing room, KRQQ has more hits to pick from, says Todd.

Although Todd collaborates as often as possible with other Prism

top 40 PDs, such as Brian Burns at WDCG (G105) Raleigh, N.C., and Jack Oliver at KKRD Wichita, Kan., he says, "We're programming fairly different radio stations. There have been times when I'll put Burns on hold, and when I come back, he'll ask, 'What the hell is that song you're playing?'"

Here's a recent Saturday 2 p.m. hour: Hootie & the Blowfish, "Only

Wanna Be With You"; Fun Factory, "I Wanna Be With You"; Selena, "Dreaming Of You"; New Order, "True Faith"; Nicki French, "Total Eclipse Of The Heart"; Deep Blue Something, "Breakfast At Tiffany's"; 3T, "Anything"; Real McCoy, "Another Night"; Stereo MCs, "Connected"; Jon B., "Pretty Girl"; Seal, "Kiss From A Rose"; Everything But The Girl, "Missing"; and Bobby Brown, "My Prerogative."

Morning hosts Mojo, Betsy, and Eric

celebrate their third year together this month. Todd assembled the team from the existing staff when he arrived at KRQQ.

Music director Valerie Knight, a Tucson native, is "a phenomenal talent who cut her radio teeth at KZZP Phoenix with Guy Zapoleon and Kevin Weatherly," Todd says.

Todd conducts weekly air check sessions for the young talent and takes a more casual attitude for the full-timers. "It's more of a bull session, where I try to point out the positives," he says. "It's frustrating for a jock trying to hone an act. You can tear them down much too easily."

He maintains a strict open-door policy with his jocks. "There shouldn't be that many secrets between us. Any business that's no one else's business can be done in the building where management is. I find it really cuts down on the extraneous hallway chatter and second-guessing."

Everything at Prism's Tucson properties happens in two facilities that are 25 minutes apart. "Management is in another facility, so we've had to develop systems to do things that people wouldn't ordinarily have to do," Todd says. KRQQ and N/T KNST-share production/on-air facilities with Prism's corporate offices, while local station management shares a crosstown facility with oldies KWFM and standards KCEE.

Todd does an occasional air shift, and, like many jocks who came up in the late '70s, his cans of choice are old Koss Pro 4 AAs. Young kids might be using those new-fangled Sonys, but Todd has an open plea to Koss: "Please don't stop making them again!" He's keeping them around for a good reason. "After this top 40 fad wears off, I plan to get into talk radio."

KEVIN CARTER

## newsline...

**NORM PATTIZ**, chairman of Westwood One, has been elected president of the Broadcast Education Assn. for the 1996-97 fiscal year. He aims to increase the nonprofit organization's profile and importance among broadcasters.

**BOB RICH** has been named acting GM/VP of WHFS Washington, D.C./Baltimore following Alan Hay's departure, announced last week. Rich will continue to serve as GM/VP of Liberty's other Washington properties, WXTR/WXVR/WQSI.

**DAVID JURIS** is promoted to VP/GM of KOSI/KEZW/KVOD Denver as of Feb. 1. He was general sales manager of the Tribune stations. Juris succeeds Skip Weller, who moves to Chancellor Communications.

**RANDY GROSSERT** is named president/GM of Heritage Media's WVAE Cincinnati, where he has been GSM since 1991. The station debuted its jazz/AC format in September. Grossert succeeds Carey Merz, who has been named president/GM of sister stations WAMG/WEMP/WMYX Milwaukee.

**ELLIOT LEE SPIEGEL** is named director of affiliate relations for SW Networks in New York. He was director of programming with MediaStar International.

**CHRIS PACHECO**, VP/GM of top 40/adult KTHH Fresno, Calif., and its duopoly partners, rolls to crosstown country outlets KNAX/KRBT as GM, following those stations' LMA-to-buy with Osborn Communications.

**JIM MCKERNAN** is appointed VP/GM of KEZO-AM-FM/KKCD Omaha, Neb. He comes from crosstown TV stations KPTM/KXVO.

**JIM ASHBERY** is promoted to director of operations for the Eagle Group, Cox Broadcasting's Denver-based research firm. He continues as VP.

**STATION SALES:** WCIZ/WNCQ Watertown, N.Y., from Watertown Radio Associates to Forever Broadcasting for \$2.8 million.

# Music Video

PROGRAMMING

## USC Students Learning On The Job Course Offers Chance To Shoot Major-Label Clips

BY BRETT ATWOOD

LOS ANGELES—The best way to learn is to do. That's the philosophy of a new course at the University of Southern California that teaches music video production by giving students the opportunity to shoot a clip for a major label.

The course, USC Cinema 499, which began in 1995, has already shot videos for two tracks by country artist Radney Foster: "A Fine Line" from the album "Del Rio, Texas 1959" and "Makin' It Up As I Go Along" from "Labor Of Love."

The ambitious class is taught by music video industry veteran Tom Neff, who is a founding partner of the Nashville-based company Wild Wolf Productions.

"The students are responsible for taking a video production from concept to final delivery," says Neff. "They produce it, they direct it, and they keep track of the finances."

Neff obtains a large portion of the financing for the music video production course from Arista Nashville.

The label contributed about \$75,000 to the program, which aims to produce five clips per semester. In return, Arista has the option of servicing the music videos that are produced in the class for promotional purposes.

"The video could be great, or it could end up like crap," says Foster. "That's just a risk that you have to take. I view this as a mutually beneficial project. Even if Arista never uses the final video, that's OK with me. There's nothing wrong with giving back time to others. I know that I appreciate the time that others gave to me when I was first starting out."

Scott Rattray, manager of film and video for Arista Nashville, says that the nine USC students that

participated in the first semester proved to be "very skilled."

However, he says that it was a challenge for some students to embrace the nonlinear, fast-paced format of music videos.

"They are used to a narrative style of filmmaking and have been taught to do things in a straightforward style," says Rattray. "With



FOSTER

music video, they get to use the camera in different ways. Rather than doing a gentle shot, they can move the camera around a lot and try new things."

Rattray emphasizes that the program is designed to be an educational experience for the students, not a cheap route of music video production for the label.

"We are not competing with the production companies to provide cheap videos," says Rattray. "Arista provides its resources and, in turn, taps into the creativity of the students."

To avoid taking business from professional production companies,

the students are allowed to create clips only for tracks that will not be released as singles.

"We won't do a video for a song that Arista would have done anyway," says Neff. "Usually, a label won't spend money to do a clip unless it will promote a single. But there are songs that they would love to see as videos, if they could justify it."

Foster says that, as an artist, he welcomes the opportunity to make clips for songs that are "not your average country music singles."

He adds, "They would probably never have gotten much airplay because of the length and style of the songs, but they can develop well in the video medium."

Unlike a conventional music video production, which can go from concept to completion in two weeks, these student-created clips take a bit longer to produce.

"You have to be patient with the students," says Foster. "For some parts of the production, it would take them a bit longer to do something, because they are learning. I've certainly shot faster videos, but this was a positive experience that I am anxious to do again."

## PRODUCTION NOTES

### LOS ANGELES

**Fun Factory's** "Take A Chance" clip was directed by **Steve Willis**, while **Georgia Archer** executive-produced.

**The Poster Children's** "He's My Star" clip was directed by **David Ring**.

**Tom Cochrane's** "I Wish You Well" video was directed by **Deb Kiss**, while **George Vale** produced. The video was shot at Griffith Park.

**John Hiatt's** "Cry Love" video was directed by **Mick Haggerty**. The production was shot in Los Angeles, Piru, Calif., and Nashville.

### NEW YORK

Director **Diane Martel** shot **Erick Sermon's** "Funkorama." **Dave Daniels** directed photography, while **Carrie Bornstein** produced.

**Joseph Kahn** is the eye behind rapper **AZ's** video "Gimme Yours."

### NASHVILLE

**Buffalo Bob Films** has just completed two music videos for **Curtis Day**. The first, "My Baby's Cookin'," was directed by **Greg Crutcher**, and the second, "The Truth Is Hard To Swallow," was shot by **Buffalo Bob White**.

### OTHER CITIES

**Morrissey's** video for "Boy Racer" was directed by **James O'Brien** for **Hooligan Films**. The clip was produced by **Joely Fether** in London.

One World Productions director **Barry Maguire** recently completed his second clip for **Diana Ross** in New Orleans. "Gone" was lensed by **Marco Mazzei** and executive-produced by **Joseph Uliano**.

Director **Sam Bayer** is the eye behind **David Bowie's** "Strangers When We Meet" clip, which was shot in the U.K.

## DVD To Open Very Big Window; Tori Amos Trips 'Lite' Sans Rats

**DVD AND MUSIC VIDEO:** The Eye roamed the hi-tech glitz and blitz of the Consumer Electronics Show, held Jan. 5-8 in Las Vegas, in search of new hi-tech developments in music video. The DVD technology found at the convention, at some point in the near future, will have a significant impact on the music video industry.

DVD hardware units—such as those introduced by Sony, Toshiba, and Pioneer—will open new opportunities for music video production companies, as well as marketers of longform music video compilations.

Actually, "longform" may be an understatement. A single-layer, single-sided 4.7-gigabyte DVD disc is capable of containing 133 minutes of video footage.

That amount of time significantly increases with dual-layered, double-sided DVD discs, which means that a DVD title could contain an entire body of work from established artists with digital audio and video.

Perhaps even more significant is the possibility that, as promised with recent CD-ROM developments, music and music videos will likely be on the same disc.

However, unlike many recent music CD-ROM and CD Plus titles, the video will fill a full TV or computer screen, the audio will be digital in quality, and the storage capacity will be increased significantly. All that is needed is more compelling content to fill the extra space.

That's where the production companies come in. As with CD-ROMs, production companies should at least familiarize themselves with the DVD technology so that they can be prepared for the not-too-distant future demands of the music industry to develop music video content to fill all that extra space on a DVD.

Expect the first-generation home DVD players to hit the market by October, while DVD-ROM computer drives are likely to be released in December. (For the full DVD story, see page 6.)

**RATS!** Don't look for any rats to appear in the next **Tori Amos** clip. The musician has ditched the rodents in her new clip, "Caught In A Lite Sneeze," which was directed by **Michael Liscomb**. Amos says that most of her performance for the clip was shot on a blue screen and is used to create a "multilayered" videoclip.

Amos tells The Eye that she still enjoys the art of making music videos, but that the challenge of

making creative ones is "like jumping off another cliff."

Amos' latest video is taken from her forthcoming Atlantic album, "Boys For Pele," due Jan. 23.

**AUSTIN EXPANDS:** The Austin Music Network is expanding its programming time by an additional 14 hours per week. As of Jan. 3, the Austin, Texas-based music programmer signs on at 8 p.m. nightly. AMN had previously started its evening programming at 10 p.m.

As a result, Austin CableVision is moving CMT to its own channel for 24-hour programming. CMT had previously shared its presence on the same cable channel as AMN.

# THE EYE



by Brett Atwood

**FLUX ART:** Jonathan Wells of the San Francisco-based clip program "Flux" recently helped organize the "Low-res Film And Video Festival," held in New York on Jan. 6.

Among the music video-related highlights: a skateboard-themed short film from director **Spike Jonze**, a new film from the U.K.-based production company **Tomato**, and a screening of music video remix rebels **Emergency Broadcast Network's** "Electronic Behavior System."

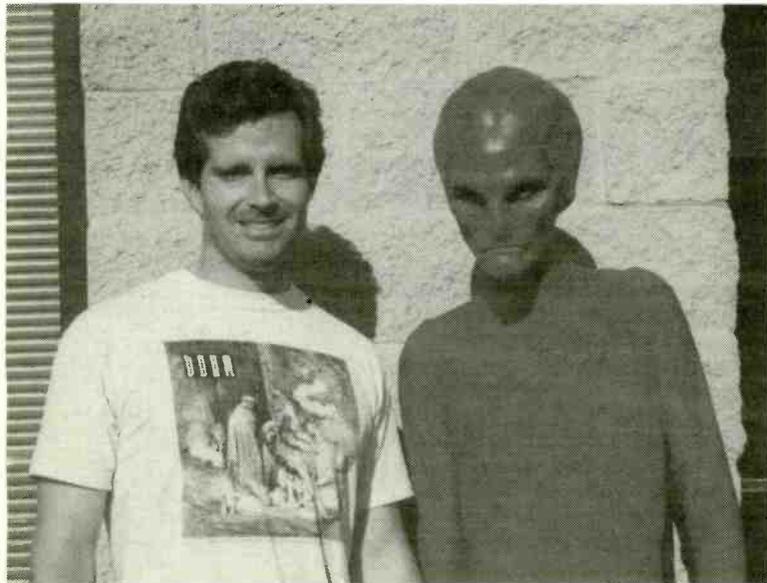
"The festival will show the work of artists who use new technology to make short films in their spare time," says Wells.

"It seems to be a movement that is happening more and more often. The music video production community seems to be among the early adopters because of tools like Media 100 that enable us to do work at home without the post-production house." More information on the festival can be found on the Internet's World Wide Web at <http://www.lowres.com/lowres>.

The film festival is expected to come to Los Angeles later in 1996.

**MVA BASH:** The Music Video Assn. will hold its semi-annual "Tri-Coastal Party" on Jan. 18. This is an open opportunity for members (and nonmembers) to meet face to face. In New York, the meeting will be held at the Motown Cafe from 7-9 p.m. In Burbank, Calif., the gathering will take place at Ribs USA from 7-9 p.m. In Nashville, attendees should meet at the Iguana from 5:30-7:30 p.m.

The Eye is now open on the Internet. Send news items and comments to [brett213@ix.netcom.com](mailto:brett213@ix.netcom.com).



**Mission From Mars.** Doom director Thomas P. Miguone participated in an out-of-this-world video production recently. The director greets an alien on the set of Hollywood Records act **Gwen Mars'** shoot for "Stick B."

# Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 Groove Theory, Tell Me
- 2 Monica, Like This And Like That
- 3 Monifah, I Miss You
- 4 TLC, Diggin' On You
- 5 Coolio, Too Hot
- 6 N.P.G., The Good Life
- 7 Silk, Hooked On You
- 8 Terry Ellis, Where Ever You Are
- 9 Pure Soul, I Want You Back
- 10 Immature, We Got It
- 11 Mariah Carey & Boyz II Men, One Sweet Day
- 12 Whitney Houston, Exhale (Shoop Shoop)
- 13 Boyz II Men, Vibin'
- 14 Jodeci, Love U 4 Life
- 15 Janet Jackson, Runaway
- 16 Gerald & Eddie Levert, Sr., Already Missing You
- 17 Earth Gyriz, Love Of Mine
- 18 Xscape, Who Can I Run To
- 19 D'Angelo, Brown Sugar
- 20 Montell Jordan, Somethin' 4 Da Honeyz
- 21 D'Angelo, Cruisin'
- 22 Monica, Before You Walk Out Of My Life
- 23 LL Cool J, Hey Lover
- 24 Solo, Where Do U Want Me To Put It
- 25 Kris Kross, Tonight's Tha Night
- 26 Total, No One Else
- 27 Janet Jackson, Twenty Foreplay
- 28 Craig Mack, Making Moves With Puff
- 29 Brandy, Brokenhearted
- 30 Montell Jordan, Daddy's Home

\*\*\* NEW ONS \*\*\*

No New Ons This Week



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Alan Jackson, Tall, Tall Trees
- 2 Pam Tillis, Deep Down
- 3 Collin Raye, Not That Different †
- 4 Shania Twain, (If You're Not In It For Love) I'm...
- 5 Faith Hill, It Matters To Me
- 6 Bryan White, Rebecca Lynn
- 7 Tim McGraw, Can't Be Really Gone
- 8 Dwight Yoakam, Nothing
- 9 Terri Clark, When Boy Meets Girl
- 10 The Mavericks, All You Ever Do Is Bring Me Down
- 11 Diamond Rio, Walkin' Away
- 12 Wade Hayes, What I Meant To Say
- 13 John Michael Montgomery, Cowboy Love †
- 14 Joe Diffie, Bigger Than The Beatles
- 15 Jeff Carson, The Car
- 16 Lee Roy Parnell, When A Woman Loves A Man

- 17 George Strait, Check Yes Or No
- 18 Doug Supernaw, Not Enough Hours In
- 19 Linda Davis, Some Things Are Meant To Be
- 20 Clay Walker, Hypnotize The Moon †
- 21 Tracy Byrd, Love Lessons
- 22 Mandy Barnett, Now That's All Right With Me †
- 23 Junior Brown, My Wife Thinks You're Dead
- 24 Vince Gill, Go Rest High On That Mountain
- 25 Tracy Lawrence, If You Loved Me †
- 26 Rich McCready, Hangin' On †
- 27 Kieran Kane, Cool Me Down †
- 28 Emilio, Even If I Tried †
- 29 Lorrie Morgan, Standing Tall †
- 30 Daryle Singletary, Too Much Fun †
- 31 Phillip Claypool, The Strength Of A Woman †
- 32 Trisha Yearwood, On A Bus To St. Cloud
- 33 Ty Herndon, Heart Half Empty
- 34 Charlie Daniels, Same Ol' Me
- 35 Lisa Brokop, She Can't Save Him
- 36 4 Runners, Ripples
- 37 Ty England, Smoke In Her Eyes
- 38 Sawyer Brown, Round Here
- 39 Smokin' Armatillos, Let Your Heart Lead
- 40 Ricky Skaggs, Solid Ground †
- 41 Martina McBride, Wild Angels
- 42 Paul Overstreet, We've Got To Keep On Me
- 43 Helen Darling, I Haven't Found It Yet
- 44 Rhett Akins, She Said Yes
- 45 David Lee Murphy, Dust On The Bottle
- 46 Keith Stegall, 1969
- 47 John Prine, Ain't Hurtin' Nobody
- 48 John Berry, If I Had Any Pride Left At All
- 49 Six Shooter, A Country Boy's Heart
- 50 Curtis Day, My Baby's Cookin'

† Indicates Hot Shots

\*\*\* NEW ONS \*\*\*

Lonestar, No News  
 Pam Tillis, The River And The Highway  
 Travis Tritt, Only You (And You Alone)



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 2Pac, California Love
- 2 LL Cool J, Hey Lover
- 3 Mariah Carey & Boyz II Men, One Sweet Day
- 4 Real Hot Chili Peppers, My Friends
- 5 Bush, Glycerine
- 6 Green Day, Brain Stew
- 7 Collective Soul, The World I Know
- 8 Smashing Pumpkins, Bullet With Butterfly...
- 9 Coolio, Too Hot
- 10 Alice In Chains, Grind
- 11 Oasis, Wonderwall
- 12 Joan Osborne, One Of Us
- 13 Rancid, Ruby Soho
- 14 Madonna, You'll See
- 15 Janet Jackson, Twenty Foreplay
- 16 Whitney Houston, Exhale (Shoop Shoop)
- 17 Deep Blue Something, Breakfast At Tiffany's
- 18 Seven Mary Three, Cumbersome
- 19 Hootie & The Blowfish, Time
- 20 Michael Jackson, Earth Song

- 21 Monica, Before You Walk Out Of My Life
- 22 Folk Implosion, Natural One
- 23 Tony Rich Project, Nobody Knows
- 24 Everclear, Santa Monica
- 25 George Michael, Jesus To A Child
- 26 Blues Traveler, Hook
- 27 Kris Kross, Tonight's The Night
- 28 Dave Matthews Band, Satellite
- 29 Seal, Don't Cry
- 30 D'Angelo, Cruisin'
- 31 Goo Goo Dolls, Name
- 32 Natalie Merchant, Wonder
- 33 Don Henley, The Garden Of Allah
- 34 Tha Dogg Pound, Let's Play House
- 35 Silverchair, Pure Massacre
- 36 Candlebox, Understanding
- 37 R. Kelly, You Remind Me Of Something
- 38 No Doubt, Just A Girl
- 39 Groove Theory, Tell Me
- 40 Black Grape, In The Name Of The
- 41 Immature, We Got It
- 42 Presidents Of The United States, Lump
- 43 For Squirrels, Mighty K.C.
- 44 Beatles, Free As A Bird
- 45 Everything But The Girl, Missing
- 46 Dr. Dre, Nuthin' But A "G" Thing
- 47 Janet Jackson, You Want This
- 48 Janet Jackson, Alright
- 49 Lenny Kravitz, Are You Gonna Go My Way
- 50 Aerosmith, Cryin'

\*\* Indicates MTV Exclusive

\*\*\* NEW ONS \*\*\*

Brandy, Sittin' Up In My Room  
 Faith Evans, Soon As I Get Home  
 Tori Amos, Caught By A Lite Sneeze  
 Radiohead, High & Dry



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Junior Brown, My Wife Thinks You're Dead
- 2 John Michael Montgomery, Cowboy Love
- 3 Wade Hayes, What I Meant To Say
- 4 Jeff Carson, The Car
- 5 Lee Roy Parnell, When A Woman Loves A Man
- 6 Tracy Byrd, Love Lessons
- 7 Shania Twain, (If You're Not In It For Love) I'm...
- 8 Bryan White, Rebecca Lynn
- 9 Tim McGraw, Can't Be Really Gone
- 10 Pam Tillis, Deep Down
- 11 Doug Supernaw, Not Enough Hours In...
- 12 Dwight Yoakam, Nothing
- 13 John Berry, If I Had Any Pride Left At All
- 14 Terri Clark, When Boy Meets Girl
- 15 Faith Hill, It Matters To Me
- 16 Collin Raye, Not That Different
- 17 Joe Diffie, Bigger Than The Beatles
- 18 The Mavericks, All You Ever Do Is Bring Me Down
- 19 Ty Herndon, Heart Half Empty
- 20 Rhett Akins, She Said Yes
- 21 Emilio, Even If I Tried
- 22 Ty England, Smoke In Her Eyes

- 23 Alan Jackson, Tall, Tall Trees
- 24 Lorrie Morgan, Standing Tall
- 25 Sawyer Brown, Round Here
- 26 Trisha Yearwood, On A Bus To St. Cloud
- 27 Ricky Skaggs, Solid Ground
- 28 Martina McBride, Wild Angels
- 29 Clay Walker, Hypnotize The Moon
- 30 Mandy Barnett, Now That's All Right With

\*\*\* NEW ONS \*\*\*

Linda Davis, Some Things Are Meant To Be  
 Diamond Rio, Walkin' Away  
 Rich McCready, Hangin' On  
 Keith Stegall, 1969



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey & Boyz II Men, One Sweet Day
- 2 Whitney Houston, Exhale (Shoop Shoop)
- 3 Madonna, You'll See
- 4 Michael Jackson, Earth Song
- 5 Alanis Morissette, Hand In My Pocket
- 6 Natalie Merchant, Carnival
- 7 Hootie & The Blowfish, Time
- 8 Deep Blue Something, Breakfast At Tiffany's
- 9 ♪, Gold
- 10 Don Henley, The Garden Of Allah
- 11 Seal, Don't Cry
- 12 Joan Osborne, One Of Us
- 13 Janet Jackson, Runaway
- 14 Janet Jackson, Twenty Foreplay
- 15 George Michael, Jesus To A Child
- 16 Sophie B. Hawkins, As I Lay Me Down
- 17 Oasis, Wonderwall
- 18 George Michael, Freedom
- 19 Natalie Merchant, Wonder
- 20 Blues Traveler, Run Around
- 21 Everything But The Girl, Missing
- 22 Seal, Kiss From A Rose
- 23 TLC, Waterfalls
- 24 John Hiatt, Cry Love
- 25 B-52's, Love Shack
- 26 Blues Traveler, Hook
- 27 Collective Soul, The World I Know
- 28 George Michael, Father Figure
- 29 George Michael, I Want Your Sex
- 30 Mariah Carey, Fantasy

\*\*\* NEW ONS \*\*\*

Meat Loaf, Not A Dry Eye In The House  
 Rod Stewart, So Far Away  
 Shawn Stockman, Visions Of A Sunset

\*\*\* NEW ONS \*\*\*

- 1 Alan Jackson, Tall, Tall Trees
- 2 Pam Tillis, Deep Down
- 3 Collin Raye, Not That Different †
- 4 Shania Twain, (If You're Not In It For Love) I'm...
- 5 Faith Hill, It Matters To Me
- 6 Bryan White, Rebecca Lynn
- 7 Tim McGraw, Can't Be Really Gone
- 8 Dwight Yoakam, Nothing
- 9 Terri Clark, When Boy Meets Girl
- 10 The Mavericks, All You Ever Do Is Bring Me Down
- 11 Diamond Rio, Walkin' Away
- 12 Wade Hayes, What I Meant To Say
- 13 John Michael Montgomery, Cowboy Love †
- 14 Joe Diffie, Bigger Than The Beatles
- 15 Jeff Carson, The Car
- 16 Lee Roy Parnell, When A Woman Loves A Man

\*\*\* NEW ONS \*\*\*

- 1 Alan Jackson, Tall, Tall Trees
- 2 Pam Tillis, Deep Down
- 3 Collin Raye, Not That Different †
- 4 Shania Twain, (If You're Not In It For Love) I'm...
- 5 Faith Hill, It Matters To Me
- 6 Bryan White, Rebecca Lynn
- 7 Tim McGraw, Can't Be Really Gone
- 8 Dwight Yoakam, Nothing
- 9 Terri Clark, When Boy Meets Girl
- 10 The Mavericks, All You Ever Do Is Bring Me Down
- 11 Diamond Rio, Walkin' Away
- 12 Wade Hayes, What I Meant To Say
- 13 John Michael Montgomery, Cowboy Love †
- 14 Joe Diffie, Bigger Than The Beatles
- 15 Jeff Carson, The Car
- 16 Lee Roy Parnell, When A Woman Loves A Man

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 20, 1996.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Mel-Low, BG Thang

BOX TOPS

- L.A.D., Ridin' Low
- 2 Pac, California Love (Part 2)
- J'son, Take A Look
- Eazy-E, Just Tah Let U Know
- Total, No One Else
- Da Luniz, I Got 5 On It
- Xscape, Do You Want To
- Tha Dogg Pound, Let's Play House
- AZ, Gimme Yours
- Immature, We Got It
- 3 T, Anything
- Monica, Before You Walk Out Of...
- Fab 5, Leflaur Lallah Eshkoshika
- R. Kelly, You Remind Me Of Something
- Xavier, Saturday Song
- Kool G. Rap, Fast Life
- Faith, Soon As I Get Home
- Bones Thugs-N-Harmony, East 1999
- La Bouche, Be My Lover
- Phunk Addict Crew, Get With You
- Kris Kross, Tonight's The Night
- Pure Soul, I Want You Back
- Mystikal, Out That Boot Camp Cliq
- RBX, Rough Is The Texture
- Coolio, Too Hot
- Bahamadia, Uknowhowwedu
- No Doubt, Just A Girl
- Patra, Dip & Fall Back
- Fugees, Fu-Gee-La
- LL Cool J, I Shot Ya
- Real Live, Real Live S\*\*t

NEW

- Brandy, Sittin' Up In My Room  
 George Michael, Jesus To A Child  
 Green Day, Brain Stew  
 Janet Jackson, Twenty Foreplay  
 Junior M.A.F.I.A., Get Money



Continuous programming  
 3201 Dickerson Pike  
 Nashville, TN 37207

Whitney Houston, Exhale (Shoop Shoop)

- Take That, Back For Good  
 Mariah Carey & Boyz II Men, One Sweet Day  
 Del Amitri, Roll To Me  
 Janet Jackson, Runaway  
 The Pretenders, Sense Of Purpose  
 Temptations, Some Enchanted Evening  
 Stevie Ray Vaughan, Little Wing  
 The Archies, Sugar, Sugar  
 John Berry, If I Had Any Pride...  
 Peter Frampton, You  
 Elton John, Blessed  
 John Hiatt, Cry Love  
 Hootie & The Blowfish, Time  
 Natalie Merchant, Wonder  
 David Lee Murphy, Dust On The Bottle  
 George Strait, Check Yes Or No  
 Tracy Bird, Love Lessons  
 Blues Traveler, Run Around  
 Sarah McLachlan, I Will Remember You



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5 V2 Z5

- Big Mountain, Get Together (new)  
 The Ramones, Spiderman (new)  
 Lisa Loeb, Taffy (new)  
 Bush, Glycerine (new)  
 La Bouche, Be My Lover (new)  
 Faith, Soon As I Get Home (new)  
 Goldie, Inner City Life (new)  
 Cipher, How It Go (new)  
 Tom Wilson & Junkhouse, Blamed Out Car (new)  
 Janet Jackson, Twenty Foreplay (new)  
 Victor, Promise (new)  
 Econoline Crush, Close (new)  
 Green Day, Brain Stew (new)  
 George Michael, Jesus To A Child (new)

- Silverchair, Pure Massacre (Ver. 2)  
 R. Kelly, You Remind Me Of Something  
 The Beatles, Free As A Bird  
 Whitney Houston, Exhale (Shoop Shoop)  
 Melissa Etheridge, Your Little Secret  
 LL Cool J, Mr. Lover



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Rolling Stones, Like A Rolling Stone  
 Madonna, You'll See  
 Ace Of Base, Beautiful Life  
 Queen, Heaven For Everyone  
 Heroes Del Silencio, Iberia Sumerigida  
 Sin With Sebastian, Shut Up  
 The Beatles, Free As A Bird  
 Bon Jovi, Lie To Me  
 Paralamas, Una Brasileira  
 Fobia, Revolucion Sia Manos  
 Simply Red, Fairground  
 La Ley, Dia Cero  
 Elton John, Blessed  
 Oasis, Wonderwall  
 Enrique Iglesias, Si Tu Te Vas  
 Prince, Gold  
 Boyzone, Father & Son  
 Passengers, Miss Sarajevo  
 George Michael, Jesus To A Child  
 Seal, Don't Cry



Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

- DC Talk, Jesus Freak  
 Plank Eye, Open House  
 Johnny Q. Public, Body Be  
 Audio Adrenaline, Big House  
 Walter Eugene, Crawl  
 Steve Taylor, Smug  
 King's X, Finding Who We Are  
 Guardian Word, Way Home Back  
 Steve Taylor, Lifeboat  
 Audio Adrenaline, We're A Band

- Dakota Motor Co., Trip To Pain  
 R. Kelly, Jesus Is Just Alright  
 D.O.C., God Gave Rock & Roll  
 Mike E, Pass It On  
 Church Of Rhythm, I Still Believe



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- The Beatles, Free As A Bird  
 Tim Keyes, All I Need Is You  
 Seal, Don't Cry  
 Silverchair, Pure Massacre  
 Bush, Glycerine  
 Don Henley, Garden Of Allah  
 Temptations, Some Enchanted Evening  
 Suga, What's Up Star  
 La Bouche, Be My Lover  
 Patra, Dip & Fall Back  
 Dionne Farris, Passion  
 David Bowie, Strangers...  
 Soundgarden, Superunknown  
 The Ramones, Spiderman  
 Rancid, Ruby Soho  
 Passengers, Miss Sarajevo  
 Green Day, Brain Stew  
 Spacehog, In The Meantime  
 Hootie & The Blowfish, Time  
 Chynna Phillips, Naked & Sacred



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- Immature, We Got It  
 Whitney Houston, Exhale (Shoop Shoop)  
 Monica, Before You Walk Out Of...  
 Tha Dogg Pound, Let's Play House  
 Total, No One Else  
 La Bouche, Be My Lover  
 LL Cool J, Hey Lover  
 R. Kelly, You Remind Me Of Something  
 Tony Rich Project, Nobody Knows  
 Jodeci, Love U 4 Life

## STAR SONG'S NEWSBOYS LAND

(Continued from page 10)

McGuffey, Star Song hopes to have 250 stores participating in the Newsboys launch, with between 200-700 young consumers in each store watching the live concert on the day "Take Me To Your Leader" is released.

Consumers will also be primed for the release through in-store promotional materials heralding the new album, as well as through the Web site, which is scheduled to go into operation Jan. 10.

McGuffey says that an independent promoter is being hired, and plans are to push a single to mainstream radio. At press time, the song "Cup Of Tea" was being considered for release to the mainstream, and a video directed by Geoff Moore, whose recent credits include Jewel and the Goo Goo Dolls, has already been shot. The clip will be released to both Christian and mainstream video outlets.

In the Christian market, "God Is No Secret" is being released to rock stations, and "reality" is going to AC.

"I feel really good about the Newsboys, where they are in relation to the marketplace," says Star Song CEO Jeff Moseley. "I see nothing but blue skies for these boys. I think the Newsboys have the largest potential of any act I've worked with... They really developed last year, and we have plans to take advantage of that in 1996."

J.R. Hernandez, music manager for the Theophilus Bible store in Houston, says that the store has already had numerous inquiries about "Take Me To Your Leader," and he expects it to be one of their best-selling new releases.

"They are a very popular group and have been for some time," he says. "They've been escalating. [Their fourth album] 'Not Ashamed' was really their turning point, and then they came out with 'Going Public' and topped 'Not Ashamed.' The anticipation over 'Take Me To Your Leader' has been very good."

According to Star Song, "Going Public" has sold more than 400,000 units. SoundScan, which began tracking Christian point-of-purchase sales last spring, puts sales at 90,000 since then. "Not Ashamed" has moved 350,000 units, according to Star Song, and 20,000 since spring, according to the SoundScan figures.

### TOP-NOTCH TEAM

The new album was produced by Warner Alliance artist Steve Taylor and Peter Furler, the band's drummer/vocalist and principal songwriter, the same duo that produced the Newsboys' last two albums.

Grammy Award-winning studio whiz Tom Lord-Alge served as mix engineer on the project, which features songs written by Taylor, Furler, and bassist Phil Urry. (The other band members are percussionist Duncan Phillips, keyboardist Jeff

Frankenstein, guitarist Jody Davis, and lead vocalist John James.)

"Musically, we've grown since the last album," James says. "We are a little bit older and wiser. Our taste is beginning to mature and change. It has been a lot of miles in the bus and a lot of concerts since the last album... Life is the greatest inspiration—what you see on the road and just talking to people, listening to their hearts."

James is excited about launching the album from the space center and about the concert being broadcast on the Internet. During a recent visit to the band's native Australia, young fans approached and said they'd been reading about the Newsboys on the Internet.

"Kids are checking out the Newsboys on the Internet. I thought that was so cool," James says.

Star Song, an EMI label, is hoping to expand the band's fan base beyond the U.S. and Australia. The album will be released internationally through Alliance Music UK and Europe, EMI/Premiere UK, Christian Marketing Canada, EMI Canada, EMI Australia, and Alpha & Omega Australia. McGuffey says there are plans to release singles in Canada, the U.K., and Australia.

In the U.S., the album will be distributed by EMI Christian Music Group's Chordant in the Christian market and by Cema in the mainstream. Prerelease packs are being sent out early this month to Christian retailers to promote the in-store parties accompanying the satellite concert. "We have a floor display that will knock your face off," McGuffey says. "We will also have major endcap positioning at Target, Wal-Mart, Kmart, Musicland, Camelot, Tower, etc.—the top 10 mainstream retailers. This is the highest priority for our system in the first quarter."

Star Song has been sending out a promotional brochure on the album that looks like a tabloid and is titled The Star Song, utilizing a space-and-alien motif that ties into the album's title.

One of the more unusual promotional items is the X-Pac 400, an old air car that looks like a space ship. McGuffey says that Star Song checked into licensing a photo that ran in an old hot-rod magazine, because the label was interested in using the car on the album cover. When Star Song representatives talked to the car's designer, George Barris, who created the Batmobiles for the "Batman" TV series and movies, he was intrigued with the idea of his creation being used on the album cover and offered more than the use of the photo. "He will re-create the car for us," McGuffey says. "The car will go on tour with them next September, and that car will be on everything."



Lowen Behold. Parachute/Mercury act Lowen & Navarro flank Therese Shockey, winner of two round-trip tickets to London, thanks to a British Airways promotion. The airline donated six pairs of tickets, which were given away in drawings held in cities along Lowen & Navarro's current tour, which supports their new release, "Pendulum." Shockey won in the Chicago drawing, which was held before the band's performance at the Cubby Bear.

## QVC ENTERS LABEL FRAY

(Continued from page 9)

duplicate the success QVC has had with major-label releases. For example, QVC sold 12,000 units of the Beatles' "Anthology 1" following a two-hour QVC show on Nov. 21.

"We're always looking to expand into new business, and we have been having some success as far as buying prepackaged items," says Berman, "so when the opportunity with Kenny Rogers and George Burns came to us, it sounded worth pursuing."

For Rogers, the release has helped maintain his visibility at a time when country radio is favoring new talent over established veterans.

Says Rogers, who signed a single-al-

bum deal with the new label, "[Radio programmers] found a way to market a concept and a sound, and if you don't fit that concept and sound, they are not going to play you. I understand that, but I can't just drop out of sight because of it, so we've found some clever ways to approach the problem."

"I have this theory that you can stay successful as long as no one says, 'Whatever happened to . . . ?' So my goal is to stay somewhat visible, until music recycles to a point where I'm at least considered for airplay."

As a promotional tie-in, Rogers says that his 300-outlet Kenny Rogers Roasters restaurants are displaying

"tune in" reminders at check-outs.

While QVC and Rogers are enthusiastic about the new label, some retailers are wary of the exclusive nature of the releases.

Says Randy Davis, executive VP of St. Louis-based Streetside Records, "Retailers need to take a hard look at those artists, and if those artists no longer choose to support the venues or vehicles that [previously] have sold their products, then why should we support them in the future?"

But Berman says onQ is negotiating with major distributors to expand the availability of "Vote For Love" and future onQ releases.

## CORY ROBBINS TEAMS WITH BMG FOR NEW LABEL

(Continued from page 6)

says he will operate independently of BMG and will not use its headquarter offices in New York's Times Square. At press time, he was negotiating office space in the Chelsea section of Manhattan.

As part of the deal, Robbins will be able to tap a major label's manpower. "It's the ability for me to rent the RCA Records promotion department on a project-by-project basis, which will only be used a few times a year," he says. "Certain kinds of records are tough for an independent label to break, like rock records. I won't initially use [RCA] when I start a record. But when it's starting to sell, I want to be able to push that button and have that big army of promotion people bring the record all the way home."

In addition, RCA will provide the new label with back-office functions, such as royalty accounting and financial reporting.

Despite the occasional promotional help from RCA and the distribution by BMG, Robbins says, "I consider this to be an independent label because of the

ownership and the philosophy. If I'm in a bidding war with Columbia, I'm going to lose, but if I'm in a bidding war with one of the independents, I'm probably going to win."

He adds, "I'm starting from scratch. I'm going to MIDEEM to look for artists. I've put the word out I'm looking. I get four or five calls a day, but I want more than that."

Finding talent is difficult now because it is wooed by too many labels, many of them new and highly financed. Besides the myriad small indies begun by unknown entrepreneurs, high-profile labels have been started and operated by such music-business legends as David Geffen, Mo Ostin, Bob Krasnow, and Doug Morris.

"It's never easy," says Robbins. "There's always a lot of competition. But I'm not going to sign a George Michael [who went to Geffen and Ostin's SKG label] or anybody of that caliber. My competition's the other independent labels. I'm not going to sign any established artists."

Robbins says the deal took about a

year to complete. "A mutual friend of [president/CEO of BMG Entertainment North America] Strauss Zelnick and I recommended we get together around December 1994, and that's how it really started."

RCA has deals with other new labels, such as Loud Records and PMP Records, which are owned and operated by their founders, but Czingler says that these arrangements have "structural differences" from Robbins' deal.

In 1981, Robbins and Steve Plotnicki started Profile in New York with several thousand dollars borrowed from their parents. They signed and recorded such seminal rap acts as Run-D.M.C. and Rob Base and became successful with musical genres in which the major labels then had little interest. But the partnership grew tense, and in 1994, Robbins sold his 50% stake in the business to Plotnicki for a reported \$3.5 million. Since then, the former partners have filed lawsuits against each other, and the litigation continues.

## BRITANNIA RENEWS BRITS BACKING

(Continued from page 9)

would be a "technical nightmare."

A preview special, "The Brits Are Coming," is due to air on ITV Feb. 15 in prime time. Both shows are being produced by Initial Film & Television and will be hosted again by BBC Radio 1 presenter Chris Evans, who, according to Gerrie, "did a brilliant job last year."

David Bowie will receive the Brits 1996 award for outstanding contribu-

tion to the British music industry and is expected to perform at the event. The ceremonies will also mark the inauguration of the Freddie Mercury Award, which will honor artists or organizations that—in the opinion of BPI council members—have made "an extraordinary contribution to charitable works or consciousness-raising" during the previous year.

Sony Music will, for the second consecutive year, release a Brit Awards compilation album; last year's edition is estimated to have sold 60,000 copies, according to Sony. Wiener World, will release a home video comprising clips from nominated artists.

Following is a partial list of nominees:

• **British group:** Blur (Food/Parlophone); Lightning Seeds (Epic); Oasis (Creation); Pulp (Island); Radiohead (Parlophone).

• **Album by a British artist:** Blur, "The Great Escape" (Food/Parlophone); Oasis, "(What's The Story) Morning Glory?" (Creation); Pulp, "Different Class" (Island); Radiohead, "The Bends" (Parlophone); Paul Weller, "Stanley Road" (Go! Discs).

• **British female solo artist:** PJ Harvey (Island); Annie Lennox (RCA); Vanessa-Mae (EMI Classics); Shara Nelson (Cooltempo); Joan Armatrading (RCA).

• **British dance act:** Eternal (EMI); Leftfield (Hard Hands/Columbia); Massive Attack (Virgin); M People (de-Construction); Tricky (4th & B'Way/Island).

• **British male solo artist:** Edwyn Collins (Setanta); Van Morrison (Exile/Polydor); Jimmy Nail (EastWest); Tricky (4th & B'Way/Island); Paul Weller (Go! Discs).

• **British newcomer:** Black Grape (Radioactive); Cast (Polydor); Elastica (Deceptive); Supergrass (Parlophone); Tricky (4th & B'Way/Island).

## BOGMEN, ARISTA WORK SLOW BUILD

(Continued from page 9)

(Billboard, July 29, 1995).

Over the New Year's weekend, the Bogmen drew nearly 5,000 to three shows in New York. The band sold out the 1,000-capacity Irving Plaza for two nights and packed triple-A WNEW's New Year's Eve party at Club Expo beyond capacity. Parts of the Club Expo show were simulcast on the Times Square Sony Jumbotron, and the Irving Plaza show earned a rave review from The New York Times.

"Press and radio have been picking up the buzz on the Bogmen from the street," says Arista president Clive Davis. "You hope for a natural build like this."

Arista VP of A&R West Coast Lonn Friend adds, "We've taken shots for not being able to sign and develop rock acts, but the Bogmen's success in the Northeast is a microcosm of what can happen around the country." The Bogmen reach out to the West Coast in February with

a showcase at a NARAS meeting in Los Angeles.

One West Coast fan of the Bogmen is Mike Morrison, PD of triple-A KSCA Los Angeles, who describes the faux-Motown groove and parodic jilted lover's tale of "Suddenly" as "infectious and hilarious." Later this month, the Bogmen will shoot a video for the song with director Matt Mahurin.

WNEW's music director Amy Winslow says that the station played the Bogmen's debut single, "The Big Burn," "two or three times a day for a couple of months" and that she will probably go with "Suddenly" soon.

According to Bogmen lead singer Bill Campion, "Suddenly" was written long ago out of necessity. "We wrote it the night before we played in a soul bar," he says. "We wanted to have something that would entertain anyone. Now it's all anyone wants to hear."

QVC may also eventually offer onQ titles to record clubs and direct-mail houses.

"Our plans are to have [onQ albums] exclusive at QVC for some period of time," says Berman. "Whether that's a day, week, month, or a couple of months depends on the project, but we would like to launch them on QVC, then follow on retail distribution."

Once onQ products reach retail, Berman says, they will have had significant exposure on QVC, thus stimulating sales at stores.

"It's been our experience that retailers fit in nicely along with [past QVC music endeavors]. There are certain people that won't buy from their television, and we provide a significant amount of TV exposure to them," says Berman. "There are also people who just aren't comfortable going into a record store. We're not looking to replace the traditional retailer, but to work along with them."

Bob Say, VP of Reseda, Calif.-based Moby Disc Records, agrees that home shoppers are not typical record store buyers. According to Say, the additional costs of shipping and the delay in receiving product via mail give record stores an advantage in attracting customers who would rather shop there.

## PIRATE PUNISHED IN CHINA

(Continued from page 6)

the judicial process as well as by administrative measures. This award will serve as a benchmark for compensation and should provide another strong deterrent to those engaging in piracy in China."

Observers suggest that a stronger deterrent will be significant action from China's criminal courts against a pirate from China rather than one from Taiwan. Nonetheless, an IFPI representative says that the impact of an \$800,000 damages award should not be underestimated in a country where the average monthly wage is between \$60 and \$100.

IFPI says it has suspected Shi to be involved in piracy since the '80s and has monitored his activities in Malaysia, Taiwan, and China. The organization filed the case against Shi in China in 1994 while pursuing a separate action

"I don't think active music buyers are going to buy from [QVC]. I think they are going to be getting the people who may not even be going to music stores," says Say. "On the surface, it seems pretty innocuous, but it will be interesting to see how it pans out."

According to Berman, future plans for onQ include negotiating with labels and their artists for special projects.

Berman says onQ would like to serve as a "one-stop for the artist by offering various means of distribution." Included in these means are iQVC, QVC's online service, and QDirect—the company's outside marketing wing that specializes in infomercials.

The label would also like to diversify its roster, adding artists who appeal to different audiences.

"One of the nice things about us is our demographics change dramatically from show to show, depending on what we are selling," says Berman. "There isn't just one demographic we have to appeal to in order to succeed, and there's not just one type of artist that we're looking for."

Still, Berman admits that younger acts are not likely to be the first signed to the new label, as onQ will most likely focus on more "mainstream" artists initially.

against him in Taiwan. Following a successful High Court appeal in November, Shi was sentenced to a year's imprisonment.

In China, IFPI says, authorities temporarily closed four CD plants at the end of December for manufacturing pirate CDs, pornographic video CDs, and CD-ROMs.

Another plant has had its trading license withdrawn following IFPI complaints, the organization says, and a sixth plant had molds seized, pressing equipment sealed, and senior management arrested. IFPI says that all six plants are being investigated to determine further action.

The organization also says it "expects that further CD plants will be punished for piracy and pornography in the next few weeks."

## U.K. NAT'L MUSIC CENTER GAINS MOMENTUM

(Continued from page 6)

lets; and recording, television, and radio studios. "It would be an entertainment complex where you would spend all day Saturday," Perry says.

He adds, "This wouldn't be just pop music. It would be everything British music has to be proud of."

Perry outlined this vision to Bottomley in a meeting at the end of December 1995 (Billboard, Jan. 13). One source of finance that might be available is the Millennium Fund, which is administered by Bottomley's department.

Says Perry, "If this country wants to recognize success and recognize what it has been successful at, then there's nothing like music."

"Our music and our creativity is currently far better recognized in the U.S. than it is in its own country," he says.

Perry underscores the fact that all plans for the center are "very conceptual," a point reiterated by Heath. Perry, Heath, and Glover form the working party that is putting the concept into a more concrete form.

Heath says the process has been slow and is still moving at a cautious pace. "We didn't want to put out a proposal

until we were absolutely certain of it ourselves."

Heath outlines his concept for the center by saying, "It is incredibly important that it has the music industry archive as well as being the ultimate entertainment experience."

Heath says that the idea "has everybody's blessing," and Glover adds his belief that, no matter what other funding is available, the music industry is prepared to put its hand in its pocket to support the project.

"Everybody's keen for it to happen," says Glover. "Everybody who hears about it wants to be involved." He adds that the center dovetails exactly with the IMF's Hall of Fame for industry figures, which was inaugurated last year.

Perry says he hopes that when the center is up and running, it will produce a profit that can be invested in new performing and business talent.

In the meantime, Perry says, there will be industry support for the existing music archives and museums. He argues, however, that the industry requires one national centerpiece in the British capital.

# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**NO END IN SIGHT:** As predicted last week, "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) holds onto the No. 1 spot for an eighth consecutive week. It now enters a three-way tie with "Fantasy" and "Dreamlover" as Carey's longest-running No. 1. This tie is sure to be broken next week, as it appears that "Day" will not relinquish the top spot anytime in the foreseeable future. It remains far ahead of the competition in combined airplay and sales points, while continuing to show growth at radio. In fact, "Day" is once again the biggest airplay gainer on the Hot 100. As stated in the past, it is unusual for a single already sitting at No. 1 to post the greatest airplay gain on the chart. It is even more unusual for it to happen to a single during its eighth week on top.

**THE BIG THREE:** Over the last eight weeks, there has been no movement within the top three on the Hot 100. Ever since "One Sweet Day" debuted at No. 1 in the Dec. 2 issue, the No. 2 spot has been occupied by Whitney Houston's "Exhale (Shoop Shoop)" (Arista), while the No. 3 position has been locked up by L.L. Cool J's "Hey Lover" (Def Jam/RAL/Island). This consistency can be partly attributed to nonchanging radio playlists over the holiday season. Although it appeared that "Lover" had a shot at breaking this stalemate and moving to No. 2, it took a big dip in sales in a week in which post-holiday single sales were down more than 39%. It now appears unlikely that "Lover" will reach the runner-up position. It is likely, however, that the top three will change next week, as "Missing" by Everything But The Girl (Atlantic), at No. 4, continues to show major growth.

**GREATEST GAINERS:** The biggest overall point gainer and winner of the Greatest Gainer/Sales award is "Nobody Knows" by the Tony Rich Project (LaFace/Arista). It jumps 38-22 on the Hot 100 and 40-19 on the Hot 100 Singles Sales chart. "Nobody Knows" is top five at eight monitored stations, including No. 1 at KTFM San Antonio, Texas. The second-biggest point gainer, moving 27-15, is "Time" by Hootie & the Blowfish (Atlantic). It moves to No. 8 on the Hot 100 Airplay chart. More than 94% of that song's chart points are from airplay. It is No. 1 at three stations, including KYSR Los Angeles. The third-biggest overall point increase goes to the Everything But The Girl single, which jumps 10-4 in its 24th week on the chart. Rounding out the top five in point gains are Natalie Merchant's "Wonder" (Elektra) at No. 34, and La Bouche's "Be My Lover" (RCA), at No. 16. "Wonder" is No. 1 at three stations, including WNNX (99X) Atlanta, while "Lover" holds down the No. 1 spot at WBBM (B96) Chicago.

**NEW TO THE CHART:** Of the five new entries to the Hot 100, four are by artists making their chart debuts. The first, at No. 59, is Orlando, Fla.-based Seven Mary Three, with the Hot Shot Debut, "Cumbersome" (Mammoth/Atlantic). It is already No. 1 at four monitored stations, including WDXD Pittsburgh. Also new to the chart is British pop group N-Trance, at No. 90 with "Stayin' Alive" (Radikal/Avex-Critique). The single, complete with a loop from the Bee Gees' classic, is breaking out of Seattle, where it is No. 3 at KUBE. The other acts new to the chart are Denine With Collage's Adam Marano at No. 91 with a cover of the Lisa Lisa & Cult Jam hit "All Cried Out" (Viper/Metropolitan) and Los Angeles-based dance group Devoné at No. 92 with "Energy" (Wing/Aqua Boogie/Mercury).

## BUBBLING UNDER <sup>HOT 100</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	15	5	EVERYBODY BE SOMEBODY	RUFFNECK FEATURING YVAHN (MAW)
2	14	3	TAKE A LOOK	J'SON (HOLLYWOOD)
3	13	6	GO WALKING DOWN THERE	CHRIS ISAAK (REPRISE)
4	6	28	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)
5	1	11	THAT'S AS CLOSE AS I'LL ...	AARON TIPPIN (RCA)
6	24	2	BLAH/LEFLAH	HEALTH/SKELTAN AND O.G.C. AKA. THE FAB 5 (DUCK DOWN)
7	18	6	BROKEN LANGUAGE	SMOOTHIE DA HUSTLER (PROFILE)
8	—	1	LIVIN' PROOF	GROUP HOME (LONDON/ISLAND)
9	10	9	GOLDENEYE	TINA TURNER (VIRGIN)
10	—	7	DAMN THING CALLED LOVE	AFTER 7 (VIRGIN)
11	5	9	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
12	—	1	INSENSITIVE	JANN ARDEN (A&M)
13	3	8	I NEED YOU TONIGHT	JUNIOR M.A.F.I.A. FEATURING AALIYAH (UNDEAS)

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

## SONY, BMG FOLLOW WEA LEAD ON MAP

(Continued from page 6)

not be considered in violation of the Sony policy.

The Sony policy also stops short of WEA's in that other Sony-funded advertising campaigns ongoing at the time of the violation will continue to be supported by the manufacturer.

The BMG policy may be as encompassing as the WEA policy, in that it cuts off all advertising funds for a period of up to 12 months, but that is only if an account violates the BMG MAP policy three times within a 12-month period.

In addition to the BMG and Sony moves, PolyGram Group Distribution has been active on the issue for more than a year. First, in 1994, the company stated its policy that it will stop doing business with direct retail accounts that sell any of its titles at below cost. Then last month, it eliminated its \$15.98 line, raising those titles to \$16.98, which resulted in increased MAPs as well. Finally, on Dec. 15, it issued a letter clarifying its MAP policy so that it counts as a violation any print or in-store advertising campaigns that tout "all CDs at \$11 or less," even though such a campaign does not specifically cite a PGD title.

Executives at Sony Music Distribution, BMG Distribution, and PGD either declined to comment or did not return phone calls seeking comment.

Steve Strome, president of Troy, Mich.-based Handleman, says of the various MAP policy changes, "I think they are all trying to stabilize the marketplace," and he applauds such efforts.

Ivan Lipton, president of Milford, Mass.-based Strawberries, says that he welcomes any moves that strengthen MAP policies. But he urged manufacturers to move in the direction of the WEA policy, which he termed "the most meaningful" one.

One retailer that probably won't like the new Sony or BMG policies is Lechmere, the appliance chain based in Woburn, Mass. Sources say it is violating WEA's policy. WEA execu-

tives were unavailable for comment.

Dennis Agresti, Lechmere's GM of music buying, says, "Lechmere has a buying and selling strategy, and they have their strategy. The two companies have to come to terms. Lechmere will maintain its competitiveness in the marketplace."

Cema Distribution and Uni Distribution are the only majors that have not recently amended their MAP policies. Executives at Cema Distribution were unavailable to comment by press time, while Uni president John Burns says Uni is "discussing options" it may take to amend its MAP policy. But he points out that the company consistently reviews all of its policies, not just those concerning MAP.

While MAP policies vary, the pricing points set by the six majors are pretty consistent with one another, with only pennies separating the various MAPs.

Titles carrying a \$16.98 list price have a MAP of \$11.81-\$11.88, depending on the major. \$17.98 titles carry a MAP of \$12.85-\$12.88, except at Uni, which has two different MAPs, \$12.79 and \$13.35, depending on the cost of the CD.

Music specialty retailers have long complained that music manufacturers have been underwriting the loss-leader tactics practiced by consumer electronics chains and discount department store companies by supplying them with tens of millions of dollars in cooperative-advertising funds, in particular through in-store price and position programs.

Even though the PGD policy of cutting off accounts that sell its front-line titles below cost is considered strong, its MAP policy allows loss-leader retailers to draw down millions of cooperative-advertising dollars by selectively complying with PGD's MAP. Similarly, the Cema Distribution and Uni Distribution MAP policies provide plenty of leeway for discounters to underwrite their pricing strategies.

Additionally, the popularity of in-store price and position programs has risen as MAP policies were instituted. Initially, music manufacturers bought into such programs, even though titles were often priced below MAP. But most music manufacturers have long since amended their MAP policies to include such programs. The new Sony policy takes it one step further in saying that it will not fund in-store advertising campaigns for a minimum of 90 days after the in-store date on selected new releases. Sony reportedly instituted that aspect of its policy because it views such funds derived from in-store campaigns as underwriting low pricing strategies, sources say.

Meanwhile, the BMG MAP revision has three stages before accounts lose all advertising funds. The first time an account fails to comply with the company's MAP policy, not only does it lose co-op money for that ad, but the account becomes ineligible to receive funds on that title for a period of three months.

The second time an account is found out of compliance in a 12-month period, the customer becomes ineligible to receive advertising on that title for six months; if it is still in its ineligible period from the first failure, that period is lengthened to six months.

A third failure, according to the BMG letter, constitutes a "continuous lack of support for BMG's MAP policy" and results in accounts losing access to all co-op funds for a one-year period. Some music specialty merchants criticize BMG for allowing accounts three violations before coming down hard, but BMG reportedly has been placating those merchants by pointing out that customers committed to a loss-leader pricing strategy likely will use up their allotted three failures quickly.

Assistance in preparing this story was provided by Don Jeffrey.

## APRIL TRIAL SET FOR C'RIGHT SUIT OVER MARIAH CAREY HIT

(Continued from page 10)

The defendants include Carey, who is credited as co-authoring "Can't Let Go"; Walter Afanasieff, the co-writer and co-producer of the disputed song; Columbia Records; Sony Music Entertainment; Sony Music Publishing; Time Warner and its divisions Warner Bros. Music Corp., Warner/Chappell Music Inc., and WEA Corp.; and Carey's and Afanasieff's publishing companies, M. Carey Songs and Wallyworld Music, respectively.

Last year, the defendants sought summary judgment in the case, but the judge rejected their request, setting a trial date of Oct. 31, 1995. However, the trial has been delayed until April 16, 1996, according to William Shapiro, attorney for the plaintiffs.

Taber and Gonzalez contend that they composed "Right Before My Eyes" in early 1990 and recorded a demo of the song featuring Taber's vocal. The work was submitted to the U.S. Copyright Office in July 1990 and was certified as a copyrighted work Sept. 10 of that year.

On Sept. 13, 1991, Columbia released Carey's "Emotions" album, containing "Can't Let Go," which

the plaintiffs argue is substantially similar to "Right Before My Eyes."

In their brief opposing the defendants' motion for summary judgment, the plaintiffs contend that "all nine note pitches of the chorus of 'Right Before My Eyes' are virtually identical to nine of the 11 total note pitches of the chorus of 'Can't Let Go.'"

The brief says that in January 1990, Taber was managed by WEA executive Skid Weiss and his associate, publicist Hilary Hicks. Through

Hicks, Taber met backup singer Billy T. Scott, who was performing and recording with Carey at the time, according to the filing.

The plaintiffs allege that Scott gave the tape of "Right Before My Eyes" to Carey and that she and Afanasieff lifted the chorus of that tune for "Can't Let Go."

A Sony Music representative says, "These allegations are entirely meritless. All this suit is based upon is a musical progression commonly used in pop and R&B music."

PAUL VERNA

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JANUARY 20, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	2	2	8	SOUNDTRACK	ARISTA 18796* (10.98/16.98) 1 week at No. 1	WAITING TO EXHALE 1
2	1	1	14	MARIAH CAREY ▲	COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM 1
3	3	6	30	ALANIS MORISSETTE ▲	MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL 1
4	5	5	78	HOOTIE & THE BLOWFISH ▲	ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW 1
5	4	4	7	GARTH BROOKS	CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES 2
6	6	9	11	ALAN JACKSON ▲	ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION 5
7	12	12	45	SHANIA TWAIN ▲	MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME 6
8	8	10	60	TLC ▲	LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL 3
9	7	8	11	SMASHING PUMPKINS	VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS 1
10	10	11	52	BUSH ▲	TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE 10
11	9	3	7	THE BEATLES	APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1 1
12	11	13	8	R. KELLY	JIVE 41579* (10.98/16.98)	R. KELLY 1
13	14	15	9	MADONNA	MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER 6
14	18	17	7	VINCE GILL	MCA 11394 (10.98/16.98)	SOUVENIRS 11
15	15	22	16	TIM MCGRAW ▲	CURB 77800 (10.98/16.98)	ALL I WANT 4
16	17	21	13	JANET JACKSON ▲	A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996 3
17	19	16	58	BLUES TRAVELER ▲	A&M 540265 (10.98/16.98)	FOUR 8
				★ ★ ★ PACESETTER ★ ★ ★		
18	36	59	14	OASIS ●	EPIC 67351 (10.98 EQ/15.98)	(WHAT'S THE STORY) MORNING GLORY? 18
19	28	18	29	NATALIE MERCHANT ▲	ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY 13
20	29	19	5	ENYA	REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES 18
21	33	36	20	JOAN OSBORNE ●	BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH 21
22	23	23	13	GREEN DAY ▲	REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC 2
23	13	14	9	COOLIO	TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE 11
24	21	32	10	THA DOGG POUND ▲	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD 1
25	20	25	21	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲	COLUMBIA 67291 (9.98 EQ/15.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA 20
26	22	28	9	ALICE IN CHAINS ▲	COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS 1
27	31	27	16	MICHAEL BOLTON ▲	COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995 5
28	24	20	9	BOYZ II MEN	MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION 17
29	35	38	8	ACE OF BASE	ARISTA 18806 (10.98/16.98)	THE BRIDGE 29
30	30	44	7	LL COOL J	DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH 23
31	25	29	28	SILVERCHAIR ▲	EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP 9
32	34	30	66	DAVE MATTHEWS BAND ▲	RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING 11
33	27	26	24	SOUNDTRACK ▲	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS 1
34	26	41	24	BONE THUGS-N-HARMONY ▲	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL 1
35	38	42	10	DEF LEPPARD ●	MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995 15
36	32	24	14	REBA MCENTIRE ▲	MCA 11264 (10.98/16.98)	STARTING OVER 5
37	40	35	56	GARTH BROOKS ▲	CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS 1
38	37	39	20	GOO GOO DOLLS ●	WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO 37
39	43	33	8	MELISSA ETHERIDGE	ISLAND 524154 (10.98/16.98)	YOUR LITTLE SECRET 6
40	45	47	11	OZZY OSBOURNE ▲	EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS 4
41	44	46	19	FAITH HILL ●	WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME 36
42	41	40	25	JEFF FOXWORTHY ▲	WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY 8
43	46	52	89	LIVE ▲	RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER 1
44	16	7	17	MANNHEIM STEAMROLLER ▲	AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIR 3
45	39	34	17	RED HOT CHILI PEPPERS ▲	WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE 4
46	42	65	10	CYPRESS HILL ▲	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM) 3
47	57	68	25	MONICA ●	ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG 36
48	53	63	43	COLLECTIVE SOUL ▲	ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL 23
49	50	49	65	SOUNDTRACK ▲	MCA 11103* (10.98/16.98)	PULP FICTION 21
50	67	62	9	QUINCY JONES	QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT 32
51	49	37	8	ROLLING STONES	VIRGIN 41040* (10.98/17.98)	STRIPPED 9
52	52	58	15	AC/DC	EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER 4
53	63	51	79	SEAL ▲	ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL 15
54	48	56	41	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY 5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
55	71	74	20	DEEP BLUE SOMETHING	RAINMAKER/INTERSCOPE 92508/AG (10.98/15.98) HS	HOME 55
56	72	93	12	SEVEN MARY THREE	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD 56
57	56	53	25	SELENA ▲	EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU 1
58	47	71	7	VARIOUS ARTISTS	TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8 47
59	70	60	7	DON HENLEY	GEFFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS 48
60	68	55	8	MEAT LOAF	MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD 17
61	51	50	71	BOYZ II MEN ▲	MOTOWN 530323 (10.98/16.98)	II 1
62	55	89	20	SOUNDTRACK ●	TVT 6110 (9.98/16.98)	MORTAL KOMBAT 10
63	59	78	24	VARIOUS ARTISTS ●	TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1 30
64	58	69	24	TOADIES ●	INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK 56
65	65	104	20	RANCID	EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES 45
66	60	54	15	SOUNDTRACK ●	REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS 41
67	74	84	17	TRAVIS TRITT ●	WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING 21
68	69	77	25	XSCAPE ▲	SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK 23
69	61	48	29	MICHAEL JACKSON ▲	EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1 1
70	54	70	27	FOO FIGHTERS ●	ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS 23
71	64	79	39	WHITE ZOMBIE ▲	GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION 6
72	66	103	10	VARIOUS ARTISTS	TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7 54
73	75	45	7	BRUCE SPRINGSTEEN	COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD 11
74	80	87	5	VARIOUS ARTISTS	MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS 74
75	82	101	19	FAITH EVANS ●	BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH 22
76	81	66	61	EAGLES ▲	GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER 1
77	62	43	17	GEORGE STRAIT ▲	MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX 43
78	79	97	20	COLLIN RAYE ●	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU 40
79	84	57	7	DC TALK	FRONTLINE 25140/CHORDANT (10.98/16.98)	JESUS FREAK 16
80	73	120	9	GENIUS/GZA	GEFFEN 24813* (10.98/16.98)	LIQUID SWORDS 9
81	89	67	11	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY 27
82	91	83	77	VINCE GILL ▲	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 6
83	86	98	22	DAVID LEE MURPHY ●	MCA 11044 (10.98/15.98) HS	OUT WITH A BANG 52
84	87	86	48	ALISON KRAUSS ▲	ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION 13
85	83	114	5	IMMATURE	MCA 11385* (9.98/15.98)	WE GOT IT 83
86	76	100	25	JODECI ▲	UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL 2
87	85	88	32	SOUNDTRACK ▲	WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS 1
88	77	80	15	LISA LOEB & NINE STORIES ●	GEFFEN 24734 (10.98/16.98)	TAILS 30
89	93	159	6	EAZY-E	RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E 84
90	124	110	63	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334* (10.98/15.98)	GREATEST HITS 8
91	95	119	27	D'ANGELO ●	EMI 32629 (9.98/13.98)	BROWN SUGAR 42
92	97	94	11	AARON TIPPIN	RCA 66740 (9.98/15.98)	TOOL BOX 63
93	78	108	5	SPICE 1	JIVE 41583 (10.98/15.98)	1990 SICK 30
94	111	128	6	SOUNDTRACK	WALT DISNEY 60883 (10.98/16.98)	TOY STORY 94
95	108	132	26	SHAGGY ●	VIRGIN 40158* (10.98/15.98)	BOOMBASTIC 34
96	118	91	8	TRACY CHAPMAN	ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING 58
97	100	171	9	THE CLICK	SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATÉD 21
98	96	64	25	BETTE MIDLER	ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES 45
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
99	113	116	23	BRYAN WHITE	ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE 99
100	112	155	9	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD 45
101	99	85	22	SOPHIE B. HAWKINS ●	COLUMBIA 53300 (10.98 EQ/16.98)	WHALER 65
102	101	133	230	METALLICA ▲	ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA 1
103	98	95	66	THE CRANBERRIES ▲	ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE 6
104	90	107	100	GREEN DAY ▲	REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE 2
105	88	105	17	BLACKHAWK ●	ARISTA 18792 (10.98/15.98)	STRONG ENOUGH 22
106	105	142	39	SOUNDTRACK ▲	PRIORITY 53959* (10.98/15.98)	FRIDAY 1
107	147	—	2	EVERCLEAR	TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE 107
108	94	92	31	SOUNDTRACK ▲	ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER 5
109	102	96	10	DWIGHT YOAKAM ●	REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE 30

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



PRESENTS

# THE MOST ANTICIPATED DANCE COLLECTION

ALSO AVAILABLE

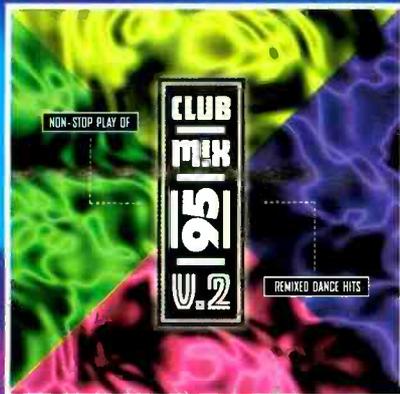
HIT MIX '96



Rock My Heart (Extended Mix)  
HAODAWAY  
Take Your Time (Euro Mix)  
MAX-A-MILLION  
Lick It (20 Fingers Club Mix)  
ROULA  
Boom, Boom, Boom  
(U.S. O.H.B. Extended Mix)  
OUTHERE BROTHERS  
Color Of My Skin (Original Mix)  
SWING 52  
Short Short Man (Bass Mix)  
20 FINGERS  
FEATURING GILLETTE  
Body To Body (Original Mix)  
SHADES OF LOVE  
Absolute E-Sensual  
(Jak-D House Mix)  
JAKI GRAHAM  
My Love Is Deep  
(Lenny B's House Of Love Mix)  
SARAH PARKER  
Conway  
(Erick "More" Club Mix)  
REEL 2 REAL  
Jump For Joi  
JOI CARDWELL

CS 6207-4 CD 6207-2  
J/AR

CLUB MIX '95 V.2



Total Eclipse Of The Heart  
(Mobius Loop Mix)  
NICKI FRENCH  
Cotton Eye Joe (Madcow Mix)  
REDNEX  
Mr. Personality (Radio Mix)  
GILLETTE  
Fat Boy (J.J.'s Club Mix)  
MAX-A-MILLION  
What Hope Have I  
(The Big Mix)  
THE SPHINX  
Get Ready For This  
(East Orange Boot Mix)  
2 UNLIMITED  
Tootsee Roll  
(Set It Off Dance Version)  
69 BOYZ  
Wanna Get Busy (Club Mix)  
REALITY  
Yolanda (Club Mix)  
REALITY  
Back & Forth  
AALIYAH  
Lick It (20 Fingers Club Mix)  
ROULA

CS 6186-4 CD 6186-2  
J/AR

NON-STOP PLAY OF

# club mix '96 volume 1

REMIXED DANCE HITS

- 13 non-stop remixed Dance/Pop hits
- More songs, more performance than previous volumes, at the same price
- Club Mix '95 V.2 achieved Billboard 200 "Pacesetter" status in Oct. '95 (#142)
- Major TV ad support

1. The Bomb  
THE BUCKETHEADS
2. MAGIC CARPET RIDE  
THE MIGHTY DUB KATS
3. Do You Wanna Get Funky  
C+C MUSIC FACTORY
4. Macarena  
LOS DEL MAR
5. Sexual Healing  
MAX-A-MILLION
6. Groove Thang  
ZHANE
7. Too Many Fish  
FRANKIE KNUCKLES
8. Tonight Is The Night  
LE CLICK
9. Scatman  
SCATMAN JOHN
10. Everybody Be Somebody  
RUFFNECK  
FEATURING YAVAHN
11. Party Girl  
ULTRA NATÉ
12. Stay Together  
BARBARA TUCKER
13. Love & Devotion  
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	109	140	22	KORN	IMMORTAL 66633/EPIC (9.98 EQ/15.98) <b>RS</b>	KORN 99
111	116	90	10	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	GREATEST HITS EPIC 66217* (10.98 EQ/16.98)	39
112	92	117	14	CANDLEBOX	MAVERICK 45962/WARNER BROS. (10.98/16.98)	LUCY 11
113	120	75	164	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
114	114	112	38	RUSTED ROOT	MERCURY 522713 (9.98 EQ/15.98) <b>RS</b>	WHEN I WOKE 51
115	125	127	94	TIM MCGRAW	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON 1
116	110	147	12	CLAY WALKER	GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON 57
117	144	183	8	SILK	ELEKTRA 61849/EEG (10.98/16.98)	SILK 46
118	145	173	17	SOLO	PERSPECTIVE 549017/A&M (10.98/15.98)	SOLO 66
119	115	177	10	EIGHTBALL & MJG	SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD 8
120	107	152	86	OFFSPRING	EPITAPH 86432* (8.98/14.98) <b>RS</b>	SMASH 4
121	117	61	9	BONNIE RAITT	CAPITOL 33705 (14.98/26.98)	ROAD TESTED 44
122	134	134	11	TOAD THE WET SPROCKET	COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP 37
123	128	149	15	MARTINA MCBRIDE	RCA 66509 (9.98/15.98)	WILD ANGELS 77
124	103	99	67	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 20
125	104	111	31	ALL-4-ONE	BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS 27
126	132	136	84	SOUNDTRACK	WALT DISNEY 60858 (10.98/17.98)	THE LION KING 1
127	136	125	112	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS 5
128	106	81	79	SOUNDTRACK	EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP 2
129	150	192	21	BRIAN MCKNIGHT	MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU 22
130	135	72	97	YANNI	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
131	149	—	14	TERRI CLARK	MERCURY NASHVILLE 526991 (10.98 EQ/15.98) <b>RS</b>	TERRI CLARK 131
132	123	153	25	TRACY BYRD	MCA 11242 (10.98/15.98)	LOVE LESSONS 44
133	137	73	8	FRANK SINATRA	CAPITOL 31723 (11.98/17.98)	SINATRA 80TH - LIVE IN CONCERT 61
134	148	178	41	REAL MCCOY	ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT 13
135	155	135	15	GERALD LEVERT & EDDIE LEVERT, SR.	EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON 20
136	133	141	62	NIRVANA	DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK 1
137	175	164	10	VARIOUS ARTISTS	LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING 88
138	156	137	28	LORRIE MORGAN	BNA 66508 (10.98/15.98)	GREATEST HITS 46
139	170	—	9	GROOVE THEORY	EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY 69
140	130	157	6	JOE DIFFIE	EPIC 67045 (10.98 EQ/15.98)	MR. CHRISTMAS 129
141	131	131	15	SOUNDTRACK	UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS 14
142	138	162	15	LITTLE TEXAS	WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS 82
143	139	151	212	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) <b>RS</b>	TEN 2
144	146	150	12	VARIOUS ARTISTS	TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2 121
145	121	145	74	WEEZER	DGC 24629/Geffen (10.98/15.98) <b>RS</b>	WEEZER 16
146	151	—	13	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	CLUELESS 49
147	172	126	40	ELTON JOHN	ROCKET 526915/ISLAND (10.98/16.98)	MADE IN ENGLAND 13
148	126	—	19	SOUNDTRACK	DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW 4
149	RE-ENTRY	3	EVERYTHING BUT THE GIRL	ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART 149	
150	122	193	26	LUNIZ	NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA 20
151	143	—	16	JUNIOR M.A.F.I.A.	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY 8
152	153	165	110	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
153	169	190	171	QUEEN	HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS 11
154	165	167	120	MELISSA ETHERIDGE	ISLAND 848660 (10.98/16.98)	YES I AM 15
155	129	169	216	NIRVANA	DGC 24425*/Geffen (10.98/15.98)	NEVERMIND 1
156	178	175	9	QUEEN	HOLLYWOOD 62017 (10.98/16.98)	MADE IN HEAVEN 58

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
157	127	168	96	NINE INCH NAILS	NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL 2
158	164	156	37	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC 95
159	142	186	36	MONTELL JORDAN	PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT 12
160	161	163	97	SHERYL CROW	A&M 540126 (10.98/16.98) <b>RS</b>	TUESDAY NIGHT MUSIC CLUB 3
161	141	138	40	BETTER THAN EZRA	ELEKTRA 61784/EEG (10.98/15.98) <b>RS</b>	DELUXE 35
162	140	109	74	JEFF FOXWORTHY	WARNER BROS. 45314 (10.98/15.98) <b>RS</b>	YOU MIGHT BE A REDNECK IF... 38
163	188	161	32	CHRIS ISAAK	REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE 31
164	190	146	43	ANNIE LENNOX	ARISTA 25717 (10.98/16.98)	MEDUSA 11
165	RE-ENTRY	9	VARIOUS ARTISTS	COLD FRONT 6186 (8.98/14.98)	CLUB MIX '95 VOLUME II 142	
166	163	129	15	GLORIA ESTEFAN	EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS 67
167	171	—	2	JOE DIFFIE	EPIC 67405 (10.98 EQ/15.98)	LIFE'S SO FUNNY 167
168	NEW	1	THE CORRS	L43/LAVA 92612/AG (10.98/15.98) <b>RS</b>	FORGIVEN, NOT FORGOTTEN 168	
169	181	121	307	ORIGINAL LONDON CAST	POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
170	159	166	53	PEARL JAM	EPIC 66900* (10.98 EQ/16.98)	VITALOGY 1
171	RE-ENTRY	6	PHYLLIS HYMAN	PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY 67	
172	180	195	19	TAKE THAT	ARISTA 18800 (9.98/15.98) <b>RS</b>	NOBODY ELSE 69
173	185	—	37	WADE HAYES	COLUMBIA 66412 (9.98 EQ/15.98) <b>RS</b>	OLD ENOUGH TO KNOW BETTER 99
174	RE-ENTRY	55	SADE	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 9	
175	NEW	1	NO DOUBT	TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) <b>RS</b>	TRAGIC KINGDOM 175	
176	160	—	18	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK... 4
177	154	122	13	INDIGO GIRLS	EPIC 67229 (15.98/24.98)	1200 CURFEWS 40
178	RE-ENTRY	4	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK 108	
179	179	130	13	K.D. LANG	WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT 37
180	158	—	6	THE PHARCYDE	DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA 37
181	182	197	100	ACE OF BASE	ARISTA 18740 (9.98/15.98)	THE SIGN 1
182	200	—	252	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
183	RE-ENTRY	60	ABBA	POLYDOR 517007/ISLAND (10.98/16.98)	GOLD 63	
184	RE-ENTRY	92	SARAH MCLACHLAN	NETTWERK 18725/ARISTA (9.98/15.98) <b>RS</b>	FUMBLING TOWARDS ECSTASY 50	
185	NEW	1	3T	MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) <b>RS</b>	BROTHERHOOD 185	
186	RE-ENTRY	10	SIMPLY RED	EASTWEST 61853/EEG (10.98/15.98)	LIFE 75	
187	193	187	15	THE MAVERICKS	MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS 58
188	176	180	127	THE CRANBERRIES	ISLAND 514156 (10.98 EQ/16.98) <b>RS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? 18
189	RE-ENTRY	38	JOHN BERRY	CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE 69	
190	162	—	9	SHAI	GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE 42
191	RE-ENTRY	35	2PAC	INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD 1	
192	RE-ENTRY	74	TRACY BYRD	MCA 10991 (10.98/15.98)	NO ORDINARY MAN 30	
193	168	139	21	ALABAMA	RCA 66525 (10.98/15.98)	IN PICTURES 100
194	RE-ENTRY	203	ENYA	REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS 17	
195	152	—	72	BONE THUGS-N-HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>RS</b>	CREEPIN ON AH COME UP (EP) 12
196	194	—	104	CANDLEBOX	MAVERICK/SIRE 45313*/WARNER BROS. (9.98/15.98) <b>RS</b>	CANDLEBOX 7
197	NEW	1	TESLA	GEFFEN 24833 (10.98/16.98)	TIME'S MAKIN' CHANGES - BEST OF TESLA 197	
198	183	—	13	GARBAGE	ALMO SOUNDS 80004*/Geffen (10.98/16.98) <b>RS</b>	GARBAGE 127
199	187	174	53	TOM PETTY	WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS 8
200	173	106	20	MICHAEL W. SMITH	REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME 16

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## DISCOVERY RECORDS FINDS ALTERNATIVE

(Continued from page 1)

of the musical spectrum.

In addition to adding more rock and singer/songwriters to its roster, as it has done in the past year, the Santa Monica, Calif.-based label is in the midst of beefing up its staff.

Syd Birenbaum, president and newly appointed CEO of Discovery, a free-standing label in the Warner Music Group, says the evolution of the label's musical direction has been natural.

"When Jac [Holzman] acquired Discovery, he added new adult contemporary instrumental pop, which was the next logical step from what is historically a jazz label," says Birenbaum.

From there, he adds, the label, which was created in 1948 with jazz great Dizzy Gillespie as one of its early signings, added singer/songwriters influenced by folk and roots rock, such as Sara Hickman, Toni Price (licensed from Antone's Records), Rob Laufer, and Perla Batalla. The next step was the addition of triple-A bands, such as Blue



BIRENBAUM

Rodeo and Catchers.

Along with sets from Too Much Joy and Voice Of The Beehive, Discovery released the debut from alternative act Sal's Birdland, "Nude Photos Inside," in September 1995 and is pursuing other acts from that genre.

"... finally," Too Much Joy's fifth album and its first in three years, is due Feb. 27, while "Sex & Misery," Voice Of The Beehive's first album in nearly five years, is set for a March 26 release. "... finally" will be Discovery's first title distributed by Alternative Distribution Alliance. "Sex & Misery" will go through WEA.

The label is also releasing four new songs from Devo for the soundtrack to the Inscape CD-ROM game "Adventures Of The Smart Patrol," which also features some of Devo's greatest hits. That set is due for worldwide release in the spring.

Despite the move toward rock, Birenbaum says he doesn't plan to abandon the other genres the label has supported and found success with over the years. The label has had its greatest commercial success to date with its Jazz at the Movies Band series, from which the 1993 release "A Man And A Woman, Sax At Movies" has sold 61,000 units, according to SoundScan, and peaked at No. 7 on the Contemporary Jazz Albums chart in 1994.

Discovery's upcoming releases range from the ambient sounds of William Orbit and ambient pop of Caroline Lavelle to jazz masters Lee Ritenour and Ron Carter to fusion act Screaming Torso Heads.

Orbit's "Hinterland," recorded under the name Strange Cargo, and "Toward The Unknown Region," from his group Torch Song, are due Jan. 30 on N-Gram Recordings/Discovery.

"I want to keep [the roster] pretty diverse," says Birenbaum. "Part of the reason Jac appointed me president was because my taste is as diverse as his. We have a mutual attitude regarding music—as long as the music is good, it doesn't matter what genre it is. I want to make that our mandate as long as possible.

"There's a tremendous pressure to define oneself by one type of music," he continues. "I'm not too concerned with that. We want to grow by way of artistry first."

Holzman, who founded Elektra in the '60s and acquired Discovery with

his brother Keith after its founder Albert Marx died in 1991, shares Birenbaum's philosophy about running and developing a label.

"With a label this size, so much of the A&R energy comes from top management, so it's naturally going to follow Syd's wide musical interests," says Holzman, who acts as a consultant to Discovery and is Warner Music Group's chief technologist. "That's the kind of thing that's necessary to find some winners and put the label on the map. What we've done so far is get the label up and running, attractive, with a good infrastructure."

### GROWING THE LABEL

Aside from moving into the mainstream, musically, Birenbaum's plans for the label's growth include moving slowly away from the use of outside specialists by making more positions in-house. The first move in that direction was the hiring of Cary Baker, formerly with PLA Media, as the label's VP of media. He will handle the label's endeavors on the Internet, which include putting the finishing touches on its World Wide Web site.

Birenbaum says his immediate mandate now is to hire a head of A&R, who will then hire a staff as needed. So far, Birenbaum has served as A&R head, while all employees at the label have had A&R input.

Discovery has 22 employees, and Birenbaum predicts that number will increase to 26 by year's end.

"I want our growth to be an organic process," says Birenbaum. "I want an incremental increase over last year, and I don't want to grow the label be-



SAL'S BIRDLAND

fore the artists... Our most important focus is to put out high-quality artists and to establish a reputation for that alone, regardless of what kind of music they perform. That, we can be proud of."

### JOY AND BEEHIVES

The return of melodic pop/punk quartet Too Much Joy and pop/rock act Voice Of The Beehive to the music scene via Discovery helps to give the mostly jazz label a hipper vibe.

Scarsdale, N.Y.-bred Too Much Joy was lauded in the late '80s and early '90s for its smart-aleck releases, including 1987's "Green Eggs And Crack" and 1991's "Cereal Killers."

"The Kids Don't Understand," which maintains the band's snotty-rock attitude, is the first single from "... finally." The label will service the song to college and modern rock radio Jan. 23. A tour is in the works, and the band will perform for a gathering of PDs at the Gavin Seminar in Atlanta on Feb. 9-10.

"What's interesting for us is that when Too Much Joy's last album was out, there were only 18 alternative re-

porters," says Birenbaum. "Now, the landscape has changed considerably, and their music is just as fresh today as anything else being played. I think they were way ahead of their time. In the interim, we've seen a lot of bands come up that are similar to Too Much Joy."

As for Voice Of The Beehive, members Tracey Bryn and Melissa Belland are making the move from London back to their native California.

"Sex & Misery," which was produced by Pete Vettese (Seal, Annie Lennox, Sophie B. Hawkins) and features a collaboration between Bryn and XTC's Andy Partridge on "Blue In Paradise," is set for release in the U.K. on Feb. 12.

U.S. tour plans for the duo will depend upon its commitments in the U.K. However, the band will attend Gavin in order to meet and greet the radio industry.

The label plans to service the first single, "Scary Kisses," to top 40 radio either in late February or early March and eventually to modern rock radio.

"Their situation is similar to Too Much Joy's," says Birenbaum. "They have the same notoriety and similar taste."

Voice Of The Beehive has two albums to its credit—1988's "Let It Bee" and 1991's "Honey Lingers," on London Records.

While both bands earned critical acclaim, neither had much commercial success.

### ARTIST-FRIENDLY

Birenbaum and Holzman say that

what makes the label attractive to artists and artist managers is that it operates like an independent but has the resources of a major powerhouse, Warner Music Group.

"What we try to communicate to artists and managers is that we work like a team with them, so they feel they have a better handle on how to control their own destiny," says Birenbaum. "The heads of all our departments have interaction with management and the artists."

Mark Eichner, Too Much Joy's manager, and Susan Gentile, Blue Rodeo's manager, agree.

"They have a more intimate approach," says Gentile of Blue Rodeo Productions. "I didn't have to be a cheerleader for my band, because their enthusiasm is there. I like knowing the people I'm working with. I've worked with Atlantic and EastWest, and you get lost in voice mail."

Eichner, of Eichner Entertainment Co., says he didn't feel any trepidation about taking Too Much Joy to a label primarily known for jazz.

"What really made the difference for me was their enthusiasm and their being very musically oriented and artist-development oriented," he says. "They also gave us a lot of latitude and freedom of expression, such as by letting us do two album covers."

One cover of "... finally" features a naked cartoon couple in bed; the other has the couple covered by a blanket. The covers were drawn by R. Crumb disciple Doug Allen.

Eichner adds, "Discovery wants to make their artists happy and make us feel a part of their family."

## CURTIS DISPLAYS HONESTY ON GUARDIAN DEBUT

(Continued from page 1)

With Curtis, says Guardian president Steve Murphy, the label has an artist of wide appeal, "a singer/songwriter whose songs sound familiar yet new. You feel like you know Catie's songs the first time you hear them, but they grab you."

Soon after starting Guardian, Murphy was walking with his family in Washington, D.C., when his daughter pulled him into a store where a Curtis song was playing. "I listen to dozens of tapes a week," Murphy says, "but I was stopped in my tracks by that song."

Murphy heard that song, "Hole In The Bucket," via the store's copy of Putumayo's 1994 album "Shelter: The Best Of Contemporary Singer/Songwriters." Murphy eventually saw Curtis play that song and more at New York's Bottom Line and invited her to Guardian's Manhattan office to play for the staff.

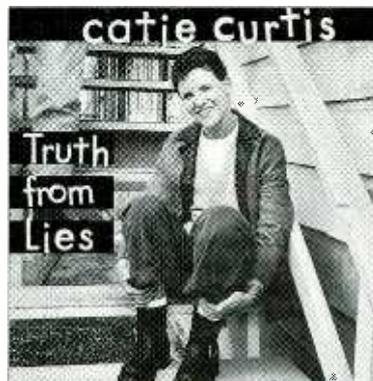
"Catie can steal the hearts of seven people in a room, but she can also capture 700," Murphy says. "In marketing her, we just want to get Catie heard, because she has never failed to win people over in person or on record."

Curtis says that she responds to a personal connection in the work of other songwriters, and above all, she strives for such honesty in her own songs. "I've found that you have to cut through a lot of false expectations and myths to get to something real," she says.

Curtis' reality over the past four years has been on the road playing and

promoting her music. Through her Mongoose Music label, she released the album "From Years To Hours" in 1991 and an earlier version of "Truth From Lies" in 1994.

Curtis says that her independently released CDs have sold 10,000 units each, about half at her shows and the rest through the mail or via Lansing, Mich.-based Goldenrod Distribution.



MURPHY

Guardian may reissue "From Years To Hours" at a later date, according to Murphy.

On Dec. 19, Guardian serviced to triple-A, college, and public radio a four-track CD sampler from "Truth From Lies." Three of the tracks—"Radical," "You Can Always Be Gone," and "The Wolf"—were newly produced for the album by David Kershenbaum, who has guided albums by Tracy Chapman and Joe Jackson, among others. Kershenbaum's touch helped to "break the songs open," Curtis says. "There's more energy to them."

According to music director Steve Cole, triple-A KSPN Aspen, Colo., has had "Radical" in medium rotation since

mid-December, with positive response. Cole says that he is "deeply impressed" with the lyrical depth and overall polish of "Truth From Lies" and considers four or five of its tracks to be "eminently playable."

Chris Hensley, Guardian's VP of marketing, says the label's campaign on behalf of "Truth From Lies" began months ago with an extensive program of performances and promotions to introduce Curtis to retailers, radio, and consumers, as well as the staff of Angel distributor Cema.

In August, Curtis played at the Cema convention in Montreal; she also played sets for the fall management meetings of the Borders Books & Music, Musicland, and Strawberries chains. Guardian also published three newsletters to periodically reintroduce Curtis to Cema and retailers and update them on the new album.

One of Curtis' most extensive retail connections should be with the Borders chain. Her tour will include a series of in-store concerts for the chain, including outlets in Portland, Maine; Chicago; Seattle; Albuquerque, N.M.; and Atlanta.

"We'll probably really step out for the new album," says Vicki Marshall, director of marketing for Borders. "She fits the profile of an artist we can break. We're the biggest seller of women's music in the country."

Borders carried Curtis' indie albums via Goldenrod, placing them in the women's section. With the Guardian release, the chain will position the album in the general folk music department.

To help introduce radio to "Truth From Lies," Curtis performed at the Gavin AAA Summit in August in Boulder, Colo., with Guardian circulating a two-track cassette sampler at the event. Curtis will perform in February at the Gavin Seminar in Atlanta and in March at South By Southwest in Austin, Texas.

To reach consumers prior to the album's release date, Guardian took advantage of the database of fans that Curtis has accumulated on her tours. The label mailed a series of postcards, updating fans on the album's progress and listing tour dates. The postcards also included a toll-free number through which fans could sample new songs.

Guardian director of national radio promotion Susanne White says that the label will promote "Truth From Lies" heaviest in the areas where Curtis has toured most frequently, such as New England, Seattle, Philadelphia, Boulder, and Berkeley, Calif.

"There's a great audience out there for Catie," White says, "and we're going after it one fan at a time. Often the temptation is to go mainstream right away, but what we want to do with Catie is be patient and groom her fan base."

John Peterson, music director at triple-A WRLT Nashville, says he has been programming Curtis for years—including her indie releases at his previous station, triple-A-focused NPR outlet WCBE Columbus, Ohio. WRLT played "Hole In The Bucket" from "From Years To Hours," as well as "Radical" from the indie version of "Truth From Lies."

Peterson says that Curtis' music elic-

(Continued on next page)

## KEITH FRANK 'MOVIN' UP' TO ZYDECO FAME

(Continued from page 9)

Ville Platte, La., independent label Maison de Soul.

"Movin' On Up" is not only exciting local black audiences, who are the traditional fans of zydeco music, but Frank's recording is receiving unprecedented interest among young white rock consumers in southern Louisiana—as well as more mature fans of eclectic Northeastern radio formats.

"The 'Movin' On Up' theme song strikes something familiar to begin with, then it's just got that driving beat," says Todd Ortego, owner of the Music Machine & Video Store in Eunice, the "Prairie Cajun Capital." Ortego, an authority on Cajun and zydeco music, hosts the weekly "Front Porch Zydeco" show on KJJB-FM Eunice and regularly spins the tune as a mobile party DJ.

"It's opening up zydeco to a whole new audience again, to a whole new market of people who a few months ago wouldn't think to buy anything like this, and now they see how cool it sounds and how much fun it is to dance to," Ortego says. "You have your bona-fide zydeco fans who are already hooked and onto it, like the little black kids who see Keith at a festival or hear him on the radio or something and see him on the same level as Michael Jackson. . . . Then the white high school kids come in and buy it along with their Smashing Pumpkins and everything else, which never really happened before, because things are usually segregated in black and white and in musical tastes.

"I even played a Christmas party for Chevron, with all these yuppie oil engineers. . . . I played them the 'Movin' On Up' thing, and they danced to that like nothing else and were singing along and coming up and asking what it was and who was the artist. It happened two years ago with Beau Jocque and 'Cornbread,' and this year it will do it to even more nontraditional zydeco fans."

Meanwhile, in Connecticut, a decidedly nontraditional market for zydeco, video producer/Cajun music documentarist Ed McKeon, who serves as folk music director at University of Hartford station WWUH, sees a similar response when he plays "Movin' On Up" during the Cajun/zydeco segment of his weekly program, "FM On Toast."

"When I played it the first time, the phones lit up," says McKeon. "People called in wanting to know what I was playing. I kept playing it regularly the next few weeks, and the calls kept coming in, and when I didn't play it, people called in asking why and wanting to hear it. Every once in a while, people react like that, but this is the first time since 'My Toot Toot' that people have called and asked for a zydeco song by name."

McKeon says that the beauty of "Movin' On Up" is that it is "a recognizable song in a really exotic zydeco rhythm—which is Keith's signature."

Ortego explains Frank's appeal further: "If anything, he's similar to Boozoo [Chavis] in his accordion riffs, though it's pretty much his own thing," he says. "But a big part is the solid backbeat that his younger brother Brad gives. 'Double-clutchin,' they call it: The bass drum hits twice on the backbeat. Then, with Keith's youth and his ear toward current sounds and awareness of R&B from the past, he's surpassing everything that came before."

Sales of Frank's first Maison de Soul title, 1994's "What's His Name?," were right up there with releases by previous genre best-seller and Rounder artist Jocque, says Ortego. But the "Movin' On Up" album is "biggest by far," he adds. "I was the tape vendor at the recent Plaisance [La.] Zydeco Festival, and 75% of what I sold was just that Keith Frank tape."

Floyd Soileau, whose Flat Town Music is the parent company of Maison de Soul and its sister Cajun label Swallow Records, as well as Floyd's Record Shop in Ville Platte (see story, page 61), credits Frank for single-handedly offsetting a sales slump at the store.

"The fans are [buying 'Movin' On Up'] like it's going out of style," says Soileau. "'What's His Name?' came out a year ago December and has been building, building, building to probably around 14,000 [units]. The new one has been out two months, and it's already over 13,000, with steady sales and orders. He's sort of like the official king of the hill right now—he doesn't wear the crown, but they love him, and the fan reaction proves it."

Soileau is alluding to the hon-

orary "King of Zydeco" crown first worn by the late zydeco pioneer Clifton Chenier and now adorning the pate of Chavis, with Jocque next in line. But things can happen fast in zydeco country, as Frank has shown. A native of nearby Soileau, a rural community that's a three-hour drive from New Orleans and nine miles from the closest store, Frank first gained notice in his father's zydeco band, which recorded for indie label Arhoolie as the Soileau Playboys and for the Church Point, La.-based Lanor Records label as the Preston Frank Family Band.

Keith Frank debuted on his own with his Soileau Zydeco Band in 1992 with "On The Bandstand," a cassette released by Lanor. It was followed the next year by "Get On Boy," a cassette for Eunice's zydeco Hount Records.

The family tradition continues on "Movin' On Up," which features Frank's younger sister Jennifer on bass and backup vocals and brother Brad on drums. The group also includes lead guitar and rub-board.

"I guess his dad taught him well," says Soileau. "He's got that magic mix that keeps fans dancing and hollering for more. And he's a real worker: It's not unusual for him to do three shows in three different places in one day, and not many bands around here do that. And he's very big with the zydeco trail-ride people—the family gatherings that are so much a part of Creole family culture."

Frank has played such events as the Grassroots Festival in Ithaca, N.Y., the National Folklife Festival in Washington, D.C., and the New Orleans Jazz & Heritage Festival. But for the most part, he limits himself to weekend gigs while he and his brother continue their studies. (Frank is an electrical engineering student at McNeese State University in Lake Charles, La.)

"I'm really not looking too much toward touring, since my little brother Brad just started high school, and it's kind of hard. After he graduates, and if I'm blessed enough to still be performing, I'd think about it then. But I wouldn't want to take him away from school, and I couldn't find another drummer because he is my brother. That's the reason we stay close to home."

Frank's impetus for covering "Movin' On Up" was two-fold. First, he wanted something to add to "Watch My Step," an accordion groove he originally cooked up in 1991 and which became, on the new album, the intro to the TV theme. The second reason, he says, is that "I was a big fan of the show. . . . I didn't have a copy of the music, so I just did it from memory, and one night at the clubs we played it and got requests for it again."

No matter that the lyrics don't quite match those of the original song; Frank's memory lapses, notes McKeon, only add to the cover's charm.

"The only thing that's really missing on the record is seeing it performed live in a dancehall where people are jumping up and down—and it hits you in the chest and heart," says McKeon. "That's where great music should hit you."



by Geoff Mayfield

**S**ORTING MYTH FROM FACT: Hey, we heard the rumblings. Back in 1991, when The Billboard 200 converted to SoundScan data, a few cranky old-schoolers decided—for whatever reason—that they did not like the realities of the new method and threw stones at it before they had a chance to become familiar with it. Included in these musings were some top-of-the-head ideas as to how a label or distributor might be able to use the SoundScan system to exaggerate the sales success of certain priority titles.

Since May 1991, the realities of the system—including its built-in safeguards—have suffocated most of those myths, but some still stubbornly linger. And on a recent episode of "The Gossip Show" on E!, one of those misconceptions actually managed to find a national cable audience.

The allegation raised by the show is that a label, in an effort to improve a new album's sales performance, could enhance its chart profile by placing that title's bar code on a steady-selling piece of catalog product. No one would be the wiser, said "The Gossip Show," right?

Wrong! Here's three reasons why this scheme would *not* work:

- Most major chains—and the point-of-sale systems at many independent stores—do not read the manufacturer-placed bar codes, but instead place their own bar codes on the price sticker.

- An improperly coded shipment of albums could not even get onto the shelves of several large accounts' warehouses, because product is scanned on arrival. If the bar code on the enclosed CDs and tapes did not match that of the title, the problem would be caught on the loading dock.

- Even in those cases where improperly coded product could reach a store's bins, the discrepancy would be caught at the cash register. Even in the case of a small chain, such an attempt at flimflam would send up a flare, because the problem could cause potentially expensive restocking, and the cost of that would be passed on to the distributor and the label.

So, although the possibility of a mischievously placed bar code may make for fascinating chatter, file this notion under fiction.

It all boils down to a cocktail party, shortly after The Billboard 200 switched to SoundScan, at which Lava marketing VP **Daniel Savage**—who then oversaw market research for PGD—commanded the attention one used to see in those E.F. Hutton commercials when he told those assembled that he had figured out how to improve performance on SoundScan's charts. All ears were glued to his strategy: "Sell more records." Five years later, that remains the only certain way to lift an album on Billboard's sales charts.

**B**Y THE NUMBERS: On page 57, you'll find the albums and singles that sold the best, according to SoundScan, in calendar year 1995. You might notice differences between some albums' SoundScan sums and their gold and platinum Recording Industry Assn. of America certifications, but remember that, as this column explained in the Aug. 26 issue, the RIAA bases its awards on net shipments, while our charts—and the SoundScan totals that you'll see cited in Billboard articles—are estimates of national consumer sales projected from actual POS data.

As far as discrepancies between these rankings and those in our 1995 Year In Music issue, the list in this issue is based on the calendar year, while our year-end charts are based—by necessity mandated by production considerations—on a December-November calendar.

**A**DJUSTMENT: Most of our sales charts have the post-holiday blahs, as titles gear down from the holiday season's hectic sales pace to normal—whatever "normal" is. None of the titles on last week's Billboard 200 had an increase this week, so the chart has no Greatest Gainer. The Pacesetter, Oasis, wins that percentage-based designation because its decrease—19.6%—is the smallest on the chart; thus its conspicuous 36-18 jump. Similarly, the all-star soundtrack from **Whitney Houston's** "Waiting To Exhale" (231,000 units) overtakes **Mariah Carey** (206,500 units) at No. 1 because that title—with the film's publicity campaign still making the rounds—has a smaller sales erosion. "Exhale" leads Carey by an 11% margin; last week, Carey was ahead by 6%.

## CURTIS DISPLAYS HONESTY ON GUARDIAN DEBUT

(Continued from preceding page)

its great phone response, pleasing both the station's considerable singer/songwriter fans and the pop audience. "She has an emotional voice that's unique," Peterson says, adding that the station plans to play "You Can Always Be Gone" this month.

Guardian will service a video for a track still to be determined to VH1, MTV, and regional outlets in late February. The label will also promote Curtis via the Internet, with live online forums with the artist planned for America Online, Prodigy, and CompuServe.

"The idea is to set up Catie's album big enough to explode right away," Murphy says, "but we're happy to take our time and change gears down the road according to market dictates."

Murphy says EMI's affiliates in Europe and Japan are enthusiastic

about releasing the album. Within the year, he says, EMI should begin promotional activities for Curtis overseas.

Curtis begins touring later this month, with a couple of six-week legs around the country through May. She will play festivals in the U.S. and Canada in the summer, possibly going to Europe as well. Curtis' tours are booked through Prime City Booking in Northampton, Mass. She is currently negotiating with song publishers.

With Guardian's tour support, Curtis will be able to introduce new elements to her sound. "Now I can think about having a full band," she says. "But that will still present a challenge, because it seems that a lot of solo singer/songwriters lose their intimacy with the audience when they get a band. I want to keep that."

According to Murphy, the balance between intimacy and greater resources is key, even when it comes to a label. "We strive to be the best of bold worlds—a major with a small, experienced team," he says. "We're only releasing about a half-dozen albums a year, so we can work records with full attention for 12 to 18 months."

Hensley adds that the audience for Curtis' album, like the audience for much of Angel's music—from the best-selling "Chant" to the label's Broadway titles—requires connection beyond a specific radio format. "Guardian wants to reach the adult consumer who appreciates good music but whose lifestyle may not be oriented toward what's new and happening," he says. "But as with 'Chant,' when you can introduce these folks to something good, they'll go out and buy it."

## DIVERSE FRENCH RAP SCENE SEIZES MOMENT

(Continued from page 1)

those who have not," says Yves Bigot, GM of Mercury France. "All things considered, it is not far from what U.S. cities have experienced in the past. And one of the ways to get through this tough life is by playing rap music."

"France has always been good when it comes to talking," adds Bigot, which fits rap music perfectly. As for the rhythms, France has a large community of Africans who have arrived in the last 25 years. "All this has created a fertile ground for this music to happen."

This vision is shared by Philippe Desindes, GM of Sony Music imprint SMALL. Desindes says that the combination of a growing immigrant and second-generation African population (MC Solaar hails from Senegal; Ménélik is from Cameroon; and multiracial band IAM is from the southern French city of Marseilles) and the economic crisis are the sources of the hip-hop/rap/ragga scene.



Desindes says, "Music is a reflection of a culture and the state of the society at a given time, and with that urban environment and the rise of unemployment, the emergence of a rap scene was somewhat predictable."

### GROWING COMMERCIAL SUCCESS

In the mid-'80s, there were few hip-hop acts, and DJ Dee Nasty was one of the pioneers of this style. Dee Nasty popularized the idea that hip-hop is not only an American concept and that it is one with which French artists could feel comfortable. The message was heard by dozens of French B-boys, among them MC Solaar and his producer Jimmy Jay. Today, Solaar is France's biggest rap act, and Jimmy Jay has set up a self-titled label, on which he records and produces the new wave of rap acts, including Démocrate D, Sleo, and Les Sage Poètes de la Rue.

A look at the French sales charts during late 1995 shows the growing impact of rap. Such acts as Alliance Ethnik, Supreme NTM, Ménélik, Fabe, Mellowman, Akhenaton, Rico, Negg' Marrons, and Tonton David have released singles and/or albums that have charted. Most of these acts were unknown two years ago, although many of them were building an underground following.

Meanwhile, the number of acts enjoying commercial success, which would have been considered out of the ordinary for a rap artist a couple of years ago, is quickly growing. The biggest rap seller in France remains MC Solaar, whose latest Polydor album, "Prose Combat," released in 1994, went double platinum in France (sales of 600,000 units). But he is no longer an exception.

Hardcore act Supreme NTM, which is one of the oldest French rap bands still active, released a series of gold albums on Epic, including its latest album, "Paris Sous Les Bombes" (Paris Beneath The Bombs), which has earned it a broader following thanks to the hit "Le Fièvre" (The Fever). The band has always put an emphasis on visual aspects and produced no fewer than three ambi-

tious videos to promote the new album.

In 1994, IAM had one of the biggest hits of the year with "Je Danse Le Mia," released on Virgin's imprint Delabel. In 1995, Alliance Ethnik's first album, "Simple & Funky," also on Delabel, went platinum in France, with no less than three hit singles—the title track, "Respect," and "Sincérité Et Jalousie." Newcomer Ménélik has sold more than 50,000 units of his first album, "Phénoménalik," according to SMALL/Sony, while hardcore act Ministère AMER is heading toward 40,000 units, according to its label, the indie Musidisc.

### CRITICAL AWAKENING

These artists are getting more recognition. The industry has been slow to understand the depth of this wave, but since the beginning of the decade, such artists as MC Solaar and IAM have begun winning best act and best band awards during the Victoires de la Musique ceremony, the French equivalent of the Grammy Awards.

Most in the industry agree that rap has helped rejuvenate French talent. Philippe Ascoli, GM of the newly created Virgin imprint Source, says that rap has evolved from a radical, specialized genre into one with a more popular audience, similar to what happened in the U.S. Ascoli believes that "the 10-year fight to establish rap is paying off. Rap is one of the most creative genres that has emerged from France in decades."

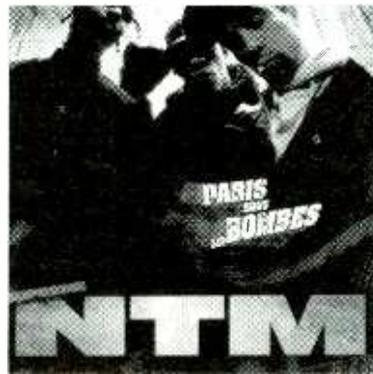
As a result, labels are flooded with rap material from new bands. "We receive a lot of tapes from rap acts," says SMALL's Desindes. "It is due partly to the fact that when a couple of artists are successful in one style, lots of people are quick to jump on the bandwagon. But it is also due to the fact that hip-hop doesn't require musical [notation] knowledge, which has allowed a new generation of acts to emerge more easily."

Ascoli says the sound created by these bands has improved amazingly during the past years. Laurent Bouneau, PD of European radio station Skyrock, says rap's tidal wave started 10 years ago and has made great steps forward. "The main difference is the sound. Before, rap acts tended to produce complicated music, stuffing in as many sounds as they could. They have learned to be more efficient by being more simple with catchy choruses. This evolution has made songs more radio-friendly." Fortunately, Bouneau says, "It has not been made at the expense of quality."

Desindes believes rap writing has "renewed French lyrics," creating a style of its own, with strong personalities, such as Solaar and IAM rapper Akhenaton. Desindes says, "This talent renewal, this cultural blending, is enlightening and enriches the whole French musical scene."

Yet, some fear that this trend could have negative side effects, with too many acts signed and too many records released. The risk of market saturation is often regarded as one potential consequence of the burgeoning rap craze.

"There are indeed a lot of rap records on the market," acknowledges Desindes. The risk, says Ascoli, is that labels tend to "sign whoever gets into their office with a B-boy cap." All the major record companies have recently signed one or more rap acts. Bigot says there are no rap acts on Mercury, although its associated label Shaman has signed some rap artists, including Fabe. "I'm



not going to sign rap acts because everybody signs a rap act," says Bigot. "The fact that radio stations and TV channels play rap music, which wasn't the case two years ago, has undoubtedly incited labels to sign rap and ragga acts. There is a risk of saturation and gentrification of rap acts—if that exists."

Ascoli agrees. "Those who weren't in this market when it started five years ago are starting to show interest," he says. "It could be the beginning of the end because a lot of acts that are signed shouldn't be signed. It is not because [key top 40 station] NRJ plays rap that you absolutely need to sign whatever exists. There's good and bad."



### RADIO COMES ON BOARD

The broadcast situation has changed greatly compared to a few years ago, when rap—both French and American—was almost banned from all main radio and TV stations. With Solaar as the door opener, rap has become more radio-friendly. Leading top 40 stations started to play acts besides Solaar, and even AC stations have now embraced this style. IAM's "Je Danse Le Mia" was one of the most-played songs of 1994.

Another factor that explains the rapid development of airplay for rap tracks are the new radio quotas effective Jan. 1.

Skyrock's Bouneau says, "It is obvious that rap helps us to fill our quotas, but without quotas, we would play rap anyway. This music reaches a young audience, and this is what we're targeting."

For Christophe Sabot, PD of the leading FM national network NRJ—which has played Alliance Ethnik, Supreme NTM, Ménélik, Fabe, and Akhenaton—rap tracks have helped increase the share of French programming. But music research on rap is not fully convincing, he adds, with large parts of the audience showing reservations about this musical style.

Rap is "the least worst solution" to meeting quota requirements. "To reach our quotas, there is not much material," Sabot says. "Rap is helping us to fill some gaps, but I would say it's because there isn't much better right now."

Sabot adds that NRJ can break rap acts, such as the case of Alliance Ethnik. "Last January, our VP Max Guazzini received a CD test-pressing of their first song from their label, and he immediately decided to put it on the air in high rotation," Sabot says. "We are open to novelty and what we did with Alliance Ethnik proves it."

Still, not everything will get played, regardless of the increasing quota pressure. Much French rap music is socially conscious, and the violence of everyday life plays a large part in lyrics from acts

like Ministère AMER, Supreme NTM, and Assassin.

For Sabot, the decision to play rap depends on the content of the lyrics and the "roughness" of the music. "We reach a large target audience, and we are very careful with what we broadcast," he says. "We won't play, for example, tracks that can be perceived as an apology for violence or dope. Likewise, we are not playing rap music that is too musically radical. We didn't play Assassin or Les Sages Poètes de la Rue because we thought they were too tough for our audience."

### INTERNATIONAL ASCENT

French rap has also enjoyed increasing international visibility. The French Export Office, which coordinates the promotion of French music abroad, wrote in a report that "among all the musical styles, rap is the most requested music from foreign countries, not only in northern Europe but also in the U.K., U.S., Southern Europe, and Far East."

Thierry Jacquet, head of international development at Virgin France, cites the "increasing demand for French rap on the international market."

Solaar was the first rap act to cross borders and has been helped in his international development by his partnerships with Gang Starr leader Guru and U.K. acid-jazz band Urban Species.

Alliance Ethnik is the latest international attraction. Its album was released in 26 territories and charted in Germany, the U.K., Greece, Austria, Sweden, Switzerland, and Belgium. International sales have exceeded 100,000 units, with Germany accounting for 20% of the total.

Desindes, who was associated with Solaar's European success when he was in charge of international marketing coordination for PolyGram in London in 1993-94, says that while French rap has a real international potential, it remains limited. "It requires heavy investment, and you have to make sure money is well spent," he says. "International strategy has to be conceived from the start, and to succeed, high-quality videos can be very important, which was the case with Solaar. And record companies should bear in mind that the stronger you are in your own country, the stronger your situation is on the international market."

According to Virgin France's

Jacquet, rap is interesting primarily to continental Europe. "There is no local hip-hop scene in U.K., no background, and it is not treated as a valuable musical style by the U.K. industry," says Jacquet. "[It is] difficult to raise interest from a U.K. label to develop a rap act there, whereas it is much easier on the continent—from Scandinavia to Turkey, Spain to Poland."

Jacquet says that Alliance Ethnik was pushed by one track, "Respect," but the label and its affiliates in various countries have promoted the idea that the band is album-oriented and that it was worth seeing live.

Jacquet adds, "We wanted to develop an act, not score a hit. It pays off, and it is a step-by-step building process. What's interesting is that those who have been exposed to Alliance and those who like the band are showing much more consideration for French rap. Products from France are enjoying more respect, and French rap now has a reputation of quality."



MELLOWMAN

In contrast to rock, for which many acts still adopt English for their lyrics, most of the new breed of French rappers use their native language to express their views, and this language shift has not apparently been a great barrier to acceptance in non-French countries.

Encouraged in part by these international results, French rap is becoming a hot property. With stronger support in its local market, rap now has the capacity to become the leading style of the last half of the '90s in France.

Ten years ago, when the first rap records by local acts were issued in France, few would have bet that the music would have enjoyed such massive success. Ascoli believes that the rap wave is not ephemeral. "It's here to stay," he says.

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# Death Row Is Target Of Suit By Former Partner, Rapper

■ BY CHRIS MORRIS

LOS ANGELES—Death Row Records; its distributor, Interscope Records; and the labels' principals have been sued by Solar Records chairman Dick Griffey and rapper the D.O.C. (real name Tracy L. Curry), who claim that they were cut out of their shares in a 1991 partnership that ultimately became the lucrative Death Row rap franchise.

Death Row is the top rap label in the country; since 1993, it has produced best-selling albums by Dr. Dre, Snoop Doggy Dogg, and Tha Dogg Pound. But ongoing controversy last year over Death Row's hardcore music led Warner Music Group to jettison its 50% interest in Interscope.

The lawsuit, filed Jan. 8 in Superior Court here, seeks more than \$75 million in general damages and \$50 million in exemplary and punitive damages. It also requests a dissolution of the 1991 partnership, an accounting of income, and the appointment of a receiver to assume management and control of the partnership's property and assets.

Named as individuals in the suit are Death Row CEO Marion "Suge" Knight, Death Row partner/artist/producer Dr. Dre (real name Andre Young), and Interscope executives Ted Field and Jimmy Iovine.

According to the suit, Curry and Young have known each other since 1987, when Young convinced Curry, then based in Dallas, to move to Los Angeles, where they roomed together.

The two collaborated on several projects, including the D.O.C.'s debut album, "No One Can Do It Better," released in 1989 by Ruthless Records, then the home of Young's group N.W.A.

In 1990, Young and Curry retained Knight as their personal manager. The suit claims that Knight introduced Griffey, founder of successful R&B label Solar, to the two musicians, who wanted to establish a publishing company.

The action alleges that in January 1991, Griffey, Young, and Curry signed a memorandum establishing a label and publishing

partnership; Griffey held a 50% share, and the two rappers jointly held the other 50%. The three additionally agreed that Knight would receive 15% of the partnership for his management services. The agreement commenced in January 1991, to run for five years, with an automatic extension for consecutive one-year terms.

In February 1991, the partnership was incorporated in California as Future Shock Entertainment Inc. According to the suit, the corporation was initially capitalized by a co-publishing agreement with Sony, which paid a \$1 million advance to Young and Curry.

In July 1991, Future Shock acquired rights to the name "Def Row Records" from an individual named Andre Manuel.

The suit alleges that "the partners agreed to use the name 'Def Row Records' as a fictitious business name for all recordings manufactured and distributed by Future Shock Entertainment Inc." By 1992, the moniker had been changed to Death Row Records.

The action claims that in 1992, Griffey, Young, and Knight decided to use the soundtrack album for the action film "Deep Cover" as a platform to launch Death Row's artists. The album, released by Solar, included Dre's title song, which introduced Snoop Doggy Dogg.

The suit maintains that Dre's 1993 solo debut, "The Chronic," which became a multiplatinum hit, was "completely financed" by Griffey, Curry, and Young.

According to the action, following the release of the "Deep Cover" soundtrack, Iovine and Field began a series of meetings with Young and Knight "to discuss the possibility of developing a joint venture between a record company to be controlled by Young and Knight and Interscope.

"[T]hrough a barrage of false and misleading statements upon the character of Griffey, defendants Iovine and Field sought to induce Knight and Young to breach the terms of the partnership agreement . . . for the sole purpose of obtaining for themselves the benefits which rightly would have accrued to [Griffey and Curry]," the suit continues.

The action claims that Young and Knight "have wrested control of the partnership assets for their sole benefit and use." It also alleges that they established Death Row and transferred "the rights and assets which rightfully belonged to Future Shock Entertainment . . . into the Death Row corporation."

It further alleges that Young and Knight threatened Curry "with physical bodily harm should he assert any right under the terms of the partnership agreement."

Death Row's attorney David Kenner is currently in court defending Snoop Doggy Dogg at his trial for the August 1993 murder of Philip Woldemariam, and could not be reached for comment at press time.

A spokeswoman for Interscope said at press time that the company had not yet been served with a copy of the lawsuit.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1995	1996		1995	1996
TOTAL	15,141,000	14,692,000 (DN 3%)	CD	8,639,000	9,176,000 (UP 6.2%)
ALBUMS	13,671,000	12,976,000 (DN 5.1%)	CASSETTE	5,015,000	3,755,000 (DN 25.1%)
SINGLES	1,470,000	1,716,000 (UP 16.7%)	OTHER	17,000	45,000 (UP 165%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,692,000	12,976,000	1,716,000
LAST WEEK	LAST WEEK	LAST WEEK
25,271,000	22,463,000	2,808,000
CHANGE	CHANGE	CHANGE
DN 41.9%	DN 42.2%	DN 38.9%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
15,141,000	13,671,000	1,470,000
CHANGE	CHANGE	CHANGE
DN 3%	DN 5.1%	UP 16.7%

TOTAL YEAR-TO-DATE TOTAL SALES BY STORE TYPE			
	1995	1996	CHANGE
MAJOR CHAIN	6,686,000	6,746,000	UP 0.9%
CHAIN	1,733,000	1,765,000	UP 1.8%
INDEPENDENT	1,435,000	1,274,000	DOWN 11.2%
MASS MERCHANTS	5,287,000	4,906,000	DOWN 7.2%

ROUNDED FIGURES

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

SoundScan

## It's Been A Long 'Day' For Mariah

IT'S ONE FINE "DAY" for Mariah Carey and Boyz II Men as they remain on top of the Hot 100 for an eighth week. The long reign of "One Sweet Day" rewrites the record books, since Carey and the Boyz have now spent more time at No. 1 than any other artist in Hot 100 history other than Elvis Presley and the Beatles.

"Day" equals the peak performance of two other Carey singles: "Dreamlover" and "Fantasy" both had eight-week runs. Adding up the total number of weeks at the top for Carey's 10 hits gives us a total of 44 weeks in pole position. That's good enough to put Carey in third place on the list of artists with the most weeks at No. 1. Leading are Presley with 79 weeks and the Beatles with 59.

Eight weeks at No. 1 is child's play for Boyz II Men. The quartet's "End Of The Road" was No. 1 for 13 weeks, and they bested that when "I'll Make Love To You" stayed on top for 14 weeks. Add in the six weeks for "On Bended Knee" and the eight weeks (so far) for "One Sweet Day," and the Motown group has been No. 1 for a total of 41 weeks. That puts it in fourth place, ahead of Michael Jackson, with 37 weeks.

One more week on top will give Carey her most successful single yet and put her even closer to tying or surpassing the Beatles' tally. The Beatles missed the opportunity to push their total higher with "Free As A Bird," but the February release of "Real Love" is not too far away.

THE BIG FREEZE: "One Sweet Day" isn't the only single to remain in the same position for a long time. Right behind it, Whitney Houston's "Exhale (Shoop Shoop)" (a former No. 1 title), No. 2, and L.L. Cool J's "Hey Lover," No. 3, have held their positions for eight

weeks. That means the top three has been frozen for eight straight weeks. Chart watcher William Simpson of Los Angeles looked at every Hot 100 since time began to determine that this is the longest freeze of the top three in chart history. The previous record was six weeks: In spring 1993, Snow was appropriately frozen at No. 1 with "Informer," Silk was No. 2 with "Freak Me," and Dr. Dre was No. 3 with "Nuthin' But A 'G' Thang."

We'll see which thaws first, the Hot 100 or the East Coast.

EARTH TO MICHAEL: There's also no change at the top of the U.K. singles chart, where "Earth Song" by Michael Jackson has reigned for seven weeks. That makes it Jackson's biggest hit ever in Britain. He's had three singles remain No. 1 for two weeks each:

"One Day In Your Life," "I Just Can't Stop Loving You," and "Black Or White." "Billie Jean" had one week on top, as did the Jacksons' only British chart-topper, "Show You The Way To Go."

NO MORE WAITING: It didn't enter at No. 1, but the Arista soundtrack of "Waiting To Exhale" has patiently made its way to the top of The Billboard 200. It's the second soundtrack from a Whitney Houston film to reach No. 1, and it's bolstered by the success of Houston's "Exhale (Shoop Shoop)" as well as the album's second single, Brandy's "Sittin' Up In My Room," which bullets 32-26 on the Hot 100. "Exhale" is the first soundtrack to spend time at the summit since last year's "Dangerous Minds" had four weeks at the top. The only other soundtracks to hit No. 1 in 1995 were "The Lion King," "Pocahontas," and "Friday."

CHART BEAT



by Fred Bronson

## MIDEM TURNS 30

(Continued from page 6)

"The music industry will be more and more and more global through the opening of new territories," he says. "However, I think the real value of MIDEM will not change. The real value is the conviviality, the face-to-face friendship of people who share the same passion. That's irreplaceable."

Equally irreplaceable, he believes, is MIDEM's history of playing a central role in the discovery and development of new talent. He says it gives him particular pleasure that Dadawa, a mainland Chinese artist signed to Warner Music, has risen to an international profile from the platform of MIDEM Asia.

MIDEM runs Jan. 21-25 in the Palais des Festivals in Cannes.

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**The Atlantic Group's 1995 Grammy Award nominees:** Best New Artist *Brandy* Best New Artist *Hootie & The Blowfish* Best R&B Performance By A Duo Or Group With Vocal *All-4-One* I'm Your Man Best Country Album *John Michael Montgomery* Scott Hendricks, Producer Junior High Junior Brown Best Rock Performance, Duo Or Group With Vocal *U2* Hold Me, Thrill Me, Kiss Me, Kill Me *Jimmy Page & Robert Plant* Kashmir Best Pop Performance By A Duo Or Group With Vocal *I Can Love You Like That* All-4-One *Let Her Cry* Hootie & The Blowfish Song Of The Year *I Can Love You Like That* Maribeth Derry, Steve Diamond, Jennifer Kimball, Songwriters Best Rock Song *Hold Me, Thrill Me, Kiss Me, Kill Me* Bono, U2, Songwriters Best Female R&B Vocal Performance *Brandy* Best Male Country Vocal Performance *I Can Love You Like That* John Michael Montgomery Best Country Song *I Can Love You Like That* Maribeth Derry, Steve Diamond, Jennifer Kimball, Songwriters Best Traditional Soul Gospel Album *No Ways Tied* Fontella Bass Best World Music Album *Cesaria Evora* Cesaria Evora Best Spoken Word Album For Children *Prokofiev: Peter And The Wolf* Patrick Stewart (Kent Nagano, Conductor) Don Erastman & Martin Sejer, Producers Best Musical Show Album *Smookey Joe's Cafe - The Songs Of Leiber And Stoller* Terry Leiber, Arif Mardin, Mike Stoller, Producers Best Instrumental Composition Written For A Motion Picture Or For Television *Batman Forever* (Score Album) Elliot Goldenthal, Composer Best Instrumental Arrangement *Jorge Calandrelli* Arranger, Atras Da Porta *Jorge Calandrelli* Arranger, Manha De Carnaval Best Historical Album *John Coltrane: The Heavyweight Champions* The Complete Atlantic Recordings *The R&B Box: 30 Years Of Rhythm & Blues* Best Classical Album *Prokofiev/Shostakovich: Violin Cons. No. 1* Maxim Vengerov, Violin; Mstislav Rostropovich, Conductor; Friedemann Engelbrecht, Producer Best Instrumental Soloist(s) Perf. (With Orchestra) *Maxim Vengerov, Violin* Prokofiev/Shostakovich: Violin Cons. No. 1 Best Classical Contemporary Composition *Adams: Chamber Symphony* John Adams, Composer



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# ASCAP



## On Top of the World

### AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS



A SEARCHABLE DATABASE  
OF MUSIC IN OUR REPERTORY



### Welcome to ASCAP



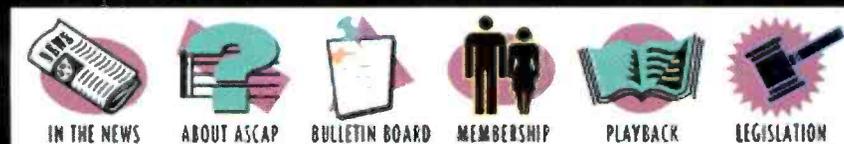
### What's New!

Welcome to ASCAP... a membership society of over 68,000 active composer, songwriter, lyricist and music publisher members. ASCAP was created in 1914 to provide the essential link between the creators of music and the users of music. We are the only performing rights licensing organization in the United States whose Board of Directors is made up entirely of writers and music publishers elected by and from our membership.



### Search ASCAP

Our site gives you up-to-date information on many ASCAP activities including membership issues, interviews and newsworthy articles as well as areas of general musical interest.



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