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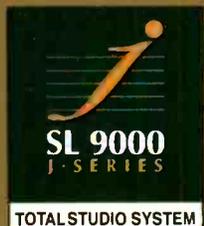
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IN MUSIC NEWS



Sepia Takes Matters Into Its Own Hands

SEE PAGE 11

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Power Pop Has Thriving Subculture Former Outcast Gains Newfound Respect

BY DAWN EDEN

For many survivors of the '70s, power pop is the bouncy rock that held forth on the charts in '79, character-

of acts champions the sound, which, with its emphasis on tight song structure, British Invasion-style guitars and harmonies, and sing-along hooks, recalls the glory days of AM radio.

Knack stand as the genre's be-all and end-all. The new bands are developing indie-label acts, such as the Rooks, the Shambles, and the Critics, as well as others who appear on compilation



THE VANDALIAS



THE ROOKS



ized by skinny ties, shamelessly appropriated Beatles riffs, and "My Sharona."

But for a growing contingent of listeners of college age and older, power pop is at the leading edge of today's underground. A grass-roots network

During the past two years, the power pop scene, seemingly dormant since the demise of such high-profile boosters as Stiff Records, has become a cottage industry, with its own labels, fanzines, nightclubs, radio shows, and retail outlets. No longer does the

CDs, such as Big Deal/Caroline's popular "Yellow Pills" series (now in its third volume).

Next year, Los Angeles will host a weeklong pop music festival, Poptopia, beginning Jan. 22. The event will take (Continued on page 85)

Beatles Records Make Int'l News

BY JEFF CLARK-MEADS

LONDON—The worldwide response to the Beatles' "Anthology 1" and the single "Free As A Bird"



THE BEATLES

is a further testament to the band's ongoing popularity.

Not only have the new records caused public excitement as great as that of the band's heyday, they have put the Beatles—and popular music—back in the headlines of the world's most-respected media outlets, from the BBC to Le Monde. On (Continued on page 87)

Video Catalog Sales Surge

This story was prepared by Eileen Fitzpatrick in Los Angeles and Seth Goldstein in New York.

Consumers snapped up a banquet of new video titles during the



HANKS

long Thanksgiving weekend, but it's a surge in catalog sales that has put retailers of all stripes, from supermarkets to mass merchants, in a jolly mood for the holidays ahead. "Every title is performing at or (Continued on page 87)

LOCAL ACTS, LABELS FUEL SOUTH AMERICAN SCENE

EMI's Illapu Discovers Success In 'Multitudes'

BY PABLO MARQUEZ

SANTIAGO, Chile—Three months after releasing its latest album, "Mul-



ILLAUPU

titudes," Andes-rooted folk act Illapu is again confirming its status as Chile's most popular act.

Shipped by EMI Chile Aug. 28, "Multitudes" sold a record 40,000 units in less than 72 hours in Chile. (Continued on page 84)

Argentina's Indie Labels Perk Up Languid Market

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—As Argentina's record industry continues to experi-



VREDE

ence a sales decline that started in 1994, there has been a surprising surge in the number of independent record companies here.

Like their counterparts in other countries, these indie labels provide a (Continued on page 92)

Holidays Bring Retail Optimism

BY DON JEFFREY

NEW YORK—Music retailers are giving thanks to the Beatles for a



BROOKS

prosperous opening to the holiday season, while hoping that the group's retrospective will help make registers ring through Christmas.

But many merchants say that without the sales spurt provided by (Continued on page 93)

ARGENTINA AND CHILE

BILLBOARD SPOTLIGHT

SEE PAGE 49

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Beatles 'Anthology' Breaks Sales Record

SEE PAGE 92

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U.K. Labels, Artists Allied In Gov't Fight Trade United In Battle For Increased Royalties

BY JEFF CLARK-MEADS

LONDON—A groundbreaking agreement between U.K. record companies and artists over broadcast royalties is giving the industry a united front for potential new battles with the government.

Indeed, the two sides may even stand shoulder to shoulder as they take on the U.K. government in the European Court over royalty issues that are yet to be resolved.

Harmony was reached between the labels and their performers after the record companies decided to raise artists' share of broadcast income from 32.5% to 50%. The increased share for artists means a smaller share for the record companies.

Now all parties want the U.K. government to give the record industry a statutory share of income from college activities and the public use of music; the legal process to oblige ministers to do so is already under way.

The record companies' collecting society, Phonographic Performance Limited, estimates that it loses \$15.5 million each year from certain university-based activities and pub and cafe owners who play radios and music television to their customers but do not pay royalties. In the 12 months before May 1994 (the latest figures available), PPL had a total licensing income of \$54.4 million.

The rise in performers' share of broadcast income is a result of the U.K. government's publication this past spring of the "Copyright And Rights Of Performers Regulations 1995" (Billboard, April 8). The music industry was given two months to comment on the document; the revised draft is expected to be passed into law as a statutory instrument without further public or parliamentary debate.

The draft legislation as it stood in April—which was introduced to comply with a European Union directive aimed at harmonizing copyright provisions across the EU's 15 member states—gave performers a statutory right to broadcast income for the first time.

At present, artists receive voluntary payment from PPL of 32.5% of net distributable income from broadcasters. Of this, 20% goes to named performers and 12.5% to the Musicians' Union for distribution to session players.

However, the April draft regulations state that in the future, performers should receive "a reasonable proportion" of broadcast income. The government left it to the music industry to decide how to define "reasonable" in financial terms.

PPL and the British Phonographic Indus-

try discussed the issue—not always cordially—with the International Managers Forum and its offshoot, the Assn. of United Recording Artists; the record industry bodies also conducted extensive internal debates.

Unanimity was finally achieved last week, though, when PPL chief executive Charles Andrews phoned IMF chairman John Glover to say that PPL believed a 50-50 split was reasonable; Glover concurred.

This split will not, however, result in greater costs for radio stations. It is simply a new division of existing income from broadcasters.

A PPL spokeswoman says her organization has been debating the issue for more than a year. The outcome of that debate, she says, was a conclusion that 50% for artists was both equitable and an assistance to harmony within the industry. She adds that the split between named performers and session players

has not yet been addressed.

She points out that the figure applies only to existing broadcasting media and that income from new delivery systems is not included.

The agreement will not affect songwriters and composers, whose royalties are handled by the U.K.'s Performing Right Society.

Glover says he regards the new proportion as "very fair," as it brings the U.K. in line with other European countries.

However, he states that this is not the end of the issue, as there are two omissions in the draft regulations that cause disquiet to artists and record companies equally. These are the fact that charities are not obliged to pay broadcast royalties and that public establishments may play the radio without incurring a royalty payment.

On the issue of charities, Glover says, "It (Continued on page 94)

Berman, Valenti Blast China For Continued CD, Film Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—China, hailed by government and entertainment industry officials for its agreement in February to stem massive CD and film piracy, could find itself again the target of U.S. trade sanctions for allegedly ignoring its promises to monitor CD manufacturing and enforce anti-piracy measures.

In a Nov. 29 hearing, members of the Senate Committee on Foreign Relations' Subcommittee on East Asian and Pacific Affairs heard testimony about China's actions since the landmark Feb. 26 agreement with the U.S. pledging a shutdown of illegal CD-manufacturing operations, institution of enforcement procedures, and adherence to CD code and verification procedures (Billboard, March 11).

Jay Berman, chairman/CEO of the Recording Industry Assn. of America, and Jack Valenti, president of the Motion Picture Assn. of America, testified that China's bid to join the World Trade Organization could be derailed and that U.S. trade penalties should be imposed if the Asian giant does not take action against its pirates.

Opening his testimony, Berman said he was "very disappointed" with "the past nine

months of implementation of the agreement."

The hearing, said Berman, "should serve as a strong signal to Chinese authorities that failure to strictly abide with the agreement will have serious implications both for China's WTO bid as well as for the imposition of sanctions under [the U.S. trade law's] Special 301."

He cited China's inability to initiate source-identification code mold markings on CDs and title verification.

"Production of [illicit] compact discs by China's CD plants continues unabated, and measures designed to halt such production remain unimplemented or nonutilized," he said.

Berman also told lawmakers that rights have not been cleared for production orders, that there has been no monitoring of plants to determine code compliance and no creation of compliance mechanisms, and that 30 or more plants are producing CDs but there only have been five verification requests.

Valenti took a softer tone in his general remarks, but echoed Berman when it came to the CD-piracy problem. "The illegal production of the CD plants has become the (Continued on page 94)

THIS WEEK IN BILLBOARD

A JONI MITCHELL PORTRAIT

This year's recipient of the Century Award, Billboard's highest honor for creative achievement, is Joni Mitchell. Editor in chief Timothy White offers an in-depth profile of this acclaimed singer/songwriter. **Page 13**

PREVIEWING BILLBOARD'S MUSIC AWARDS

The Billboard Music Awards, to be telecast live Dec. 6 on the Fox network, will be making its debut in New York this year. A special section gives a complete rundown on the show and its headlines. **Page 45**

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U.S. Modern Rock Acts Get Lukewarm Response From U.K. Daytime Radio

BY PAUL SEXTON

LONDON—U.S. modern rock groups, such as Red Hot Chili Peppers, Smashing Pumpkins, Goo Goo Dolls, Alice In Chains, and Green Day, appear to be getting short shrift from daytime radio across Britain, even as they rule Billboard's Modern Rock Tracks and Album Rock Tracks charts at home.

One leading U.K. programmer, Virgin Radio head of music Geoff Holland, suggests that "it's purely a stylistic thing" that U.S. bands are missing out on airplay here.

But BBC Radio 1 head of production Trevor Dann says that there is "a kind of feeling—which might be chauvinism—that if it's a choice between a good British record and a good American record, you're probably going to stick the British record on."

Over the past year, the monitored playlists of Radio 1, Virgin, and a number of independent local radio stations have underscored the popularity of Brit-pop bands. And over the past month, Radio 1 has been throwing its weight not only behind Brit-pop frontrunners Oasis and Blur, but behind Echobelly, Ash, Pulp, and Sleeper. Not one purely American modern rock band has reached the station's top 20 during that time.

Indeed, Sweden's cutting-edge talent has been better represented than the U.S.' on Radio 1 in recent times, with the Wannadies and the Cardigans making a good impression. Foo Fighters and the Scottish-American band Garbage are among the few bands with a U.S. flavor to enjoy Radio 1 support this year.

Virgin's only U.S. "alternative" record in recent weeks has been Jill Sobule's "I Kissed A Girl."

Says Dann, "The upshot is that we do occasionally have to not play a good record, either because other people will do and we don't need

to, or because it doesn't fit in with what we sound like now. The very fact that [some U.S. modern rock songs] do fit into a comfortable niche on American radio means that some of them stick out like sore thumbs for us."

However, Dann notes that this is part of the cyclical nature of the business. "Just as the [British] indie music of a few years ago was not very mainstream, more American music has become less mainstream than it was," says Dann.

Dann adds that 1995 has been a "glorious year" for British music. "We'll look back on '95 and think, 'I wish we had the music we had then.' Even next year, there'll be a major change, because there'll be no Blur album, no Oasis album, no Pulp album, probably no Menswear album, and there might not even be a Supergrass album. So we might spend the whole year without any of the major Brit-pop bands sticking records out, and the big American bands might be a bit more high-profile."

Virgin program director Mark Story likens this year's situation for American bands to that of 1965, "where you had groups like the Association having a lot of play in the States and not getting anywhere here."

Among recent American album releases in the U.K., Red Hot Chili Peppers' "One Hot Minute" (Warner Bros.), Smashing Pumpkins' "Mellon Collie And The Infinite Sadness" (Virgin America), and Green Day's "Insomniac" (Reprise) were certified silver (60,000 units) soon after being issued, but in each case the single releases from them have come and gone in one week, reflecting their lack of daytime play.

"Green Day are a very interesting example of this," says Dann. The band's single "Geek Stink Breath" was in and out of the Hot 100 here in two weeks in October.

(Continued on page 78)

Morris Sweeps Into MCA With New Exec Team, Label Lineup

BY CRAIG ROSEN

LOS ANGELES—MCA Music Entertainment Group chairman/CEO Doug Morris has begun to put his own stamp on the company with the installation of a new management team, plans for a new name and greater stature for the Rising Tide label he founded, an appointment of a president for a planned Rising Tide imprint in Nashville, and an overhaul of MCA's A&R department.

Rising Tide, the New York-based label started in July by Morris, will change its name to Universal and build its staff. The move will give the MCA Music Entertainment Group, already home to MCA Records and Gefen Records, its third full-service, fully owned record company.

Morris is expected to visit Nashville and to meet with MCA/Nashville chairman Bruce Hinton on Tuesday (5) to announce the appointment of artist manager Ken Levitan as head of



LEWINTER



HOROWITZ

the new Rising Tide Nashville imprint.

Meanwhile, in Los Angeles, MCA Records, under newly appointed president Jay Boberg, has begun to revamp its A&R department with the dismissals of executive VP Ron Oherman and VP Denny Diante, as well as New York-based senior VP Mickey Eichner, who was active on the A&R side.

The changes at MCA Records came on the heels of the Nov. 28 announcement that Mel Lewinter and Zach Horowitz have been named to the new posts of chairman and president, re-

spectively, of the MCA Music Entertainment Group.

Boberg, the former president of MCA Music, was announced as president of MCA Records the same day.

Morris and Lewinter will be based in New York, while Horowitz and Boberg will remain in Los Angeles.

Says Morris, "It's a very good bridge between the former regime and the new regime."

Morris adds that Lewinter, with whom Morris has worked closely for nearly 17 years, first at Atlantic Records and later at the Warner Music Group, has "great people and business skills."



BOBERG

Horowitz, a 12-year MCA veteran, has remained with the company through the regimes of Myron Roth, Irving Azoff, and Al Teller.

"I think we would have had a great deal of difficulty in putting this together if Zach wasn't in the mix," Morris says. "I have tremendous respect for him."

Boberg's appointment represents "a statement of where we are going," Morris adds. "We will have an emphasis on artist development and a greater expansion into the alternative rock genre."

Boberg, who took the helm of MCA Music Publishing in December 1994, says his ascent has been "a real wild ride." While Boberg says that his "vision is not fulfilled" at the publishing company, he welcomes the challenge of heading the label.

While no successor for Boberg has been named at MCA Music Publishing, sources say an announcement will likely be made before Christmas.

Boberg's goal at MCA is to develop a personality for the label, he says. "It needs to be a lot more human and a lot more artist-sensitive."

Prior to his tenure at MCA Music Publishing, Boberg was president of I.R.S. Records, a label he co-founded with Miles Copeland in 1979.

(Continued on page 78)



Monster Sales. Warner Bros. Records executives present members of R.E.M. with plaques commemorating worldwide sales of more than 8 million copies of the band's latest album, "Monster." The presentation took place backstage at the Forum in Los Angeles, where the band performed on the final leg of its world tour. Shown in back row, from left, are Bertis Downs, R.E.M. attorney; Stu Cohen, Warner Bros. senior VP of promotion; Dave Dannheisser, Warner Bros. national promotion director; Buck Williams, PGA Agency; Charlie Springer, Warner Bros. VP of sales; Jeff Gold, Warner Bros. executive VP/GM; Karin Berg, Warner Bros. VP of A&R; Steven Baker, Warner Bros. president; and Jefferson Holt, the band's manager. In front row, from left, are R.E.M. members Michael Stipe, Bill Berry, and Peter Buck.

3 Get Expanded Roles In Billboard Editorial Lineup

NEW YORK—Bradley Bambarger has joined the staff of Billboard as senior writer. At the same time, Billboard music video editor Brett Atwood has been given the added responsibility of the Enter*Active page and Doug Reece has been promoted to staff reporter.

Bambarger will spearhead news feature stories and page-one editorial packages, contribute regularly to the Programming and Artists & Music sections, and write the Modern Age column. He is based in New York and reports to Susan Nunziata, who recently was named Billboard's managing editor (Billboard, Dec. 2).

Atwood, who became music video editor in May, adds the title of Enter*Active editor, effective Jan. 1. He will take over for Marilyn Gillen, who is transferring from Los Angeles to New York in January to succeed Nunziata as news editor. Atwood will continue to be based in Los Angeles and report to

Los Angeles bureau chief Craig Rosen.

Reece, who joined Billboard as an editorial assistant in June, adds news reporting responsibilities to his continuing role as a Vox Jox contributor and Radio section writer. He is based in Los Angeles and reports to Rosen.

"Brad Bambarger is an excellent reporter whose musical knowledge and industry awareness is broad and astute," says editor in chief Timothy White. "He's been contributing to Billboard for two years, so we're thrilled he's joining us full-time as a senior writer. Brett Atwood is one of our brightest talents on the editorial staff, excelling at every challenge he takes on, and with his enormous enthusiasm for new entertainment technologies, we know he'll do a fine job in

his overlapping new duties as music video and Enter*Active editor. Meanwhile, Doug Reece has also become a valuable and energetic part of our editorial team."

For the past two years, Bambarger



BAMBARGER



ATWOOD



REECE

has been a freelance copy editor and writer for Billboard, contributing to the Pro Audio, Reviews & Previews, and Artist & Music sections. He also has contributed monthly features to Pro Sound News and has served as a freelance copy editor at Rolling Stone.

Prior to working in music journal-

ism, Bambarger was a business journalist in New York and Atlanta. He co-authored a book on business process re-engineering for the Institute of Industrial Engineers/Quality Resources press in 1993. Bambarger received his bachelor's degree in journalism from the University of Missouri-Columbia in 1986.

Atwood joined Billboard in September 1992 as a chart-department assistant. He was named editorial assistant in the L.A. office in March 1994 before becoming music video editor. Prior to joining Billboard, Atwood worked at Hits and the Gavin Report. He has a bachelor's degree in media theory from San Francisco State University.

Prior to joining Billboard, Reece was a report taker at Radio & Records. He has freelanced record reviews and feature articles for CDNOW!, an online music magazine. Reece graduated from Pepperdine University in 1993 with a bachelor's degree in English.

FOR THE RECORD

In the Dec. 2 issue of Billboard, an article about damages awarded by a judge to Landmark Records Distribution contained several statements that may have been misleading. Contrary to the story, Max Entertainment was not ordered to pay compensatory and punitive damages to Landmark in connection with an involuntary bankruptcy petition filed against Landmark. Two other petitioners—Tommy Boy and Select Records—were found to have acted in bad faith in connection with the filing and were ordered to pay compensatory damages. Only Tommy Boy was ordered to pay punitive damages. All three petitioners were ordered to pay legal costs to Landmark, although, contrary to the story, the final amount has yet to be determined. Thus, the total of the settlement awarded to Landmark should not have been stated in the headline and first paragraph of the story.

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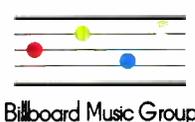
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Commentary

Transforming Music Videos Into Art

■ BY JEM COHEN

I've been trying for months to write a civil, judicious piece on music video, but a haunting scenario gets in the way. What if Jimi Hendrix and Janis Joplin were performing today? Would Hendrix really be told to fake playing an unplugged guitar? Might Janis be seen as unphotogenic? Would she have to lip-synch, surrounded by choreographed dancers, shots changing on every beat?

It's hardly news that most music video is about hype and converting artists' music and lifestyles into slick, saleable packages. Considered less often are the specifics of what gets lost in the process. What defines the average video? Rapid-fire editing: Most shots last one second or less, fostering short attention spans. Lip-synch: In order for the video "product" to match the recorded "product," the band is forced to fake the main thing that they do—make music. Visual rip-offs: As with the advertising and fashion industries, much of music video is driven by a near-desperate search for something new. This panicky quest often leads to the uncredited appropriation of the works of other, often lesser-known visual artists.

Oddly enough, for all the format's razzle-dazzle and the originality of the sources that are stolen from, the result is a forgettable sameness. Even as the imagery becomes more ravishing and the editing flashier, the result is a strange cancellation effect—the visuals overpower the song so that one doesn't really hear it, and the visuals are then subsumed by the barrage of similar, surrounding images. Even the clever, striking pieces tend to get lost, part of the same electronic wallpaper:

Most music videos don't have lasting value because they don't fulfill the format's promise as unique music/movie shorts, and they don't document anything real. As the recording industry dumps more of its money—and that of the performers—into formulaic videos, less of the pie is allocated for genuine performance documents. One day, we'll look back and wonder why those documents don't exist. When great musicians die, especially when they die prematurely, it is the documentation of their actual work—the alternate takes, the a cappella song performed in their backyard, the scenes in the practice room—that suddenly become terribly precious and priceless to us, not the compromised, predictable music videos they were obliged to crank out.

Glutted with videos made to be disposable advertisements, it's no wonder that the power of pop music television is on the wane. Witness MTV's move toward game shows and beach parties. But as the creative impact of pop videos diminishes, its potential may be recognized in other fields, including classical. This expansion into new arenas offers a perfect opportunity to re-envision music video and break away from the conventions that have already made it seem so stale.

As an independent filmmaker with a history of work with musicians, I recently directed some classical music videos. Classical sells in minute numbers compared to pop, and as its older generation of enthusiasts diminishes, there is concern that a younger one might not replace it. One of the reasons is classical's image problem: It often comes across as staid and stuffy, the province of

upscale, elitist aficionados. Classical music has created a formulaic prison of its own, and the uniform is the black tuxedo. Making a classical music video seemed like a natural step toward reinvigorating the medium.

Because I wasn't confined within the fashionable conventions of pop video, I was able to concentrate on getting to the heart of the music. One video focused on the gritty, seldom-captured intensity with which classical music is actually played. I couldn't entirely escape the synch/playback syndrome, but I was allowed to expand the piece to include



'Music video isn't living up to its potential'

Jem Cohen is a New York-based independent filmmaker and music video director who has directed a number of videos for R.E.M.

actual performance and an accessible demonstration of the music's construction. Another video consisted solely of images that revealed the composition's contemporary relevance while encouraging the viewer to *listen*.

The niche for classical video hasn't developed yet, but it's likely that there will soon be a channel for it. It's a critical time for the industry to learn from its mistakes, and there are signs that this can happen. "MTV Unplugged" demonstrates that, contrary to accepted belief, audiences are very much

interested in live performance and an overall reduction in hype. They're also perfectly capable of watching shots that last longer than one second. If "Unplugged" were shot with less schmaltzy sets and camerawork and there was less pressure on bands to play the hits, it would be even more impressive. And why doesn't it occur to the industry that by opening these formats and creating alternative performance documents and original "music films," it would have more things to sell?

Music video isn't going away, but it isn't living up to its potential, and the rut that it's in is getting deeper. Whatever the type of music, the "saleability" and "attractiveness" of performers shouldn't assume priority over the music. (It would be especially appalling if this were to happen in the arenas of classical and jazz.) Music video should respect other arts, not strip mine them. Let's not mistake theft and cynical profiteering from the work of others for "homage." Music video doesn't have to depend on ripping off other art forms when it can be an artform unto itself. Lastly, music videos should be made to last. (Shouldn't *anything* that costs from \$25,000 to upward of \$250,000 have a decent shelf life?)

Of course, good directors, musicians, and labels have occasionally realized the creative power of this medium. But it shouldn't be so rare or such a struggle. At some point, we all need to ask how many more advertisements we want to be surrounded with and how to make room for more honest documentation and lasting artworks.

Yes, *artworks*. It's possible, even in music video, and it's nothing to be ashamed of.

LETTERS

THE FIRE THIS TIME

Congratulations to J.R. Reynolds for his accurate assessment in "The Rhythm And The Blues" column (Billboard, Nov. 25) on the need to develop a black alternative radio format. While we don't seek to diminish the talents of today's urban music chart-toppers, when such unique and gifted artists as Incognito, Me'shell Ndege'Ocello, Seal, Dionne Farris, Des'ree, Lenny Kravitz, Marcus Miller, Jamiroquai, and Brand New Heavies don't have a place on urban radio, something truly is wrong. If Earth, Wind And Fire were to come out today, where would its music fit in today's hip-hop-laden urban radio mix?

It is going to take brazen black radio programmers stepping out on a limb and creating a bold new format—black alternative radio.

Verdine White
 Co-founder/bassist
 Earth, Wind & Fire
 Rick Scott
 President
 Great Scott Productions
 Los Angeles

abode, providing emotional and spiritual enlightenment to a world-weary existence. How fulfilling to learn that Enya's geographical habitation (surrounded by "mountains, moors, and brown bogs filled with rushes") precisely mirrors the mystical aura so eloquently portrayed in her compositions.

I especially appreciate Enya's decision to maintain a low profile, hence perpetuating her grand mystique. Her music may thus remain a personal experience for each individual listener. I defy anyone to produce a more powerful "video" than that designed by one's own mind in a darkened room with the sound of Enya engulfing the headphones.

William "Dr. Demento" Simpson
 The Demento Society
 Los Angeles

ISLANDS IN THE (MAIN)STREAM

Thank you for featuring Cape Verdean music in your Nov. 18 issue ("Cape Verde In World Beat Spotlight," The Billboard Report). We at MB Records greatly appreciate the exposure you have afforded us. Congratulations to Paul Verna for writing a very detailed, informative profile of the music industry in the Cape Verde Islands.

Joao R. Mendes
 Treasurer
 MB Records Inc.
 Brockton, Mass.

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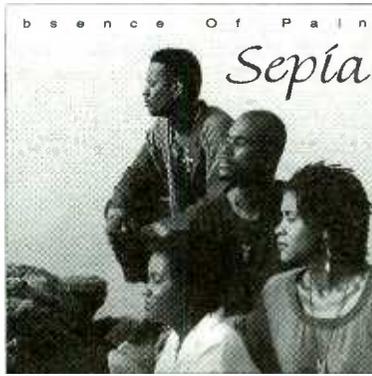
Sepia's Tones Based In Diversity Taking Knapps Act Has African Flavor

BY J.R. REYNOLDS

LOS ANGELES—When artist managers Joe Grant and Attallah Shabazz, daughter of the late Malcolm X, were shopping for a label deal for "Absence Of Pain," the debut by R&B vocal quartet Sepia, major-label executives were impressed with the act's broad range of African-American-rooted music.

However, the majors, apparently viewing Sepia's versatility as a marketing impediment, passed on the group.

But the managers did not give up. They will release the album Feb. 7 through their own 6-month-old, New York-based Taking Knapps Entertainment label, and it will be distributed through MS Distributing Co. Grant says that the label is close to signing an international distribution



agreement.

"Absence Of Pain" takes tight harmonies and blends them with R&B and hip-hop rhythms textured with jazz, blues, and African folk melodies.

Because of Sepia's diverse sound,

the label is taking a grass-roots approach to marketing the album.

Sepia unites the talents of two men and two women. Lenora "Zenzalai" Helm and Marlon D. Saunders met while attending Boston's Berklee College of Music. Rosa Russ and Arif St. Michael are former session singers.

The group formed as a jazz collective three years ago and played clubs in New York. That concept has since evolved. Says Saunders, "As we became friends, we began to discover that we had similar interests in other forms of African and African-American music."

Eight of the nine tracks on "Absence Of Pain" are original tunes written by the group. (Sepia has a publishing deal with Hit & Run Music, which is administered through

(Continued on page 20)

All-Star Panel To Judge 'Musician' Competition

BY BRADLEY BAMBARGER

NEW YORK—For its sixth Best Unsigned Band Competition, Musician magazine has assembled a star-studded, genre-spanning panel of artist judges.

Picking the final winners will be classic rocker Steve Winwood, jazz star Pat Metheny, Pearl Jam guitarist Stone Gossard, King Crimson guitarist/vocalist Adrian Belew, alternative popsters Matthew Sweet and Juliana Hatfield, and Grammy-winning producer Jimmy Jam.

According to Musician promotion director Dev Sherlock, the magazine assembled its artist panel based not only on star power and genre diversity but on musical involvement beyond the stage and studio.

"We not only chose excellent players who are respected by the musical community, but artists who also have a relationship with the business of music," Sherlock says. "Stone Gossard has his Loosegroove record label, and Adrian Belew has Adrian Belew Presents. Plus, a producer like Jimmy Jam has picked more than a few hits in his time."

A dozen winners of Musician's Best Unsigned Band Competition will receive editorial coverage in the magazine, a place on Musician's Best Unsigned Bands compilation CD, and several thousands of dollars in live sound and recording equipment provided by JBL Professional.

Among last year's Best Unsigned Band Competition winners was Zen
(Continued on page 20)

Junior Walker Dead At 64; Saxist Was Key Motown Star

This story was prepared by Chris Morris in Los Angeles and Adam White in London.

Harvey Fuqua, the former Moonglows singer who worked with late saxophonist Junior Walker in the early '60s, remembers Walker as an artist who managed to create a lot with a little.

"He was the only one who could play the same five notes throughout his career and make hits with them," Fuqua says. "I'm sort of pulling your leg, but that's all he had to play."

Walker died Nov. 23 at his home in Battle Creek, Mich. He was 64.

The tenor saxophonist was Mo-

town's instrumental star during the label's '60s heyday. His playing was simple and direct and sported a raw, cutting tone that was a throwback to the era of such bold '40s and '50s tenor men as Illinois Jacquet and Earl Bostic, who markedly influenced his style.



WALKER

"He was a honker, but not as honkish as the others," Fuqua says. "Not a screamin' honker—a smoother edition of a honker... He was a sexy player also: 'These Eyes,' 'Sweet Soul,'

(Continued on page 20)

MusiCares Fights Substance Abuse

BY BRETT ATWOOD

LOS ANGELES—The National Academy of Recording Arts and Sciences and its charitable foundation MusiCares are taking action to confront the issue of substance abuse in the music industry.

The two organizations are sponsoring a gathering on Wednesday (6) to promote a healthier and more supportive environment for artists. Among the panelists set for the "Substance Abuse In Music... An Industry Intervention" symposium are Red Hot Chili Peppers' Anthony Kiedis, Blind Melon manager Chris Jones, Elektra senior VP/GM Ron Lafitte, Virgin VP of A&R Mark Williams, and Aerosmith's Steven Tyler and Joe Perry.

"All of us have gotten to the point where it is time to openly, honestly talk about intervention," says NARAS president/CEO Michael Greene, who will host and moderate the event. "We want to bring together label executives, artists, managers, entertainment

attorneys, promoters, and agents to talk about what kinds of things can be done to intervene in the lives of artists before it is too late."

Greene says that he was moved to take action following the death of Blind Melon singer Shannon Hoon.

"Our [NARAS] offices are only about four minutes from where he was in treatment," says Greene. "A lot of people in the community went by and supported him while he was being treated. However, many of us feel that he got out too soon. There were so many factors involved in the decision to let him go, but it seems as if there was no consistent understanding of the jeopardy that was still squarely in front of this young man. We hope that this gathering can educate all sectors of the community—both professional and personal—to be there as a positive support system in the future."

Greene says that he expects the gathering to spawn a subcommittee, which will determine what future role the music industry should take in substance-

abuse intervention. Although this initial industry gathering will be closed to the press and the public, Greene says that an open session on substance-abuse intervention is planned for sometime in 1996.

Although it is not the main focus of the gathering, the portrayal of substance abuse in the media will also be addressed, Greene says.

At the meeting, NARAS and MusiCares will unveil plans to initiate a toll-free number for intervention referral and substance-abuse information. Greene says that the number will be active at the beginning of 1996.

In addition, the NARAS/MusiCares program hopes to team with the resources of other industry help groups, such as the Musician's Assistance Program (Billboard, May 21, 1994), according to Greene.

"We all know people who are having problems," says Greene. "The only way we can even hope to turn the corner on this issue is to collectively work together."

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BMG U.K. Purchases Conifer From Zomba Deal Will Have Impact On Classical Market Share

■ BY NIGEL HUNTER

LONDON—BMG U.K.'s acquisition of Conifer Records from the Zomba Group helps assure the major of third place in the country's classical music market, according to executives involved.



The deal—for which no purchase price was disclosed—also adds a substantial U.K. classical repertoire center to BMG's existing sites in Munich and New York.

Conifer managing director Alison Wenham says that the U.K. classical market has two strong players in PolyGram and EMI, but that Conifer has grown into a significant third force since its early days as "a small backstreet distributor." It will continue to represent third-party labels.

"BMG is an excellent sales and marketing outfit," Wenham says, "and will enable us to expand our A&R and marketing activities."

For Zomba, the sale represents recognition of having gone one genre too far.

"The sale was a strategic decision for us," says Zomba director Steve Jenkins. "We've had such a great year here and internationally with the Jive and Silvertone labels that we thought it best to concentrate on them. We enjoyed a successful period with Conifer, but the sale is one of those deals that worked for everyone."

Wenham agrees: "We've had a very pleasant relationship with Zomba, and everybody wins through this deal."

Established in 1977 as a producer and distributor of classical music, Conifer has two major imprints, Conifer Classics and Royal Opera House Records. The former has released more than 100 albums, with an emphasis on such British composers as William Walton, Edward Elgar, Malcolm Arnold, and Frank Bridge. The latter has 15 albums featuring mostly ballet music performed by the Royal Opera House Orchestra.



Conifer's nonclassical labels are the Happy Days nostalgia line of reissues and Movie Stars, which specializes in recordings by singing actors and actresses. Also, the company has been producing budget classic lines for the Boots and Woolworth's chains and distributes such nonclassical repertoire as Line, the German rock reissue label;

Silver Screen, with more than 150 albums of film and TV music; and spoken-word material.

Zomba acquired a controlling interest in Conifer in July 1992. The two companies were linked with BMG for distribution (in Conifer's case, outside the U.K.



and Ireland).

Conifer's revenues for 1993—the first full year of Zomba's involvement—were \$6.3 million, with a pretax loss of \$750,000.

Wenham, who joined the company 10 years ago, says that retrieval of its product from international distributors was a major factor in the 1993 loss.

"When they took over our overseas distribution [in summer 1993], we decided to take back all our stock from our previous independent distributors in all territories," says Wenham. "We (Continued on page 94)



Fresh Meat Loaf. MCA artist Meat Loaf socializes backstage at the Beacon Theatre in New York, where he performed songs from his new album, "Welcome To The Neighborhood," including the hit single "I'd Lie To You (And That's The Truth)." The album's Nov. 14 release coincided with VH1's broadcast of the Beacon concert. Shown, from left, are Steve Galloway, VP of music video programming, MCA Music Entertainment Group; Jon Small, director of the VH1 special; Dennis Boerner, director of video promotion, MCA Records; Meat Loaf; Wayne Isaak, senior VP of talent relations, VH1; Bruce Gilmore, VP of music and talent relations, VH1; Mickey Eichner, senior VP, MCA Records; and Robbie Snow, VP of product management, MCA Records.

Groundbreaking Manager Peter Grant Dies At 60

■ BY JEFF CLARK-MEADS

LONDON—The death of former Led Zeppelin manager Peter Grant has brought a wealth of tributes from colleagues who say that Grant changed the face of the British music business.

Grant died at 60 of a heart attack while traveling from London to his home on England's south coast Nov. 21.

Longtime friend and chairman of the International Managers Forum John Glover says the descriptions of Grant as "groundbreaking" are not exaggerated. "As a small example, prior to Peter's involvement, tour promoters tended to pay an artist a fee or a very small percentage of the door takings. Peter changed that. He said, 'If you want Led Zeppelin, I want 90% of the door.' He initiated the concept and created a complete turnaround in approach."

Born in London, Grant entered the music industry in the late '50s. He worked with many of the stars of rock'n'roll and is credited with being the

first to bring Chuck Berry to the U.K.

During the early '60s, he was involved with a variety of acts, from the Yardbirds and Jeff Beck to the New Vaudeville band and Mickie Most, before establishing himself with Led Zeppelin.

Glover, who worked for many years in an office adjacent to Grant's, says he believes that Grant's success with Led Zeppelin overshadowed his later achievements with Bad Company. Glover, former manager of Free, handled the fledgling Bad Company before handing the reins over to Grant, and he says, "I think he did an even better job with them than he did with Led Zep."

Dire Straits manager Ed Bicknell, who regarded Grant as "my closest friend," says many of the precepts modern managers take for granted are based on Grant's work.

Bicknell says a key lesson he learned from Grant—and a foundation of Grant's success—is that a manager must believe in the act.

"Peter was fiercely loyal. His attitude

was that it was him and the band against the rest of the world."

Bicknell says it was a sign of Grant's loyalty that he turned down the management of Queen because his other commitments would not allow him to give the band the attention it deserved. "He easily avoided the temptation to build an empire."

Bicknell adds that Grant was noted for his scrupulous honesty and for developing the horizons of British acts. "When he started, British acts overseas meant the Beatles and Rolling Stones in the States. He opened peoples' eyes to the Far East and Europe; he had the imagination to see that was possible."

Grant's friends concede, though, that there was a darker side to his life, and Bicknell speaks of his slide into cocaine abuse as a result of his distress at the death of Led Zeppelin drummer John Bonham.

However, Bicknell adds, "He was a man of tremendous courage. When he came off drugs, he didn't seek treat-

ment or counseling; he just locked himself in a bare room, dropped the keys out of the window, came out four days later, and never went near drugs again—not even so much as an aspirin."

As to Grant's reputation for mayhem, Glover says, "He was a larger-than-life character, and you would call him an aggressive manager. Peter's style was definitely aggressive. He definitely battled with record companies to get a better deal for his artists."

"You hear so many colorful stories as to the people he threatened to get what he wanted. They gave way because he was such a larger-than-life figure."

Bicknell adds, "When I got to know Peter intimately, I heard an awful lot of stories, and I think Peter would have been the first to say that he had regrets about some of the things that happened."

Nonetheless, Bicknell and Glover agree that Grant's contribution to British music was immense. Says Bicknell (Continued on page 94)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Elektra Entertainment Group in New York appoints **Bill Pfordresher** VP of promotion and **Jeff Nimerofsky** director of finance. They were, respectively, VP of promotion for Zoo Entertainment and director of royalties for Sony Music.

David Ross is named VP of rock promotion at Capitol Records in Los Angeles. He was VP of rock promotion for Island.

Hollywood Records appoints **Susan Yeruski** VP of international in Los Angeles, **Frank Murray** national director of promotion in New York, **Peter Shaev** national director of promotion in New York, **Cathleen Murphy** director of A&R in New York, and **David Wolter** director of A&R in New York. They were, respectively, international marketing director at A&M, national director of club and crossover promotion at Capitol, national director of video promotion



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and marketing at Imago, East Coast director of creative services at MCA Music Publishing, and A&R manager at Mercury.

Elizabeth Bailey is appointed VP of video production at Arista Records in New York. She was head of her own film production company, she b. inc.

Phil Blume is named senior director of sales and marketing at Arista Records in New York. He was VP of sales and distribution Alliance Entertainment Group.

Gwen Irby is named GM of Per-

spective Records in Los Angeles. She was senior VP of business and legal affairs at Motown.

EMI Records (EMI/Chrysalis/SBK) in New York appoints **Garland Burge** national director of urban sales and **Adam Lowenberg** manager of sales. They were, respectively, urban marketing specialist at Cema and coordinator of sales at EMI.

Richy Vesecky is appointed associate director of video marketing and promotion at Warner Bros. Records in New York. He was national manag-

er of video promotion at Virgin.

Dan DeVita is promoted to director of artist development at Priority Records in Los Angeles. He was manager of artist development.

Mitsuaki Tsunekawa is appointed president of WEA Japan, a division of Warner Music Japan, in Tokyo. He was managing director of Nichion Inc., one of Japan's largest music publishing companies.

Traci McPherson is appointed national promotion coordinator for Capricorn Records in Atlanta. She was promotion manager for ATM

Records.

Brad Chambers is named VP of promotion at Veritas Music Entertainment in Nashville. He was head of Management Associates Inc.

Tommy Boy in New York names **Suzanne Steers** manager of international marketing. She was manager of business affairs at Sony Music Special Products.

PUBLISHING. **John Allen** is named creative manager at Bug Music in Nashville. He was creative manager at Hayes Street Music.

Billboard honors

Joni Mitchell with its highest accolade, the Century Award for distinguished creative achievement. The laurel is named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented commercial strides of generations of talented individuals,

the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the degree of serious homage their achievements deserve. It is a gesture unprecedented in Billboard's history, and one that is informed by the heritage of the publication itself.

For her 1971 "Blue" album, 27-year-old Joni Mitchell wrote a song called "A Case Of You," in which she sang, "I am a lonely painter/I live in a box of paints/I'm frightened by the devil, and I'm drawn to those ones that ain't afraid."

In that song, as in all her music, this musician was willing to tell the plain truth about herself. And in the process, Joni Mitchell invented her own job. In fact,

that's the definition of a great performer: a person who invents his or her own job. Appropriately, the best adjective yet found for the body of work created over the last 30 years by our 1995 Century Award honoree remains her name: It sounds like Joni Mitchell.

Observers and critics have occasionally called some of Joni Mitchell's songwriting "confessional." But that's not really true, because to confess something, one has to hesitate over the difficulties of the expression, and Joni Mitchell has *never* hesitated with any aspect of her music.

She believes that truth and beauty are the prime challenge and ultimate destination of all meaningful art, and she has struggled mightily to ensure that her guiding spirit will not be diverted from those transcendent goals.

We can think of no artist more deserving than Joni Mitchell of Billboard's most respectful symbol of esteem, because in folk and blues, in jazz, in world music, and in every alternative that one must find to arrive at rock'n'roll, she has taken humanity's most noble strivings and made them intimate for each of us. In short, Joni Mitchell has educated our hearts. And that is why she is receiving the Century Award. — T.W.



JONI MITCHELL

1995 RECIPIENT OF THE

CENTURY AWARD

As designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art as well as an emblem of artistic supereminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the Muse is a specially made adornment that changes annually in order to personalize the honor for each recipient. In homage to Joni Mitchell, the 1995 lyre is of solid silver adorned with topaz (Mitchell's birthstone).



Joni Mitchell

"Staring out your winter window
At a silver sky you know you've been to
In a kiss, upon a day
Before a spring."

—"Winter Lady," Joni Mitchell, 1967,
unrecorded song

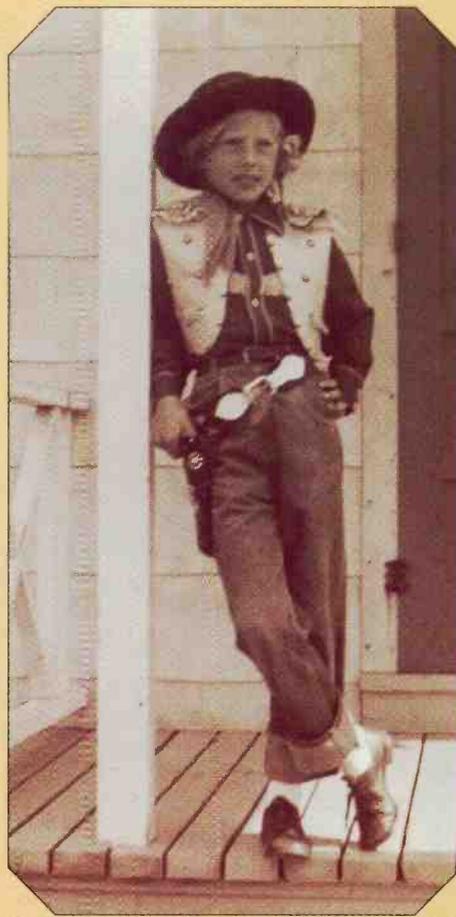


Day and night. Blindness and sight. Poverty and prosperity. Love and loneliness. Shadows and light. From the instant Joni Mitchell became aware of these contrasts, she has felt them acutely, and so they have defined her life experiences.

"Above my crib as a baby," recalls Mitchell, "was a roll-up blind. This was a poor household, and they had those kind of blinds that came in beige and dark green. This one was dark green, and it was perforated and cracked in a lot of places from frequent rolling. I can remember lying in my crib, seeing the filtered little stream of light and the fluffs of dust floating in it. I was 1½, and that's my earliest memory."

Other first impressions absorbed by the infant Mitchell were of a single room, shared by two young couples and bisected by a sagging curtain. The humble apartment was located above a drugstore on Main Street in Fort Macleod, Alberta, a frontier town on the Great Plains of north-west Canada. The year was 1945, and Joni's father, William Andrew Anderson, a flight lieutenant in the Royal Canadian Air Force, was sharing the cramped quarters in the remote flyers' encampment with a fellow married recruit.

Bill Anderson had met his young wife, the former Myrtle "Mickey" Marguerite McKee, while she was working in a bank in Regina, Saskatchewan, and they had run off to Medicine Hat, Alberta, for a hasty wedding. Less than a year later, on Nov. 7, 1943, daughter Roberta Joan Anderson ("They wanted a boy named Robert John," Joni notes)



"Paradise Lost," as well as pacifist reformer Mohandas Gandhi and psychiatrist Sigmund Freud. All of them were destined to be seekers along the precipice between the sensual and the spiritual, eager to renounce the world's embittering possibilities yet inclined to grapple with its material indulgences.

Joni herself sang of these extremes in her prayerlike 1975 song "Shadows And Light": "Threatened by all things/Devil of cruelty/Drawn to all things/Devil of delight/Mythical devil of the ever-present laws/Governing blindness, blindness and sight."

Out amongst the vast Canadian short grasses and snow fields, legends concerning the necessity of sober reflection over impulsive action run parallel with the practical wisdom of Inuit hunters, who could interpret the *iceblink* (glare of ice beyond the horizon) and *water sky* (dark patches signaling distant, impassable pools of sea) that shone against the sprawling clouds in the foreground. Likewise, children of the plains, like Roberta Joan Anderson, had their imaginations sharpened by an awareness that on certain wintry walks to school they might see the skyline mirages of grain elevators 20 miles away, since frigid morning temperatures in the far North can literally bend light rays over the curvature of the Earth.

The walls of Mitchell's Bel Air home are lined with snowscape paintings of the Canadian wilderness, each done during seasonal respites at her lakeside retreat in British Columbia. The luminous canvases are steeped in auburn and alabaster sunbeams that intensify as they rebound between water, frosty glaze, and sky.

Twenty-eight years ago, before her formal

A PORTRAIT OF THE ARTIST

BY TIMOTHY WHITE

entered the distressed picture that was her parents' wartime subsistence.

"Fort Macleod was coming out of the Great Depression and into the war," says Mitchell, who is an only child, "so every house was weathered-out and derelict-looking with no paint on it. There had been a drought, too, so gardens were nonexistent. Some of the people who had no money for paint would try to brighten things up by stuccoing their houses with chicken feed and broken brown, green, and blue bottle glass.

"I was born materialistic, and from an early age I always liked to look at light through transparent colors, so when I was let out into the yards to play, I would collect the glass that had fallen off onto the ground. Coming back into the house on more than one occasion with my cheeks bulging, my mother would say, 'Open up,' and my mouth would be full of this broken colored glass. But I never cut myself."

Half a century onward, chatting in the kitchen of her hacienda-like Bel Air home in Los Angeles last May during the first of a six-month series of talks, Mitchell notes with an uneasy chuckle that she is "a Scorpio with Scorpio rising, which, according to astrologers, gives you resilience to bounce back from dire adversity."

It also appears to lend one a propensity for attracting such perils. Mitchell may not know it, but her ominously creative/confrontational rising sign was shared by Johann Wolfgang von Goethe, creator of the dramatic poem "Faust," and also by John Milton, author of the poetic epic



recording career had commenced, the artist's painterly vision was foreshadowed in the lyrical *iceblink* of a song Joni sang on March 17, 1967, at a Philadelphia club, the Second Fret:

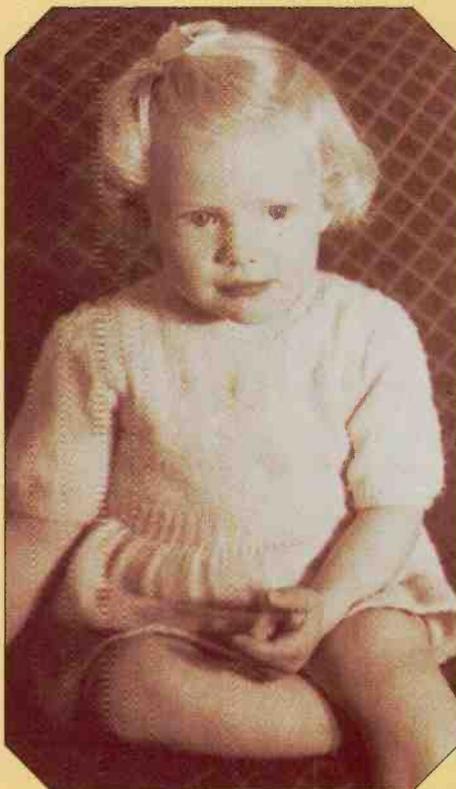
*Winter lady, walking sadly
Does your lover treat you badly?
Do you dream or wish on stars
To hear him say:*

*Oh winter lady, I won't hurt you
I won't cheat you, I won't desert you.
Winter lady, you need loving
I need loving too, I need loving you.*

Mitchell is recently divorced from second husband Larry Klein, a noted bassist/producer who remains her friend. However, the lover dimming her spirits on this chilly spring afternoon is not an ex-spouse but rather the fickle music business—which has dealt her more dire blows and disappointments than has any other relationship during her remarkable transit to personal and artistic maturity.

Like the innocent who once peered through the slats of misshapen blinds, Mitchell is drawn to the light, judging its portents as it mingles with the darkness of the past and future. These days, it sometimes seems as if all the peak lessons and punishing episodes she has sustained are streaming back to re-establish her prominence in the sum of her emotional sophistication.

Few musicians of her stature have undergone more private and public trials. At the beginning, she had to fend off imitators and detractors of both sexes, plus the persistent jealousy of an early '60s folk school whose post-Dylan com-



Songs To Aging Children Come: early photos, this page and opposite. At top, Don Juan's Reckless Cowgirl: slouching toward North Battleford, Saskatchewan, Canada. Next page. Cold Blue Steel And Sweet Fire: making a snowman in Creelman, Saskatchewan, 1945. At right, Blonde In The Bleachers: Roberta Joan Anderson. 2½ years old.

mercial/artistic strides she almost singlehandedly eclipsed with three hugely influential Reprise albums ("Joni Mitchell: Song To A Seagull," 1968; "Clouds," 1969; "Ladies Of The Canyon," 1970).

Having regularly supplied troubadours like Tom Rush, George Hamilton IV, Judy Collins, Dave Van Ronk, and Buffy Sainte-Marie with prime material, such as "Urge For Going" (the first song she ever wrote), "Song To A Seagull," "The Circle Game," and "Both Sides Now," Mitchell resolved in 1967 to get serious about a major-label contract. After rejecting an offer from Vanguard as a "slave-labor deal," she was lured to Reprise Records from her Detroit club base by A&R executive Andy Wickham and was signed by Mo Ostin in December 1967. The producer for her debut album was David Crosby, who had just left the Byrds to join Crosby, Stills & Nash.

"I worked with Crosby, who I'd met while working in a club in Miami," explains Mitchell, "and then I didn't work with another producer for 13 projects—except for one cut ['Tin Angel,' produced by Paul Rothchild] on my second record. I found that all the producers were men, and if I stood in defiance of them, then someone would call me a 'ballbuster.'

"There were a lot of good things David did in producing that record, but mainly his theory was [approximating Crosby's high-pitched, fast-talking earnestness]: 'I'm going to pretend to produce this record but I'm not going to do a damn thing—but because I'm folk-rock, and that's happening and you look like a folkie, in order to make you commercial we have to rock you up and I don't want to hear you rocked up, so I'm going to pretend to rock you but I'm not going to do it.'

11 hit in 1970 (with friend Neil Young lending his nasal Canadian singing to the act's accent blend).

All her previous albums' poetic and sparsely instrumental strengths culminated in 1971 with Mitchell's masterful "Blue." A million-seller (as "Ladies" soon became) at a time when such feats were exceptional, "Blue" remains the vocal, lyrical, and compositional equal of any celebrated album of rock's first 40 years, whether it be "Blonde On Blonde," "Rubber Soul," "Pet Sounds," "Tapestry," "The Joshua Tree," or "Diva."

"Blue's" doleful, fiercely adroit arrangements were built around Mitchell's supple piano, guitar, and dulcimer, and the songs themselves were so precedent-splintering in their candid self-pronouncements that the mere mention of their titles ("All I Want," "My Old Man," "Little Green," "Carey," "Blue," "California," "This Flight Tonight," "River," "A Case Of You," "The Last Time I Saw Richard") is sufficient to evoke note-for-note reminiscence among the cognoscenti—along with a mental Rolodex of songwriters who borrowed the melodic/rhythmic structure of the tunes to buttress their own output. But for Mitchell, "Blue" was a triumph that took a stunning toll.

"I have, on occasion, sacrificed myself and my own emotional makeup," Mitchell told this writer in 1988, "singing, 'I'm selfish and I'm sad' [on 'River'], for instance. We all suffer for our loneliness, but at the time of 'Blue,' our pop stars never admitted these things."

Hacking away at every vestigial rule of rock-'n'-roll's raucous hauteur, the resoundingly intimate "Blue" stretched the tape measure for unfathomed personal inquiry until it snapped free of the spool. The deeper Mitchell delved, the high-



Renewed by the effort but frustrated that she had no band of her own to help foster her muse, Mitchell took the advice of increasingly con-founded pop session players and secured jazz musicians better equipped to back up her unorthodox material or meet her impressionistic sonic needs. The result, made in 1974 with saxophonist Tom Scott and the L.A. Express, was "Court And Spark," an immaculate jazz-rock exploration; the wide-open, freeway-entwined vistas of the "city of the fallen angels" became aural panoramas in which the singer lost, rediscovered, and ultimately surrendered herself.

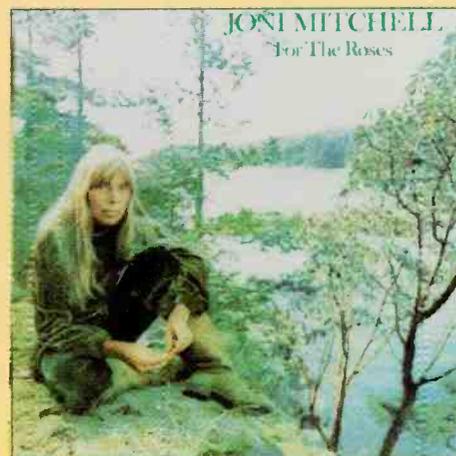
Arriving at a juncture when horns were all but disdained in rock'n'roll, she made the best use of them to denote urban life since Gershwin's "An American In Paris" (1928). Moreover, the production and ambient orchestration of the pieces was ingenious. The track "Car On The Hill" employed a "Doppler effect," in Mitchell's words, in which the wavelength and frequency of the horn passages were carefully altered and panned. "I wanted to make them move like traffic," she enthuses with a giggle, "so their pitch would change as they came nearer and then rode past."

The 1974 live "Miles Of Aisles" collection with the L.A. Express further ratified the graceful facility of the fresh, new approach. Contemporaries like David Bowie and Jimmy Page were dumb-founded by the tangibility and musicality of the effects. "She brings tears to my eyes," Page later commented. "What can I say?"

In Pontiac, Mich., the lustrous gleam of Mitchell's latest music attracted the devotion of fans, including one Madonna Louise Veronica Ciccone, who recently told Billboard, "In high school I worshiped Joni Mitchell and sang everything from 'Court And Spark,' my coming-of-age record."

A 17-year-old Prince, and Annie Lennox, then about to turn 21, felt similar developmental admiration for Joni's gold follow-up release from 1975, "The Hissing Of Summer Lawns." But contemporary music critics were less charitable—Rolling Stone warranted that the world beat-anticipating Burundi drummers on "The Jungle Line" and modified jazz-waltz gems like the title track, "In France They Kiss On Main Street," "Edith And The Kingpin," and the lovely "The Boho Dance" somehow added up to the worst album of the year.

Mitchell pressed on in her quest for novel trajectories, re-emerging in 1976 with her second modern masterpiece, "Hejira." Brilliantly utilizing the flickering drum patterns of John Guerin and the near-liquefied fingerflow of notoriously troubled bassist Jaco Pastorius, "Hejira" probed a realm of dream states, metaphysical insights, and otherworldly eroticism; apparitional songs like "Amelia," "Black Crow" and "A Strange Boy" helped the album match the commercial success



'I am a lonely painter. I live in a box of paints. I'm frightened by the devil, and I'm drawn to those ones that ain't afraid.'

er her untethered singing flew, trembling with tortured liberty as it swooped into trills and ululations that constituted her own Alberta-bred equivalent of *qawwali*. Henceforth, a popular singer could test the limits of range, vocal characterization, and technical agility at his or her pleasure.

Just as venturesome were Mitchell's elaborate guitar tunings, which by the mid-'70s had ensured that of the 45-odd guitar songs in her repertoire, only two used conventional Spanish concert tuning. "There are certain simple fingerings that were difficult in standard tunings," Joni details. "My left hand is not very facile; my right hand is extremely articulate. At the time that I began to write my own music, Eric Andersen showed me open G and D modal, dropping the bass string. I had always heard beautiful melodies and music in my head, so I just tuned the guitar to those chords, or slipped into a tuning so that the shapes made by the left hand were simplified."

Emotionally spent in the wake of "Blue," Mitchell left Reprise, her departure accelerated by Warner Bros.' irksome promotional policies as typified by headlines on consumer advertising like JONI MITCHELL IS 90% VIRGIN and JONI MITCHELL TAKES FOREVER. Jumping to the Asylum label, Joni planned a sequel to "Blue" in 1972 called "For The Roses," which was conceived as a possible farewell to the music business. Fleshed out in solitude under the rustle of arbutus trees in her remote British Columbia hide-away, the bucolic project yielded a hit with "You Turn Me On, I'm A Radio," as well as a batch of experimental, tempo-shifting ballads of exquisite beauty, such as "Cold Blue Steel And Sweet Fire," "Barangrill," "Electricity," and "Woman Of Heart And Mind."

of "Hissing" even as critics scratched their heads.

A trip by Mitchell to Carnival in Rio de Janeiro precipitated the transitional Afro-Latin explorations in 1977 of "Don Juan's Reckless Daughter." The record was slammed in the white rock press yet attracted Mitchell's first support from the African-American media and music community—most notably renowned jazz bassist/pianist Charles Mingus, an acerbic champion of racial equality who loved the "nerviness" of the release, including the Norman Seeff cover photography in which Mitchell portrayed characters that included a blackface male.

Having built his reputation on left turns, such as 1963's "Hora Decubitus," on which he merged deconstructed free-jazz sonorities and 12-bar blues while abandoning conventional beat concerns, Mingus was sympathetic to Mitchell's periodic urge for going AWOL artistically. The ailing jazz great, who was confined to a wheelchair due to amyotrophic lateral sclerosis (Lou Gehrig's disease), invited Mitchell to collaborate on what became her 1979 release, "Mingus."

Now the jazz world joined the rock jury in its disparagements, plainly perplexed that the cistinguished, irascible jazz titan would deign to compose with a white guitar damsel, let alone allow her to put words to his classic "Goodbye Pork Pie Hat." Listening today to the sometimes brittle but always brave music, it's difficult to imagine what all the fuss was about. "Sweet Sucker Dance" is marvelously sexy and sinuous, "God Must Be A Boogie Man" is just delightful, and "The Dry Cleaner From Des Moines" is top-rank acid jazz.

Nonetheless, "Mingus," in Mitchell's mind, "pretty much cost me my airplay, my radio presence." The broadcasting engine that drives record sales shunned Mitchell for the next 15 years, even as she turned out some of the most tuneful, melodic, steady-rocking, and danceable songs of her creative unfoldment on Geffen albums "Wild Things Run Fast" (1982), "Dog Eat Dog" (1985), "Chalk Mark In A Rain Storm" (1988), "Night Ride Home" (1991), and the excellent album that marked her 1994 return to Reprise, "Turbulent Indigo."

"The worse curse I ever heard," quipped Mitchell over lunch in Los Angeles in 1988, "was a Yiddish curse which said, 'May you be wise among fools.' What a horrible feeling!"

During her years of radio exile, Mitchell and 11 other musicians had to wage a costly legal battle against the California State Board of Equalization. The state charged in an experimental "wholesale tax" levy that she owed additional taxes totaling 15 percent of her income from the period 1972 to 1976, due to an artistic-control clause in her recording contracts that the board suddenly interpreted as meaning that musicians were taxable independents.

It took Mitchell and her colleagues 10 years to win the case and get their money back. Meantime, the Geffen company put a lien on Joni's songwriting royalties for unrecovered monies spent on her product for the label. Though Geffen later returned the cash, due to Mitchell's ire, the dispute underscored the savvy of Mitchell's decision three decades earlier to retain complete ownership of her publishing rights—historically the most lucrative aspect of an artist's estate and the primary source (as it turned out) of Mitchell's professional income since the beginning.

Midway through that tangle, Joni learned via fans' complaints that the songs on her early Reprise and Elektra-Asylum albums had been casually resequenced for the cassette versions—"with no artistic reasoning behind it at all," she asserts with a shrug—so the tracks would more easily fit on the standard cassette format. (She says Reprise has corrected this matter, and she's still discussing it with Elektra-Asylum.)

Having chronicled the Winter Lady's public challenges, the focus of this tale must now proceed to the more private aspects of her story; i.e., the truly painful part.

"I was a sickly child," says Mitchell, chain-smoking as her thoughts drift beyond her care-free days as a toddler feasting on shards of brightly hued glass. "At 3 my appendix burst, and they rushed me to the hospital. Then I had German measles and red measles, one of which nearly killed me. At 8 I had chickenpox and scarlet fever, plus the arbitrary tonsillitis."

To what did she attribute her low resistance to malady?

"Well," she muses, "we were living in small rented rooms and shacks with outdoor toilets, in tiny



"So that was the ruse that we perpetrated in making that first record," concludes Joni, laughing. "There wasn't even much overdubbing, because I couldn't overdub, really, in the beginning. I couldn't separate my playing from my singing sense, it was locked together from so much touring.

"I liked the sound of my voice and my guitar on that first record because I wasn't influenced by anything. But on the second album, I'd been singing a lot with CSN—I introduced those guys to each other—because we used to jam when they were in the throes of their musical courtship. You've got an Englishman and a Southerner and a California boy and a Canadian trying to get an accent blend, and they ended up with this twang and a nasal thing which I also ended up singing my second record in! I mean, 90% of the singers in this business pretend they're Southern blacks, and I didn't want to fall into that pitfall of losing my natural song-speech."

Unduly hard on herself, Mitchell won the instant albeit modestly remunerative respect of her songwriting peers, selling 70,000 units of her initial album. (It would take until 1981 to near the 400,000-unit mark.) But she went gold with its successor, whose title announced the presence of "Both Sides Now" (or "Clouds," as it's still continually misused by DJs), which had been the biggest hit (No. 8 in 1968) of Judy Collins' career.

"Ladies Of The Canyon," as crisp and uncluttered as her other releases, got Joni herself on top 40 radio with "Big Yellow Taxi," which became one of her most frequently covered hits (redone in 1995 by both Amy Grant and Maire Brennan). And she included her rendition of "Woodstock," which Crosby, Stills, Nash & Young made a No.

towns without running water that had names like Maidstone, leading a life almost like [people on] the Russian tundra. Drinking water was delivered, and bathing water was captured off the eaves of the houses. The only recreation I had was waving from our living-room picture window in Maidstone to the steam locomotive that blew its whistle at the bend in the track as it entered town—but at least that gave me a curiosity about going places.

"Before meeting my dad, my mother had been a Depression-era country school teacher—making her own books by hand, instructing all grades in one room. My family was accustomed to hardship. These were people reared in a complete pioneer setting, and nobody thought to complain."

Mitchell relates that her father was the son of a violin maker who emigrated to Alberta from Norway at the turn of the century, earning a living in the New World as a carpenter and cabinet maker. On her mother's side, the McKees were home-steaders in Creelman, Saskatchewan.

"Her father, James McKee, an Irishman plowman, was one of the first settlers to come to the prairie around 1905, when the first railroads got through. They were giving away sections of land for pennies, and all you had to do was build a house, so he built a 12- by 14-foot place."

McKee wed Sadie Henderson, Mitchell's great-grandmother, whose father labored in the highly organized canoe brigades inherited from Canada's original French colonists, the heavily burdened *canots de maître* carrying trade goods and railway building materials over distances measured by the time it took to smoke a pipe's worth of tobacco.

Joni supposes she "got the bard" from Sadie Henderson, "a fine musician who wrote poetry in a thick Scottish brogue like Robert Burns about the lifestyles of the French and Indian traders. ('Oh the sighing o' the pines/'tis a lowerin' winter's night [sic].') And Sadie's great-grandfather was employed back in Scotland by Sir Walter Scott"—famed author of "Rob Roy" (1818), "Ivanhoe" (1820), and a crucial collection of Celtic ballads, "Minstrelsy Of The Scottish Border"—"who gave her ancestor a medal for plowing the fastest furrows in the shortest time."

Being descended from such hardy stock, little Joni was expected to shake off common disease and discomfort, which she did—until the polio epidemic swept into western Canada in 1952. At this postwar point, Mitchell's father was out of the service and employed as the manager of an outlet of the O.K. Economy chain of general stores in North Battleford, Saskatchewan, a rural suburb of the provincial city of Saskatoon.



"I vividly remember the day I got polio," says Mitchell. "I was 9 years old, and I dressed myself that morning in pegged gray slacks, a red and white gingham blouse with a sailor collar, and a blue sweater. I looked in the mirror, and I don't know what I saw—dark circles under my eyes or a slight swelling in my face—but I said to myself, 'You look like a woman today.'"

"After I got outside, I was walking along with a school friend, and at the third block I sat down on this little lawn and said, 'I must have rheumatism,' because I'd seen my grandmother aching and having to be lifted out of the bathtub. I complained a bit more but still went and spent the day in school. Next day I woke and my mom said, 'Get up, come!' I said, 'I can't.' She didn't believe me and yanked me out of bed, and I collapsed. They rushed me to the St. Paul's Hospital in Saskatoon.

"The infectious part of the disease lasts two weeks, and it twisted my spine severely forward in a curvature called lordosis, and then back to the right in a lateral curve called scoliosis, so that I was unable to stand. One leg was impaired, but the muscles didn't atrophy, so there was no withering, thank God. I was put in the children's ward, and with Christmas rolling up it became apparent I wasn't going home. Someone sent me a coloring book with pictures of old-fashioned English carolers and the lyrics to all these Christmas carols. I had ulcers in my mouth that they'd come and swab [with] an antibacterial solution called gentian violet and they'd leave the swabs behind, so I used the swabs to color the carolers purple. And I sang these carols to get my spirits up.

"My mother came with a little mask on," Mitchell says weakly, drained by the remembrance, "and put a little Christmas tree in my room with some ornaments. The first night they allowed

me to leave it lit an hour after lights out. And I said to the little tree, 'I am not a cripple,' and I said a prayer, some kind of pact, a barter with God for my legs, my singing."

Although not expected to walk again, Mitchell gamely withstood her excruciating treatments, in which scalding flannel rags were applied to her bare legs with insulated gloves and then stripped off with tongs, bringing the raw skin to the brink of blistering. One day she suddenly announced she was ready to walk, and the skeptical nuns wheeled her to a ramp with long railings.

"If the disease spread to your lungs," says Mitchell, "you were doomed to pass the rest of your life reclining in an iron lung with your head sticking out. As I rose to make my walk, I could hear the iron lungs wheezing in the background." Miraculously, she was able to stagger to the end of the bannistered ramp—and was discharged from the ward. At home, she refused her corrective shoes, braces, and wheelchair, embarking on an initial yearlong rehabilitation program. (She also became a secret cigarette smoker, hopelessly hooked on nicotine before she was 10.)

She took up ballroom and rock-'n'-roll dancing, winning local contests after her family moved to Saskatoon during her teens, excelling at the Lindy Hop while attending Queen Elizabeth Public School and Nutana and Aden Bowman high schools. Ravenous for any regime that could increase her sense of poise, she studied abstract art and figurative realism on an extracurricular basis. ("I changed the spelling of my name to Joni at 13, because I admired the way the last name of my art teacher, Henry Bonli, looked in his painting signatures.")

The seventh-grade teacher, Arthur Kratzman, complimented her on the drawings she was pinning up at a PTA gathering, adding, "If you can paint with a brush, you can paint with words." The year she passed as a pupil of Kratzman was so inspirational that she inscribed on her debut record, "This album is dedicated to Mr. Kratzman, who taught me to love words."

Alas, Mitchell had scant affection for the rest of her schoolwork and was compelled to repeat senior math, chemistry, and physics on a part-time basis. Much of the remainder of her free time she devoted to professional modeling, another useful post-polio discipline regime.

"There were no fashion shows in the region," she explains, "but I worked in dress shops in Saskatoon, and traveling salesmen came through town and hired 'wholesale models' locally, who were basically quick-change artists exhibiting clothes for retail buyers. You wore a black slip and changed behind a screen because you were a young woman working in a hotel room with a traveler, and you had to be a size eight. But the pay was pretty good, and that's how I got the money to go to art school."

Enrolling in 1963 at the Alberta College of Art in Calgary, she brought along the \$36 baritone ukulele she had purchased with modeling money. Between the romance of art classes and the aura of the local coffeehouse scene, she got a life-altering dose of bohemia and its dangers.

"I was late to lose my virginity," says Joni. "I was 20, and it was a crush with a fellow painter, and I got pregnant immediately. To be pregnant and unmarried in 1964 was like you killed somebody. So what happened was I met Chuck Mitchell in trying to keep my child, and he was willing to take us both on."

Mitchell was a 29-year-old American cabaret singer whom Joni encountered while he was appearing upstairs at a nonunion Toronto club on Yorkville Avenue called the Penny Farthing. Too poor to afford the union card that would gain her entry to better gigs, Joni was playing the basement room of the Farthing when she got into a tiff with Chuck, who had dared to change the words of an unrecorded Bob Dylan song in circulation called "Mr. Tambourine Man." Intrigued by this handsome young woman who decried his folkie infraction, he coaxed her into his act and then his hearth.

"He kinda latched onto me at this very vulnerable time," says Joni, "when I had no money, no work, and a child in a foster home, which was tearing me up." One month later, they were wed in his parents' backyard in Rochester, Mich., and took up residence in an apartment near the Detroit campus of Wayne State University. The disparity in age and worldliness quickly proved insurmountable, and the pair separated, the marriage disintegrating within two years.

Consumed by a sense of failure, Joni allowed her daughter to be given up for adoption and then relocated to a one-bedroom billet in Manhattan's Chelsea district, covering the walls with tinfoil and draping Old Glory in the window. Frightened that the growing folk-rock boom would eradicate the old-guard folkie orbit that was her bread and butter, Joni "worked for 40-some weeks on the Eastern Seaboard, just getting this nest egg so that when the whole thing collapsed, I could afford to go back into women's wear."

She generated numerous songs for her newly instituted publishing company, a BMI-administered entity she christened Siquomb. The name

stemmed from an acronym-based cast of mythological characters she created for a possible children's book; Siquomb stands for *She Is Queen Undisputedly Of Mind Beauty*. The word games carried over into "Sisotowbell Lane," a song on her first album whose title stands for the hopeful maxim "Somehow In Spite Of Trouble Ours Will Be Everlasting Love." Among the still-unrecorded songs from this interval were

"Just Like Me," "Brandy Eyes," "Mr. Blue," "Drummer Man," "Carnival In Kenora," and the aggrieved "Eastern Rain."

While the sun eventually came out for Joni Mitchell, none of the pieces of her own fledgling family unit were ever reassembled—a decision Mitchell accepts as having been the most responsible course.

"I've never seen the child since," Mitchell says somberly, "although I've always thought of her. I know a lot of people who have looked for their parents, and parents who have looked for their children. The reactions to it could go either way. The foster parent who had her until she was adopted contacted me the last time I was in Toronto—she was an old woman by that time and ready to die; she said she recognized me on TV because of my bone structure—and gave me all the child's early baby pictures.

"For years I didn't talk about this because of my parents," she concludes softly, "although I did leak little things, little messages into my songs for the child, just to let her know I was thinking about her."

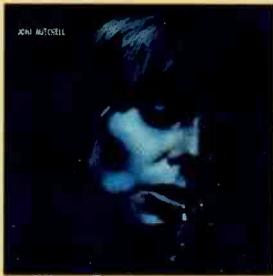
Friends of Joni's begin arriving in her Bel Air kitchen for a pot luck dinner in the evening; local young musician and actor chums, they carry covered dishes of pasta salad, fried chicken, vegetable salad, and bottles of red wine. Heartened by the sight of her festive guests, she switches on the radio and begins to Lindy Hop to an old Motown chestnut, briefly taking the hands of a sequence of partners after each sets his or her foot on the table.

Mitchell's full lips widen into a radiant smile, and she is transformed back into Roberta Joan Anderson, dancing in defiance of poverty, polio, or any shadowy forces that might prevent her from viewing life through the colorful prism she prefers.

As the Motown tune fades, she begins to recite a new song she's just finished, "Happiness Is The Best Facelift."

"It's about a Romeo and Juliet situation," she offers, pausing in midverse. "It's a love song between a mother and daughter; you know, parental disapproval."

The lyrics appear to mirror Mitchell's blossoming ties to new boyfriend Donald Freed (Joni's mother introduced them), a 45-year-old Prince Albert, Saskatchewan, singer/songwriter/librarian well known in that region. The stanzas also resemble a both-sides-now rewind of the iceblink/mirage prescience of her childhood, reflecting on the past and its meaning from the clouds' perspective.



"Oh, let's see," Joni resumes. "I went so numb on Christmas Day/I couldn't feel my hands and feet/I shouldn't have come/She made me pay/For gleaming with Donald down her street/. . . I said why is this joy not allowed/For God's sake, I'm middle-aged, Mama/And time is swift/Happiness is the best facelift . . . /Oh, the cold winds blew/At our room with a view/All helpful and hopeful and candle light/We kissed the angels/And the moon eclipsed/You know, happiness is the best facelift.'"

The heartfelt ballad leaves her small audience visibly moved, but Mitchell snaps the poignant spell with bashful laughter and a flutter of her hand, shooting most guests onto the twilight patio to get a blaze going in the outdoor fireplace.

Then Joni steals into her studio in the rear of the house, where she stoops to lift a bright green Stratocaster guitar out of an open case. "This instrument is going to be my savior," she asserts, proudly displaying the modified guitar built by Fred Walecki at Westwood Music in Los Angeles that will enable her to perform without tinkering with or changing her instruments for the myriad intricate tunings that 17 albums' worth of songs demand. Prior to Walecki's prototype, which hooks up to the foot-pedal-controlled "computerized brain" of a digital Roland VG8 unit, Mitchell was contemplating quitting the concert stage.

"I've had symptoms of a thing called post-polio syndrome," she later confides. "My compensation with yoga and other methods was good for about 40 years, but now the wiring in my central nervous system is overtaxed, and when I don't conserve my energy, the disease manifests itself in loss of animation. Last year and the year before I was experiencing a lot of muscle aches, joint aches, and extreme sensitivity to temperature changes. When I fly, I have to layer up and peel off assorted clothes as the plane is going up and down, because my body doesn't regulate its own temperature like a normal person's."

"So naturally the strain of travel and playing and setting up dozens of special tunings for each show is physically tough. But with these gadgets, I get each new tuning automatically, 'cause they're all preprogrammed."

"As for me," she adds, "I've had Chinese acupuncturists and a Hawaiian kahuna working on me, and I'm doing kombucha mushroom treatments, so I've eliminated a lot of the pain I was experiencing. I don't know whether it's a temporary recession, but I feel good right now."

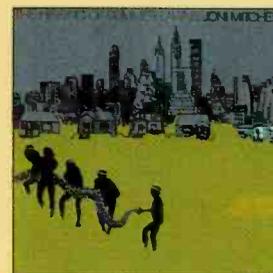
Certainly Joni Mitchell looks fit as she bops out to the patio and seats herself before the fireglow, her high, unlined cheekbones starkly silhouetted against the flames. The final lyrics of her new song spring to mind: "Bless us, don't let us lose the drift/Happiness is the best facelift."

Months later in New York, on Nov. 6, Mitchell tests her magic green Stratocaster and its digital memory bank at a surprise gig at Greenwich Village club the Fez, old and new supporters like Eric Andersen and Natalie Merchant joining 200 fans as Joni and noted jazz drummer Brian Blade offer a bravura presentation.

On the phone the following afternoon, Joni says that she and Don Freed have just collaborated on a song called "Love Cries," the refrain declaring, "When that train comes rumbling by . . . No one can hear love's cries." Gleeful, Mitchell intersperses her girlish giggles with assurances that "the impossible is now possible."

Indeed, as she plots her next surprise shows and negotiates with Reprise for an unprecedented boxed-set retrospective (she has never even issued a "Best of" package), it seems the bitter-sweet touch points of Joni Mitchell's circle game are drawing together, each facet of her lifelong gambles achieving a kindly closure. The woman herself seems increasingly primed for even the unlikeliest unravelings and rectifications. But as a child, waving to that rumbling steam locomotive from her picture window in bleak Maidstone, it must have been difficult to believe the outside world would ever hear her cries.

"Oh, I didn't tell you?" says Joni. "Several years ago, my mom and dad were at a party, and they met a conductor on that railroad. He said, 'The only thing I remember about Maidstone was that there was a house with a big window where they left the Christmas tree lights up, and a little girl used to wave to me.' It was the same guy! So we had this ritual, he and I. It really makes you want to think that every prayer, every message we send eventually gets answered." ■



Ryko's Golden Smog Is Here To Stay Label To Use Mystery Of Band Members' IDs

BY CRAIG ROSEN

LOS ANGELES—With the Jan. 16 release of Golden Smog's "Down By The Old Mainstream," Rykodisc will attempt to turn what could be an incredible marketing hurdle to its favor, while the band tries to dispel the notion that the side project is nothing more than a joke.

The six-piece Golden Smog is sort of a grass-roots version of the Traveling Wilburys, featuring members of such acclaimed bands as Soul Asylum, the recently splintered Jayhawks, Wilco, Run Westy Run, and the Honeydogs. The only problem is that Ryko is prohibited from using the band members' names in the album's publicity and packaging.

Except in the songwriting credits—which feature the surnames of Wilco's Jeff Tweedy; the Jayhawks' Gary Louris, Mark Olson, and Marc Perlman; Run Westy Run's Kraig Johnson; and Soul Asylum's Dan Murphy—the real names of the Golden Smog members are nowhere to be found on the album. Instead, the group has adopted the Wilbury-like pseudonyms of David Spear, Raymond Virginia, Michael Macklyn, Jarret Decatur-Lane, Scott Summit,



GOLDEN SMOG

and Leonardson Saratoga, composed of their real middle names and street names in their addresses.

Rykodisc director of marketing John Hammond doesn't think the use of pseudonyms will hamper the label's plans. "This band is a pretty well-known phenomenon among fans of this kind of music," he says. "And there are certain things we can do in marketing this project that will turn what other folks might think of as restrictions into positives for us."

The label will play up the mystery of the Golden Smog members' identities in its advertising and promotional activities. "We will play on that angle and turn it into a good thing," he says. "We will blanket the members' home cities with stickers that say, 'Who is Golden Smog? Find out

Jan. 16."

On the radio front, the label plans to turn to triple-A and college stations initially with the first focus track, "Redheaded Stepchild," which is tentatively set for a Jan. 9 release.

Triple-A KSCA (FM 101.9) Los Angeles PD Mike Morrison says that he has yet to hear the Golden Smog record, but that his station plays Soul Asylum, the Jayhawks, and Wilco. "We're looking forward to checking it out," he says.

For Golden Smog, which debuted in 1992 with the "On Golden Smog" EP on Crackpot Records, the release of "Down By The Old Mainstream" was a long time coming. (Since the

(Continued on next page)



Headed For Platinum. The members of Radiohead stand proud on the roof of the Capitol Records tower as they are presented with platinum awards for their label debut, "Pablo Honey." The band is touring behind its current album, "The Bends." Pictured, from left, are Radiohead's Colin Greenwood; Bruce Kirkland, executive VP of Capitol; Radiohead's Jonny Greenwood; Phil Costello, senior VP of promotion of Capitol; Radiohead's Ed O'Brien; Perry Watts-Russell, VP of A&R of Capitol; Radiohead's Phil Selway; Clark Staub, senior director of alternative marketing of Capitol; Radiohead's Thom Yorke, and Lou Mann, senior VP/GM of Capitol.

Shivers Uncover 'Buried Life' On Multigenre Restless Set

BY STEVEN MIRKIN

NEW YORK—"You don't fit into any category. We don't know what to do with you."

That's a refrain that singer/songwriter/bassist Kelly Bell, one-third of the Shivers (the other two-thirds being her husband, singer/songwriter/guitarist Carey Kemper, and drummer Barry Haney), has heard far too often. But on the road, the peripatetic trio (currently based in Minneapolis, by way of Texas and Oregon) finds its arresting music, which has been variously categorized as gothic country and modern Americana and occupies a world in which X, Robert Johnson, and Merle



THE SHIVERS

Haggard meet, gets a more emphatic response.

"People either like us a lot, or they just don't care," Kemper says. "We're not getting any kind of a mediocre response, which I think is a good thing."

Since the band's debut album was released last year, the Shivers have discovered fans in the strangest places, from punk and country to metal clubs. How Restless will transform this live appeal into sales is one of the questions the Shivers hope to answer when "The Buried Life," their second album, is released on Jan. 16.

The debut sold less than 10,000 units, but, according to Elizabeth Cho, Restless head of sales, they were "quality sales, with very little returns." She also has had trouble categorizing the band's music and is recommending that her accounts file it under the catch-all rubric of "rock, pop and soul," because "it doesn't fit in anything else, either."

In addition to a sound that defies cat-

(Continued on page 19)

New Classic Christmas Tunes Promise An End To All Those Silent Nights

DECK THE HALLS with the sounds of music. As a purist, I consider it treason to listen to Christmas music before the day after Thanksgiving, so I'm just now rooting through my holiday treasure trove for new nuggets. In addition to the titles highlighted in Music To My Ears (Billboard, Nov. 18), here are some notable and wide-ranging entries into the Christmas canon.

❖ **"HOW THE GRINCH STOLE CHRISTMAS"**

(Mercury Nashville). It really doesn't get better than this (until someone issues audio versions of the "Peanuts" and "Mr. Magoo" Christmas specials). Available for the first time on CD, this disc includes Boris Karloff's reading of the Dr. Seuss classic, as well as such Who-ville standards as "Welcome Christmas" and one of the most splendid songs ever written, "You're A Mean One, Mr. Grinch." (Just try coming up with a better insult than "You're a three-decker sauerkraut-and-toadstool sandwich with arsenic sauce." Go ahead, try.) Liner notes confirm that you haven't been singing the lyrics wrong all these years: "Welcome Christmas" really does have the lines "Fah who for-aze! Dah who dor-aze." Perfect for sitting around the Christmas tree, closing your eyes, and imagining the Grinch, Max, and even little Cindy Lou Who, who was no more than 2. Even for those who know the story by heart, this is unbelievably enchanting.

❖ **"JAZZ TO THE WORLD"** (Blue Note). *The* set for contemporary-jazz aficionados and, even better, a portion of the proceeds goes to the Special Olympics. A combination of instrumentals and vocal tracks, the set's especially scrumptious moments are "O Tannenbaum" featuring Stanley Clarke, George Duke, and Everett Harp; a strikingly spare version of "The Little Drummer Boy," courtesy of Cassandra Wilson; and a snazzy Dianne Reeves/Lou Rawls duet of "Baby It's Cold Outside." Perfect for that Christmas open house where you inevitably spill eggnog on your new black-velvet cocktail dress but are too toasted to care—until the dry cleaner tells you he can't get the stain out.

❖ **"HOLIDAY HEROES"** (Soulful Purpose). Soulful takes of all types (blue-eyed, funky . . .) on new Christmas tunes are a real treat. The "message" songs here are often the weakest links. Faring much better are the tunes that take a slice of life to the next step, such as the delightful "Sears & Roebuck Santa Claus" by Donnie Fritts or the universal truth of Mavis Staples' "Christmas In Love" (greatly enhanced by a bleating Hammond organ). One of the few efforts featuring new material that really works. Other songs worth checking out include contributions from Dan Penn, Spooner Oldham, Graham Parker, and Bobby Womack. Proceeds go to Feed The Children.

❖ **"HOPES FOR THE HOLIDAYS"** (Twinbrook Dis-

tributors). There they are—Bob & Dolores Hope warbling Christmas classics, as well as a few new tasty treats. What could be better? It was available last year by mail order only, and 1995 marks the first time this delight can be found at your local retailer. There's very little fat here: "Jingle Bells" lasts only one minute and 20 seconds—Hope knows a thing or two about timing. Let's face it, Bob and Dolores' voices aren't what they used to be, but this CD really does capture

the holiday spirit in a way that few records do. Since that this is the first year since 1950 that Hope will not have a Christmas special on television, this album is the only way to bring him into your home for the holidays. Hokey? You better believe it, but would you want it any other way?

❖ **"BLAME IT ON CHRISTMAS! VOL. I"** (Schoolkids Records). Subtitled "17 Weird Yuletide Classics From Around The World," this collection would be right at home on Dr.

Demento's radio show. Featuring the usual melodies with completely twisted lyrics, this is probably the only album that features "Schlepp The Halls With Loaves Of Hallah." Sure, many of the tunes wear out pretty fast, but put it on at a party and wait to see how long it takes for old Uncle Murph to realize it's a gag record. The liner notes claim that the producers scoured the earth finding rare cuts, but for all we know, the songs were created in the producers' studio. Regardless, it's all in good fun, especially "We Three Bings," a little tribute to der Bingle.

❖ **"THE JINGLE DOGS: CHRISTMAS UNLEASHED"** (Jingle Cats Music). Follow-up to last year's wildly successful "Jingle Cats." As we cat-lovers would suspect, the dogs need the felines, who add harmony and seasoning on a number of tunes. The canines are a little overambitious on a take of "Waltz Of The Snowflakes" from "The Nutcracker," but they really sink their teeth into a yappy version of "We Wish You A Merry Christmas." We can't wait to see which animal producer Mike Spalla exploits next year. We're hoping for a barnyard theme, with ducks, horses, and pigs.

❖ **"A CHRISTMAS PRESENT FOR YOU"** (Zero Hour). For those revelers for whom traditional music has lost its appeal, here's a 13-song collection of primarily new Christmas-themed tunes by Zero Hour's alternative music roster. Some hit, some miss. Best bets are "Fairytale Of New York," written by Shane MacGowan and performed by Grover with Kevin Salem, a Celtic, pop-tinged jaunty-yet-bitter tale that includes the immortal line "It's Christmas Eve in the drunk tank"; and the peppy "Ho Ho Ho & A Bottle Of Rum" from the Cucumbers. Even the tunes you know, such as "Jingle Bells," are definitely cast in a new light. Just try to find a shred of the original melody in Space Needle's ambient take on "Silent Night."



by Melinda Newman

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Frank Black Tries His Hand At Promotion American Artist To Work His Album, Polonsky's

BY CRAIG ROSEN

LOS ANGELES—Frank Black, independent promotion man? It may seem odd, but that's part of American Recordings' plan to promote "Hi, My Name Is Jonny," the debut album from Chicago-based singer/songwriter Jonny Polonsky, due Jan. 16, and Black's latest album, "The Cult Of Ray," due Jan. 30.



BLACK



POLONSKY

radio programmers so I can tell them how great Jonny Polonsky is. I don't think there is anything wrong with that. If someone wants to give me money to take someone else out to dinner, it would be my perfect pleasure."

American GM Mark Di Dia says having Black promote Polonsky's album and his own simultaneously is "a kill-two-birds-with-one-stone type of thing."

Aside from having Black make the rounds at radio, Polonsky will open for Black when he hits the road in mid-February for a 10-week tour.

Black, whose real name is Charles Thompson, discovered the 22-year-old Polonsky through guitarist and frequent

David Bowie collaborator Reeves Gabrels. "Reeves had been telling me about this guy, and I actually met him," Black says. "He would come to my shows and say hello. Then I started to get his [homemade] cassette tapes that were not necessarily rock'n'roll... A lot of them were almost comedy sketches, and they were done really well. They were very musical and super-entertaining, considering they were just something some guy made at his parents' house."

As Polonsky continued to flood Black with tapes, Black found himself becoming a fan. "I told my manager and told some friends at American, and he ended up getting a record deal."

For Polonsky, hooking up with Black was a thrill. "It was quite an honor to hear from him, and it still is," he says. "I'm glad to say that he is a friend of mine and that we can chat and shoot the shit."

Polonsky recorded many of the songs on "Hi, My Name Is Jonny" a few years ago on the last of his homemade tapes. Black, impressed with the songs, joined the singer/songwriter in Los Angeles to produce a demo tape in hopes of landing Polonsky a recording contract.

When American signed Polonsky, he decided to shelve the demos and re-record the album at his mother's house near Chicago.

"It was a great learning experience, but I didn't play drums on it," Polonsky says of the sessions with Black. "I just wanted to put a little more of my own stamp on it, so I recorded everything myself. I wanted to combine what I learned from Frank with some of the rougher character that I had on my earlier tapes. So I bought some home recording equipment and recorded it in my brother's old bedroom."

Polonsky adds that his one-man-band approach in the studio isn't an ego trip. "I just enjoy engineering, playing drums, and all the other instruments," he says. "It's not that I can't get along with people. It just evolved. I've been making tapes by myself, and I developed a sound."

That sound has earned Polonsky early comparisons to such seasoned popsmiths as Nick Lowe and Elvis Costello. "I love those guys," he says. "I'm not terribly familiar with Elvis Costello—I know his hits—but I really love Nick Lowe. I listen to a lot of his stuff. He's definitely an inspiration. I wear my influences on my sleeve, I just don't wear them on my ass. I'm a fan, and I just write music that I want to hear."

While Polonsky's songs, such as "Love Lovely Love" and "Truly Ugly And Dead Too," focus on subjects of this world, his mentor Black is once again more concerned about other worlds.

"The Cult Of Ray" is named for science-fiction writer Ray Bradbury. "I've read him my whole life," Black says. "I remember being a little kid and reading 'The Martian Chronicles,' and today I still go and see the guy when he speaks at my library. He blows me away."

Although the album's title track may be named for Bradbury, it's not actually about him. "It's a reference to the futuristic type of person," Black says.

Likewise, "Punk Rock City" isn't about the Bay Area town from which Rancid and Green Day hail, but rather a space colony where genetically altered people work, Black says.

(Continued on page 21)

4AD Hopes To Create Thirst For Mojave 3's Debut Album

BY BRETT ATWOOD



MOJAVE 3

LOS ANGELES—4AD is taking a patient but persistent promotional approach for "Ask Me Tomorrow," the debut album from celestial pop act Mojave 3. The quartet emerged from the ashes of Slowdive after that act was dropped from British label Creation earlier this year. "Ask Me Tomorrow" streets in the U.S. on Jan. 16.

"We think that they are musically in the same genre as Mazzy Star and Cowboy Junkies," says 4AD CEO Robin Hurley, who adds that Mojave 3 is signed to a five-album deal. "As was the case with those acts, it may take awhile to cultivate a substantial following. It's a slow record, and some people may need a bit of time to learn to love it. However, we are in this for the long term."

Some retailers say that Mojave 3's debut will likely benefit from an inherited fan base for Slowdive.

"We still sell a steady amount of the Slowdive catalog," says Judy Neubauer, director of retail marketing for the Simi Valley, Calif.-based music retailer Tempo, which has 29 stores in California and Hawaii. "It was not a huge act, but it does move consistently. Also, some people will buy anything on the 4AD label. It has a solid reputation in the modern rock community."

Bobby Hall, music buyer for the Los Angeles Virgin Megastore, says that 4AD should sticker the packag-

ing to alert consumers to the fact that the band contains former members of Slowdive.

"If the label gets out word that Mojave 3 contains some of the same members of Slowdive, then it may do well," says Hall.

However, Hurley says that there are no plans to sticker the disc. "We certainly aren't going to hide the band's history with Slowdive, but this album is very different. We intend to start fresh with it."

At radio, the first emphasis track will be a special edit of the ethereal love anthem "Love Songs On The Radio," which will be sent to triple-A radio on Jan. 9, the same day the album is serviced to college radio. "Love Songs" will go to modern rock radio in mid-February.

A music video of the track was serviced to local and national music video programmers in late November. In addition, 4AD is including the song on a sampler that is being distributed through the Body Shop's West Coast stores. The sampler disc is given away with purchases made at the store.

(Continued on next page)

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RYKO'S GOLDEN SMOG IS HERE TO STAY

(Continued from preceding page)

release of that EP, the Honeydogs' Noah Levy has replaced former Replacement Chris Mars behind the Golden Smog drum kit.)

"Down By The Old Mainstream" was actually recorded in fall 1994. "It's tough to get together for a beer, let alone for a record," says Louris. "Everyone has their own thing going, and Jeff lives in a different city. There was a time when I thought it would never happen, and it almost became kind of a joke, like, 'Are we ever going to do this thing?'"

The break finally came when the Jayhawks canceled an Australian tour, allowing Louris and Perlman the time to work with Golden Smog (Olson isn't an official Golden Smog member).

The album was written and recorded in five days, which is substantially different from the way the Golden Smog members work with their other bands. "There wasn't too much pre-production on this thing," says Louris. "We didn't even know what songs Jeff was going to play."

Johnson adds, "There were times where some people would be working on one thing, and two other guys were finishing another song. It was crazy."

Golden Smog, which started as a diversion, has become a serious musical venture over the years. "It used to be just an excuse to get together and play with your friends," says Louris. "Once every six months,

we would learn a bunch of covers and play... It would be sloppy and fun. Then one day, we looked at what we had and said, 'This is a really good band... Let's do it.' It started out to be a fun thing, but now we are taking it fairly seriously. It's not a joke. It's a real band."

To drive that point home, Golden Smog will hit the road for a short string of dates in February or March. "We're talking about hitting [Minneapolis], going down to Chicago and play the Midwest a bit, swinging out to the East Coast, and maybe heading out to Texas," says Louris.

The Golden Smog album ended up with Ryko as a result of producer Brian Paulson's relationship with the company and Ryko A&R executive Jeff Rougvie. "We really didn't show it to anyone else," says Louris. "Otherwise, there would be a huge bidding war," quips Johnson.

Another factor is the fact that Ryko has sales offices in Minneapolis, which is the home of several of the band members. "We all like the idea that they have offices here," says Louris. "It's a nice size, and they seem to have a genuine interest in it."

Golden Smog may take on even more importance following the breakup of the Jayhawks (Billboard, Nov. 25). "This was always important to me," says Louris. "I'll just have a little more time to devote to it."

SHIVERS UNCOVER 'BURIED LIFE' ON MULTIGENRE RESTLESS SET

(Continued from page 17)

egorization, the Shivers are handicapped in the marketplace by their adult, downbeat material. "The things that move me are the difficult things," Bell says, adding that the songs are about "things that are compelling: sex, death, and living in a way that is not synched up with the outside world." Cho feels that emerging book and music superstores, such as Barnes & Noble and Borders Books & Music, will be a source for new Shivers fans. "The Shivers cater to a very literate crowd," she says, adding that the superstore clientele has an "upper demographic, and they're not afraid to try something different."

These chains will not supplant Restless' commitment to independent mom-and-pop stores. They are "real important, period," Cho says, adding that they are part of what she calls "the tastemaker base." But she is disturbed by what she perceives as a growing segmentation of indie stores. "There are definitely a lot of stores that have gone into specialties, that sell only punk or

reggae, and I don't want [the Shivers] there. I want them in accounts that will sell."

The label is pinning its sales expectations on having the Shivers on the road. That should not be a problem, as the Shivers are what VP of marketing Rich Schmidt calls "a mobile unit." The band travels in a 24-foot camper, taking the entire family on the road. It hopes to be on the road by late January, starting with East Coast dates.

In contrast to its sometimes dour pho-

tos and lyrics, the band has a warm, personable stage presence. Cho hopes to take advantage of this by scheduling as many in-store appearances as she can. She feels that such events can make a big difference for the band, not only in increasing listener familiarity, but because the less formal atmosphere allows it to develop a rapport with the audience. This fits in well with the band's philosophy: "I wish we could spend our time playing for groups of people sitting around in their living

rooms," Bell says.

Instead of having to book the Shivers in apartments across the country, Schmidt will try to get radio behind the band. The debut came out before last year's albums by the Jayhawks and Son Volt. Schmidt hopes to capitalize on the band's acceptance by making triple-A and like-minded formats his focus, while also servicing college radio. While he has tried to place bands on country stations in the past, he calls the current country market "an odd bird." He will

test the waters by bringing the album to a few hand-picked stations. Their reactions will determine his next move.

The label usually likes to play up a band's hometown, he says, a strategy that will be helped by the Shivers' wanderlust, which has given them bases in Minneapolis, Portland, Ore., and Austin, Texas. The label has a secret strategy for the Shivers, he jokes. "Move them to a different town every year, so we would have about 10 hometown markets for them."

4AD'S MOJAVE 3

(Continued from preceding page)

Mojave 3, which is managed by Sheri Hood of Hoboken, N.J.-based Forever Changes, will likely tour the U.S. in early 1996. It has yet to sign with a booking agent. Publishing is handled through EMI Music U.K.

Mojave 3 songwriter Neil Halstead says that he is anxious to tour the U.S. with the new material.

"We never really expected this material to be released," says Halstead, who reteamed with vocalist Rachel Goswell and recruited drummer/percussionist Ian McCutcheon and pianist Christopher Andrews for a six-song demo recorded earlier this year. The new material eventually landed the act a worldwide record deal at 4AD.

"Some of the demo recordings ended up on the final release," says Halstead. "We couldn't go into the studio to re-create them if we wanted to. There was an atmosphere and soul to the original sessions that can't be duplicated."

The new lineup and label made it easy to change the name of the band, says Goswell.

"We changed the name because the new songs are so different than the work we had done as Slowdive," she says. "We didn't want to bring any prejudices against Slowdive to the new material."

Halstead says that the new material represents a "completely different approach." Perhaps the most obvious distinction between the two acts is Mojave 3's less prominent use of guitars.

Both Goswell and Halstead seem bittersweet about the final days of Slowdive. Its last album, "Pygmalion," was released in the U.K. in February, but it has yet to be released in the U.S.

In addition, Slowdive's soundtrack compositions for the indie film "I Am The Elephant, U Are The Mouse" are unlikely to be released, says Goswell.

"Maybe Creation wanted us to be like Oasis," says Goswell. "We just aren't about that. At first, we were a bit pissed off, but it really jolted us into action. It freed us to explore new ideas in music."

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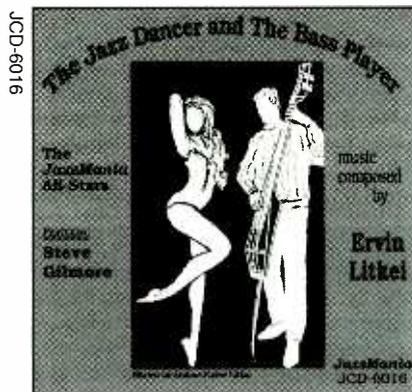
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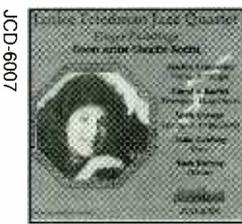
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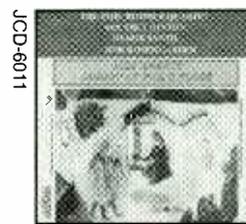
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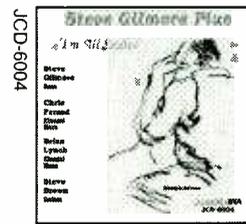
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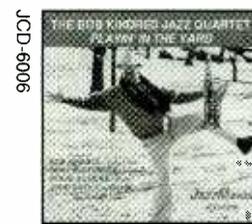
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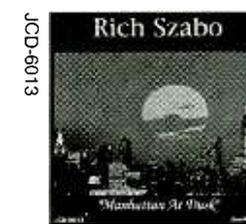
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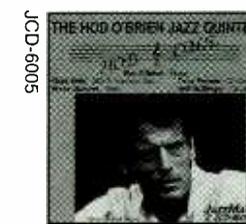
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MOTOWN LEGEND JUNIOR WALKER DEAD AT 64

(Continued from page 11)

'What Does It Take.' Those things were wonderful.'

Walker's propulsive, danceable singles, the biggest of which featured his modest yet convincing vocals, found favor among pop and R&B fans alike, though most of his rough-hewn hits were in marked contrast to the smooth, pop-wise productions of Motown's musical "assembly line" of the '60s.

Walker was born Autry DeWalt II in Blytheville, Ark. According to Ben Edmonds' liner notes for a 1994 Motown compilation, the saxophonist said he was born in 1931; most references give his birth year as 1942.

In his teens, Walker was already performing with such jump blues and R&B combos as the Jumping Jacks and Stix Nix; his stage moniker was derived from a childhood nickname. He formed his band the All Stars in the early '60s; the original members included guitarist Willie Woods, organist Vic Thomas, and drummer James Graves.

"It was an excellent band," recalls Johnny Bristol, who produced many of Walker's hits with Fuqua and played opposite the All Stars at El Grotto Bar in Battle Creek, where the group was the house band. "The place was so packed, the [owner] raised her cover charge from 50 cents to a dollar."

In 1961, Walker was signed to

Fuqua's label, Harvey, where he cut such instrumental numbers as "Good Rockin'," "Twistlackawanna," and the later Motown hits "Cleo's Mood" and "Cleo's Back." After Fuqua's company was absorbed by Motown, Walker recorded a string of singles for the Detroit label's Soul imprint.

Heralded by a startling 12-gauge blast, Walker's first hit was also his biggest. "Shotgun," a wailing dance number with gruff vocals by Walker, topped Billboard's Hot Rhythm & Blues Singles chart for four weeks in 1965 and climbed to No. 4 on the Hot 100 Singles chart. (According to the late Motown house keyboardist Earl Van Dyke, the All Stars heard on "Shotgun" included the label's top session men, drummer Benny Benjamin and bassist James Jamerson.)

Several other similarly styled numbers "Do The Boomerang," "Shake And Fingerpop," "(I'm A) Road Runner," "How Sweet It Is (To Be Loved By You)," "Come See About Me," and "Hip City" followed "Shotgun" onto the R&B and pop charts.

Walker and the All Stars hit a pinnacle in 1969, when the lyrical ballad "What Does It Take (To Win Your Love)" went to No. 1 on the Hot R&B Singles chart and to No. 4 on the Hot 100. (The tune was covered 17 years later by Kenny G.) Two 1970 singles, "Gotta Hold On To This Feeling" and

"Do You See My Love (For You Growing)," became his last top five R&B entries.

Between 1965 and 1972, 10 of Walker's albums reached Billboard's album chart.

Hits were scarce for Walker thereafter. In 1979, he recorded the album "Back Street Boogie" for Motown producer Norman Whitfield's label Whitfield Records.

SEPIA'S TONES BASED IN DIVERSITY

(Continued from page 11)

Warner Music Group.) The set also includes a cover of Stevie Wonder's "Have A Talk With God."

Saunders, who studied composition arrangement at Berklee, says each instrument featured on "Absence Of Pain" was selected specifically for its ability to blend with the act's vocals.

"Working with percussion, reeds, acoustic piano, and bass gives our music earthiness and affords our vocals a chance to show more color and texture," he says.

"Each of us has a 3½-octave range, so we can flip the textures of various songs by putting different voices in different registers," says Saunders. "The end result is that our music seems like it has more instrumentation than it actually does."

A new generation of pop listeners rediscovered the full-throated Walker's sax sound in 1981, when the tenorist unleashed an indelible solo on Foreigner's No. 4 hit "Urgent." He briefly rejoined Motown in 1983 for the album "Blow The House Down."

Walker continued to tour with the All Stars (which, in later years, often included the saxophonist's son Autry

DeWalt III on drums) in the U.S. and Europe through the '80s and '90s. Last year, Motown's Master Series released the two-CD Walker retrospective, "Nothing But Soul: The Singles." Fuqua says he and Walker were preparing to work on a new album together at the time of the saxophonist's death.

Funeral services were held Nov. 28 in Battle Creek.

because of their distinctive vocal deliveries and diverse musical style," he says. "Their repertoire has a lot of balance and combines that smooth Afrocentric music of the '70s with a familiar 'today' sound."

Plans are under way to produce a video that will be released during the first quarter of 1996.

Taking Knapps is booking concert dates for Sepia, which has been performing extensively nationwide, in an effort to establish a core fan base. The foursome will continue playing at clubs, art openings, and music conventions after the album arrives at retail.

Sepia is slated for performances in Japan during December. In addition, a black-college concert tour is being planned to begin in February.

On Feb. 17, the group will perform during the fund-raiser opening of the Duke Ellington exhibit at the DuSable Museum, an African-American cultural center in Chicago.

Says Grant, "We'll be approaching other managers to join existing tours. We're also planning to participate in various jazz festivals."

In keeping with its grass-roots musical approach, Sepia will participate in various music clinics and lecture series in an effort to develop awareness of music history. "We'll be booking dates along the Northeast corridor of the country," says Grant.

"Not Until You Come Back," the first single, is a dreamy R&B ballad laced with airy jazz influences and features an inspiring, African tribal-flavored spoken-word interlude. It will be serviced Jan. 23 to jazz/AC, R&B adult, and black college stations.

Independent retailers will be an important avenue of support for the group. Taking Knapps director of sales and distribution Noble Davis says, "Indie retailers are more apt to respond early, so we'll be taking advantage of that. But we don't want to exclude local and regional chains who will also play an important role in developing this project."

Says Jeff Allen, manager of the three-store, Richmond, Va.-based Digits Music, "People who are into Take 6 or Manhattan Transfer will also be attracted to Sepia. They're like a breath of fresh air with their intricate vocal harmonies. But they'll need a lot of in-store promotion on the part of the label and among retailers, because the group is new."

Co-manager Grant, who is CEO for Taking Knapps, says the toughest aspect of the marketing campaign will be convincing conservative R&B programmers that Sepia's music can be a viable addition to station playlists.

Jazz/AC WQCD New York music director Steve Williams agrees. "Sepia bridges a lot of genres

STARS TO JUDGE MUSICIAN COMPETITION

(Continued from page 11)

Cowboys, whose debut album, "Electric Mistress" on Moonshine Records, is No. 52 on the College Music Journal's Radio Top 200. Other past finalists in the competition include the Subdudes, Edie Brickell, Rusted Root, Patsy Foster, Lonesome Val, and Fat Man Waving.

Entrants in the Best Unsigned Band Competition are to be judged on a two-song cassette of original material. Bands and individual artists interested in entering can obtain more information, rules, and an official entry form by calling 800-BUB-7096. The deadline for entering is Dec. 31. Winners will be announced in May.

Past competitions have averaged 3,000-4,000 entries, according to Sherlock, with the tapes including "everything from a guy playing acoustic guitar into a tape player to a slickly produced studio demo."

Initial entries up to the semifinals will be judged by a pool of music journalists and programmers. "They're the same gatekeepers who

receive tapes when bands send them to publications and stations for review," Sherlock says.

The goal behind the Best Unsigned Band Competition is for Musician to deepen its rapport with the artistic community, Sherlock says. "There are obviously far more unsigned artists than signed ones, and the competition enables us to do something for them."

To be released in May, the Musician Best Unsigned Bands CD will feature one track from each of the competition's dozen winners. According to Sherlock, the magazine will service the album to the A&R departments of all major labels and most indies, as well as to the major entertainment media across the country.

Musician will also promote the competition's winning acts in their respective hometowns, Sherlock says. "If someone in Albany, N.Y., wins, we'll concentrate on the hometown paper and other media there to give the act a boost where it counts."

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ALLEGRO

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Artists & Music

FRANK BLACK TRIES HAND AT PROMOTION

(Continued from page 18)

And those who interpret "Men In Black," a song that contains the lyrics "classic camcorder/I saw everything... I'm going to the papers," as an attack on police brutality will surely be disappointed.

"The men in black are part of contemporary UFO mythology," says Black. "They are guys that are dressed up in hats and coats, and they intimidate people who are too vocal or too public about UFOs."

With all his out-of-this-world lyrics, it's not surprising that Black has submitted a song for Warner Bros. Records' forthcoming "The X-Files" soundtrack.

Black came to American, after his deal with 4AD/Elektra expired, through his friendship with label chief Rick Rubin and A&R executive Marc Geiger, who booked Black when he was an agent at Triad and Black was with the Pixies.

American will attempt to make modern rock, album rock, and college radio believers in Black when it ships "Men In Black" Dec. 19.

"There is a lull during the Christmas break, and we hope to take advantage of that by putting Frank out to radio," says Di Dia.

To set up the Black project, American plans to service 1,000 German Sony import singles of "The Marsist," also on "The Cult Of Ray," to college radio and the press.

With Polonsky, the label will take more of a grass-roots approach. American has already issued a 7-inch single of "Truly Ugly And Dead Too," backed with Polonsky's Monkees-like take of Nirvana's "In Bloom," on the independent label Rapid Releases. The label also plans to release a Polonsky 10-inch EP, featuring the album track "Gone Away," in advance of the full album.

"We're going low-key at college radio and hope that they will fall in love with Jonny on their own," says Di Dia. Eventually, the label plans to take Polonsky to modern and album rock radio. "We feel that there are three or four songs that are perfect," he says.

amusement		business		BOXSCORE TOP 10 CONCERT GROSSES		
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
R.E.M. LUSCIOUS JACKSON	Arena Omni, Atlanta	Nov. 18- 19, 21	\$1,545,516 \$31.50	49,064 three sellouts	Alex Cooley/ Peter Conlon	
LUIS MIGUEL	Coca-Cola Amphitheatre Monterrey, Mexico	Nov. 10-12	\$796,141 (6,010,865 pesos) \$61/\$23/\$12	31,314 45,000, three shows	Ocesa Presents	
BARRY MANILOW	Sunrise Musical Theatre Sunrise, Fla.	Nov. 22, 24-25	\$343,925 \$48.75/\$35.75/ \$27.75	9,218 11,880, three shows	Cellar Door	
JOEY MARY J. BLIGE NAUGHTY BY NATURE NOTORIOUS B.I.G.	CoreStates Spectrum Philadelphia	Nov. 23	\$295,775 \$32.50/\$27.50	11,239 12,000	Haymon Entertainment	
JOHN MICHAEL MONTGOMERY TOBY KEITH DAVID LEE MURPHY	Gund Arena Cleveland	Nov. 24	\$225,878 \$22.50	10,039 sellout	Frank Prods. Belkin Prods.	
WHITE ZOMBIE RAMONES SUPERSUCKERS FLIPP	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 18	\$213,028 \$22.50	9,336 10,000	Cellar Door Ritual Inc.	
JOHN MICHAEL MONTGOMERY MARK CHESNUTT DAVID LEE MURPHY	Rosemont Horizon Rosemont, Ill.	Nov. 25	\$207,495 \$22.50	9,222 12,851	Jam Prods. Frank Prods.	
TIM MCGRAW BLACKHAWK	Ervin J. Nutter Center, Wright State University Dayton, Ohio	Nov. 24	\$196,434 \$25/\$22.50	9,392 11,856	Mischell Prods.	
BODEANS BILL MILLER	Chicago Theatre Chicago	Nov. 22-23	\$185,615 \$27.50/\$20	5,802 two sellouts	Jam Prods.	
JETHRO TULL	Orpheum Theatre, Boston	Nov. 10-11	\$135,075 \$25	5,403 two sellouts	Don Law Co.	

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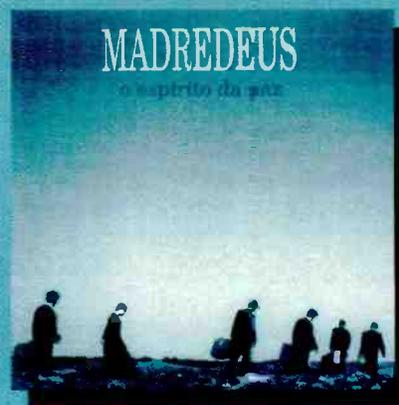
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FRANCE

ISSUE DATE: JAN. 20

AD CLOSE: DEC. 26

Preceding the Victoire de la Musique awards ceremony, **Billboard's** spotlight on France offers readers a comprehensive current overview of the French music market. In addition to listing key contenders in the various categories for the awards, the January 20 issue also explores the revitalization of French popular music, featuring capsule reports on French acts, music video production and always important.... French radio! Large Bonus distribution at MIDEM!

Contact

Francois Millet
331-4549-2933



PRE-MIDEM MIDEM

PRE:

ISSUE DATE: JAN. 20

AD CLOSE: DEC. 26

MIDEM:

ISSUE DATE: JAN. 27

AD CLOSE: JAN. 2

After 30 years of annual growth and high productivity, MIDEM projects the largest music market ever. **Billboard's** January 20 spotlight previews the January 21-25 MIDEM meeting in Cannes, France. As a follow-up, our January 27 issue highlights the event's activities including in-depth coverage of European licensing, music publishing, and the Asian Pacific and Latin American music explosions. Large Bonus distribution at MIDEM!

Contact

Christine Chinetti
Catherine Flintoff
0171-323-6686
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212-536-5136



CANADA

ISSUE DATE: JAN. 27

AD CLOSE: JAN. 2

The Great North continues to cultivate both new and established talent at home and abroad. **Billboard's** January 27th spotlight brings you up-to date on Canada's music market with a special emphasis on the international success of Canadian talent. Our editorial coverage includes a look at label releases, emerging talent, musical successes and the overall growth of the Canadian marketplace.

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SPECIALS & DIRECTORIES

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NOT FADE AWAY- REMEMBERING BUDDY HOLLY

ISSUE DATE: FEB. 3

AD CLOSE: JAN. 9

Billboard joins Decca Nashville in celebrating the 60th anniversary of Buddy Holly's birthday. This February 3rd issue chronicles his brief, but prolific career, highlighting his eight Top 40 hits and impressive publishing catalog. We'll also give you the inside scoop on Decca's "Not Fade Away" tribute album, including the label's marketing plans and testimonial quotes from artists touched by Buddy Holly's musical genius.

Contact

Lee Ann Photoglo
615-321-4294



TALL COOL ONES: LOUNGE, SURF, EXOTICA

ISSUE DATE: FEB. 10

AD CLOSE: JAN. 16

Space-age bachelor pad music is back en vogue. Billboard's February 10th spotlight focuses on the fast-growing market for instrumental pop. "Tall Cool Ones" will explore the stimulus for the resurgence of moody rock instrumentals and atmospheric early '60s sounds. Current releases will be included in editorial coverage, plus a label-by-label product guide to forthcoming releases.

Contact

Lezle Stein
213-525-2329



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!

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LIDIA BONGUARDO

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING DEC. 9, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	SoundScan ■■■■■■■■
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	13	14	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
2	2	8	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98)	AMERICAN STANDARD
3	17	12	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
4	4	21	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
5	3	2	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
6	—	1	DANGEROUS CREW DANGEROUS MUSIC 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME
7	5	15	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
8	8	7	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
9	7	5	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
10	10	15	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK
11	26	14	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
12	14	15	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
13	9	7	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
14	11	5	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
15	22	5	KATHY TROCCOLI REUNION 0110 (9.98/15.98)	SOUNDS OF HEAVEN
16	16	6	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
17	34	109	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
18	12	9	HEATHER NOVA BIG CAT/WORK 67019/COLUMBIA (10.98 EQ/15.98)	OYSTER
19	—	1	GROUP HOME PAYDAY 24079* (10.98/16.98)	LIVIN' PROOF
20	18	2	MIC GERONIMO BLUNT 4910/TVT (10.98/16.98)	THE NATURAL

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. © 1995, Billboard/BPI Communications and SoundScan, Inc.

21	35	14	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
22	—	4	NEWSBOYS STARSONG 20005/CHORDANT (9.98/13.98)	GOING PUBLIC
23	24	9	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
24	29	20	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
25	19	5	THE RENTALS MAVERICK 46093/WARNER BROS. (10.98/15.98)	RETURN OF THE RENTALS
26	—	1	4 HIM BENSON 4046 (9.98/11.98)	RIDE
27	20	8	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
28	15	11	EDWYN COLLINS BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
29	23	8	EVERCLEAR CAPITOL 30929* (9.98/13.98)	SPARKLE & FADE
30	—	9	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
31	28	3	3T M/J/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
32	—	1	BRYAN DUNCAN MYRRH 4048 (9.98/12.98)	CHRISTMAS IS JESUS
33	—	1	CLAY CROSSE REUNION 0104/WORD (9.98/15.98)	TIME TO BELIEVE
34	—	3	GEOFF MOORE & THE DISTANCE FOREFRONT 5129/CHORDANT (10.98/15.98)	HOME RUN
35	30	3	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
36	—	1	WAYNE WATSON WARNER ALLIANCE 4187 (10.98/16.98)	FIELD OF SOULS
37	39	4	CECILIA BARTOLI LONDON 448300 (10.98/16.98)	A PORTRAIT
38	—	18	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
39	32	7	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
40	33	2	MISFITS CAROLINE 7515* (10.98/16.98)	COLLECTION II

POPULAR UPRIISINGS

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

IN R&B'S HANDS NOW: The second phase of Word/Epic's marketing campaign for gospel/R&B act **Anointed** is paying off quite nicely.

Word worked the Ohio-bred quartet's second album, "The Call," released in February, for the first seven months of the campaign, setting it up in the Christian and gospel markets. Meanwhile,

and at No. 15 on the Top Gospel Albums chart in April.

"It was very important for us to break down some barriers and open opinions so that people would judge them on their talent and music and not typecast them as a gospel group," says **Heidi Brown Lewis**, product manager at Epic.

To accomplish this, the label enlisted the help of noted R&B video director **Okuwah** (Aaron Hall, **Blackstreet**, **Jesse & Trina**) of Los Angeles-based Power Films to shoot the "It's In God's Hands Now" clip, which is getting airplay on BET. The label also did an R&B-friendly remix for the song, which R&B mainstream and R&B adult radio welcomed with open arms.

In addition, the group went on an 18-market radio, retail, and press promotional tour in September, dubbed the Epic Young Guns Tour, featuring labelmates **Groove Theory**.

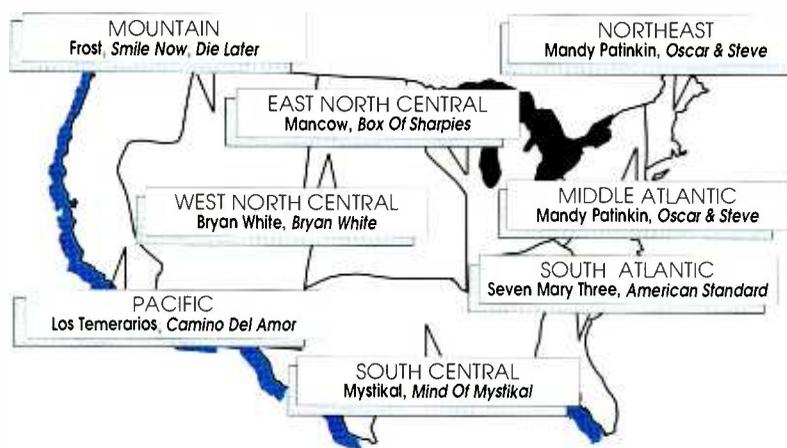
"These two artists have so much talent. They're not about just hit songs," says Brown Lewis. "We figured Groove Theory would draw people to each date, but once they got there we knew they'd fall in love with Anointed, too, and they did."

The label is deciding between "Send Out A Prayer" and the title track for the next single to service to R&B



Spaced Out. "In The Meantime," the first single from Spacehog's Sire/EEG debut, "Resident Alien," clocks in at No. 34 on the Modern Rock Tracks chart this week. The band, which hails from Leeds, England, but met in New York's East Village, will perform in Boston on Tuesday (5) and in New York Dec. 15.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Mancow, Box Of Sharpies	1. Seven Mary Three, American Standard
2. Seven Mary Three, American Standard	2. Edwin McCain, Honor Among Thieves
3. Dangerous Crew, Don't Try This At Home	3. Terry Ellis, Southern Gal
4. Mystikal, Mind Of Mystikal	4. Bryan White, Bryan White
5. Bryan White, Bryan White	5. Pure Soul, Pure Soul
6. Deborah Cox, Deborah Cox	6. Garbage, Garbage
7. Garbage, Garbage	7. Deborah Cox, Deborah Cox
8. Terry Ellis, Southern Gal	8. Terri Clark, Terri Clark
9. Adam Sandler, They're All Gonna Laugh...	9. Mic Geronimo, The Natural
10. Terri Clark, Terri Clark	10. Buju Banton, 'Til Shiloh

radio in January. The label is also in the midst of working with the William Morris Agency to find the band an appropriate tour with an

R&B act for early next year.

CONFERENCE AFTER-MATH: In other Word news, the showcase that the label

held at the biannual National Catholic Youth Conference in Minneapolis Nov. 17 helped sell a lot of records for the featured artists, including **Cindy Morgan**.

Morgan's third Word album, "Under The Waterfall," which was released in March, came in at No. 2 in the West North Central Regional Roundup for the week ending Saturday (2). Also on the bill were **Michael W. Smith**, **Kathy Troccoli**, **Guardian**, and **Gary Chapman**.

The label brought in local retailer Praise Unlimited to sell the artists' albums during the three-day conference. Albums were on sale 30 minutes before and after the concert.

The following day, an in-store was held with all the artists, which drew 1,000 people, according to **Chuck Nelson**, executive director of creative services at Word.

Nelson says the label did approximately \$25,000 in business that weekend.

CHECK 'EM OUT: **Melting Pot**'s second album, the eight-song EP "Viva La Void" on Big Pop Records, streets Tuesday (5). "Pulling An All-nighter On Myself" is getting spins at modern rockers WHTG Monmouth, N.J., WBCN Boston, and WJSE

Atlantic City, N.J. The New York/New Jersey-based band, led by the sweet, sassy vocals of **Renee LoBue**, will play a WJSE-sponsored show opening for **Jill Sobule** Dec. 15. . . . **Zero Hour's Space Needle** is in the midst of a West Coast tour. The New York-based band covers **Neil Young's** "Sugar Mountain" on the B-side to its 7-inch single of "The Sun Doesn't Love



Stellar Sounds. Austin, Texas-based Starfish will be on the road with Superdrag, For Love Not Lisa, Barkmarket, and Papas Fritas through Dec. 16. The band's debut, "Stellar Sonic Solutions" on Trance Syndicate Records, was recorded by Bob Mould of Sugar and Husker Du fame. "Run Around" is the emphasis track for modern rock radio.

Me Anymore." The band hits the studio in January to record its follow-up to "Voyager" . . . Cargo/Atlantic's **Smile** plays a string of West Coast dates starting with an album rock KLOS Los Angeles-sponsored show Saturday (9). The band also landed the opening slot for **Silverchair** Dec. 15 in Dallas and Dec. 17 in Phoenix.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 89 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	33	6	DANGER	BLAHZAY BLAHZAY (FADER/MERCURY)
1	2	6	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA) <i>1 wk at No. 1</i>	39	51	4	WE GOT IT	IMMATURE (MCA)
2	1	18	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)	40	52	7	DO YOU WANT TO	XSCAPE (SO SO DEF/COLUMBIA)
3	3	8	YOU REMIND ME OF SOMETHING	R. KELLY (JIVE)	41	38	27	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	5	8	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)	42	—	2	THIS TIME AROUND	MICHAEL JACKSON (EPIC)
5	4	20	TELL ME	GROOVE THEORY (EPIC)	43	37	27	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)
6	6	10	SOON AS I GET HOME	FAITH EVANS (ARISTA)	44	36	15	I HATE U	♀ (NPG/WARNER BROS.)
7	8	7	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)	45	—	1	NOT GON' CRY	MARY J. BLIGE (ARISTA)
8	9	15	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)	46	35	6	RESPECT	THA DOGG POUND (DEATH ROW/INTERSCOPE)
9	11	14	CRUISIN'	D'ANGELO (EMI)	47	47	7	DAMN THING CALLED LOVE	AFTER 7 (VIRGIN)
10	10	10	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)	48	40	23	BE ENCOURAGED	WILLIAM BECTON & FRIENDS (INTERSOUND)
11	7	14	FANTASY	MARIAH CAREY (COLUMBIA)	49	46	16	GANGSTA'S PARADISE	COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
12	12	13	ALREADY MISSING YOU	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)	50	—	1	LET IT FLOW	TONI BRAXTON (ARISTA)
13	15	8	HOOKED ON YOU	SILK (ELEKTRA/EEG)	51	56	10	I NEED YOU TONIGHT	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
14	16	10	WHERE EVER YOU ARE	TERRY ELLIS (EASTWEST/EEG)	52	58	3	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
15	20	6	LOVE U 4 LIFE	JODECI (UPTOWN/MCA)	53	66	2	HURRICANE	THE CLICK (SICK WID' IT/JIVE)
16	14	19	SENTIMENTAL	DEBORAH COX (ARISTA)	54	49	8	WHERE IS THE LOVE	JESSE & TRINA (CAPITOL)
17	13	18	BROKENHEARTED	BRANDY (ATLANTIC)	55	—	1	DON'T GIVE UP	ISLAND INSPIRATIONAL ALL STARS (ISLAND)
18	18	12	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/MCA)	56	48	12	EVERYDAY IT RAINS	MARY J. BLIGE (DEF JAM/RAL/ISLAND)
19	21	9	YOU PUT A MOVE ON MY HEART	Q. JONES INTRODUCING TAMIA (QWEST/WB)	57	—	1	I REMEMBER	BOYZ II MEN (MOTOWN)
20	17	19	HEAVEN	SOLO (PERSPECTIVE)	58	53	6	LOOK WHAT YOU'VE DONE	ASANTE (COLUMBIA)
21	29	5	TONITE'S THA NIGHT	KRIS KROSS (SO SO DEF/RUFFHOUSE/COLUMBIA)	59	68	2	GOIN' UP YONDER	M.C. HAMMER (GIANT/WARNER BROS.)
22	19	12	LIKE THIS AND LIKE THAT	MONICA (ROWDY/ARISTA)	60	—	2	FAST LIFE	KOOL G RAP (COLD CHILLIN'/EPIC STREET/EPIC)
23	28	5	NO ONE ELSE	TOTAL (BAD BOY/ARISTA)	61	55	4	RUNNIN'	THE PHARCYDE (DELICIOUS VINYL/CAPITOL)
24	30	6	I WANT YOU BACK	PURE SOUL (STEP SUN/INTERSCOPE)	62	62	4	SORRY, I	WILL DOWNING (MERCURY)
25	23	26	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)	63	57	13	LOVE DON'T LIVE HERE ANYMORE	FAITH EVANS (BAD BOY/ARISTA)
26	27	23	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)	64	—	1	HEAVEN'S GIRL	QUINCY JONES (QWEST/WARNER BROS.)
27	26	12	COME WITH ME	SHAI (GASOLINE ALLEY/MCA)	65	54	19	FEEL THE FUNK	IMMATURE (MCA SOUNDTRACKS/MCA)
28	44	2	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY (JIVE)	66	67	2	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
29	24	16	RUNAWAY	JANET JACKSON (A&M)	67	—	1	BABY, BABY, BABY, BABY...	R. KELLY (JIVE)
30	39	7	FUNNY HOW TIME FLIES	INTRO (ATLANTIC)	68	60	5	OL' SKOOL	ISAAC 2 ISAAC (MERCURY)
31	25	27	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)	69	61	7	Y'ALL AIN'T READY YET	MYSTICAL (BIG BOY/JIVE)
32	34	7	CELL THERAPY	GOODIE MOB (LAFACE/ARISTA)	70	64	17	HOW HIGH	REDMAN/METHOD MAN (DEF JAM/RAL/ISLAND)
33	31	9	ANYTHING	3 T (MJJ/EPIC)	71	—	1	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE)
34	32	23	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)	72	—	2	LADY	D'ANGELO (EMI)
35	42	3	TOO HOT	COOLIO (TOMMY BOY)	73	—	1	TAKE A LOOK	J'SON (HOLLYWOOD)
36	22	15	PRETTY GIRL	JON B. (Y&B YUM/550 MUSIC)	74	63	3	I CAN'T STAND THE PAIN	JASON WEAVER (MOTOWN)
37	70	2	LET'S PLAY HOUSE	THA DOGG POUND (DEATH ROW/INTERSCOPE)	75	65	5	IT'S IN GOD'S HANDS NOW	ANointed (WORD/EPIC)

Records with the greatest airplay gains. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	1	8	BEST FRIEND	BRANDY (ATLANTIC)	14	8	5	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)
2	2	4	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)	15	6	24	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
3	—	1	WATERFALLS	TLC (LAFACE/ARISTA)	16	12	6	FREE'N' U	JODECI (UPTOWN/MCA)
4	3	7	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	17	13	7	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
5	4	2	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)	18	18	34	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
6	—	1	BROWN SUGAR	D'ANGELO (EMI)	19	14	27	CREEP	TLC (LAFACE/ARISTA)
7	—	1	SUGAR HILL	AZ (EMI)	20	16	4	LOVE DON'T LOVE NOBODY	PHIL PERRY (BLUE THUMB/GRP)
8	5	2	BOOMBASTIC	SHAGGY (VIRGIN)	21	15	22	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
9	9	6	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)	22	22	11	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
10	7	14	GRAPEVINE	BROWNSTONE (MJJ/EPIC)	23	17	12	I LIKE	KUT KLOSE (KEI/ELEKTRA/EEG)
11	10	13	THIS IS HOW WE DO IT	MONTPELL JORDAN (PMP/RAL/ISLAND)	24	21	21	BABY	BRANDY (ATLANTIC)
12	11	8	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)	25	23	12	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
13	—	1	I GOT 5 ON IT	LUNIZ (NOO TRYBE)					

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

R&B SINGLES A-Z

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

65	1ST OF THE MONTH	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
79	AIN'T NUTHIN' BUT A SHE THING	(Bed Of Nails, ASCAP)
14	ALREADY MISSING YOU	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
22	ANYTHING	(To The Tee, BMI)
59	BE ENCOURAGED	(Red Rewmar, SESAC)
4	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	(EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/Almo, ASCAP/Salandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI) HL
68	BOMDIGI	(Stone City, ASCAP/National League, ASCAP/Zomba, ASCAP) WBM
23	BROKENHEARTED	(Human Rhythm, BMI/Chrysalis, ASCAP/Young Legend, ASCAP/Peot, ASCAP) WBM
75	CAN I TOUCH YOU...THERE?	(Warner Chappell, ASCAP/Mr. Bolton's, BMI/Zomba, ASCAP/Warner-Tamerlane, BMI) WBM
18	CELL THERAPY	(Organized Noise, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
24	COME WITH ME	(Music Corp. Of America, BMI/Cameo Appearance By Ramses, ASCAP/Wandy, ASCAP/MCA, ASCAP/G.Spot, BMI/Yppahc, ASCAP) HL
4	CRUISIN'	(Bertram, ASCAP)
92	CURIOSITY (FROM DANGEROUS MINDS)	(EMI April, ASCAP/Dalvin DeGrate, ASCAP/Mass Confusion, ASCAP/MCA, ASCAP)
91	CUTIE	(The Duce Is Wild, ASCAP/Connotation, BMI/Brown Skin, BMI/Warner-Tamerlane, BMI/Annotatop, ASCAP/Chania, ASCAP/WB, ASCAP/Egypt, ASCAP)
33	DAMN THING CALLED LOVE	(Sony Songs, BMI/Yab Yum, BMI/Vibzelect, BMI)
26	DANGER	(Copyright Control)
8	DIGGIN' ON YOU	(Ecaf, BMI/Sony Songs, BMI) HL
58	EAST 1999	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI/Donkhris, BMI)
87	EAST SIDE RENDEZVOUS (A.L.T.)	(BMI/O.G. Enus, BMI/Overexposed, BMI/French Luck, BMI/Too Brown, Too Down, BMI)
1	EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)	(Ecaf, BMI/Sony Songs, BMI/Fox Film, BMI) WBM/HL
76	FADES EM ALL	(EMI April, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/Bee Mo Easy, ASCAP)
11	FANTASY	(Rye, BMI/Sony Songs, BMI/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
42	FAST LIFE	(Illville, ASCAP/Still Diggin', ASCAP/Below The Surface, ASCAP/Zomba, ASCAP)
43	FEEL THE FUNK (FROM DANGEROUS MINDS)	(Zomba, BMI/Hookman, BMI) WBM
25	FUNNY HOW TIME FLIES	(Frabenshaw, ASCAP/Stone Jam, ASCAP) WBM
28	GANGSTA'S PARADISE (FROM DANGEROUS MINDS)	(T-Boy, ASCAP/O.B.O. Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
89	HEART & SOUL	(EMI Blackwood, BMI/J.Dibbs, BMI/Zomba, BMI/Marvin L. Winans, ASCAP/For Our Children, ASCAP)
21	HEAVEN	(EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
5	HEY LOVER	(Rodsongs, ASCAP/Almo, ASCAP) WBM
15	HOOKED ON YOU	(EMI Casadida, BMI/Young Legend, ASCAP/EMI Blackwood, BMI/Chrysalis, ASCAP/Almo, ASCAP/Salandra, ASCAP) WBM/HL
61	HOW HIGH (FROM THE SHOW)	(Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
78	HOW WE ROLL	(Hanes Hill & Valentme, ASCAP)
39	HURRICANE	(Zomba, BMI/Tone Only, BMI/E-40, BMI/B-Legit, BMI/D-Shot, BMI/Suga T, BMI) WBM
60	I CAN'T STAND THE PAIN	(Human Rhythm, BMI)
57	ICE CREAM	(Careers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) HL
45	I HATE U	(Controversy, ASCAP/WB, ASCAP) WBM
81	I'LL ALWAYS BE AROUND	(EMI Virgin, ASCAP/Robi-Rob, ASCAP/Shekia, BMI)
20	I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
74	I'M YOUR MAN	(Bobbezz, BMI/Meltree, BMI/Sony Songs, BMI)
1	I NEED YOU TONIGHT	(Undeas, ASCAP/Clark's True Funk, BMI/Careers-BMG, ASCAP/Zomba, BMI/Baby Fingers, ASCAP)
69	I REFUSE TO BE LONELY	(MCA, ASCAP/All My Children, ASCAP/Command Performance, ASCAP/Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP)
30	I REMEMBER	(Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Tyme For Flyte, BMI/Butter Jinx, BMI)
66	IT'S ALL ABOUT YOU	(Irving, BMI/Virgin, ASCAP/EMI, ASCAP/Chlean Swing, ASCAP/Nine Yards, BMI/Too Slow U Blow, BMI/Dirty Diapers, BMI)
56	IT'S IN GOD'S HANDS NOW	(Sony Tree, BMI/We Care, ASCAP/Sony, ASCAP/Built On Rock, ASCAP/Copyright Management, ASCAP)
27	I WANT YOU BACK	(Donril, ASCAP/Zomba, ASCAP/Blaire, BMI/Sexy Girl, BMI)
80	JEEPS, LEX COUPS, BIMAZ & BENZ	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Last Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP) HL
85	LAST DAYZ	(Acoustic Lady, ASCAP/Zomba, ASCAP/Zomba, BMI/111 Posse, ASCAP/111 Hill Billy's, BMI) WBM
86	LIQUID SWORDS	(GZA, ASCAP/Ramecca, BMI)
53	LOOK WHAT YOU'VE DONE	(Trauma Unit, ASCAP/BMG, ASCAP/The Lady Roars, BMI)
13	LOVE U 4 LIFE	(EMI April, ASCAP/DeSwing Mob, ASCAP) HL
71	NOBODY KNOWS	(Joe Shade, BMI/Stiff Shirt, BMI/D.Jon, BMI)
62	OL' SKOOL	(EMI April, ASCAP/Bovina, ASCAP/Groove Child, BMI/Songs Of PolyGram, BMI/Run Devine, ASCAP/Protons, ASCAP/Rush Groove, ASCAP/Def Jam, ASCAP)
46	ONE MORE CHANCE/STAY WITH ME	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
2	ONE SWEET DAY	(Sony Songs, BMI/Rye, BMI/Sony Tunes, ASCAP/Wallyworld, ASCAP/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI)
37	ON THE DOWN LOW	(Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
51	PLAYA HATA	(Stackola, BMI/Tuple Gold, BMI/Longitude, BMI/Sony Tunes, ASCAP/Ski & CMT, ASCAP)
35	PRETTY GIRL	(Sony Tree, BMI/Ecaf, BMI) WBM/HL
63	THE RIDDLER (FROM BATMAN FOLLIER)	(Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Miller, ASCAP) HL
90	THE RUN AROUND	(Songs Of PolyGram, BMI/Songs Of Mercurial, BMI/Penny Funk, BMI)
29	RUNAWAY	(Black Ice, BMI/Ecaf, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM
44	RUNNIN'	(Beetjunky, BMI/EMI Blackwood, BMI/Ephecy, ASCAP) HL
16	SENTIMENTAL	(EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI) HL
70	SEX IN THE RAIN	(Mokenstef, ASCAP/Ma Phil, ASCAP)
7	SOON AS I GET HOME	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP)

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	39	12	Y'ALL AIN'T READY YET	MYSTICAL (BIG BOY/JIVE)
1	1	3	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA) <i>1 wk at No. 1</i>	39	32	9	ICE CREAM	CHEF RAEKWON (LOUD/RCA)
2	2	2	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)	40	33	27	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
3	3	4	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)	41	38	15	PRETTY GIRL	JON B. (Y&B YUM/550 MUSIC)
4	4	4	YOU REMIND ME OF SOMETHING	R. KELLY (JIVE)	42	49	3	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
5	5	8	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)	43	—	1	EAST 1999	BONE THUGS-N-HARMONY (RUTHLESS)
6	7	9	CELL THERAPY	GOODIE MOB (LAFACE/ARISTA)	44	—	1	SURRENDER	KUT KLOSE (KEI/ELEKTRA/EEG)
7	—	1	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)	45	42	6	LAST DAYZ	ONX (LMJ/RAL/ISLAND)
8	—	1	TONITE'S THA NIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)	46	41	23	SUGAR HILL	AZ (EMI)
9	15	6	LOVE U 4 LIFE	JODECI (UPTOWN/MCA)	47	31	8	LIQUID SWORDS	GENIUS/GZA (Geffen)
10	6	9	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)	48	37	5	PLAYA HATA	LUNIZ FEATURING TEDDY (NOO TRYBE)
11	10	4	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)	49	34	13	FADES EM ALL	JAMAL (ROWDY/ARISTA)
12	8	11	FANTASY	MARIAH CAREY (COLUMBIA)	50	46	8	BOMDIGI	ERICK SERMON (DEF

Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 9, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	—	2	R. KELLY JIVE 41579* (10.98/16.98) 2 weeks at No. 1	R. KELLY	1
2	2	—	2	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	2
3	3	1	5	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
*** Hot Shot Debut ***						
4	NEW	—	1	LL COOL J DEF JAM/RAL 523045*/ISLAND (10.98/16.98)	MR. SMITH	4
*** Greatest Gainer ***						
5	6	5	8	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
6	4	2	4	GENIUS/GZA GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
7	7	8	3	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	7
8	5	3	3	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
9	8	4	4	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
10	11	11	13	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
11	13	14	9	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
12	9	7	9	SOUNDTRACK UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
13	12	9	3	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	9
14	16	13	19	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
15	20	18	21	D'ANGELO ● EMI 32629 (10.98/15.98)	BROWN SUGAR	5
16	23	21	19	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	9
17	22	17	19	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
18	10	—	2	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
19	24	16	3	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
20	15	12	3	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
21	19	10	4	CYPRESS HILL RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
22	14	6	4	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
23	NEW	—	1	DANGEROUS CREW DANGEROUS 41573/JIVE (10.98/15.98) HS	DON'T TRY THIS AT HOME	23
24	18	15	3	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
25	29	29	11	SOLO PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO	11
26	21	19	3	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	19
27	28	22	19	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
28	33	32	54	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
29	31	25	7	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
30	32	33	38	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
*** Pacesetter ***						
31	68	89	3	LUTHER VANDROSS LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	31
32	27	—	2	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
33	25	24	3	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	24
34	17	—	2	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	17
35	26	23	3	WILL DOWNING MERCURY 528755 (10.98 EQ/15.98)	MOODS	23
36	NEW	—	1	VARIOUS ARTISTS SICK WID' IT 45005/JIVE (10.98/15.98)	THE HOG IN ME	36
37	NEW	—	1	GROUP HOME PAYDAY/FRFR 524079*/ISLAND HS	LIVIN' PROOF	37
38	34	27	5	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
39	35	—	2	STH WARD BOYZ RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
40	38	42	16	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
41	30	20	5	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
42	43	31	18	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
43	36	48	3	VARIOUS ARTISTS MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
44	37	26	7	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	2
45	41	36	16	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1

46	44	43	17	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● ONLY BUILT 4 CUBAN UNK... LOUD 66663*/RCA (10.98/16.98)	2
47	40	28	4	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS 13
48	45	40	14	JUNIOR M.A.F.I.A. UNOFA/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY 2
49	39	34	5	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY 14
50	47	38	10	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4.5.6 1
51	48	—	2	MIC GERONIMO BLUNT 4910*/TVT (10.98/16.98) HS	THE NATURAL 48
52	46	35	3	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO 35
53	53	45	21	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA 1
54	42	30	4	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE 16
55	66	57	17	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS 34
56	49	41	6	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE 15
57	56	53	61	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY 6
58	76	72	23	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1 1
59	51	52	6	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND 27
60	55	51	24	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOND (9.98/13.98) HS	BROKEN 25
61	59	71	3	AL GREEN MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS 59
62	50	39	7	AZ EMI 32631* (10.98/15.98)	DOE OR DIE 1
63	52	37	3	JAMAL ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS 37
64	54	47	19	AFTER 7 ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS 7
65	57	44	7	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX 25
66	60	56	52	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE 1
67	63	58	37	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD 1
68	81	74	33	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY 1
69	64	50	5	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER 36
70	61	63	51	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY 6
71	62	60	8	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL 33
72	NEW	—	1	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8 72
73	75	64	20	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC 11
74	83	73	65	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II 1
75	65	46	9	NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE 2
76	72	55	4	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7 55
77	69	61	18	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE 25
78	77	69	63	THE NOTORIOUS B.I.G. ▲ BAO BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE 3
79	70	62	12	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK 18
80	NEW	—	1	POISON CLAN WARLOCK 2763 (10.98/15.98)	STRAIT ZOOISM 80
81	79	—	2	FOURPLAY WARNER BROS. 45922 (10.98/16.98)	ELIXIR 79
82	58	49	3	OLETA ADAMS FONTANA 528684/MERCURY (10.98 EQ/15.98)	MOVING ON 49
83	67	—	2	NAJEE EMI 35704 (10.98/16.98)	NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER 67
84	73	65	3	CAPLETON AFRICAN STAR/RAL 529264*/ISLAND (10.98/15.98) HS	PROPHECY 65
85	84	68	24	MACK 10 ● PRIORITY 53938 (9.98/14.98) HS	MACK 10 2
86	93	81	158	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS 2
87	85	83	19	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH 27
88	82	76	27	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE 24
89	74	54	10	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN 4
90	NEW	—	1	STEVIE WONDER MOTOWN 530546 (17.98/24.98)	NATURAL WONDER 90
91	86	66	3	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD 66
92	71	59	8	WC & THE MAAD CIRKLE PAYDAY/LONDON 828650*/ISLAND (10.98/15.98)	CURB SERVING' 15
93	87	82	16	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1 33
94	78	70	55	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 7
95	97	90	11	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98)	V INSIDE OUT 23
96	91	87	9	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY 43
97	88	75	8	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98) HS	NATIONWIDE RIP RIDAZ 44
98	80	67	10	SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98)	NEW YORK UNDERCOVER 12
99	89	86	75	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP) 2
100	94	85	21	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA 8

○ 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. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

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H58A



WHE-E-EW! "Exhale (Shoop Shoop)" by Whitney Houston (Arista) wins the triple crown this week. It has no problem hanging onto the No. 1 slot on the Hot R&B Singles and Hot R&B Singles Sales charts, and it also moves to No. 1 on the Hot R&B Airplay chart. However, the heat is on, because "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) is closing in fast and is a serious contender for No. 1, possibly as soon as next week. **L.L. Cool J's** "Hey Lover" (Def Jam/RAL/Island) gets pushed back this week because of a dip in sales, despite a strong gain in airplay points. The main reason for the decrease in sales of the single is that the album, "Mr. Smith," hit stores this week. It's the Hot Shot Debut on the Top R&B Albums chart, at No. 4. Don't be surprised if you see "Hey Lover" rebound next week.

HAVE FAITH: Faith Evans' "Soon As I Get Home" (Bad Boy/Arista) is this week's Hot Shot Debut on the Hot R&B Singles chart, entering at No. 7. This single has been getting strong airplay at R&B radio for a while now; in fact, it has been on the Hot R&B Airplay chart for 10 weeks. In its first week as a commercial single, "Soon As I" is No. 1 at WDZZ Flint, Mich., WUSL Philadelphia, and WHRK and KJMS Memphis.

STUCK IN NEUTRAL: "Diggin' On You" by TLC (LaFace/Arista) stalls at No. 8 again despite gains in sales and airplay. D'Angelo's "Cruisin'" (EMI) has been stuck at No. 10 for the past five weeks; its airplay and sales seem to be out of sync. One week, it is up in sales and down in airplay; the following week, it's the opposite. This week, "Cruisin'" had a very healthy gain in airplay but fell flat in sales. If sales and airplay were to ever get in step, this single could really pull out in front. Silk's "Hooked On You" (Elektra) gets pushed back, even though it gained in total points. I have a hunch that this one isn't really over; it just got caught up in a very competitive area of the chart.

GREATEST GAINERS: "Funny How Time Flies" by Intro (Atlantic) picks up the pace at radio this week. It wins the Greatest Gainer/Airplay award. "Funny" is No. 1 at WXYV Baltimore, WFXE Columbus, Ga., and WCDX Richmond, Va. In sales, Will Downing's "Sorry, I" (Mercury) makes a serious move, taking the Greatest Gainer/Sales honors. At radio, it is continuing to build its base. It is No. 1 at WHUR Washington, D.C., and is top 10 at KMJQ Houston and WMMJ Washington, D.C.

NEW MUSIC: There are 13 new releases on the Hot R&B Singles chart this week. **Kris Kross** comes back with its first single, "Tonight's Tha Night," from the forthcoming album "Young, Rich, And Dangerous." "Tonight" (Ruffhouse/Columbia) enters the singles chart at No. 17 and is already top five at WHTA and WVEE Atlanta and KJMM Tulsa, Okla. Other hot releases are "We Got It" by **Immature** (MCA) and "Too Hot" by **Coolio** (Tommy Boy). "We Got It," which enters at No. 31, is top 10 at WQUE New Orleans and top 15 at WKYS Washington, D.C., and WJHM Orlando, Fla. "Too Hot," which enters at No. 32, is No. 1 at KKDA Dallas and top 15 at WKYS, WJBT Jacksonville, Fla., and KJMM.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	17	2	LOVE OF MINE	EARTH GYRLZ (CAPITOL)
2	12	2	TOP OF THE STAIRS	SKEE-LO (STREET LIFE/SCOTTI BROS.)
3	16	3	RIDIN' LOW	L.A.D. FEATURING DARVY TRAYLOR (HOLLYWOOD)
4	7	4	CASH MONEY	SOULTRY (MOTOWN)
5	1	13	LET IT GO	CLUB NOUVEAU (RIP-IT)
6	6	9	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
7	—	4	LIVIN' PROOF	GROUP HOME (PAYDAY/LONDON/ISLAND)
8	9	3	BLAH	THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.) (DUCK DOWN/PRIORITY)
9	19	4	WREKONIZE	SMIF-N-WESSUN (WRECK/NERVOUS)
10	22	6	USE ME	AARON NEVILLE (A&M)
11	15	3	HEAVEN	THE WHISPERS (CAPITOL)
12	—	1	GONE	DIANA ROSS (MOTOWN)
13	11	3	WITHOUT LOVE	VERONICA (MERCURY)
14	10	6	GHETTO PARADE	BOSSMAN AND THE BLAKJAK (4 LIFE)
15	14	3	HUSTLIN'	SMOOTHE DA HUSTLER (PROFILE)
16	18	3	GOLDENEYE	TINA TURNER (VIRGIN)
17	21	5	MONEY (THE ROOT OF ALL EVIL)	GAIMBOIZ (STREET LIFE/SCOTTI BROS.)
18	—	1	WE FUNK (THE G FUNK)	THE DOVE SHACK (G FUNK/RAL/ISLAND)
19	13	3	LIFE GOES ON	OTR CLIQUE (ALL NET)
20	—	7	I'LL MAKE YOU FAMOUS	DA YOUNGSTA'S ILLY FUNKSTAZ (POP ART)
21	25	16	WASSUP, WASSUP!	A-TOWN PLAYERS (PREMEDITATED/WB)
22	—	1	SHOW ME SOME LOVE	BENITO (RAGING BULL)
23	—	5	GIRLZ WIT ALL DA BOOTY	MC NAS-D (PANDISCO)
24	—	7	TEMPERATURE'S RISING	MOBB DEEP (LOUD/RCA)
25	—	1	THUMP THAT FUNK	D.J. TRANS (ATTITUDE)

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

R&B

SOMETHIN'

(Continued from page 25)

thrust emphasizes the record's party-song attitude. "It's back-in-school time, and it has strong potential at clubs."

The accompanying video, lensed by Atlanta-based Keith Ward, contributes to the good-time feel of the single. The clip was serviced to BET, MTV, the Box, as well as local and regional shows on Oct. 23.

In support of the record's party theme, the label created Somethin' For The People party whistles, baseball hats, and black-light posters, which were mailed to college clubs and organizations across the country, including fraternities and sororities.

Baker says radio's reaction to "You Want This Party Started" will dictate the release date of the second single, which will probably be serviced after Christmas.

In addition, the track "Damned If I Do," performed by the group with Howard, will be featured on the Warner Bros. soundtrack for the Martin Lawrence film "A Thin Line Between Love And Hate," both of which are scheduled for release Jan. 9.

Somethin' For The People is being targeted to a nationwide audience, with emphasis in New York, Los Angeles, Houston, Dallas, St. Louis, Detroit, San Francisco, and markets where black colleges are located.

The initial press strategy for the act centers on urban fanzine and consumer features and record reviews. Advertisements for the album will be targeted to the same publications.

Somethin' For The People is managed by Los Angeles-based Ant Hill Mob Entertainment and is currently playing select promotional dates, including an appearance at the National Black Programmers Coalition, which was held Nov. 8-12 in New Orleans. Currently, there are no plans for the group, which has no booking agent, to embark on a concert tour.

D.O.C.

(Continued from page 25)

tributing promotional items at clubs, independent retailers, swap meets, and mix-shows.

According to Tony Collins, Giant's head of promotion, the label work the album to the entire country, with emphasis on the Midwest and South—where D.O.C.'s base is greatest.

The U.K. is also a D.O.C. stronghold, and the label hopes to conduct a promotional tour in January or February, which will be supported by telephone interviews with the European media.

The label also plans to advertise "Helter Skelter" in hip-hop fanzines on an international level.

D.O.C. is managed by Los Angeles-based Wes Crockett and Atlanta-based Rodney Gee. The rapper has no booking agent.

Giant created an in-house marketing team that is responsible for calling mix-shows, college radio, and independent retailers, as well as for conducting special promotions—such as renting a customized hearse with a stereo system that debuted "Return Of Da Livin' Dead" as it visited local Los Angeles schools and malls on Halloween.

The clip for "Return Of Da Livin' Dead" was shot by director Hype Williams and produced by Philip

(Continued on page 39)

Billboard

FOR WEEK ENDING DECEMBER 9, 1995

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, COMPILED, AND PROVIDED BY SoundScan®	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★★★ No. 1 ★★★	
1	1	1	4	HEY LOVER	LL COOL J
2	2	3	9	CELL THERAPY	GOODIE MOB
3	NEW		1	TONITE'S THA NIGHT	KRIS KROSS
4	3	2	17	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	COOLIO FEATURING L.V.
5	4	11	10	DANGER	BLAHZAY BLAHZAY
6	5	4	5	THE RIDDLER (FROM "BATMAN FOREVER")	METHOD MAN
7	6	9	7	WINGS OF THE MORNING	CAPLETON
				★★★ GREATEST GAINER ★★★	
8	15	—	2	FAST LIFE	KOOL G RAP
9	12	10	5	HURRICANE	THE CLICK
10	7	5	9	RUNNIN'	THE PHARCYDE
11	NEW		1	TOO HOT	COOLIO
12	14	15	12	Y'ALL AIN'T READY YET	MYSTIKAL
13	9	7	9	ICE CREAM/INCARCERATED SCARFACES	CHEF RAEKWON
14	10	6	28	I GOT 5 ON IT	LUNIZ
15	NEW		1	EAST 1999	BONE THUGS-N-HARMONY
16	17	16	7	LAST DAYZ	ONYX
17	16	12	23	SUGAR HILL	AZ
18	8	8	8	LIQUID SWORDS	GENIUS/GZA
19	13	14	5	PLAYA HATA	LUNIZ FEATURING TEDDY
20	11	17	13	FADES EM ALL	JAMAL
21	18	13	8	BONDIGI	ERICK SERMON
22	22	—	2	I NEED YOU TONIGHT	JUNIOR M.A.F.I.A. FEATURING AALIYAH
23	21	18	4	1990-SICK (KILL EM' ALL)	SPICE 1 FEATURING MC EHT
24	20	32	4	RETURN OF DA LIVIN' DEAD	THE D.O.C.
25	27	21	16	HOW HIGH (FROM "THE SHOW")	REDMAN/METHOD MAN
26	19	25	17	JEEPS, LEX COUPS, BIMAZ & BENZ	LOST BOYZ
27	23	22	25	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G.
28	38	45	3	RIDIN' LOW	L.A.D. FEATURING DARVY TRAYLOR
29	24	19	9	THROW YOUR SET IN THE AIR	CYPRESS HILL
30	26	23	16	1ST OF THA MONTH	BONE THUGS-N-HARMONY
31	28	27	21	BOOMBASTIC/IN THE SUMMERTIME	SHAGGY
32	29	28	21	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A.
33	30	30	8	EAST SIDE RENDEZVOUS	FROST
34	32	24	23	SUMMERTIME IN THE LBC (FROM "THE SHOW")	THE DOVE SHACK
35	25	20	8	AIN'T NOTHIN' BUT A SHE THING	SALT-N-PEPA
36	31	42	3	BLAH	THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.)
37	39	31	20	WHATZ UP, WHATZ UP	PLAYA PONCHO FEATURING L.A. SNO
38	36	29	13	TEMPTATIONS	2PAC
39	43	—	2	WHAT'S UP STAR? (FROM "THE SHOW")	SUGA
40	34	34	7	GHETTO PARADE	BOSSMAN AND THE BLAKJAK
41	41	37	4	WREKONIZE/SOUND BWOY BURIAL	SMIF-N-WESSUN
42	35	35	12	WEST UP!	WC & THE MAAD CIRCLE
43	37	44	5	HUSTLIN'/BROKEN LANGUAGE	SMOOTHE DA HUSTLER
44	NEW		1	WE FUNK (THE G FUNK)	THE DOVE SHACK
45	RE-ENTRY		5	LIVIN' PROOF	GROUP HOME
46	44	39	12	REAL HIP HOP	DAS EFX
47	RE-ENTRY		32	I WISH	SKEE-LO
48	45	41	15	WASSUP, WASSUP!	A-TOWN PLAYERS
49	48	38	5	GIRLZ WIT ALL DA BOOTY	MC NAS-D
50	47	47	4	THUMP-THAT FUNK	D.J. TRANS

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. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Remixers 'Tailor' Dayne, Other Gems For New Era

HITS REVISITED: With the holiday party season in full swing, is it any wonder that clubland is falling deeper into its current minitrend of remixing oldies? After all, familiarity goes well with eggnog and year-end nostalgia.

Roger Sanchez valiantly aims to refresh the nearly forgotten, but still-fab **Luther Vandross/Janet Jackson** duet, "The Best Things In Life Are Free," with mostly positive results. The A&M U.K. double-pack is a tad too dub-happy for our personal tastes, though the Nasty Mix utilizes the vocals to fine effect, and the S-Man Salsoul Vibe has a few cute loops and a bouncy house bassline.

Cerrone's timeless "Love In C Minor" gets a new lease on life thanks to **David Morales** and **Mike Dunn**, both of whom reverently update the disco-era instrumental for the house generation. Morales gives you exactly what you might expect—10 minutes-plus of grandeur—while Dunn boldly overdubs new vocal bits by **LaJuan** and gives the jam a soulful Chicago sound. Available on New York's Pure Records.

Taylor Dayne's 1987 breakthrough hit, "Tell It To My Heart," is effectively reconstructed as a Euro-NRG stomper by **Tony DeVit** and **T-Empo**. On this Arista U.K. double-pack, each has a crack at wrapping an over-the-top but endlessly appealing vocal with frenetic rhythms and shiny synths. For fun, the label included the original 12-inch mix of the song... 'Tis still quite the scorcher after all these years—no matter how you slice (or repackage) it.

HOUSECLEANING: What a pleasure it is to have Chicago's oh-so-charismatic **Terence F.M.** back in action with the wildly passionate "Stay Around" (Cajual). Judging from his performance here, time is treating Terence's voice well. His flexible range now has a worldly, seductively throaty edge, as well as a distinctive personality that is as engaging a listening experience while sitting still as it is in the middle of a peak-hour twirl. We want a whole album, please.

Besides "Stay Around," Cajual is going to keep punters warm this season with two more 12-inchers. **DJ Pope** reveals considerable songwriting growth on the inspirational "Time To Waste," while **Braxton Holmes** combines gospel spice with rattling tribal percussion on "People Everyday."

The savvy crew at L.A.'s Rampant Records is giving consumers a little more bang for their buck by issuing four-song, double-artist singles. The label's first release showcases the wares of **Lionheart** (aka producers **Paul Grogan** and **Doran Chambers**) and Denver act **Shop**.

Lionheart works a deep, trance-induced sound on the largely instrumental "Solid Solution" and "Jabberwocky," which features a vocal cameo by **Terra Deva**. Masterminded by **Larry Bishop** and **Jim Stout**, Shop rolls down a similar groove path, but with harsher rhythm patterns and more hypnotic keyboard melodies. "Lucifer's Halo" is essential for anyone building a mixing bridge between Euro-NRG and deep-house jams.

Taking a cue from **Kenny "Dope" Gonzalez** and the **Bucketheads**, pro-

ducer **Neil Conway** offers an interesting hybrid of old and somewhat new house music on "Gruv'n Disco Trax, Volume One," a four-cut EP on New York's Nite Grooves Records. Dubby, festive, and worth a few spins... if only for the butt-wigglin' "Ooh Baby."



by Larry Flick

DIS'N'DAT: Disco legend **Donna Summer** is currently revealing another aspect of her creative personality with "Driven By Music," a nine-piece exhibit of her paintings and sketches at the Tennessee Performing Arts Center in Nashville. The show runs through February, and it is drawing positive reviews from some of the art world's tougher critics. A must for the singer's die-hard Nashville fans.

In the meantime, Summer is pon-

dering several major-label offers and is slated to headline the Universal Amphitheatre in Los Angeles on New Year's Eve. Busy lady...

Venerable U.K. indie Acid Jazz Records has found a new stateside home at Hollywood Records. Most recently distributed by Scotti Bros., the label has a full slate of releases for 1996, including new music by **James Taylor Quartet**, **Gregory Isaacs**, **African Head Charge**, and the **Quiet Boys**. The Acid Jazz/Hollywood alliance was recently christened with the first-ever domestic release of the **Brand New Heavies'** now-classic debut album, "Original Flava." Cool beans.

From the odd-but-potentially-fruitful-pairings department comes word that British jazz funkateer **Jay Kay** of **Jamiroquai** is currently writing with jungle superstar **M-Beat** for a single that is planned for early '96 impact. We hope the fine folks at the Sony-distributed Work Music, who have been so diligent in their efforts to break **Jamiroquai** in the U.S., will rush-release this still-untitled jam here.

Remember former **Kajagoogoo**

front man **Limahl**? After a break from public view, the singer, who now works under his birth name **Chris Hamill**, is enjoying a comeback of sorts as half of Britain's up-and-coming **Jupiter** production/remix team. Teamed with **Guy Phethean**, he has added a bit of disco magic to "History" by **Mai Tai** and "Real Thing" by **Tony DiBart**, among others. Of course, you can also expect to see Jupiter recording its own material, starting with the fluffy "Deep Inside" on Pigeon Pie Records.

Finally, a fearless prediction: By this time next year, **Beverly Knight** will be well on her way to becoming an international star. Her deliciously soulful Dome U.K. debut, "The B-Funk," is chock full of gems that are accessible to dancefloors and the airwaves. The first single, "Moving On Up," rides a loop from **Curtis Mayfield's** "You're Too Good To Me" that will be familiar to fans of "Be Happy" by **Mary J. Blige**, though this tune has a decidedly more uplifting lyrical tone. Elsewhere on the set, cuts like "Mutual Feeling" and "It's Your Time" prove Knight's impressive skills and charming demeanor. You must hear this.

Fehlmann Seeks To Capture 'Spirit And Magic'

BY MICHAEL PAOLETTA

Thomas Fehlmann is sitting in his home studio in Berlin, talking excitedly about his latest project.

"I just finished remixing 'Rock Me Gently' for Erasure," he says. "I've turned the song into a very fresh—definitely not harsh—190-beats-per-minute jungle track. It's absolutely uplifting. I like to do the unexpected with a remix, take a song in a totally different direction, and give it a certain attitude and make it fun."

For more than 15 years, Fehlmann has been infusing this musical credo into every project, from his own compositions (which have been released by his previous recording alter egos and acts, **Palais Schaumburg**, **Ready Made**, **Ingator**, **3MB**) to his production for such acts as **Sun Electric**, **Marathon**, **Inga Humpe**, and the **Orb** (of which he currently is a member).

Whether assuming the role of artist, producer, songwriter, or remixer, Fehlmann enjoys the process of melding creative and experimental ideas with dance grooves. Of course, he is always conscious of the pop element. This is particularly evident on Erasure's current self-titled album for Mute/Elektra Records, which Fehlmann co-produced with studio veteran **Gareth Jones**.

Fehlmann, oddly enough, has known Erasure's **Vince Clarke** for many years. They met during the early '80s, when **Palais Schaumburg** was the opening act for **Depeche Mode's** London tour. It was not Clarke, though, who initially asked Fehlmann to contribute to the Erasure collection, but rather Mute president **Daniel Miller**.

"[Miller] wanted to expand Era-

sure's possibilities," says Fehlmann. "Their formula for writing songs had been explored to the extent where they needed fresh input. Length would no longer matter; we would not have to [conform] to the typical 3½-minute pop song, or in Erasure's case, pop soap opera. We would be able to work with the music more freely. I even told Vincent that I thought their music always sounded like it was made from the waist up and that I wanted to give it a more full-bodied sound."

"Is it more ambient than their previous records? Probably so, because that's a sound that I personally like. But when all is said and done, I tried not to be too inflicting on their sound and music. I just tried, and hopefully succeeded, in bringing an attitude across—attitude more so than actual melodies."

When asked about his own sound, Fehlmann becomes somewhat flustered. "I don't analyze it too much," he says. "I just try to please my own ears. I'm very egotistical in that sense. I think it gets boring when you try to define 'your sound.'"

"It is very much like the area between conscious and unconscious, where it's quite nice to be not too conscious when you bring things out. Instead, you just let out what you hear in your head and body. This allows you to capture the spirit and magic, too."

Such lofty ideas can probably be traced back to the late '70s, when Fehlmann, who was born in Zurich

and currently resides in Berlin, attended art school in Hamburg. It was also around this time that Fehlmann managed to meet his first acknowledged hero, **Robert Fripp**, who was bandying his "Frippelectronics" ideas around Europe. Soon after this, Fehlmann purchased his first synthesizer. When the next school semester began, he realized that he got more enjoyment out of plunking on a synthesizer than whacking around a paint brush.

"I liked the immediate reaction you get when you play music," he says. "And an extreme attraction to this weird little toy synthesizer drew me in so that I could explore things I didn't know too much about. I liked having no boundaries." Within weeks, Fehlmann formed **Palais Schaumburg**, an experimental fusion outfit. Four years and three albums later, after having recorded left-of-center music with artists as diverse as **Kid Creole's Coati Mundi** and the **Flying Lizards' David Cunningham**, the group disbanded.

In the mid-'80s, Fehlmann moved to Berlin, bought his first sampler, and was introduced to house music through **Daniel Miller**, who was just setting up **Rhythm King Records** in the U.K., and **Martin Heath**. Both encouraged his sampling ideas—and his first solo project, **Ready Made**, was born. A turning point for Fehlmann occurred in 1988. That was the year he discovered the Detroit-brewed techno music of such producers and composers as **Juan Atkins**, **Kevin Saunderson**, **Blake Baxter**, and **Eddie "Flashin'" Fowlkes**.

"It rang a bell with me. The guys in Detroit were using a fun-oriented approach to their music making," Fehlmann says. "The emotion, love,

and passion came through. It was such an uncompromised way of producing music, so intense, that I knew I just had to go there, to witness it." He visited the city, developing relationships with **Atkins**, **Baxter**, and **Fowlkes** that have resulted in numerous studio collaborations.

Never one to look back, Fehlmann has effortlessly gone from house and acid-house to techno and ambient and back again, often incorporating elements from each genre into one track. At the moment, he appears at a creative crossroads.

After long periods of exploring and analyzing exactly what it was he really liked about music, Fehlmann went into the studio last May and (distancing himself from the needs of the 12-inch singles market) recorded "Flow," an EP released under his own name on **R&S Records**. Throughout the set's six tracks, he merged a '70s-fashioned electro-jazz sound with his own quirky electronic experiments. The result was music more akin to easy-listening AC pop than hard-edged techno. "But it had a 'jam' feel to it, with lots of harmony and melody," he says.

In January, Fehlmann plans to lock himself in the studio for three solid weeks to complete his album for **R&S**.

"I've been trying to work on this album for the past two years, but something always came up, like the **Orb** and then **Erasure**," he says. "I want to incorporate some of the ideas from my 'Flow' EP and inject it with a definitely 1996 style. It will feature mainly tracks, no vocals, yet it will be harmonic, melodic, and musical. But I may include vocalists—I really don't know yet. I'm just trying to be very open about this project."

Billboard. Dance
HOT Breakouts
FOR WEEK ENDING DEC. 9, 1995
CLUB PLAY

1. DAY BY DAY DAJAE CAJUAL
2. WHEN SUNSCREAM COLUMBIA IMPORT
3. MY LIFE 95 NORTH FEAT. SABRYNAAH POPE JELLYBEAN
4. SUPERSTAR DJ CIRRUS MOONSHINE MUSIC
5. PASSION OF THE NIGHT CLUBZONE LOGIC

MAXI-SINGLES SALES

1. IT'S ALL ABOUT YOU ADINA HOWARD EASTWEST
2. EVERY SHADE OF BLUE BANANARAMA CURB
3. WE GOT IT IMMATURE MCA
4. WACKED TRAXX VOL. 1 (BRINCA MAS DURO) DJ STEW VESTRY
5. BELIEVE IN ME RAW STYLUS GEFEN

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

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
No. 1					
1	2	4	10	BELIEVE IN ME GEFEN 22104 1 week at No. 1	RAW STYLUS
2	4	5	8	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
3	6	9	7	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	◆ GLORIA ESTEFAN
4	3	3	10	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ REAL MCCOY
5	1	2	11	TAKE ME HIGHER MOTOWN 0433	◆ DIANA ROSS
6	11	15	5	BE MY LOVER RCA 64445	◆ LA BOUCHE
7	5	1	9	I'LL ALWAYS BE AROUND MCA 55146 ◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK	
8	8	11	8	HELLO RCA 64458	STATE OF GRACE
9	10	13	7	I'VE BEEN WAITING K4B 018	MAYDIE MYLES
10	14	16	6	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
11	15	18	6	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
12	17	22	5	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
13	21	27	4	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
14	19	28	4	WALKIN' VIRGIN IMPORT FRANKIE KNUCKLES FEATURING ADEVA	
15	9	8	9	RUNAWAY A&M 1225	◆ JANET JACKSON
16	16	17	7	SHINE LOGIC 59026	◆ ERIRE
17	23	37	3	BEAUTIFUL LIFE ARISTA 1-2918	◆ ACE OF BASE
18	7	6	10	SO IN LOVE MOONSHINE MUSIC 88422	ELLI MAC
19	13	7	10	SAY A PRAYER ARISTA 1-2882	TAYLOR DAYNE
20	12	10	11	STAY TOGETHER STRICTLY RHYTHM 025	◆ BARBARA TUCKER
21	25	32	4	LOOK WHO'S TALKING LOGIC 59028	◆ DR. ALBAN
22	22	21	6	A MOVER LA COLITA GROOVE NATION 78048/SCOTTY BROS.	ARTIE THE 1 MAN PARTY
23	28	30	5	WE ARE FAMILY REPRIS 43553/WARNER BROS.	◆ BABES IN TOYLAND
24	26	26	5	TOCCATA & FUGUE IN D MINOR ANGEL 58450	◆ VANESSA MAE
Power Pick					
25	39	—	2	I FOUND IT MAXI 2030	DAPHNE
26	34	46	3	SAME THING IN REVERSE VIRGIN 38527	BOY GEORGE
27	18	12	12	FANTASY COLUMBIA 78044	◆ MARIAH CAREY
28	35	39	3	EVERYBODY MUST PARTY VIBE 028	◆ GEORGIE PORGIE
29	27	24	6	DON'T STOP NITEGROOVES 28/KING STREET	LEVEL 9
30	30	25	7	FAIRGROUND EASTWEST 64356/EEG	◆ SIMPLY RED
31	32	36	4	MUSIC TAKES ME HIGHER SUB-URBAN 20	LIFT
32	33	34	4	WHEN THE MONEY'S GONE ATLANTIC 85550	◆ BRUCE ROBERTS
33	36	41	4	SENTIMENTAL ARISTA 1-2892	◆ DEBORAH COX
34	37	44	3	LIFE IS SWEET ASTRALWERKS 6162	◆ THE CHEMICAL BROTHERS
35	24	20	10	PADLOCK EPIC 78022	M PEOPLE
36	43	—	2	ADDICTED BOLD! 2008	PLUTONIC
37	20	14	13	RUNNING AROUND TOWN SIRE 66086/EEG	◆ BILLIE RAY MARTIN
38	29	23	11	DESTINATION ESCHATON EPIC 78038	◆ THE SHAMEN
39	47	—	2	COME ON HOME EPIC 77941	CYNDI LAUPER
Hot Shot Debut					
40	NEW	1	1	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPOSE
41	NEW	1	1	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC	THE BUCKETHEADS
42	44	—	2	PHILADELPHIA NITEGROOVES 32/KING STREET	BROOKLYN FRIENDS
43	48	—	2	NASTY GIRL POKETTOWN 42327/JIVE	NUTTIN' NYCE
44	40	31	8	(WHEN I KISS YOU) I HEAR CHARLIE PARKER PLAYING LOGIC 59023	◆ SPARKS
45	38	40	4	GAME FORM LOGIC 59024	◆ JOEY BELTRAM
46	46	—	2	I'M ALIVE EMI 58485	◆ CUT 'N' MOVE
47	41	33	6	ALL OR NOTHING ICHIBAN 24859	MIISA
48	NEW	1	1	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D:REAM
49	NEW	1	1	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
50	31	19	19	I FEEL LOVE MANIFESTO IMPORT/MERCURY	DONNA SUMMER

MAXI-SINGLES SALES

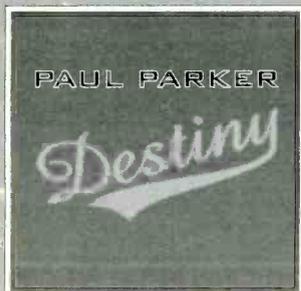
COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	—	2	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075 2 weeks at No. 1	◆ MARIAH CAREY & BOYZ II MEN
2	5	3	10	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
3	2	5	11	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
4	4	2	3	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
5	3	1	3	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916	◆ WHITNEY HOUSTON
6	6	8	11	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
7	8	6	5	HEY LOVER (M) (T) DEF JAM/RAL 7495/ISLAND	◆ LL COOL J
8	14	11	4	DIGGIN' ON YOU (M) (T) (X) LAFACE 2-4120/ARISTA	◆ TLC
Hot Shot Debut					
9	NEW	1	1	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
10	13	9	10	DANGER (T) FADER 0076/MERCURY	◆ BLAHZAY BLAHZAY
11	7	4	5	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
12	9	7	4	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
13	16	21	8	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
14	15	12	7	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
15	11	14	13	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
16	26	22	10	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
17	17	18	8	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 7199/ISLAND	◆ CAPLETON
Greatest Gainer					
18	42	—	2	FREEDOM (MAKE IT FUNKY) (T) STRICTLY RHYTHM 12403	BLACK MAGIC
19	12	10	9	SENTIMENTAL (M) (T) (X) ARISTA 1-2892	◆ DEBORAH COX
20	27	30	6	A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029	CHAZZ
21	10	26	9	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
22	NEW	1	1	TOO HOT (T) TOMMY BOY 718	◆ COOLIO
23	18	—	2	FAST LIFE (T) COLD CHILLIN'/EPIC STREET 78080/EPIC	◆ KOOL G RAP
24	31	31	3	BLAH (T) DUCK DOWN 53223/PRIORITY	◆ THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.)
25	25	15	3	IF I WERE YOU (T) (X) WARNER BROS. 43624	◆ K.D. LANG
26	29	16	8	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
27	40	23	9	ICE CREAM/INCARCERATED SCARFACES (T) LOUD 64425/RCA	◆ CHEF RAEKWON
28	NEW	1	1	CHILDREN OF THE WORLD (T) LIGHTYEAR 54166	SOUNDS OF BLACKNESS
29	28	19	7	LIVIN' PROOF (T) PAYDAY/LONDON 0077/ISLAND	◆ GROUP HOME
30	43	28	4	THROW YOUR HANDS UP/GANGSTA'S PARADISE (T) (X) TOMMY BOY 699	◆ L.V.
31	24	25	4	CURIOSITY (T) (X) MCA SOUNDTRACKS 55143/MCA	◆ AARON HALL
32	23	17	11	RUNAWAY (M) (T) (X) A&M 1225	◆ JANET JACKSON
33	37	24	11	MAGIC CARPET RIDE (T) (X) SM-JE 9014/PROFILE	◆ THE MIGHTY DUB KATS
34	30	20	22	SUGAR HILL (T) (X) EMI 58478	◆ AZ
35	33	42	3	HELLO (T) (X) RCA 64458	STATE OF GRACE
36	NEW	1	1	I'LL SAY GOODBYE FOR THE TWO OF US/I SPECIALIZE IN LOVE (T) (X) ARISTA 1-2920	EXPOSE
37	19	33	4	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
38	34	34	8	LIKE THIS AND LIKE THAT (T) ROWDY 3-5053/ARISTA	◆ MONICA
39	21	13	8	I'LL ALWAYS BE AROUND (M) (T) (X) MCA 55146 ◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK	
40	41	39	25	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
41	22	37	7	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
42	NEW	1	1	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9041/ARISTA	◆ FAITH EVANS
43	48	36	6	ENERGY (T) AQUA BOOGIE 020	DEVONE
44	45	—	2	HOOKED ON YOU (T) (X) ELEKTRA 66060/EEG	◆ SILK
45	20	—	2	PASSION OF THE NIGHT (T) (X) LOGIC 59031	◆ CLUBZONE
46	NEW	1	1	SHUT UP (AND SLEEP WITH ME) (T) (X) LOGIC 59033	◆ SIN WITH SEBASTIAN
47	35	27	8	LIQUID SWORDS/LABELS (T) GEFEN 22106	◆ GENIUS/GZA
48	RE-ENTRY	12	12	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	◆ DAS EFX
49	32	29	9	BOMDIGI (M) (T) DEF JAM/RAL 7197/ISLAND	◆ ERICK SERMON
50	39	—	2	TAKE YOUR CHANCE/CELEBRATION (T) (X) CURB EDEL 77090	◆ FUN FACTORY

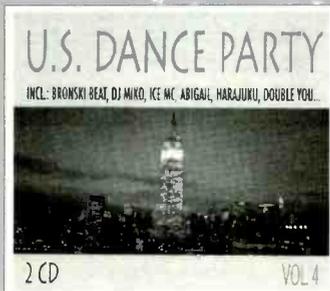
Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

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Country Dance Business Steps Up CCE Gives Clubs Something To Two-Step To

BY CHET FLIPPO

NASHVILLE—Country dance is not only holding its own, it's thriving and expanding, says the man who pioneered the business of servicing dance clubs with recorded country music.

Country Club Enterprises president Wynn Jackson says that since he formed his dance-oriented multiservice company here in 1992, business has only gotten more healthy.

"The newest area of growth for CCE is the influx of corporate consumer-goods companies," says Jackson. "They're looking to expose their products through our efforts as a production company."

As one example, he notes that CCE is in its second year in partnership with Marlboro for the Marlboro Country Nights Dance Showdown (see story, this page).

"This is the biggest promotion I've ever been involved with," Jackson says, "and it is without a doubt the biggest and richest country dance contest in history—over \$100,000 in all in cash prizes, and the finals will be in Tempe, Ariz., at the Rockin' Rodeo. It's another of those 3,000-capacity concert venues that's doing a lot of good country dance business."

The Dance Showdown has been, he says, a positive force for the industry, especially in acting as a catalyst that joins professional and amateur dancers.

"This is a totally amateur event that we're putting on," he says, "but we're introducing the amateur dancers to the professional dancers. There're close to 50 professional dance competitions every year; all governed and sanctioned by the United Country-Western Dance Council. It's like the racing circuit or the rodeo circuit."

To attempt to mesh the amateur and professional worlds, CCE hired pro-

fessional dancers to act as local event coordinators in each of the 75 cities where local dance-offs were held for the Dance Showdown.



JACKSON

Beyond the dance competitions, Jackson is concluding negotiations with Wrangler for a commercial exchange. "We are talking about putting together a 300- to 400-wide nightclub promotion that would not only expose the Wrangler logo in the clubs, but would also draw the consumers from the nightclubs into the Wrangler retail outlets by doing a cross-collateralization."

Dance clubs, dance competitions, and CCE seminars, Jackson notes, continue to draw corporate interest, ranging from CMT and Budweiser to SESAC and BMI.

Even so, he says, "the mainstay for us still, the mainstay for exposing music product that we promote for the labels here, is our extended dance mixes."

That's CCE's bread and butter: The company was built by recognizing and filling a niche: providing the proliferating dance clubs not only with product from the labels but also with customized dance mixes of country hits and album tracks.

Tracy Byrd's "Watermelon Crawl" received a "steamin', sweatin' summertime remix" that essentially broke the song. "We still supply choreographed dance steps to songs, like we did with 'Watermelon Crawl' and 'Achy Breaky Heart,'" Jackson says.

CCE provides more than 10,000 CD releases, singles, and remixes to more than 450 dance clubs every month, along with a magazine called the

Couples To Hit The Dancefloor For Marlboro Showdown Finals

NASHVILLE—Toby Keith will be the featured performer as couples from five regions compete in the finals of the second annual Marlboro Country Nights Dance Showdown in Tempe, Ariz., Dec. 8.

Prior to the finals, eligible couples competed in more than 75 dance clubs across the country. Winners from the club's weekly contests pocketed \$500 in prize money and advanced to the club championships.

From there they competed in one of five regional contests, netting \$1,500 and the opportunity to advance to the finals, where they will compete for \$10,000 in first-place prize money.

Shenandoah, Marty Stuart, Lee Roy Parnell, and Emilio performed at the regional competitions, which also featured exhibition champion dancers Robert Royston and Laureen Baldvovi.



KEITH

In addition to special performances at the regional and final competitions, several new country artists performed at selected competitions early in the contest. Among the artists who appeared at the Marlboro showdowns were Wesley Dennis, Jeff Copley, Philip Claypool, Kimber Clayton, and Ron Wallace.

José Fontanez, manager of Marlboro event marketing, says this year's competition was "enhanced with the addition of major country music performers at all levels of the competition." New artists and their managers felt that performing at the competitions was a good way to gain their artists exposure in the dance clubs.

Wynn Jackson, president of Nashville-based Country Club Enterprises and producer of the event, agrees. According to Jackson, more than 2 million people participate in country dancing each week at the top dance clubs in the U.S., which translates into a "positive impact on a country artist's career and sales."

DEBORAH EVANS PRICE

Dance Card (which has its own charts, articles, interviews, and DJ forums); music feedback from the various clubs; and record-label feedback sheets.

"We're confident, based on the research we've done, that when a club DJ sees a package of CDs come in that's marked 'club mix,' we know they're going to pull those out and put them on, because they know it's custom-made for what they do," Jackson says.

Not every song cries out for special treatment, he notes. Some need a choreographed dance step, some need a

(Continued on page 34)



White Night. Bryan White was welcomed at his Grand Ole Opry debut Nov. 4 by Steve Wariner, left, and Chet Atkins, right.

New Label, Pub Co. Coming This Way; A TV Salute To The Grand Ole Opry

ON THE ROW: In a unique development, Nashville is home to yet another new record company. Vertical Records is being launched by **Brownlee Ferguson**, who also owns Bluewater Music, which represents **Jim Lauderdale**, **Kim Richey**, and **Al Anderson**. Ferguson said his first signing is writer **Fred Eaglesmith**, whose first release, "Drive-In Movie," is set for a Jan. 30 release. Distribution will be by Ichiban Records.

This just in: Nashville is also home to yet another new publishing company. The Chrysalis Music Group is invading Music City. Its new office here will be headed by writer **Lewis Anderson**. The initial roster of Chrysalis' country division includes **Kevin Brandt**, **Paul Harrison**, **Jaime Kyle**, **Jimmy Scott**, and **Billy Spencer**, as well as Canadian MCA artist **Joel Feeny** . . . Songwriter, manager, and publisher **Roger Murrah** has been appointed by Tennessee Gov. **Don Sundquist** to the state's Film, Entertainment and Music Advisory Council . . . Following the long country tradition of investing in fast-food chains, **Barbara Mandrell** is now hooked up with **Fazoli's**, self-

described as a "quick service Italian restaurant." The Lexington, Ky.-based chain has 151 locations nationwide.

Sony Music Nashville executive VP **Paul Worley** will serve as honorary chairman of the Music City Tennis Invitational for the third year in a row. The April 27-28 tourney will benefit the Child Development Center at Vanderbilt Children's Hospital.

ON THE AIRWAVES: The real Grand Ole Opry's 70th birthday was actually Nov. 28, although it was already observed at the Opry earlier. The TV special honoring that birthday was taped Nov. 30 and will be shown sometime in early January on CBS. The all-star cast included **Alison Krauss**, **Vince Gill**, **Dolly Parton**, **Clint Black**, **Roy Clark**, **Little Jimmy Dickens**, **Don Gibson**, **Emmylou Harris**, **George Jones**, **Hal Ketchum**, **Patty Loveless**, **Loretta Lynn**, **Bill Monroe**, **Lorrie Morgan**, **Ricky Van Shelton**, **Ricky Skaggs**, **Connie Smith**, **Mike Snider**, **Marty Stuart**, **Chet Atkins**, **Ray Price**, and **Pam Tillis**. **Martina McBride** was introduced during the taping as the Opry's newest member. Executive producers of the show are Grand Ole Opry Group president **Hal Durham** and Gaylorl Communications Group president **Tom Griscom**. **Walter Miller** directed, and **Fred Rappoport** and **Gary Smith** produced the show.

Tracy Lawrence is the latest artist to deliver a new single directly to radio via Digital Generation Systems

Inc. Using ISDN and conventional telephone lines, DG transmitted Lawrence's "If You Loved Me" to more than 2,000 stations beginning at midnight Nov. 28 . . . The Country Radio Broadcasters Inc. is bringing its 27th annual Country Radio Seminar into Nashville from Feb. 28-March 2 at the Opryland Hotel and Convention Center. CRB agenda committee chair **Beverly Padratzick** says the theme of CRS-27 is "Investing In The Present . . . Securing The Future." Of the many panels to be held, two that are certain to live up to the place are "Women In The Business: Myth Vs. Reality," moderated by **Mary Bufwack**, and "Town Meeting." The latter will address such topics as whether the format has peaked, whether there are too many new artists, and the role and control of consultants. **Charlie Monk** will host "WCRC Live!," a guitar pull that will showcase a number of the biggest acts and hottest writers. Other speakers and panels will be announced.

Dodge Trucks is going to give away a 1996 Dodge Ram Sport truck full of \$5,000 in cash in a promotion with TNN's Club Dance. The sweepstakes is running through Dec. 20,

with contest entry details being provided on the show. Other prizes will include Tiger Shark watercraft and Sony Watchman portable TVs . . . TNN's New Year's plans include a live show. The 90-minute "New Year's Eve At Sea World Live" will air Dec. 31 beginning at 11 p.m. EST. **Katie Haas** and **Lee Greenwood** will host and will be joined by **Tracy Byrd**. This will be Greenwood's final date. In April he will open and settle down in his Lee Greenwood Theater, a 1,770-seater in Sevierville, Tenn. . . . **Collin Raye** has two New Year's gigs lined up. He will appear on CBS' telecast from the House of Blues in Los Angeles and the Fiesta Bowl Block Party in Phoenix.

ANNE MURRAY RETURNS: She will host the 25th anniversary Juno Awards show March 10 in Copps Coliseum in Hamilton, Ontario. She has herself received 25 Juno Awards, the most of any artist. Murray also announces the establishment of the **Leonard T. Rambeau Scholarship Fund** in honor of her late manager, who died in April. The fund is at Rambeau's alma mater, Saint Mary's University in Halifax, Nova Scotia.

Murray is also well-represented in the marketplace by a new three-disc EMI retrospective set. "Anne Murray: Now & Forever" includes her first recording, a song called "Little Bit Of Soap," from 1964. Also among the 64 songs are an alternate version of "Snowbird," a Spanish version of "Broken Hearted Me," and unreleased versions of "Last Thing On My Mind," "Unchained Melody," and "Lonely But Only For You." There's also a live "You Won't See Me."



by Chet Flippo

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★						
1	NEW	1	1	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98) 1 week at No. 1	FRESH HORSES	1
2	1	1	5	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	NEW	1	1	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
★ ★ ★ GREATEST GAINER ★ ★ ★						
4	3	3	42	SHANIA TWAIN ³ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
5	2	2	10	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
6	4	4	8	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	1
7	6	7	50	GARTH BROOKS ³ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	5	5	19	JEFF FOXWORTHY ¹ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
9	11	12	11	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
10	7	9	35	JOHN MICHAEL MONTGOMERY ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
11	10	13	13	FAITH HILL ¹ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
12	9	8	11	TRAVIS TRITT ¹ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
13	13	14	77	VINCE GILL ¹ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
14	8	6	4	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
15	14	11	42	ALISON KRAUSS ¹ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
16	12	10	28	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
17	15	15	11	BLACKHAWK ¹ ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
18	16	16	5	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
★ ★ ★ PACESETTER ★ ★ ★						
19	21	33	5	THE TRACTORS ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	19
20	19	21	14	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
21	17	18	6	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
22	20	19	88	TIM MCGRAW ¹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
23	29	59	3	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	23
24	24	25	23	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	17
25	18	17	14	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
26	28	23	15	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
27	26	24	22	LORRIE MORGAN ¹ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
28	32	36	5	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	25
29	22	22	9	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
30	30	28	98	JEFF FOXWORTHY ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
31	23	26	9	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
32	31	27	19	TRACY BYRD ¹ MCA 11242 (10.98/15.98)	LOVE LESSONS	6
33	27	20	9	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
34	33	29	38	JOHN BERRY ¹ CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
35	36	37	113	REBA MCENTIRE ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
36	34	31	16	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	38	35	83	REBA MCENTIRE ¹ MCA 10994 (10.98/15.98)	READ MY MIND	2
38	35	32	61	BROOKS & DUNN ¹ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
39	25	30	3	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
40	43	66	3	JOE DIFFIE EPIC 67045/SONY (10.98 EQ/15.98)	MR. CHRISTMAS	40
41	37	34	77	TRACY BYRD ¹ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
42	40	43	47	WADE HAYES ¹ COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
43	44	44	61	ALABAMA ¹ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
44	42	40	167	GEORGE STRAIT ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
45	41	38	9	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
46	47	42	95	BLACKHAWK ¹ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
47	49	49	11	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
48	39	39	8	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
49	53	54	22	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
50	51	51	96	JOHN MICHAEL MONTGOMERY ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
51	46	52	10	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
52	45	41	11	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS: CHAPTER 1	19
53	54	50	74	ALAN JACKSON ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1
54	50	45	95	THE MAVERICKS ¹ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
55	48	46	71	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
56	57	65	67	THE TRACTORS ¹ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
57	62	55	55	GEORGE STRAIT ¹ MCA 11092 (10.98/15.98)	LEAD ON	1
58	58	53	66	PATTY LOVELESS ¹ EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
59	56	58	15	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
60	59	61	30	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
61	64	70	224	BROOKS & DUNN ¹ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	63	60	62	TRACY LAWRENCE ¹ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
63	52	48	44	NEAL MCCOY ¹ ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
64	61	56	13	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED 'WANTIN' AND HAVIN' IT ALL	10
65	55	47	23	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	7
66	60	57	41	TRISHA YEARWOOD ¹ MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
67	RE-ENTRY	97	97	FAITH HILL ¹ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
68	67	63	45	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
69	68	67	59	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
70	66	62	14	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	57
71	65	69	37	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
72	70	73	42	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	48
73	73	72	178	MARY CHAPIN CARPENTER ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
74	RE-ENTRY	57	57	CLINT BLACK ¹ RCA 66419 (10.98/16.98)	ONE EMOTION	8
75	75	—	43	SAWYER BROWN ¹ 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. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

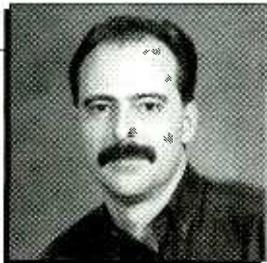
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING DEC. 9, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	VINCE GILL ¹ MCA 10877 (10.98/15.98) 10 weeks at No. 1	LET THERE BE PEACE ON EARTH	16
2	2	GARTH BROOKS ³ CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	30
3	6	REBA MCENTIRE ¹ MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	28
4	3	ALAN JACKSON ¹ ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	13
5	4	DOLLY PARTON ¹ COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	28
6	7	ALABAMA ¹ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	30
7	5	PATSY CLINE ¹ MCA 12* (7.98/12.98)	GREATEST HITS	238
8	8	VARIOUS ARTISTS CAPITOL 18083 (3.98/5.98)	CHRISTMAS COUNTRY STYLE	3
9	12	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	3
10	9	REBA MCENTIRE ¹ MCA 4979* (7.98/12.98)	GREATEST HITS	236
11	20	GEORGE STRAIT ¹ MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	32
12	13	ANNE MURRAY ¹ CAPITOL NASHVILLE 16232 (7.98/11.98)	CHRISTMAS WISHES	28
13	11	MARTINA MCBRIDE ¹ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	2

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	KENNY ROGERS & DOLLY PARTON ¹ RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	30
15	10	HANK WILLIAMS, JR. ¹ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	52
16	22	GARTH BROOKS ¹ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	3
17	—	THE JUDDS AND ALABAMA RCA 66433 (4.98/9.98)	CHRISTMAS WITH THE JUDDS AND ALABAMA	1
18	19	RICKY VAN SHELTON ¹ COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	25
19	23	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	19
20	—	THE JUDDS ¹ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	30
21	14	BILLY RAY CYRUS ¹ MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	29
22	16	THE CHARLIE DANIELS BAND ¹ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	238
23	—	GARTH BROOKS ¹ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	2
24	15	GEORGE STRAIT ¹ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	238
25	—	LORRIE MORGAN ¹ BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	7

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

HIGH HORSE: With "Fresh Horses," his first studio album in two years, Garth Brooks enters Billboard's Top Country Albums at No. 1 and The Billboard 200 at No. 2 with sales of more than 480,000 units. The package is Brooks' eighth outing, and his fifth to debut at No. 1 on the country list. Of the four prior Brooks titles that have entered at the top of the page ("Ropin' The Wind," 1991; "The Chase," 1992; "In Pieces," 1993; and "The Hits," 1994), last December's "The Hits" was the only one that outsold "Fresh Horses" in their respective debut weeks. First-week sales on the former outdistanced the latter by more than 40,000 units, and this week it bullets at No. 7 with an increase of more than 45% over the previous week. Three of Brooks' older titles experienced an active week on Top Country Catalog Albums, with "Beyond The Season" selling more than 16,000 units (2-2), while "No Fences" (22-16) and "In Pieces" (27-23) both gain 50% over the prior week.

Bill Kennedy, sales VP at Capitol Nashville, says that "Fresh Horses" came out of the chute particularly strong in Southern California and also in Oklahoma and Texas, where Brooks' career began. Kennedy also cited Minneapolis, Chicago, and Nashville as sales leaders.

IT'S A THOROUGHbred: Garth Brooks' "Fresh Horses" also galloped at radio, with a total of eight tracks from the album making the grade on our airplay list. "She's Every Woman," the album's lead single, descends slowly at No. 40, while the controversial follow-up "The Fever" regains its bullet, inching 24-23. Six other songs from the album enter that chart, the most tracks to debut from a single album since Billboard began using airplay information from Broadcast Data Systems in January '91. The previous record occurred on the Oct. 30, 1993, chart, when four cuts from the multi-artist compilations "Common Thread: The Songs Of The Eagles" entered simultaneously.

IN THE TREE TOPS: Alan Jackson (Arista) makes it an even dozen, as his "Tall, Tall Trees" becomes his 12th No. 1 single in just two months. Jackson's song is the youngest release in the top 15, and Faith Hill's "It Matters To Me" (Warner Bros.) is the only top 20 release that has been on the chart fewer weeks. Jackson's first trip to No. 1 was the 1991 hit "I'd Love You All Over Again," which he wrote as an anniversary present for his wife, Denise Jackson.

STOCKING STUFFERS: Vince Gill debuts on Top Country Albums at No. 3 with "Souvenirs," his first hits package for MCA. That set jumps onto The Billboard 200 at No. 13 with sales of 90,000 units. That entry, coupled with the strong debut by Garth Brooks, nudges Shania Twain's "The Woman In Me" 3-4, but doesn't hamper her efforts to win Greatest Gainer honors with an increase of more than 20,000 units. Meanwhile, the Tractors are on Santa's gift list, jumping 21-19 with "Have Yourself A Tractors Christmas" (Arista), hooking our Pacesetter award with a gain of 60%.

JUST SO YOU KNOW: No records qualified for Airpower status this week on Hot Country Singles & Tracks.

Kraft Women Tour Set For Next Spring Portion Of Proceeds to Benefit Food Bank Network

BY DEBORAH EVANS PRICE

NASHVILLE—Pam Tillis, Lorie Morgan, and Carlene Carter will hit the road together in May 1996 on a 33-city tour sponsored by Kraft Foods Inc. A portion of the tour's proceeds will benefit Second Harvest, the national food bank network that helps distribute food to the needy.

"I'm really looking forward to the Kraft Women of Country tour," Tillis says. "Aside from touring with Lorie and Carlene, I'm happy to be part of a tour that will raise money and awareness for this nation's hunger problem through Second Harvest National Food Bank Network."

The tour is being booked by the William Morris Agency, and although the itinerary has yet to be confirmed, it is scheduled to hit venues in or around Atlanta, Chicago, Dallas, Houston, Lit-

tle Rock, Ark., Memphis, Nashville, New York, Tampa, Fla., Washington, D.C., and other cities. Venues will include theme parks, state fairs, and amphitheatres. Eleven of the dates will also include Kraft Cookin' Fest events, which will feature games, attractions, and sampling of recipes developed by the Kraft Creative Kitchens.

Food drives will be held in each city on the tour, with the food collected going to Second Harvest. The organization will also receive a portion of the sales from a commemorative poster featuring Morgan, Tillis, and Carter. Additional money will be raised for Second Harvest by special guitar and front-row ticket auctions, as well as other in-market promotions.

Second Harvest consists of 185 food banks across the country that supply 40,000 local soup kitchens, food pantries, and homeless shelters and other non-profit agencies. According to Robert

Hopton, Kraft's director of marketing strategy and development, Kraft has supplied Second Harvest with more than \$76 million in food products over the past five years.

According to Kraft representatives, the food company's association with Nashville dates back to 1892, when Nashvillian Joel Owsley Cheek invented Maxwell House Coffee, Kraft's flagship brand. In the '30s, Kraft produced the Kraft Music Hall radio series, which became a television series with the same name in the '60s. Both series featured country music. In the late '60s, Kraft began broadcasting the Country Music Assn.'s award dinners during the Music Hall series. When the Country Music Assn. awards became CBS television specials, Kraft sponsored the awards show from 1967-1987. Individual Kraft Foods brands still support the CMA awards show.

COUNTRY DANCE BUSINESS STEPS UP

(Continued from page 32)

dance remix, some call for a radio edit, and some won't work at all.

"My job," says Jackson, "is to identify those songs that can benefit from the different vehicles and help the record labels maximize going in that direction."

One area of his research that has Jackson intrigued is booking personal appearances in the many dance clubs. "It has been proven time and time again that track dates—performances in these nightclubs—is a wonderful and positive way to deliver the artist in the early stage of a career directly to the street."

These are clubs, he notes, where normally there are no live acts at all, certainly no national talent, and some venues usually have no stage.

"The first performer to break the ice like that," he says, "was Tracy Byrd in '93, and [MCA/Nashville president] Tony Brown told me that track date tour; along with a couple of other things at that point, literally broke his career wide open. Tracy did over 75 nightclubs. Ken Mellons has done over 75 nightclubs in his early stages. With Shania Twain, we did a couple of weeks with her on the second record, and we saw SoundScan explosions in those cities where we went."

Other artists working the track date circuit, he says, are Bryan White and— for upcoming releases—Jeff Moore and Kimber Clayton.

"This is 1995. We have to take advantage of technology," Jackson says. "Some people in Nashville think that track dates are sacrilege to country, which some think should only be acoustic. This a concept we borrowed from the pop and urban formats. They've used it for 20 years to expose artists in a very cost-effective way. Not only does the artist get to sing to the song, but they can also sign autographs, make fans firsthand, and shake some hands. Start building a fan base."

From his most conservative estimates, Jackson says, the clubs he services expose country music to a minimum of 2 million people a week. His goal now is to quantify that research.

"For a next step I would like to see us being able to complement or to match the same sort of information procedures that the labels get back through BDS and SoundScan. I'm speaking with the people at BDS, for instance, and I think it will be within reach in 1996 to affordably place a counting device in each nightclub."

"That would be some icing on the cake as far as our credibility goes. Even

though most labels here accepted and supported what we've done, there was a handful that weren't quite sure. Now, though, even before BDS, I can truthfully say we have the support of every label in town and we're distributing product for every label in town."

There are questions he is still asked, Jackson says. Is country dance a trend? Will it still be around in 10 years? In five years? In three years?

"The best answer I can give to that is this: As long as there's been country music, there have been country nightclubs, places where people like to dance to country music," he says. "To two-step and line dance; line dance especially these days than before."

"So it seems logical to me that as long as there is country music, there will always be nightclubs to go to and hear country music and dance to the music. When I started this thing in 1992, I had 225 clubs in my database. Now that universe of important clubs is over 600 [with another 300-450 at part-time capacity], I think they will remain a support mechanism for the record industry. As for us, I know our place in the food chain. Our goal, as well as with other elements in the business, is to get that record on every radio station in America."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
47 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM	14 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM
56 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM	53 GRANDPA TOLD ME SO (Murrah, BMI/Tom Collins, BMI) WBM
4 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM	41 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
65 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP)	22 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
45 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRB, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP)	31 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WBM
16 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)	49 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL
13 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL	39 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL
12 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL	30 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM
70 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP)	32 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI) WBM
2 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) HL	29 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM
26 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI)	35 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM
9 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM	6 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL
24 DUST ON THE BOTTLE (N2 D, ASCAP)	17 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill,
23 THE FEVER (Swag Song, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP)	

BMI) WBM	72 ON A BUS TO ST. CLOUD (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP)	10 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL
69 IT'S MIDNIGHT CINDERELLA (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI)	48 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	75 THAT OL' WIND (Feelbilly, BMI/Breon's Island, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
28 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL	51 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP)	3 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/I.R.S., BMI/Eagle, BMI/Tring, BMI/Almo, ASCAP/Tiki Merm, ASCAP/Siren, SABAM) WBM
50 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI) WBM/HL	74 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murrah, BMI)	60 THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP) HL
37 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM	11 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM/HL	68 TOO MUCH FUN (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI)
57 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL	27 RING ON HER FINGER, TIME ON HER HANDS (Sony Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP)	18 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)
8 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL	71 ROLLIN' (Coburn, BMI/Maleah, BMI/Major Bob, ASCAP/No Fences, ASCAP)	59 VEIL OF TEARS (WB, ASCAP/Suddenly, ASCAP/Pennings, ASCAP/WB, BMI/Foreshadow, BMI) WBM
7 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomahawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL	55 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI)	67 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony Cross Keys, ASCAP/All Around Town, ASCAP)
33 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Langtate, ASCAP/Fame, BMI) WBM	44 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM	62 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM
15 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM	38 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM	43 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP) HL
46 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL	73 SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM	20 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL
36 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI) HL	52 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL	21 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
25 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM	54 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	19 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Bufalo Prairie, BMI/Showbilly, BMI) HL
42 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spofer, BMI) WBM	68 SOLID GROUND (Marledge, ASCAP)	5 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL
64 THE OLD STUFF (EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP/No Fences, ASCAP/Major Bob, ASCAP)	66 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI)	58 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony Tree, BMI) WBM
	34 SOMETIMES SHE FORGETS (WB, ASCAP) WBM	61 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM
	1 TALL, TALL TREES (Irio, BMI/Fort Knox, BMI) WBM/HL	

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
*** No. 1 ***						
1	3	3	8	TALL, TALL TREES K. STEGALL (G. JONES, R. MILLER)	ALAN JACKSON (V) ARISTA 1-2879	1
2	1	1	12	CHECK YES OR NO T. BROWN, G. STRAIT (D. M. WELLS, D. H. OGLESBY)	GEORGE STRAIT (V) MCA 55127	1
3	7	8	15	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU S. GIBSON (S. DWORSKY, P. JEFFERSON, J. LEYERS)	AARON TIPPIN (C) (V) RCA 64392	3
4	4	4	15	BACK IN YOUR ARMS AGAIN J. STROUD (J. F. KNOBLOCH, P. DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	4
5	2	2	13	WHO NEEDS YOU BABY J. STROUD (C. WALKER, R. BOUDREAU, K. WILLIAMS)	CLAY WALKER (C) (V) GIANT 17771	2
6	6	10	11	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B. E. BOYD)	ALABAMA (C) (V) RCA 64419	6
7	5	6	15	LIFE GOES ON C. DINAPOLI, D. GRAU, LITTLE TEXAS (D. GRAY, T. MCHUGH, K. FOLLESE)	LITTLE TEXAS (V) WARNER BROS. 17770	5
8	9	12	9	LIFE GETS AWAY J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, T. SCHUYLER)	CLINT BLACK (V) RCA 64442	8
9	10	14	10	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARD)	PAM TILLIS (C) (V) ARISTA 1-2878	9
10	11	13	17	TEQUILA TALKIN' D. COOK, W. WILSON (B. LABOUNTY, C. WATERS)	LONESTAR (C) (V) BNA 64386	10
11	14	23	10	REBECCA LYNN B. J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	BRYAN WHITE (C) (V) ASYLUM 64360	11
12	16	21	10	THE CAR C. HOWARD (C. M. SPRIGGS, G. HEYDE)	JEFF CARSON (C) (D) (V) MCG CURB 76970	12
13	13	18	9	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	TIM MCGRAW (C) (D) (V) CURB 76971	13
14	15	19	15	GO REST HIGH ON THAT MOUNTAIN T. BROWN (V. GILL)	VINCE GILL (V) MCA 55098	14
15	17	17	14	LOVE LESSONS T. BROWN (J. KILGORE, T. HEWITT, M. POWELL, S. MAJORS)	TRACY BYRD (C) (V) MCA 55102	15
16	21	25	12	BORN IN THE DARK J. STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	16
17	30	40	5	IT MATTERS TO ME S. HENDRICKS (M. D. SANDERS, E. HILL)	FAITH HILL (C) (V) WARNER BROS. 17718	17
18	20	24	12	TROUBLE T. BROWN (T. SNIDER)	MARK CHESNUTT (C) (V) DECCA 55103	18
19	8	5	12	WHISKEY UNDER THE BRIDGE S. HENDRICKS, D. COOK (D. COOK, K. BROOKS, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	5
20	25	31	14	WHEN A WOMAN LOVES A MAN S. HENDRICKS, L. PARNELL (M. LUNA, R. VAN HOY)	LEE ROY PARNELL (V) CAREER 1-2862	20
21	27	36	7	WHEN BOY MEETS GIRL K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 388	21
22	22	29	17	HERE COMES THE RAIN D. COOK, R. MALO (R. MALO, KOSTAS)	THE MAVERICKS (C) (V) MCA 55080	22
23	24	27	3	THE FEVER A. REYNOLDS (S. TYLER, J. PERRY, B. KENNEDY, D. ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23
24	18	11	18	DUST ON THE BOTTLE T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (V) MCA 54944	1
25	26	32	9	NOTHING P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (C) (D) (V) REPRIS 17734/WARNER BROS.	25
26	38	49	4	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	26
27	33	42	5	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	27
28	31	34	17	IT'S NOT THE END OF THE WORLD B. BECKETT (P. NELSON, L. BOONE, E. CLARK)	EMILIO (C) CAPITOL NASHVILLE 58432	28
29	29	26	18	I LIKE IT, I LOVE IT J. STROUD, B. GALLIMORE (S. DUKES, J. S. ANDERSON, M. HALL)	TIM MCGRAW (C) (V) (X) CURB 76961	1
30	40	53	4	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (V) MERCURY NASHVILLE 852 498	30
31	34	39	8	IF I HAD ANY PRIDE LEFT AT ALL J. BOWEN, C. HOWARD (J. GREENEBAUM, T. SEALS, E. SETSER)	JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	31
32	23	9	20	I LET HER LIE J. STROUD, R. TRAVIS, D. MALLOY (T. JOHNSON)	DARYLE SINGLETARY (C) (V) GIANT 17818	2
33	45	48	5	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARONE)	BLACKHAWK (C) (V) ARISTA 1-2897	33
34	12	7	17	SOMETIMES SHE FORGETS G. BROWN, T. TRITT (S. EARLE)	TRAVIS TRITT (V) WARNER BROS. 17792	7
35	32	28	20	I'M NOT STRONG ENOUGH TO SAY NO M. BRIGHT (R. J. LANGE)	BLACKHAWK (C) (V) ARISTA 1-2857	2
36	42	46	9	NOT ENOUGH HOURS IN THE NIGHT R. LANDIS (A. BARKER, R. HARBIN, K. WILLIAMS)	DOUG SUPERNAW (C) (V) GIANT 17764	36
37	19	15	13	I WILL ALWAYS LOVE YOU S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & VINCE GILL (V) COLUMBIA 78097	15
38	28	20	20	SAFE IN THE ARMS OF LOVE M. MCBRIDE, P. WORLEY, E. SEAY (P. ROSE, M. KENNEDY, P. BUNCH)	MARTINA MCBRIDE (C) (V) RCA 64345	4
39	36	37	20	IF THE WORLD HAD A FRONT PORCH J. STROUD (T. LAWRENCE, P. NELSON, K. BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87119	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
40	35	30	14	SHE'S EVERY WOMAN A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18842	1
41	41	44	9	HEART HALF EMPTY D. JOHNSON, E. SEAY (G. BURR, D. CHILD)	TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	41
42	49	50	4	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HOBBS (K. GOOD, J. SCOTT)	COLLIN RAYE (C) (V) EPIC 78189	42
43	44	47	7	WHAT I MEANT TO SAY D. COOK (D. COOK, S. HOGIN, J. MCBRIDE)	WADE HAYES (C) (V) COLUMBIA 78087	43
44	46	45	11	RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)	KEN MELLONS (C) (V) EPIC 78066	41
45	58	—	2	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	JOE DIFFIE (C) (V) EPIC 78202	45
46	37	22	16	NO MAN'S LAND S. HENDRICKS (J. S. SHERRILL, S. SESKIN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	3
47	43	33	20	ALL I NEED TO KNOW B. BECKETT (S. SESKIN, M. A. SPRINGER)	KENNY CHESNEY (C) (V) BNA 64347	8
48	47	43	20	ONE BOY, ONE GIRL P. WORLEY, E. SEAY, J. HOBBS (M. A. SPRINGER, S. SMITH)	COLLIN RAYE (C) (V) EPIC 77973	2
49	39	16	18	IF I WAS A DRINKIN' MAN B. BECKETT (J. B. RUDD, B. HILL)	NEAL MCCOY (C) (V) ATLANTIC 87120	16
50	48	35	19	I WANNA GO TOO FAR G. FUNDIS (L. MARTINE, JR., K. ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	9
51	56	70	3	OUT WITH A BANG T. BROWN (D. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	51
52	51	54	8	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	RHETT AKINS (V) DECCA 55085	51
53	55	59	5	GRANDPA TOLD ME SO B. BECKETT (M. A. SPRINGER, J. D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	53
54	52	55	7	SMOKE IN HER EYES G. FUNDIS (H. PRESTWOOD)	TY ENGLAND (C) (V) RCA 64405	52
55	60	73	3	'ROUND HERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, G. HUBBARD)	SAWYER BROWN (C) (D) (V) CURB 76975	55
56	57	57	6	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. BOONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	56
57	50	51	19	LET'S GO TO VEGAS S. HENDRICKS (K. STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	5
58	73	—	2	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	MARTINA MCBRIDE (C) (V) RCA 64437	58
59	59	60	4	VEIL OF TEARS A. REYNOLDS, J. ROONEY (M. NOBEL, J. PENNING, H. KETCHUM)	HAL KETCHUM (C) MCG CURB 76965	59
60	61	61	10	THOSE WORDS WE SAID R. BENNETT (K. RICHEY, ANGELO)	KIM RICHEY (C) (V) MERCURY NASHVILLE B52 300	60
61	54	41	18	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (V) MERCURY NASHVILLE 852 206	14
62	62	75	3	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	62
*** Hot Shot Debut ***						
63	NEW	—	1	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	DARYLE SINGLETARY GIANT ALBUM CUT	63
64	NEW	—	1	THE OLD STUFF A. REYNOLDS (B. KENNEDY, D. ROBERTS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	64
65	NEW	—	1	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	65
66	69	—	2	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	LINDA DAVIS (C) (V) ARISTA 1-2896	66
67	NEW	—	1	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RICOCHE (C) (V) COLUMBIA 78088	67
68	63	62	3	SOLID GROUND R. SKAGGS (G. OWENS)	RICKY SKAGGS ATLANTIC ALBUM CUT	62
69	NEW	—	1	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	69
70	NEW	—	1	THE CHANGE A. REYNOLDS (T. ARATA, W. TESTER)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	70
71	NEW	—	1	ROLLIN' A. REYNOLDS (H. ALLEN, L. REYNOLDS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	71
72	75	—	2	ON A BUS TO ST. CLOUD G. FUNDIS (G. PETERS)	TRISHA YEARWOOD (V) MCA 55141	72
73	74	66	3	SHE CAN'T SAVE HIM J. CRUTCHFIELD (B. REGAN, L. HENGBER)	LISA BROKOP (C) CAPITOL NASHVILLE 58502	66
74	NEW	—	1	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	74
75	NEW	—	1	THAT OL' WIND A. REYNOLDS (L. REYNOLDS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	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. © 1995, Billboard/BPI Communications.

Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	16	I LIKE IT, I LOVE IT CURB 76961 14 weeks at No. 1	TIM MCGRAW
2	2	2	9	THE WOMAN IN ME (NEEDS THE MAN IN YOU) MERCURY NASHVILLE 852206	SHANIA TWAIN
3	3	3	12	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
4	13	—	2	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
5	20	—	2	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
6	6	8	11	LOVE LESSONS MCA 55102	TRACY BYRD
7	8	11	8	IN PICTURES RCA 64419	ALABAMA
8	4	7	10	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
9	7	5	12	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
10	5	4	17	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
11	9	9	24	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
12	10	10	24	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
13	14	23	3	WHAT I MEANT TO SAY COLUMBIA 78087	WADE HAYES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	22	4	REBECCA LYNN ASYLUM 64360	BRYAN WHITE
15	12	12	6	TEQUILA TALKIN' BNA 64386	LONESTAR
16	17	19	3	THE CAR MCG CURB 76970	JEFF CARSON
17	15	13	23	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
18	19	16	24	ANGELS AMONG US RCA 62643	ALABAMA
19	21	15	5	BACK IN YOUR ARMS AGAIN BNA 64353	LORRIE MORGAN
20	23	14	16	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
21	18	18	13	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
22	22	25	12	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
23	24	20	19	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
24	25	—	2	NOTHING REPRIS 17734/WARNER BROS.	DWIGHT YOAKAM
25	11	6	18	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE

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. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Latin Notas



by John Lannert

SONY'S RIGHT TOUCH: Proclaiming that "Sony has got the right touch," Sony Discos VP/GM George Zamora says that the company has inked a distribution deal with pop/rap/tropical label Right Touch Productions.

Recently re-activated by its president, Oscar Lord, Right Touch was distributed by Sony until 1992, when Lord signed on with Rodven Records. When PolyGram acquired Rodven, Lord decided to rejuvenate Right Touch, which will be headquartered in Miami.

Zamora hailed the deal, saying, "Sony Discos is the No. 1 tropical label, and the addition of Right Touch Productions will secure Sony's top rank in the tropical field for years to come."

Says Lord, "It's like coming back home. We know the Sony staff, and they have been more than supportive, so it's a great combination."

With no acts currently signed directly to Right Touch, Lord has secured artists through production companies and other small labels. Among the outfits supplying talent to Right Touch are Tropic Sun, a joint venture with Lord and songwriter/producer Gustavo Márquez. Tropic Sun signee Milly Y Los Vecinos has released its first album on Right Touch, "En Tus Manos."

Other releases just shipped on Right Touch are "Fiesta Mix USA," a multi-artist, merengue-based compilation, and "Euro Sound Explosion," a compendium of Spanish-language Euro-house covers of Anglo hits, plus several original tracks.

In addition, Right Touch is expecting product from other sources, such as Heart On Music, a production company owned by Puerto Rican rap producer Eduardo Reyes; Central American imprint Dideca, which discovered hot singer/songwriter Ricardo Arjona; A&E Music, headed up by Miami dance producers Lewis Martineé and Joe Granda; and Menudo, Edgardo Díaz's enduring pop vocal group.

Lord says that he will sign artists directly to Right Touch next year and that industry veteran Bill García will head up promotion for the label.

SON 1, FATHER 0: With his first single, "Si Tú Te Vas," hitting No. 1 on the Hot Latin Tracks chart, Fonovisa budding star Enrique Iglesias is smoking at retail also, as his famous father, Julio Iglesias, has not accomplished since Hot Latin Tracks was reinstated in 1988: reaching the top of the chart. Julio hit No. 1 in 1992, but he did so as a duet partner with José Luis Rodríguez, on their Sony hit "Torero." The younger Iglesias is closing in on the top 10 of The Billboard Latin 50. The elder Iglesias is hardly half-stepping on that chart; his latest Sony album, "La Carretera," remains entrenched in the upper regions.

NO PHOBIA OF FOBIA: If timing is everything, Mexican rock act Fobia has it all right now. With no blockbuster rock product in the Mexican market, the hard-working quartet recently released "Amor Chiquito" (BMG), and the record is rolling at retail. Produced by Fobia and the ubiquitous Gustavo Santaolalla, "Amor Chiquito" is destined to be Fobia's biggest album to date.

"Amor Chiquito" is a likeable collection of stylish rock, but the songs come to breathtaking life when the band performs them live. Such was the case during its volcanic set Nov. 16 at Mexico City's Auditorio Nacional.

(Continued on next page)

Hot Latin Tracks

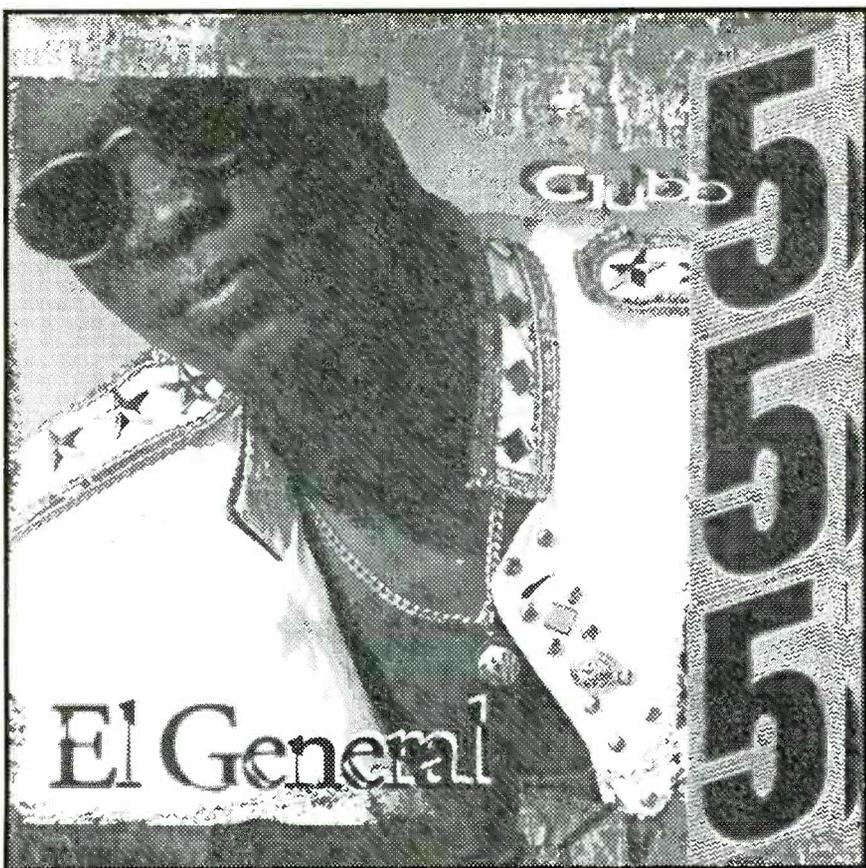


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	2	9	ENRIQUE IGLESIAS FONOVISA	♦ SI TU TE VAS R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
2	2	3	13	CRISTIAN MELODY/FONOVISA	♦ VUELVE A QUERER J. AVENDANO LUHRS (J. AVENDANO LUHRS)
3	5	5	8	PETE ASTUDILLO EMI LATIN	♦ COMO TE EXTRANO A. B. QUINTANILLA III (A. B. QUINTANILLA III, P. ASTUDILLO, J. OJEDA)
4	6	9	3	BRONCO FONOVISA	♦ TODO POR TI BRONCO (J. G. ESPARZA)
5	4	4	12	LUIS MIGUEL WEA LATINA	♦ SI NOS DEJAN L. MIGUEL, K. C. BRIAN (J. A. JIMENEZ)
6	3	1	13	GLORIA ESTEFAN EPIC/SONY	♦ ABRIENDO PUERTAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
7	10	11	6	LOS REHENES FONOVISA	♦ ME PIDES TU LIBERTAD NOT LISTED (J. TORRES, S. GUZMAN)
8	12	32	3	LOS TEMERARIOS AFG SIGMA	♦ LA MUJER DE LOS DOS A. ANGEL ALBA (A. A. ALBA)
9	7	6	10	SELENA EMI LATIN	♦ TECHNO CUMBIA A. B. QUINTANILLA III (A. B. QUINTANILLA III, P. ASTUDILLO)
10	8	7	17	LOS TIGRES DEL NORTE FONOVISA	♦ GOLPES EN EL CORAZON TN INC. (R. VALENCIA)
*** AIRPOWER ***					
11	NEW	1	1	GLORIA ESTEFAN EPIC/SONY	♦ MAS ALLA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
12	20	18	6	JOSE JOSE ARIOLA/BMG	♦ LLORA CORAZON R. LIVI (R. LIVI, R. FERRO)
13	16	23	4	SELENA EMI LATIN	♦ DREAMING OF YOU G. ROCHE (F. GOLDE, T. SNOW)
14	14	15	8	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	♦ TONTA D. L. GARZA, T. GONZALEZ (J. RODRIGUEZ, M. CISNEROS)
15	11	10	13	MAZZ EMI LATIN	♦ ESTUPIDO ROMANTICO J. GONZALEZ (P. ASTUDILLO, R. VELA)
16	13	21	5	JOSE MANUEL FIGUEROA FONOVISA	♦ EXPULSADO DEL PARAISO J. SEBASTIAN (J. SEBASTIAN)
17	15	16	9	GIRO SDI/SONY	♦ SI TU SUPieras C. SOTO (O. ALFANNO)
18	17	13	13	THALIA EMI LATIN	♦ PIEL MORENA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
19	19	14	7	CARLOS VIVES POLYGRAM LATINO	♦ PA MAYTE C. VIVES, R. BLAIR (C. VIVES, I. BENAVIDES, E. CAMPO)
20	18	17	3	SPARX FONOVISA	♦ QUIERO VOLVER EL TIEMPO A TRAS T. MORRIE (L. ANTONIO)
21	9	8	7	M. A. SOLIS Y LOS BUKIS FONOVISA	♦ EQUIVOCADO M. A. SOLIS (M. A. SOLIS)
22	NEW	1	1	RICKY MARTIN SONY	♦ MARIA K. C. PORTER (I. BLAKE, K. C. PORTER, L. GOMEZ ESCOLAR)
23	29	25	22	SELENA EMI LATIN	♦ TU SOLO TU J. HERNANDEZ (F. VALDEZ LEAL)
24	23	29	4	MARC ANTHONY SOHO LATINO/SONY	♦ NADIE COMO ELLA S. GEORGE (O. ALFANNO)
25	26	28	5	ROCIO DURCAL ARIOLA/BMG	♦ COMO HAN PASADO LOS ANOS R. LIVI (R. LIVI, R. FERRO)
26	RE-ENTRY	2	2	MICHAEL SALGADO JOEY	♦ SI QUIERAS J. S. LOPEZ (F. MENDEZ, R. ORTEGA CONTRERAS)
27	25	24	11	LOS PALOMINOS SONY	♦ LA LLAMA M. LICHTENBERGER JR. (M. BENITO)
28	24	—	2	SELENA EMI LATIN	♦ EL TORO RELAJO J. HERNANDEZ (F. BERMEO)
29	28	37	3	JAY PEREZ SONY	♦ HOY SOY FELIZ J. PEREZ (J. CARMONA)
30	34	33	4	BANDA ZETA FONOVISA	♦ BALADA DEL PARQUE FRIO ZE LUIS (ZE LUIS)
31	NEW	1	1	M. A. SOLIS Y LOS BUKIS FONOVISA	♦ HIMNO A LA HUMILDAD M. A. SOLIS (M. A. SOLIS)
32	31	—	2	LOS MIER FONOVISA	♦ TIMIDA LOS MIER (H. POSADA)
33	32	26	4	ZAFRA NEGRA J&N/EMI LATIN	♦ SUFRIENDO POR ELLA J. HEREDIA (F. REYES)
34	NEW	1	1	LOS TIGRES DEL NORTE FONOVISA	♦ NO PUEDO MAS TN INC. (T. BELLO)
35	33	31	3	RAM HERRERA SONY	♦ AHORA DILE R. HERRERA, R. MARTINEZ (A. VEZZANI)
36	36	40	3	IRIDIAN POLYGRAM RODVEN	♦ SENOR LOCUTOR P. A. CARDENAZ (F. CURIEL ALAZAN)
37	21	19	12	JULIO IGLESIAS SONY	♦ BAILA MORENA R. ARCUSA (R. LIVI, R. FERRO)
38	NEW	1	1	PANDORA EMI LATIN	♦ QUE SABES DE AMOR B. SILVETTI (A. DE LA TORRE)
39	22	20	13	MOJADO FONOVISA	♦ TU PIERDES MAS L. LOZANO (E. CHAVEZ MARQUEZ)
40	38	27	7	LAURA FLORES FONOVISA	♦ ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
19 STATIONS	21 STATIONS	57 STATIONS
1 CRISTIAN MELODY/FONOVISA VUELVE A QUERER	1 GIRO SDI/SONY SI TU SUPieras	1 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
2 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS	2 MARC ANTHONY SOHO LATINO/SONY NADIE COMO ELLA	2 BRONCO FONOVISA TODO POR TI
3 GLORIA ESTEFAN EPIC/SONY MAS ALLA	3 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	3 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS
4 ROCIO DURCAL ARIOLA/BMG COMO HAN PASADO LOS...	4 ZAFRA NEGRA J&N/EMI LATIN SUFRIENDO POR ELLA	4 LOS REHENES FONOVISA ME PIDES TU LIBERTAD
5 RICKY MARTIN SONY MARIA	5 HUMBERTO RAMIREZ SONY UN TIPO CON SUERTE	5 LOS TEMERARIOS AFG SIGMA LA MUJER DE LOS DOS
6 JOSE JOSE ARIOLA/BMG LLORA CORAZON	6 GILBERTO SANTA ROSA SONY DIME PORQUE	6 LOS TIGRES DEL NORTE FONOVISA GOLPES EN EL...
7 JON SECADA & SHANICE HOLLYWOOD/EMI LATIN SI NO...	7 TITO GOMEZ M.P. DEJALA 2 ND PARTE	7 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN TONTA
8 CARLOS VIVES POLYGRAM LATINO PA MAYTE	8 LOS SABROSOS DEL MERENGUE M.P. LA FIESTA...	8 MAZZ EMI LATIN ESTUPIDO ROMANTICO
9 PORTO LATINO POLYGRAM RODVEN CUANDO EL...	9 CRISTIAN MELODY/FONOVISA VUELVE A QUERER	9 JOSE MANUEL FIGUEROA FONOVISA EXPULSADO DEL...
10 LUIS MIGUEL WEA LATINA SI NOS DEJAN	10 LUIS MIGUEL WEA LATINA SI NOS DEJAN	10 SPARX FONOVISA QUIERO VOLVER EL...
11 JULIO IGLESIAS SONY BAILA MORENA	11 REY RUIZ SONY EL REY DEL MUNDO	11 SELENA EMI LATIN TU SOLO TU
12 BRAULIO SONY SI ME QUIERES MATAR	12 VARIOUS ARTISTS CDT MERENGUE MADNESS 2	12 SELENA EMI LATIN TECHNO CUMBIA
13 SELENA EMI LATIN DREAMING OF YOU	13 JAILENE EMI LATIN TE DEVUELVO TU APELLIDO	13 MICHAEL SALGADO JOEY SI QUIERAS
14 YOLANDA MONGE WEA LATINA TU, TU, TU, TU	14 TITO NIEVES RMM/SONY NO ME VUELVO A ENAMORAR	14 M. A. SOLIS Y LOS BUKIS FONOVISA EQUIVOCADO
15 PANDORA EMI LATIN QUE SABES DE AMOR	15 HECTOR TRICOCHE POLY- GRAM RODVEN A VER SI...	15 LOS PALOMINOS SONY LA LLAMA

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. © 1995 Billboard/BPI Communications, Inc.

EL GENERAL



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LATIN NOTAS

(Continued from preceding page)

Fobia lead wailer **Leonardo de Lozanne** and bandmates **Cha!** (bass), **Iñaki** (keyboards), and **Paco Huidobro** (guitar) cranked up the intensity and edge without cranking up the volume as they marched through choice cuts from "Amor Chiquito," such as leadoff single "Revolución Sin Manos," "Veneno Vil," and "Mira Te Te (Mientras Más Fumo Más Te Quiero)." What's more, de Lozanne showed that his time as an on-stage heartthrob has come. As 6,000 fans—most of them females aged 12 to 16—sang the lyrics to fan-favorite "Plástico," de Lozanne assumed rock-star postures and pouts with a natural grace that suggested that he is just now getting accustomed to the spotlight.

How times have changed for Fobia. Two years ago, the band was booked to open for labelmate **Alejandra Guzmán** in Chicago. The band arrived late and ended up closing the concert

as about 300 raucous fans moshed and slam-danced in their seats. On Nov. 16, a decidedly more suburban throng stood politely and sang along with Mexico's rock band of the moment.

CHILE NOTAS: Warner Mexico Chilean rock act **La Ley** has announced that, beginning in 1996, it will be based in Mexico City. La Ley's latest album, "Invisible," has gone platinum in Chile (25,000 units), with sales now exceeding 40,000 units. "Invisible" is set for release next year in France, England, Germany, and Spain. Now on tour in Chile, the band is scheduled to perform Jan. 23 at MIDEM in Cannes, France... Sony rockers **Los Tres** are headlining a tour-closing concert on Wednesday (6) at the Court Central Del Estadio Nacional De Santiago. Opening for Los Tres are BMG Colombia rock group **Aterciopelados** and Chilean psychedelic rock band **Santos Dumont**. Los Tres' two-hour show will

be based on the band's latest album, "La Espada & La Pared," which has sold 37,000 units.

ARGENTINA NOTAS: Rave On/BMG has released "Mañana" by CAE, former front man of soft-metal band **Bravo**. A solo act since 1992, CAE has already landed four gold and two platinum records... The film "Peperina," based on the 1992 reunion tour of **Seru Giran**, has opened in Buenos Aires. Directed by **Raúl de la Torre**, it features scenes with soap opera star **Andrea del Boca**... PolyGram has shipped "Sur Y Después," the first album in eight years by rock pioneer **Moris**. Coincidentally, Moris' son **Antonio Birabent** has released his second album on BMG, "Matar Y Morir."

CHART NOTES: For the second straight week, **Enrique Iglesias'** "Si Tú Te Vas" (Fonovisa) holds the top spot of Hot Latin Tracks, primarily because traditionally pop-shy regional Mexican stations have embraced the ballad.

A robust Thanksgiving weekend garnered positive sales for 45 titles listed on The Billboard Latin 50. **Los Temerarios** debuted strongly at No. 6 with "Camino Del Amor" (AFG Sigma), the band's first studio album in three years.

Assistance in preparing this column provided by **Marcelo Fernández Bitar** in Buenos Aires and **Pablo Márquez** in Santiago, Chile.

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 6 **ABRIENDO PUERTAS** (FIPP, BMI)
 - 35 **AHORA DILE** (Sony Discos, ASCAP)
 - 40 **ANTES DE QUE TE VAYAS** (Mas Latin, SESAC)
 - 37 **BAILA MORENA** (Livi, ASCAP/Rafa, ASCAP)
 - 30 **BALADA DEL PARQUE FRIO** (Vander, ASCAP)
 - 25 **COMO HAN PASADO LOS ANOS** (Livi, ASCAP/Rafa, ASCAP)
 - 3 **COMO TE EXTRANO** (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 13 **DREAMING OF YOU** (EMI Virgin, BMI/Chesca Tunes, ASCAP/Snow, BMI)
 - 28 **EL TORO RELAJO** (Peer Int'l, BMI)
 - 21 **EQUIVOCADO** (Mas Latin, SESAC)
 - 15 **ESTUPIDO ROMANTICO** (Peace Rock, BMI/Lone Iguana, BMI)
 - 16 **EXPULSADO DEL PARAISO** (Vander, ASCAP)
 - 10 **GOLPES EN EL CORAZON** (Tigres Del Norte E.M., BMI)
 - 31 **HIMNO A LA HUMILDAD** (Mas Latin, SESAC)
 - 29 **HOY SOY FELIZ** (Copyright Control)
 - 27 **LA LLAMA** (Manben, ASCAP)
 - 8 **LA MUJER DE LOS DOS** (Editora Angel Musical, SESAC)
 - 12 **LLORA CORAZON** (Rafa, ASCAP/Livi, ASCAP)
 - 22 **MARIA** (Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP)
 - 11 **MAS ALLA** (FIPP, BMI)
 - 7 **ME PIDES TU LIBERTAD** (Edimonsa, ASCAP)
 - 24 **NADIE COMO ELLA** (EMOA, ASCAP)
 - 34 **NO PUEDO MAS** (Jam Entertainment, BMI)
 - 19 **PA MAYTE** (Copyright Control)
 - 18 **PIEL MORENA** (FIPP, BMI)
 - 38 **QUE SABES DE AMOR** (EMI April, ASCAP)
 - 20 **QUIERO VOLVER EL TIEMPO A TRAS** (Striking, BMI)
 - 36 **SEÑOR LOCUTOR** (Unimúsica)
 - 5 **SI NOS DEJAN** (BMG Songs, ASCAP)
 - 26 **SI QUISIERAS** (Copyright Control)
 - 17 **SI TU SUPIERAS** (EMOA, ASCAP)
 - 1 **SI TU TE VAS** (Fonovisa, SESAC/Unimúsica, ASCAP)
 - 33 **SUFRIENDO POR ELLA** (Juan & Nelson, ASCAP)
 - 9 **TECHNO CUMBIA** (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 32 **TIMIDA** (Polygram Latino, ASCAP)
 - 4 **TODO POR TI** (Vander, ASCAP)
 - 14 **TONTA** (San Antonio Music, BMI)
 - 39 **TU PIERDES MAS** (Copyright Control)
 - 23 **TU SOLO TU** (Peer Int'l, BMI)
 - 2 **VUELVEME A QUERER** (Fonovisa, SESAC)

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THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ GREATEST GAINER/No. 1 ★ ★ ★					
1	1	19	SELENA	EMI LATIN/EMI 34123/EMI LATIN	19 weeks at No. 1 DREAMING OF YOU
2	2	9	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
3	3	6	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO
4	4	35	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
5	5	88	SELENA	EMI LATIN 28803/HS	AMOR PROHIBIDO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
6	NEW		LOS TEMERARIOS	AFG SIGMA 3014	CAMINO DEL AMOR
7	7	3	PETE ASTUDILLO	EMI LATIN 32263	COMO TE EXTRANO
8	6	7	JON SECADA	SBK 35468/EMI LATIN	AMOR
9	9	21	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
10	8	22	JULIO IGLESIAS	SONY 81604	LA CARRETERA
11	10	31	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
12	17	5	ANA GABRIEL	SONY 81678	HOYAS DE DOS SIGLOS
13	11	4	ENRIQUE IGLESIAS	FONOVISIA 0506	ENRIQUE IGLESIAS
14	14	66	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
15	12	10	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
16	13	11	MAZZ	EMI LATIN 30913/HS	SOLO PARA TI
17	16	48	SELENA	EMI LATIN 30907	12 SUPER EXITOS
18	RE-ENTRY		LOS TUCANES DE TIJUANA	ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
19	18	3	RAUL DI BLASIO	ARIOLA 31945/BMG	LATINO
20	22	11	THALIA	EMI LATIN 35217	EN EXTASIS
21	19	16	CARLOS VIVES	POLYGRAM LATINO 528 531/HS	LA TIERRA DEL OLVIDO
22	NEW		VARIOUS ARTISTS	J&N 36382/EMI LATIN	MEREN HITS '95
23	21	127	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
24	15	7	ZAFRA NEGRA	J&N 34950/EMI LATIN	VAMO AL MAMBO!!
25	28	26	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
26	34	15	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
27	23	106	SELENA	EMI LATIN 42770	LIVE!
28	26	21	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
29	24	127	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
30	31	26	MARC ANTHONY	SOHO LATINO 81582/SONY/HS	TODO A SU TIEMPO
31	30	31	MANA	WEA LATINA 99707/HS	CUANDO LOS ANGELES LLORAN
32	49	28	M. A. SOLIS Y LOS BUKIS	FONOVISIA 0505/HS	POR AMOR A MI PUEBLO
33	35	2	VARIOUS ARTISTS	MAX 81691/SONY	SALSA MIX 2
34	25	101	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
35	NEW		LOS REHENES	FONOVISIA 0507	CANCIONES DE AMOR
36	41	19	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
37	33	7	VARIOUS ARTISTS	MAX 81670/SONY	TEJANO MIX
38	39	16	BANDA MACHOS	FONOVISIA 6034	MI CHICA IDEAL
39	42	127	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
40	20	4	JAY PEREZ	SONY 81690	THE V-O-I-C-E
41	29	8	GILBERTO SANTA ROSA	SONY 81647	EN VIVO DESDE EL CARNEGIE HALL
42	27	7	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 32899	ALGO DIFERENTE
43	NEW		EL GENERAL	RCA 31522/BMG	CLUB 555
44	NEW		BRONCO	FONOVISIA 0509	ANIMAL
45	46	27	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
46	37	18	LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUENOS DEL SWING
47	36	39	LA MAFIA	SONY 81520/HS	EXITOS EN VIVO
48	NEW		PEDRO FERNANDEZ	POLYGRAM LATINO 528 671	PEDRO FERNANDEZ
49	32	127	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
50	RE-ENTRY		JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI LATIN DREAMING OF YOU	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 SELENA EMI LATIN AMOR PROHIBIDO
2 LUIS MIGUEL WEA LATINA EL CONCIERTO	2 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	2 LOS TEMERARIOS AFG SIGMA CAMINO DEL AMOR
3 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	3 VARIOUS ARTISTS J&N/EMI LATIN MEREN HITS '95	3 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
4 JON SECADA SBK/EMI LATIN AMOR	4 G. ESTEFAN EPIC/SONY MI TIERRA	4 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO
5 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	5 ZAFRA NEGRA J&N/EMI LATIN VAMO AL MAMBO!!	5 ANA GABRIEL SONY HOYAS DE DOS SIGLOS
6 JULIO IGLESIAS SONY LA CARRETERA	6 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	6 MAZZ EMI LATIN SOLO PARA TI
7 ENRIQUE IGLESIAS FONOVISIA ENRIQUE IGLESIAS	7 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	7 SELENA EMI LATIN 12 SUPER EXITOS
8 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	8 MARC ANTHONY SOHO LATINO/SONY TODO A SU TIEMPO	8 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN 14 TUCANAZOS BIEN PESADOS
9 RICKY MARTIN SONY A MEDIO VIVIR	9 VARIOUS ARTISTS MAX/SONY SALSA MIX 2	9 INTOCABLE EMI LATIN OTRO MUNDO
10 RAUL DI BLASIO ARIOLA/BMG LATINO	10 GILBERTO SANTA ROSA SONY EN VIVO DESDE EL CARNEGIE HALL	10 SELENA EMI LATIN LIVE!
11 THALIA EMI LATIN EN EXTASIS	11 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LOS DUENOS DEL SWING	11 SELENA EMI LATIN ENTRE A MI MUNDO
12 LUIS MIGUEL WEA LATINA ROMANCE	12 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	12 LOS REHENES FONOVISIA CANCIONES DE AMOR
13 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	13 TONO ROSARIO WEA LATINA QUIERO VOLVER A EMPEZAR	13 JUAN GABRIEL ARIOLA/BMG EL MEXICO QUE SE NOS FUE
14 M. A. SOLIS Y LOS BUKIS FONOVISIA POR AMOR A MI PUEBLO	14 MANNY MANUEL MERENGU/SONY REY DE CORAZONES	14 VARIOUS ARTISTS MAX/SONY TEJANO MIX
15 MANA WEA LATINA DONDE JUGARAN LOS NINOS	15 EL GENERAL RCA/BMG ES MUNDIAL	15 BANDA MACHOS FONOVISIA MI CHICA IDEAL

○ 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. HS indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Enrique Iglesias

#1 in the U.S.

FOR WEEK ENDING DECEMBER 2, 1995

Hot Latin Tracks™

Billboard®

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	LABEL/DISTRIBUTING LABEL	TITLE	PRODUCER (SONGWRITER)
1	2	4	8	ENRIQUE IGLESIAS	FONOVISIA	1 week at No. 1	R. PEREZ-BOTUJA (E. IGLESIAS, R. MORALES)

★ ★ ★ No. 1 ★ ★ ★

● SI TU TE VAS

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"El Sonido Mágico de los 90's"

HIGHER GROUND



by Deborah Evans Price

CHRISTMAS CHEER: If you're having a little trouble getting in the holiday spirit this year, I have just the remedy—tune in to The Nashville Network for the special Christmas edition of "Sam's Place," the wonderful concert series Gary Chapman hosts at Nashville's Ryman Auditorium. The show airs Wednesday (6) at 8 p.m. and midnight, and repeats again Dec. 11 at 8 p.m. and midnight. Chapman's guests for the special are his wife Amy Grant, Steven Curtis Chapman, Hal Ketchum, and Alison Krauss. Grant and Chapman performing "Tennessee Christmas" and Steven Curtis singing his new single, "Christmas Is All In The Heart," are among the show's many highlights.

A Sunday night at "Sam's Place" is one of my favorite outings, and I was pleased that the television special (the series also airs on the Salem Radio Network) captures the warmth and sense of fun Chapman brings to the live shows. This is the second "Sam's Place" special aired on TNN this year, and the network has signed Chapman to do six more in 1996.

There will also be a live "Sam's Place" Christmas concert Dec. 9 at the Ryman. Amy Grant, Michael W. Smith, Billy Dean, Vestal Goodman, and Wynonna are among the scheduled guests. The show sold out in 12 minutes, a feat that thrilled Chapman, who jokingly urged fans to purchase tickets so his show would sell out as quickly as his wife's annual Christmas concert. Among their other holiday appearances, Grant and Chapman are slated to serve as

grand marshals of the 1995 Nashville Gas Christmas parade.

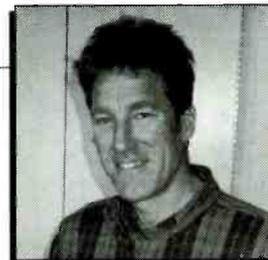
TOGETHER AGAIN: Acclaimed songwriter Austin Roberts has signed with Benson Music Publishing, thus rekindling a business relationship with Wes Farrell, CEO of Benson's parent company, Music Entertainment Group. The two met in 1966 and began working together when Roberts signed in 1972 with Chelsea Records, where Farrell worked. He had a couple of hits as an artist ("Rocky" and "Something's Wrong With Me"), but found even greater success as a songwriter:

His credits include the Kenny Rogers hit "When You Put Your Heart In It," which he wrote as the theme song for the 1988 U.S. Olympics gymnastics team, and "Over You," an Academy Award-nominated song from the film "Tender Mercies," as well as numerous hits by Reba McEntire, Lorrie Morgan, Julio Iglesias, Loverboy, Larnelle Harris, and others.

"It's almost like going back to the way things were before," Roberts says of working with Farrell again. He's excited about Farrell's plans to diversify Benson's publishing interests and pursue the country market. Roberts' first cut as a Benson writer is the title track of Pam Thum's upcoming album, "You're All I Know."

NEW'S NOTES: Best wishes for a speedy recovery to EMI Christian Music Group chairman/CEO Billy Ray Hearn, who recently underwent coronary artery bypass surgery. Hearn is expected to return to EMI CMG following the new year... The receptionist at Nashville's Neurology Group found herself extra busy recently when invitations for a big bash celebrating Michael W. Smith's recent success erroneously gave their phone number for people to RSVP. The nice folks at Reunion made up for the inconvenience by sending over some of Smitty's CDs and inviting the office staff to the party... Glad is releasing "A Cappella Gershwin," a special tribute to the songwriting genius of George and Ira Gershwin, on River North Records.

Jazz BLUE NOTES



by Jim Macnie

EIGHTEEN MUSICIANS—and many essential elements of jazz's internal workings and external characterization—were under big-time scrutiny at the ninth annual Thelonious Monk International Jazz Competition Nov. 19 and 20 in Washington, D.C. Nine guitarists and nine bassists shared the stage at the semifinals, of whom three each were chosen for the final SRO bash at the Kennedy Center. Guitarist Jesse Van Ruller and bassist Darryl Hall won the top honors. Each received \$10,000 and much attention in a media environment increasingly interested in detailing the event.

This year's competition was at an extraordinary plateau in terms of visibility, with mainstream recognition and monetary support having grown tremendously from a few years ago. The venue for the semifinals was a substantial college auditorium wonderfully conducive to music. More than 200 listeners arrived to hear what those from the Monk Institute touted to be some of jazz's most impressive young artists. Al Gore and his family hosted a posh soirée before the final contest. Nissan led the charge of myriad funding sources dedicated to touting jazz to a larger audience, with plans for a network TV special under way. This has become one of jazz's key occasions.

It was fascinating to hear how an extremely thoughtful consensus was built by the judges, which included such masters of the instruments as Jim Hall, Pat Metheny, and Pat Martino (guitar) and Milt Hinton, Ron Carter, and Percy Heath (bass). The skills necessary to sway the august juries were substantial. A natural talent for deep swing; the smarts to effect some harmonic sophistication; the guts to let silence speak for itself; the certitude to link a string of phrases into a cogent solo; a bit of genuine rap-

port with an audience; a memorable, individualistic tone; the communication skills to establish a natural accord with bassist Scott Colley and drummer Kenny Washington in about 15 minutes... the list goes on. Each player had some of these attributes, but none had all. In fact, a perplexing tone to the weekend's adventure was the lack of genuine excitement over who might triumph. This was my first competition, but many vets bemoaned that the talent pool wasn't as deep as past years would suggest. Josh Redman and Jacky Terrasson, two instantly impressive players, both previously copped a crown and signed record deals soon after. It would take a real optimist to believe that a similar scenario was in the cards for any of the finalists, who, it seemed, were slightly green when it came to displaying unabashed eloquence.

Yet the Institute's educational opportunities for young players are not only obvious, but growing (Nissan, in fact, funds several other programs). The National Endowment for the Arts and the Los Angeles Lakers have teamed to underwrite programs in Los Angeles high schools called "Jazz Sports L.A." It's also united with down beat magazine to launch a program called "Jazz Fest USA," in which more than 200,000 students will compete in regional events that will ultimately place several students at the feet of veteran improvisers for some tutoring. That likely means a more gifted cadre of players will be on the scene. Next year, the contest shifts back to the sax. Count on more eyes and ears focusing on its many valuable processes.

Other parts of the proceedings reminded us how quality continues to manifest itself. Bassist Percy Heath was acknowledged for his experience and help to the Institute, receiving the Maria Fisher Founder's Award. Flugelhornist Clark Terry, whose way with entertainment is expert, was also feted. A birthday jam—Terry is 75—was a blast, not only for some happening frolic on the bandstand, but for the cool bite that Terry put on Newt Gingrich. The brass master explained that Mr. Speaker gave him some preshow advice and then reiterated same with 10 minutes of blathering scat. Who says jazz isn't a liberal's turf? Terry's latest discs include "Shades Of Blues" (Challenge) and "Remember The Time" (Mons).

Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★★ NO. 1 ★★	
①	NEW▶		DC TALK FOREFRONT 5140/CHORDANT 1 week at No. 1	JESUS FREAK
②	3	8	STEVEN CURTIS CHAPMAN SPARROW 1489/CHORDANT HS	THE MUSIC OF CHRISTMAS
③	1	14	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
④	2	4	CARMAN SPARROW 51422/CHORDANT	R.I.O.T.
⑤	9	2	JARS OF CLAY ESSENTIAL 5622/BRENTWOOD	DRUMMER BOY (EP)
⑥	4	3	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 2130/CHORDANT KIRK FRANKLIN AND THE FAMILY CHRISTMAS	
7	6	25	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
⑧	8	38	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
9	5	7	JOHN BERRY CAPITOL NASHVILLE 32663	O HOLY NIGHT
10	7	3	VARIOUS ARTISTS SPARROW 51516/CHORDANT	WOW-1996
⑪	11	26	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
12	14	71	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
13	12	14	PETRA WORD 9624 HS	NO DOUBT
14	13	65	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
15	18	17	RAY BOLTZ WORD 41601 HS	THE CONCERT OF A LIFETIME
16	15	8	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
⑬	23	3	VARIOUS ARTISTS SPARROW 1473/CHORDANT CHRISTMAS CAROLS OF THE YOUNG MESSIAH	
18	10	7	CECE WINANS SPARROW 51441/CHORDANT	ALONE IN HIS PRESENCE
19	20	15	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
20	21	69	NEWSBOYS STARSONG 8814/CHORDANT HS	GOING PUBLIC
21	17	21	VARIOUS ARTISTS SPARROW 1445/CHORDANT AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	
⑳	36	57	4 HIM BENSON 4046 HS	THE RIDE
23	25	4	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 1419/WCD CHRISTMAS AT THE BROOKLYN TABERNACLE	
24	28	3	VARIOUS ARTISTS STRAIGHTWAY 0057/CHORDANT 25 CHRISTMAS SONGS YOU LOVE TO SING	
25	16	80	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
26	27	4	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT	TRUST
⑳	31	3	VARIOUS ARTISTS STRAIGHTWAY 0072/CHORDANT ACAPELLA CHRISTMAS CLASSICS	
28	33	2	BRYAN DUNCAN MYRRH 9610/WORD HS	CHRISTMAS IS JESUS
29	32	25	CLAY CROSSE REUNION 0104/WORD HS	TIME TO BELIEVE
30	35	13	GEOFF MOORE & THE DISTANCE FOREFRONT 5129/CHORDANT HS	HOME RUN
31	29	4	WAYNE WATSON WARNER ALLIANCE 4187/WCD HS	FIELD OF SOULS
32	26	36	ANOINTED WORD 67051	CALL
33	30	157	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
⑳	NEW▶		FIRST CALL WARNER ALLIANCE 4188/WCD	BEYOND DECEMBER
35	37	71	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
36	24	5	THE WINANS QWEST 45888/WCD	HEART & SOUL
37	39	8	MICHAEL SWEET BENSON 84175	REAL
⑳	NEW▶		VARIOUS ARTISTS GAI SABER 35173/I.R.S. MOTHER & CHILD: A CHRISTMAS CELEBRATION OF MOTHERHOOD	
39	22	4	GUARDIAN MYRRH 1613/WORD HS	BUZZ
⑳	RE-ENTRY		LARNELLE HARRIS BENSON 84195	UNBELIEVABLE LOVE

○ 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. © 1995. Billboard/BPI Communications.

D.O.C.

(Continued from page 29)

Atwell; it was serviced to appropriate local and national outlets, including MTV, BET, and the Box on Nov. 7. The video will also serve as a major marketing vehicle outside the U.S.

D.O.C., signed to Sony Music Publishing, remains confident in his rap and lyrical skills. However, on "Helter Skelter," he opts to discuss topics more substantial than simple rap rivalries.

D.O.C. says, "I still feel I can't be touched by nobody on the planet, but it's a point I feel I don't really need to make anymore. Now I think it's more

important to talk about what's around the corner when the millennium connects. It will bring about a total change, and we got to be prepared."

The central theme of "Helter Skelter" involves the creation of a new world order and an increased spirituality. One track, "Secret Plan," explores conspiracy theories connected with the album's overall theme.

"I know it might be hard for everyone to swallow what I'm saying," says D.O.C., "but they're just ideas. I could be dead wrong. But what if I'm right?"

In the SPIRIT



by Lisa Collins

STELLAR NOTES: John P. Kee pocketed six Stellar Award nominations—including contemporary male vocalist, song of the year, and producer of the year—to top this year's Stellar nominees. All the picks were for his current album, "Show Up," with the New Life Community Choir (Verity).

Trailing Kee were Donald Lawrence and Fred Hammond, who nabbed five nominations each. Other multiple nominees included Dottie Peoples and William Becton, who tied at four nominations apiece, and Ben Tankard, who got three. A partial list of nominees follows:

- **Traditional female vocalist:** Dottie Peoples, Shirley Caesar, Vickie Winans, and Albertina Walker.
- **Contemporary female vocalist:** Tramaine Hawkins, Vanessa Bell Armstrong, CeCe Winans, and Yolanda Adams.
- **Traditional male vocalist:** James Bignon, the Rev. James Moore, the Rev. Clay Evans, and Douglas Miller.
- **Contemporary male vocalist:** William Becton, Fred Hammond, John P. Kee, and Daryl Coley.
- **Traditional group or duo:** Mighty Clouds Of Joy, the Anointed Pace Sisters, Slim & the Supreme Angels, and the Canton Spirituals.
- **Contemporary group or duo:** Kurt Carr & the Kurt Carr Singers, Anointed, Witness, and BeBe & CeCe Winans.
- **Traditional choir:** James Bignon & Deliverance Mass Choir, the GMWA National Mass Choir, Dottie Peoples & the Peoples Choice Chorale, and Angela Spivery & the Voices Of Victory.

- **Contemporary choir:** Fred Hammond & Radical For Christ, Tri-City Singers, Hezekiah Walker & the Love Fellowship Crusade, and the New Life Community Choir.

- **Traditional album of the year:** "On Time God," Dottie Peoples; "Live... He Will Come," Shirley Caesar; "Live In Memphis," the Canton Spirituals; and "Live At Jackson State," the Rev. James Moore & the Mississippi Mass Choir.

- **Contemporary album of the year:** "The Inner Court," Fred Hammond & Radical For Christ; "Live In New York," Hezekiah Walker & the Love Fellowship Crusade; "Show Up," New Life Community Choir with John P. Kee; and "Bible Stories," Donald Lawrence & the Tri-City Singers.

The Stellar Awards will be handed out Jan. 6 at the Tennessee Performing Arts Center in Nashville.

CELEBRATIN': Gospo Centric CEO Vicki Mack-Lataillade said she would praise the Lord from the corner of Florence and Crenshaw in the heart of South Central Los Angeles if her artist ever went platinum. Well, that's exactly what she did with the recent news that Kirk Franklin & the Family's self-titled debut album was certified platinum. Lataillade presented Franklin with his platinum album at a star-studded party following an almost sold-out performance at the Universal Amphitheatre in Los Angeles. Among those on hand were Blair Underwood, Darius McCreary of "Family Matters," Fred Hammond, and the Canton Spirituals.

BRIEFLY: New Haven Records celebrates the release of "Go Tell It! A Spirit-Filled Christmas" featuring Tramaine Hawkins, Ricky Dillard & the New Generation Chorale, Angelo & Veronica, and Byron Cage... Jan. 14 is the latest date set by Malaco Records for the recording of the Mississippi Mass Choir's fourth live album. Two still-to-be-announced special guests are expected to hit the stage at the Jackson State University campus for the event. One of those guests is rumored to be John P. Kee... Also scheduled for January is a Dottie Peoples live recording project.

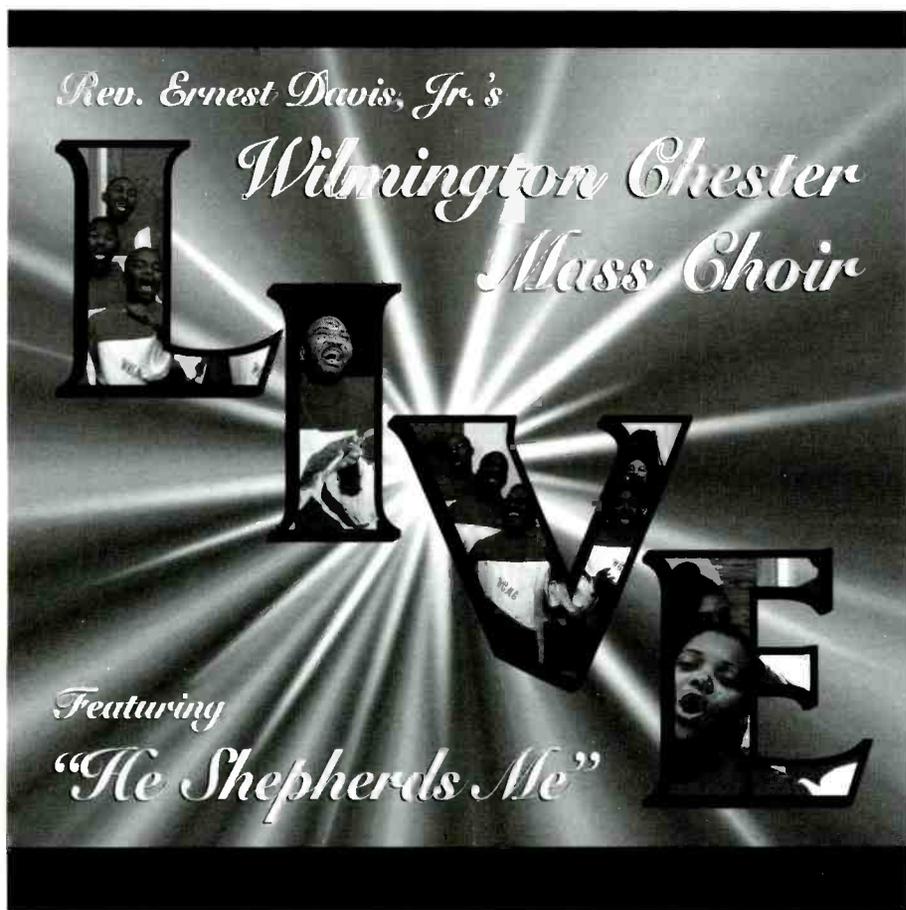
Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	3	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 3 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
2	4	23	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
3	2	26	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN
4	3	125	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
5	5	5	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
6	9	21	YOLANDA ADAMS TRIBUTE 3592	MORE THAN A MELODY
7	6	7	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
8	8	43	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
9	10	23	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
10	7	22	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
11	NEW		RICHARD FOY REDEMPTION 75002	GIVE GLORY TO GOD
12	NEW		ISAIAH D. THOMAS & THE CORNERSTONE MASS CHOIR REDEMPTION 75003	PRAY EVERYTHING WILL BE ALRIGHT
13	14	18	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE... HE WILL COME
14	20	11	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	HIGHER
15	13	5	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
16	11	10	DONALD LAWRENCE PRESENTS RODNEY POSEY SPARROW 51470	LIVE IN PRAISE AND WORSHIP WITH THE WHITFIELD COMPANY
17	24	37	ANOINTED WORD 67051/EPIC	THE CALL
18	18	81	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
19	19	5	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
20	12	27	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
21	17	11	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
22	27	9	JAMES HALL & WORSHIP & PRAISE INTERSOUND 9163	KING OF GLORY
23	15	20	MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
24	16	9	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
25	29	12	ELDER MONTEL THOMAS AND THE NEW YORK STATE SOUL WINNERS VECTRON 2178	"SEALED BY THE HOLY GHOST"
26	22	65	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
27	25	43	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
28	21	59	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
29	37	15	VANESSA BELL ARMSTRONG VERITY 43011	THE SECRET IS OUT
30	38	15	GEORGIA MASS CHOIR SAVOY 7117/MALACO	LORD TAKE ME THROUGH
31	26	133	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
32	23	27	MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
33	35	77	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
34	31	53	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
35	28	129	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
36	30	75	SOUNDS OF BLACKNESS PERSPECTIVE 549006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
37	34	3	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
38	RE-ENTRY		GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 20080/STARSONG	JESUS IS THE NAME!
39	RE-ENTRY		THE JACKSON SOUTHERNAIRES MALACO 4472	THE WORD IN SONG
40	33	104	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD

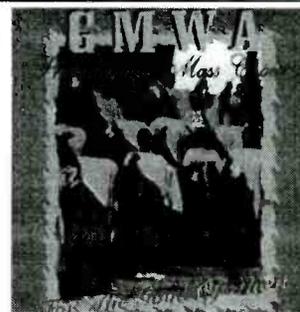
○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. [HS] indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications

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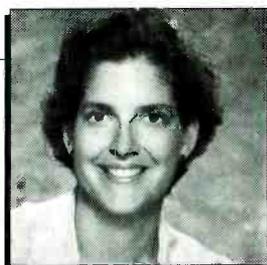


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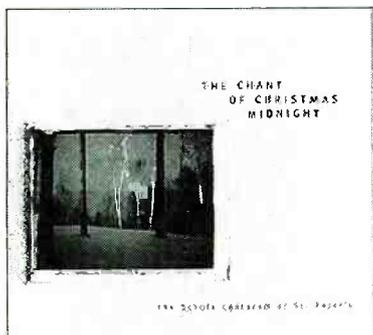


Classical KEEPING SCORE



by Heidi Waleson

CHRISTMAS SOUNDS: A dozen or so Christmas records back to back is enough to make anyone say "Bah, humbug!" But this year's crop has yielded a few interesting finds. The new kid on the block is "The Chant Of Christmas Midnight," an assemblage of liturgical music that forms a Christmas midnight Mass. The program includes chant and polyphony, some identified as originating in the Low Countries in the 15th and 16th centuries. The superb mixed choir is the Chicago-based **Schola Cantorum Of Saint Peter's In The Loop**, under the direction of **J. Michael Thompson**, who also produced the album.



The group's recordings are usually distributed through the Liturgical Press in Collegeville, Minn., but this is the first release of Imaginary Road Records, a venture by Windham Hill founders **Will Ackerman** and **Dawn Atkinson**. It seems that if new age buyers are enthusiastic consumers of early music and contemporary mystical titles ("Chant," **Anonymous 4**, **Górecki's** Symphony No. 3), why not make a label focusing on those musics? The album is manufactured and distributed by PolyGram Classics & Jazz.

Also in the excellent choir department are the **Choir Of Trinity College, Cambridge**, directed by **Richard Marlow**, with "A Child Is Born" (Conifer), which mostly features English carols, and the **St. Thomas Choir Of Leipzig** (men and boys; once **Bach's** band), with "Seasons Greetings: A Musical Christmas Card" (Philips), which features German carols, some quite obscure, a terrific organ, and at least one amazing boy soprano. Both of these have a lighter touch than **Chanticleer's** "Sing We Christmas" (Teldec), which sounds homogenized. An interesting release from Sony, "A Christmas Legend: 'Resonet In Laudibus'" presents 22 vocal and instrumental versions, composed between 1500 and 1700, of the carol best known as "Joseph Lieber Joseph Mein." The music is performed by the **Niederaltaicher Scholaren** under the direction of

Konrad Ruhland.

In a more modern vein, **Philip Brunelle** leads the **Ensemble Singers Of The Plymouth Music Series** in "Welcome Christmas: Carols From Around The World" (RCA Victor Red Seal), which has **Conrad Susa's** "Christmas In The Southwest," in addition to "Away In The Manger" and the like. Opera stars, as usual, are in on the act: **Kiri Te Kanawa** does carols from Coventry Cathedral (Teldec), and "Vienna, Noel" is a live recording featuring **Placido Domingo**, Norwegian soprano **Sissel Kyrkjebø**, and **Charles Aznavour** (plus children's chorus and orchestra) doing traditional carols plus some nice new ones by Aznavour and others. **Domingo** also joins the **Vienna Boys Choir** and **Hermann Prey** for "Christmas Angels" (BMG), which has **Britten's** "Ceremony Of Carols," traditional songs, and **Domingo** belting **Franck's** "Panis Angelicus"—which has now outstayed whatever welcome it had, thanks to the Masterpiece Theater presentation "The Choir" and its London soundtrack. **Conifer** has "Christmas From Covent Garden" with the orchestra and chorus of the Royal Opera House, in case you needed some "Nutcracker" excerpts or a little "Fledermaus" for New Year's Eve.

On the instrumental front, there's some great "Christmas Organ Music" (**Saint-Saëns**, **Bach**, and **Messiaen**) from **Marie-Claire Alain** (Erato); a collection of pleasant carol arrangements for string quartet on "Rejoice: A String Quartet Christmas" performed by **Arturo Delmonico**, **Alexander Romanul**, **Katherine Murdock**, and **Nathaniel Rosen** (John Marks Records, distributed by Allegro); and, for deep background, "Christmas With The Sonos Handbell Ensemble" (Well-Tempered Productions).

MIDDLE AGES: It's not strictly Christmas music, but it's certainly a cornucopia: **Harmonia Mundi** has assembled a boxed set, "Les Très Riches Heures Du Moyen Age: A Medieval Journey," that can serve as an education in medieval music. Six CDs, organized chronologically and in some cases didactically, lead the listener from Byzantine and Gregorian chant through troubadours, early polyphony, **Ars Nova**, and music of the early Renaissance. The set features such **HMU** artists as **Soeur Marie Keyrouz**, **Ensemble Organum**, **Anonymous 4**, the **Hilliard Ensemble**, the **Newberry Consort**, **Paul O'Dette**, and the **Deller Consort**. **HMU** is selling the set for the price of three CDs (\$54); its earlier compilation "Ancient Voices" did well at mid-price. The label is also providing counter displays for the set so it doesn't get lost with all the other boxes that might make nice Christmas *cadeaux*.

TOP WORLD MUSIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan ®	
			★★ NO. 1 ★★	
1	1	8	CELTIC CHRISTMAS WINDHAM HILL 11178	VARIOUS ARTISTS 3 weeks at No. 1
2	2	35	BEST OF NONESUCH 79358/AG	GIPSY KINGS
3	4	3	A WINTER GARDEN WARNER BROS. 46096	LOREENA MCKENNITT
4	5	16	CESARIA EVORA NONESUCH 79379/AG [CS]	CESARIA EVORA
5	3	40	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
6	6	54	THE MASK AND MIRROR WARNER BROS. 45420 [CS]	LOREENA MCKENNITT
7	7	44	THE LONG BLACK VEIL ● RCA VICTOR 62702/RCA	THE CHIEFTAINS
8	8	10	CELTIC TWILIGHT 2 HEARTS OF SPACE 11106	VARIOUS ARTISTS
9	10	13	CELTIC VOICES: WOMEN OF SONG NARADA 63921	VARIOUS ARTISTS
10	9	14	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
11	NEW		WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
12	11	54	ALEGRIA RCA VICTOR 62701/RCA	CIRQUE DU SOLEIL
13	15	3	HEAT OF THE SUN SELVA 1001	STRUNZ & FARAH
14	13	39	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
15	12	41	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS

TOP BLUES ALBUMS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
				★★ NO. 1 ★★											
1	1	1	4	GREATEST HITS EPIC 66817	STEVIE RAY VAUGHAN & DOUBLE TROUBLE 4 weeks at No. 1										
2	2	2	3	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [CS]	KENNY WAYNE SHEPHERD										
3	3	3	15	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON										
4	4	4	11	HANDFUL OF BLUES BLUE THUMB 7004/GRP [CS]	ROBBEN FORD AND THE BLUE LINE										
5	5	5	15	BLUES MCA 11060	JIMI HENDRIX										
6	6	6	15	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY										
7	8	8	14	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND										
8	7	7	15	KEB' MO' OKEH 57863/EPIC	KEB' MO'										
9	10	10	15	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER										
10	9	9	5	TURN IT ON, TURN IT UP BULLSEYE BLUES/ROUNDER	ROOMFUL OF BLUES										
11	11	11	4	SAD STREET MALACO 7478	BOBBY "BLUE" BLAND										
12	15	15	15	ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS										
13	14	14	11	LIVE '92/'93 POINTBLANK 40658/VIRGIN	ALBERT COLLINS AND THE ICEBREAKERS										
14	RE-ENTRY			DEEP BLUE: 25 YEARS OF BLUES ON ROUNDER RECORDS ROUNDER 20/21	VARIOUS ARTISTS										
15	12	12	10	STANDING ON THE BANK JUSTICE 1203	TAB BENOIT										

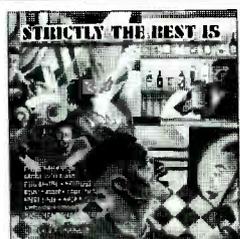
TOP REGGAE ALBUMS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
				★★ NO. 1 ★★										
1	1	1	20	BOOMBASTIC VIRGIN 40158*	SHAGGY 20 weeks at No. 1									
2	2	2	3	THE BEST OF VOLUME TWO VIRGIN 41010	UB40									
3	3	3	2	THE BEST OF VOLUME ONE VIRGIN 41009	UB40									
4	5	5	19	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [CS]	BUJU BANTON									
5	6	6	27	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS									
6	4	4	3	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND	CAPLETON									
7	7	7	23	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA [CS]	DIANA KING									
8	8	8	15	SCENT OF ATTRACTION 550 MUSIC 67094* [CS]	PATRA									
9	9	9	20	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS									
10	10	10	97	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE									
11	11	11	15	THE STRUGGLE CONTINUES COLUMBIA 64197* [CS]	SUPER CAT									
12	15	15	25	REGGAE GOLD '95 VP 1429*	VARIOUS ARTISTS									
13	13	13	32	HERE COMES THE HOTSTEPPER COLUMBIA 67056* [CS]	INI KAMOZE									
14	12	12	17	LYRICAL GANGSTA EASTWEST 61764/EEG [CS]	INI KAMOZE									
15	RE-ENTRY			BLESSED ISLAND JAMAICA 539950/ISLAND	BEENIE MAN									

○ 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. [CS] indicates past and present Heatseekers titles © 1995. Billboard/BPI Communications and SoundScan, Inc.

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Songwriters & Publishers

ARTISTS & MUSIC

MCA Picks New Nashville Prez

Jody Williams Seeks More Writer/Artists

BY DEBORAH-EVANS PRICE

NASHVILLE—Signing more writer/artists, moving both offices under one roof, and creating a distinctive niche in the marketplace are among Jody Williams' goals as he assumes his new post as president of MCA Music Publishing Nashville. Formerly assistant VP at BMI Nashville, Williams succeeds former MCA Music Publishing Nashville chief Jerry Crutchfield. Williams will report to Jay Boberg, worldwide president, MCA Music Publishing.

"I've always loved being closely associated with the creative end of the music publishing business," Williams says. "Here's a company with a firm foundation in Nashville, a great administrative staff, and a great writing staff. The mindset of the company—where [it's] going—[fits in with] how I would run a publishing company. We share a



WILLIAMS

lot of the same ideas and philosophy of how to operate this division."

Williams is a native Nashvillian who began his career at BMI in 1976. "Frances [Preston] asked me to do the mail, type little cards and stuff. I was the gopher," he says. "Working at BMI, you get a big overview of the business. As soon as I figured out what a song plugger did when I was working at BMI, I knew then that's what I wanted to do."

Williams worked his way into a secretarial position at BMI before leaving to work for Charlie Daniels and Joe Sullivan's Hat Band Music, pitching Daniels' catalog for three years. In the years that followed, Williams worked as a song plugger for Screen Gems Music, Sony Tree, and Chappell Music. He served as GM for Dick James Music before returning to BMI in 1987, where he remained until assuming his new post at MCA.

Williams says his secretary of nine years, Vickie Arney, is going with him to MCA, but he doesn't foresee any other staff changes. "I've met with the administrative staff and the writing staff and let them know that they were my starting team," he says.

Williams believes that being unique in the marketplace is important. "Tree does a great job of doing what they do, and they don't do it like anybody else," he says. "David Conrad doesn't do it like anyone else at Almo-Irving. I think if you can be distinctive and offer to writers and writer/artists the type of deals [they want] and [be] the type of team member that a publisher can be, that's the best thing you can do. There are a lot of things that go into that, but, in other words, we're not going to try to be another Tree or an EMI or a Warner Chappell.

"I foresee us having a smaller staff of writers and more writer/artists than we [have] now, growing the writing staff a little bit, but not a lot... more focus on quality than quantity."

One of Williams' first goals is to find a new location for the Nashville division's offices. "Within the next year, I think we will be able to do that," he says. "The executive offices and the writers' offices are in separate places—a door down from each other on 17th [Street]. We all need to be under the same roof. That's probably the No. 1 thing."

Williams also plans to pursue more opportunities in Christian music and bluegrass. "Working at BMI, you get a great overview on how all kinds of music affect the bottom line," he says. "We're in Nashville, and we have to maintain our fair share of the country singles chart and the country album chart, and we intend to do that. But it's a mistake not to always keep an eye on the Christian music industry [and] what the bluegrass community is doing... MCA Music has a lot of songs in every genre of music, [and in] Nashville, we want our eyes on all kinds of music as well."

Williams says his ultimate goal is to create a great home for songwriters. "I want to create the best environment that a songwriter would want to be in," he says. "I'd like for the writers that write for MCA Music Publishing to look at us as a true team member and a way to get to other facets of the music industry that interest them."

Tim Hollier Brings Pre-Eminence To Song Administrator Leosong

BY IRV LICHTMAN

NEW YORK—With 125,000 copyrights represented in about 1,000 corporate entities, individual songwriter catalogs, and "bits and pieces," Camden, England-based Leosong Copyright Service Ltd. is among the largest companies in the world that deal primarily in song administration.

Tim Hollier, who is co-owner and chairman of the 18-year-old company with the Swiss Trust and managing director Ray Ellis, says that since the company was acquired from accountant David Simmons in 1987, its base of 200 clients has grown to almost 1,000.

Hollier, the founder of Filmtrax, which was sold to EMI Music Publishing in 1990 when it became a top five music publisher; brought Leosong into the Filmtrax fold but purchased its stock in 1990 with the clients who chose to stay with Leosong.

Despite its strong image as a company that administers rather than exploits copyrights, Hollier says that many recent signings, especially composers, have product being released in which Leosong played a significant development role. And to provide further in-house assistance for those efforts, Hollier has appointed Brian Justice, former head of Big Life Publishing in the U.K., to run a unit of the company "specifically to increase the promotion and exploitation of our clients." Justice will serve as creative consultant while operating his recently established firm Just Songs.

In the past three years, however, Hollier cites specific projects by Leosong, including the development of the hit U.K. jazz/rap collaboration US3,

which eventually went to EMI Music; pianist William South; and a subsequent demo album produced by Leosong that Hollier says led to new jazz group Heavy Shift.

In recent weeks, signings have included composers Barry Mason, Lynsey de Paul, Lonnie Donegan, and film/TV composer Debbie Wiseman. The score of the hit Australian musical "Tap Dogs" by Andrew Wilkie will be handled worldwide by Leosong and its affiliates. Bill Grainger's Clubscene Records is also being administered by Leosong, and the company's mechanical collections are handled by Leosong's companion company Com-

(Continued on page 68)



Songwriters' Mr. Acoustic. Boston's Jim Infantino, left, was named acoustic artist of the year by the National Academy of Songwriters at the group's show held recently at the Troubador in West Hollywood, Calif. Additionally, Barbara Kessler, not pictured, also of Boston, was named female artist of the year, while Box Set, from Northern California, took top group honors. Infantino was awarded a Epiphone PRE5 Artist acoustic guitar from Gibson. Pictured with Infantino, from left, are NAS board president Jeff Barry, Nicole Sandler of KSCA Los Angeles, and NAS executive director Brett W. Perkins. (Photo: Charles Hoover)

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

HOT 100 SINGLES

ONE SWEET DAY • Mariah Carey, Michael McCary, Nathan Morriss, Wanya Morriss, Shawn Stockman, Walter Afanasieff • Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI

HOT COUNTRY SINGLES & TRACKS

TALL, TALL TREES • George Jones, Roger Miller • Trio/BMI, Fort Knox/BMI

HOT R&B SINGLES

EXHALE (Shoop Shoop) • Babyface • Ecaf/ BMI/ Sony Songs, BMI/ Fox Film, BMI

HOT RAP SINGLES

HEY LOVER • Rod Temperton, L.L. Cool J • Rodsongs/ ASCAP, L.L. Cool J/ ASCAP, Almo/ASCAP

HOT LATIN TRACKS

SI TU TE VAS • Enrique Iglesias, Roberto Morales • Fonovisa/SESAC, Unimusic/ASCAP

Songwriter Goes Pub Route; 'Saigon' Gets Full-Score Version

THE RIGHT CONNECTIONS: "I used to think linearly, but now I think exponentially," says Larry Dvoskin, a former songwriter for Warner/Chappell who went out on his own this year to form Cool Guy Music Publishing and LDM Records in New York.

"I found I was my own best song plugger as a result of years of friendships with artists and executives. I found I could help my A&R friends by bringing new talent to their attention, whether there was something in it for me or not. I found I could co-write with established groups, such as Bad Company or the Beach Boys, and bring a fresh perspective to their music."

David Foster has produced the song "Innocence," which Dvoskin wrote with Deborah Blando for her upcoming Atlantic Records debut. He also has songs on 4 P.M.'s first PolyGram album and Bad Company's last two EastWest albums and is writing two more songs with the latter group's Simon Kirke.

He's writing with Al Jardine of the Beach Boys for their new album and is co-writing with new Capitol Records find Meredith Brooks. Dvoskin is also consulting for Krasnow Entertainment Publishing and new pop/R&B performer Greg Anderson, who is being produced by Stephen Bray and Maurice Starr.

As a teenager, Dvoskin was a keyboardist/songwriter for Fandango, which did three albums for RCA Records. He later met Charles Koppelman and Martin Bandier when they ran the Entertainment Company, which published one of his songs, "Telephone"; it was recorded on an MCA album by Sandy Farina. Dvoskin lived in London during the '80s and performed as a keyboardist with Zeno and with Uli Roth of the Scorpions via EMI Records, touring extensively in Europe and the U.S. with such groups as Queen and INXS, among others. As a writer, he is associated with hits by Glass Tiger, Bad Company, and Blando.

Dvoskin has had many of his copyrights administered by Famous Music and Warner/Chappell while doing

individual deals overseas that are designed, he says, to "develop a catalog which one day I can make a nice deal on, or just simply keep."

As for Dvoskin's label, LDM, his first signing is an alternative pop group called STRUM. One of his immediate tasks is to set up distribution for the label.

ALL OF MISS: Repeating an approach used for "Les Miserables," Broadway Angel has released a full-score version of "Miss Saigon." With a 73-piece orchestra and performers who have had roles in various international productions, the two-CD package offers the complete score, including revisions made since the London premiere in 1991.

The show, by lyricist Alain Boublil and composer Claude-Michel Schonberg, who also did "Le Mis," is said to have grossed \$750 million

worldwide, with a total audience of 12 million.

SHOWCASE: The Songwriters' Circle, a showcase for songwriters and performers that

runs the first and third Mondays of each month at New York's Bitter End nightclub, will host an evening in association with Nashville-based music management/publishing company McSpadden-Smith on Monday (4) starting at 8 p.m. Featured performers will be Larry Cordle, Carl Jackson, Jim Rushing, and Jerry Salley.

CORRECTION: In a Words & Music item in the Nov. 25 issue, an incorrect name was given for the organizer of Our Own Performance Society Inc. He is James Cannings.

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

1. "Collective Soul" (guitar tab).
2. Soul Asylum, "Let Your Dim Light Shine" (guitar tab).
3. White Zombie, "Astro Creep: 2000" (guitar tab).
4. The Eagles, "Hell Freezes Over."
5. Jimmy Buffett, "Songs You Know By Heart."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Eddie Kramer Orchestrates New Hendrix Tribute

BY BEN CROMER

"Here we are in 1995 with incredible 24-bit technology, digital this and digital that, and what do you think every producer and engineer in the world does?" asks producer/engineer Eddie Kramer. "They all use tube technology to warm the sound up. How far have we really progressed?"

PROFILE

Kramer, best known for his association with Jimi Hendrix, is the mastermind behind a new tribute to Hendrix on RCA/Victor, "In From The Storm." He is also the co-author, with John McDermott, of a new book titled "Jimi Hendrix: Sessions" (Little Brown & Co.).

Although Kramer prefers analog, he employs digital technology on "In From The Storm," calling it "a good storage medium." Although Kramer cut "The Wind Cries Mary" on a Sony 48-track digital recorder, he used "a lot of tube mikes to warm the sound up."

"There was a certain sound that I wanted," Kramer says. "I recorded at 15 inches per second, which is something I've been doing for many years. I just love the sound of 15 ips, and in this day and age you've got to keep things quiet. I really love Dolby SR; it's as quiet as digital."

For "In From The Storm," Kramer recruited such artists as Sting, Brian May of Queen, John McLaughlin, Bootsy Collins, Paul Rodgers of Free and Bad Company, Carlos Santana, Stanley Clarke, and Tony Williams. Basic tracks were recorded in New York, San Francisco, Nashville, and London, with two tracks recorded in England at Sting's and May's home studios. Final mixing was done at Kramer's studio of choice: Electric Lady in New York.

The Sting session, "The Wind Cries Mary," tested Kramer's improvisational skills. "I'd never recorded and

mixed at the same time in the same room," Kramer says. "I also used headphones to mix on, which for me is unusual."

Moreover, Kramer believes in employing specific microphones for certain tasks. "You can use microphones as tone colors," he says, adding that "you don't have to use much EQ because the microphones themselves lend the sound. I used a certain style of recording—it's a left-center-right hangover from the classical days with U-47 tube microphones. That keeps the drum sound together, which is really the centerpiece of everything."

Kramer agreed to produce the Hendrix project with the stipulation that he could take a different approach than the customary symphonic adaptations. "I felt that the [orchestral adaptations] were flawed by the fact that there was no strong rhythm section," he says.

Kramer selected the material from Hendrix's core albums: "Axis: Bold As Love," "Electric Ladyland," "The Cry Of Love," and "Are You Experienced?" Kramer, the engineer on those classic albums, says he wanted "In From The Storm" to be a record "that Jimi would have been proud of. I like to think that I've approached it from a point of view of, 'Hey, this is something Jimi might have done.'"

Kramer insists that Hendrix always wanted to hear his music performed by a large ensemble and cites a visit to Hendrix in New York as evidence. "There was a stack of albums there, and they were all classical records," Kramer says. "I said, 'Jimi, what's with the classical music?' And he said, 'Hey man, I get my inspiration from this stuff.' And that stuck with me."

Kramer's interest in music is equally diverse as Hendrix's was. A native

of Cape Town, South Africa, Kramer studied piano at the South African College of Music before migrating to Great Britain in 1960. His recording career began in the early '60s as a "tea boy," or assistant engineer, at Pye Studios in London. There, he helped engineer classical recordings and began working with the Kinks.

"You had to learn everything in those days," he says. "It was a question of doing mobile recording; doing quarter-inch edits, mono edits, and stereo edits; and learning how to cut an acetate."

By 1966, Kramer was engineering for producer Chas Chandler, the ex-Animals bassist who had just discovered Hendrix. "I was very lucky to work with Chas Chandler," says Kramer. "He was a taskmaster in the studio. However, he allowed us to have input from an engineering standpoint."

Kramer says the early Hendrix sessions were cut on 4-track. However, in 1968 Kramer jumped to 16-track, bypassing the 8-track format. "In early '68 we cut the basic tracks for 'All Along The Watchtower' and 'Crosstown Traffic' on 4-track; when we came to the States we transferred them to 12-track, which was a real bastard formula. By the time 'All Along The Watchtower' was finished, it had been transferred from 12- to 16-

track, so it went through three generations. And it still holds up today."

Kramer's burgeoning reputation resulted in engineering singles for the Beatles ("All You Need Is Love"/"Baby You're A Rich Man") and David Bowie ("Fame") and cutting albums for Led Zeppelin, Humble Pie, Peter Frampton, and Bad Company. His voluminous list of credits also includes Buddy Guy, Santana, the

Rolling Stones, and Blind Melon.

Even with 30 years in the music industry, Kramer still retains his love for the studio. "The enjoyment for me is still the creation of the track," he says, adding that his greatest pleasure is when "the guy walks from the studio to the control room and says, 'That's exactly what my drums sound like; you've really captured something!' And that's what I'm there for."



KRAMER



Crème De La Crème. Five of the top recording engineers in the business were honored by the NARAS at the seventh annual Grammy Recording Forum, held at the Audio Engineering Society Convention in New York. Shown, from left, are John Guess (Rod Stewart, Vince Gill, Reba McEntire, Alabama), Mick Guzauski (Babyface, Whitney Houston, Mariah Carey, Boyz II Men, Luther Vandross), Gerry Brown (Stevie Wonder, Madonna, Phil Collins, Vanessa Williams, Selena), Bruce Swedien (Count Basie, Duke Ellington, Quincy Jones, Michael Jackson), and Frank Filipetti (Linda Ronstadt, Carly Simon, James Taylor, Cyndi Lauper).

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 2, 1995)

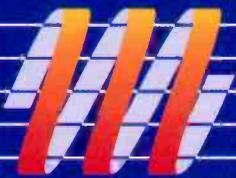
CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men Babyface (Columbia)	EXHALE (SHOOP SHOOP) Whitney Houston/ Babyface (Arista)	CHECK YES OR NO George Strait/ T. Brown (MCA)	HEY LOVER (Feat. Boyz II Men) LL Cool J/ Tone, J.C. Oliver (Def Jam)	MY FRIENDS Red Hot Chili Peppers/ R. Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	WALLYWORLD/ HIT FACTORY (San Francisco/New York) Dana Jon Chappelle Jay Healy, David Gleeson	THE TRACKEN PLACE/ HIT FACTORY (L.A./New York) Brad Gilderman	EMERALD (Nashville) Steve Tillisch	STONE CREEK (Gladwyne, PA) Jim Hinger	SOUND CITY/ LOUIE'S CLUBHOUSE (Los Angeles) David Sardy David Schiffman
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	Euphonics/ SSL 4000G Plus/	SSL 4064E/G with Ultimation	SSL 4048E with G computer	Focusrite
RECORDER(S)	Sony 3348	Studer A820/Sony 3348	Otari DTR 900II	Otari MTR 100	Studer A800 MK III
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	RECORD PLANT (Los Angeles) Jon Gass	EMERALD (Nashville) Czaba Petocz	CHUNG KING (New York) Rich Travali	ANDORA (Hollywood) David Sardy
CONSOLE(S)	SSL 4096G	SSL 9000	SSL 4064E/G w/ AT&T Disq Mixer Core	Neve VR60 with Flying Faders	Neve 8078
RECORDER(S)	Sony 3348	Studer A820	Otari DTR 900II	Studer A827	Studer A800 MKIII
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	MASTERFONICS Glenn Meadows	STERLING SOUND Tom Coyne	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	Sony	BMG	MCA	PMDC/Cinram	WEA

© 1995, 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.

FOR THE RECORD

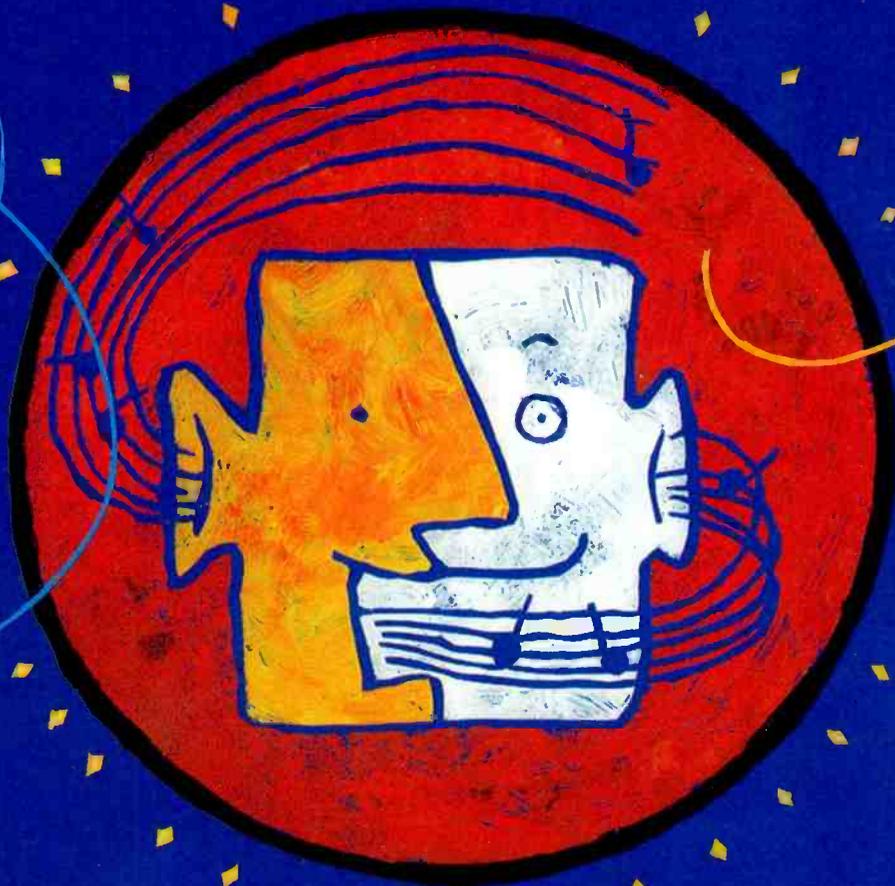


Productive Pair. Producer Paul Leary, left, with frequent engineering partner Stuart Sullivan at the board at Arlyn Recording Studio in Austin, Texas. The pair recently collaborated on the Supersuckers' "Sacrilicious" album. Leary was incorrectly identified in a photo in the Dec. 2 issue of Billboard.



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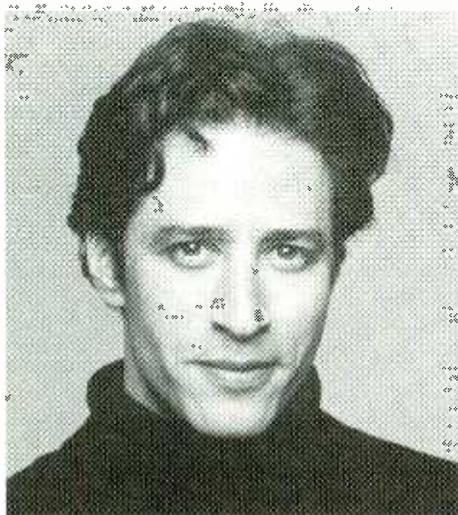
SPECIAL PREVIEW SECTION

SHOW GETS NEW (YORK) TWIST

The sixth annual Billboard Music Awards promises to be the most "visually stimulating, innovative" show yet, according to producer Paul Flattery. The show, to be hosted by talk show personality Jon Stewart, will be telecast live Dec. 6 on the Fox network from the Coliseum in New York. It's the first time the show will be presented in the Big Apple.

Each of the performances will have a unique twist, offering audiences something they can't hear anywhere else. For example, Hootie & the Blowfish will perform their hit "Hold My Hand" in a gospel version with Al Green and a full gospel choir, and will also perform a number with Green. The performance of Coolio's hit, "Gangsta's Paradise," will combine two versions of the song, one by Coolio and one by L.V., featuring a street choir with 60 members, to create a brand-new, never before heard version. Tina Turner will perform the latest James Bond theme, "Goldeneye," in a big production number that will incorporate footage from the film. And Michael Bolton will do a medley of his biggest hits, rather than just a single one number. Also performing on the telecast will be the Goo Goo Dolls and Shania Twain.

There will also be special presentations and, of course, the year-end chart awards. Peter Gabriel will present Joni



Acclaimed talk-show personality Jon Stewart makes his debut as host of this year's Billboard Music Awards.

Mitchell with the Century Award, Billboard's highest honor for creative achievement. Additionally, Janet Jackson will be presented with a special artist achievement award, and

Fox presents the 1995
**BILLBOARD
MUSIC AWARDS**
Wednesday, Dec. 6,
8-10 p.m. Eastern/Pacific

Michael Jackson will be recognized as the first artist to enter the Hot 100 at No. 1.

Other presenters will include Paula Abdul, Bone Thugs-N-Harmony, Brandy, Kenny G, Peter Gabriel, Sophie B. Hawkins, Montell Jordan, Shaquille O'Neal, Chynna Phillips, Salt-N-Pepa, Jon Secada, Take That, and Luther Vandross.

As a first-time host, Stewart brings another new twist to the festivities. Best-known for his acclaimed late-night talk program, "The Jon Stewart Show," he is working on the feature film "Wishful Thinking" and has landed a key role in the film "First Wives Club."

The look of the show also will be entirely new, says Flattery. Production designer Jeremy Railton "came up with an innovative set that has never been seen before," involving



Super Achiever. Janet Jackson, whose many career accomplishments include 107 weeks at No. 1 on seven different Billboard charts, will be presented with the Artist Achievement Award at this year's Billboard Music Awards.

video projections and slides mixed among numerous projectors, according to Flattery. "All the screens are slatted with vertical slats, and each has something different on the side—black, mirrors, the show's logo—so that when the cameras move, the picture becomes a kaleidoscope. It's truly experimental."

The production will also emphasize the diversity and universality of the Billboard Music Awards. The opening of the show will incorporate highlights from previous years, displaying the sheer variety and number of artists who have appeared on the show. In addition, the presentation will use the emblem of a circle broken into pie segments for the genres of music covered by the awards: rock, country, R&B, etc. As each music genre is announced, the emblem will appear with that segment of the circle lit up. The circle "illustrates that Billboard covers every genre of music," says Flattery. "So if rock is being honored, you still see that Billboard honors all genres of music. We're here to cover it all."

This year, the awards will be completely standardized; in each genre, awards will be presented for artist of the year, album of the year, and single of the year. The awards will not be split by gender, as they were in previous years.

Award-winning producer Flattery, who produced the first four Billboard Music Awards ceremonies, is the leader of BoxTop Entertainment Productions, a division of BoxTop Entertainment, which concentrates exclusively on television programming for domestic and international networks. Kevin Wall is executive producer of the Billboard Music Awards.

The Billboard Music Awards debuted in 1990 and are the industry's only honors based entirely on record sales and airplay. Winners are determined by information provided by SoundScan and Broadcast Data Systems. The awards are presented to the year's No. 1 artists, as well as the artists with the year's top albums and singles, based on Billboard chart performance.

TRUDI MILLER ROSENBLUM

Columbia's Bolton Riding On New Hits Set

As a performer on the 1995 Billboard Music Awards, Michael Bolton needs no introduction.

Bolton has sold more than 20 million albums in the U.S. alone since his breakthrough, 1989's "Soul Provider," and has firmly established his place as head of this generation's family of male ballad singers.

With 16 top ten singles, half of which went to No. 1, plus an array of songs recorded by other artists, the time was right this year for Columbia Records' release of "Michael Bolton—Greatest Hits 1985-1995."

Featuring five newly recorded songs, the album debuted Oct. 7 at No. 5 on The Billboard 200 and is currently No. 31. Not surprisingly, the first single, "Can I Touch You . . . There?," went to the top 10 of the Hot Adult Contemporary chart.

Another of the newly recorded tracks is the Bolton composition "I Found Someone," which was a top 10 hit for Cher in 1988. Bolton produced that interpretation of the tune.

"The version I recorded for my greatest-hits album," Bolton says, "is simply more of my own perspective or my own personal expression. You might say it's my side of the story."

No stranger to the Billboard Music Awards, Bolton opened the 1993 show with his smash "Said I Loved You . . . But I Lied." The tune is one of only three to hold the top spot for 12 weeks on the Hot Adult Contemporary chart.

A full-blown Bolton tour will kick off by the

summer, and the artist will spend the first part of the new year promoting his greatest-hits album around the globe.

Additionally, Columbia Records and Lifetime Television have joined to produce the Concert of a Lifetime contest. Spots began running in November on Lifetime calling for entries to win an interactive "concert" with the artist.

The innovative plan calls for 10 winners to be set up with a satellite dish and special entertainment center; and Bolton will be beamed into the winners' homes Dec. 14. The artist and winners will be able to converse during the "private" concert.

A video for "A Love So Beautiful," the next single from the greatest-hits album, may be created from the footage, according to the label.

Bolton's first hit song was 1987's "That's What Love Is All About," but he garnered widespread public attention early in 1988 with his version of the Otis Redding classic "(Sittin' On) The Dock Of The Bay." Both songs are from his album "The Hunger" and are included on the greatest-hits disc.

Known for his affinity for soul music, Bolton has had great success with his own versions of "Georgia On My Mind" and "When A Man Loves A Woman." In this same vein, the artist put his love and distinctive vocal talents to work on an album of pop and R&B standards, "Timeless (The Classics)."

TERRI HORAK



No stranger to the Billboard Music Awards, Michael Bolton opened the 1993 show with his smash "Said I Loved You . . . But I Lied."

the 1995 Billboard® MUSIC awards

SPECIAL PREVIEW SECTION

Hootie's Atlantic Debut Keeps Setting Records

With their major label debut, Hootie & the Blowfish have rewritten the record books. The band's Atlantic Records debut, "Cracked Rear View" has been certified by the Recording Industry Assn. of America for sales of more than 11 million units in the U.S., tying it with Led Zeppelin's untitled album for the best-selling release in Atlantic's five-decade history. By year's end, the album will have no doubt surpassed that mark.

Across the board, "Cracked Rear View" has scored as one of the top-selling debuts of all time, trailing only the first efforts by Boston, Guns N' Roses, Whitney Houston, and Meat Loaf.

The pride of Columbia, S.C., the four members of Hootie & the Blowfish (Darius Rucker, Mark Bryan, Dean Felber, and Jim "Soni" Sonefeld) got together in the late '80s when they were students at the University of South Carolina. The band—named after two college friends—built a huge following touring clubs and fraternities throughout the Southeast and issued three indie releases before signing with Atlantic.

Released in July 1994, "Cracked Rear View" had sold a respectable 500,000 copies by year's end. But thanks to the single "Hold My Hand," the album started its rocket blast to the top of The Billboard 200 in January. It took 10 months for the album to reach No. 1, but once there, "Cracked Rear View" dug in its heels. After a four-week



At 11 million sold and counting, the Atlantic Records album "Cracked Rear View" by Hootie & the Blowfish ranks as one of the best-selling debut albums ever, trailing only Boston, Guns N' Roses, Whitney Houston, and Meat Loaf.

stay at No. 1, the album dropped back, but recaptured the peak spot on four subsequent occasions, a feat bested only by the "South Pacific" soundtrack in 1959. The album has logged an astonishing 72 weeks on The Billboard 200, the majority of them in the top 10.

"Hold My Hand," which was ubiquitous on the airwaves throughout

early 1995, peaked at No. 10 on Billboard's Hot 100 Singles chart in February, but continued to be a top 40 mainstay through July. The song charted even higher on the Hot Adult Contemporary chart, reaching No. 6 in April; it also went to No. 4 in July on the Album Rock Tracks chart.

The band continued to be a mul-

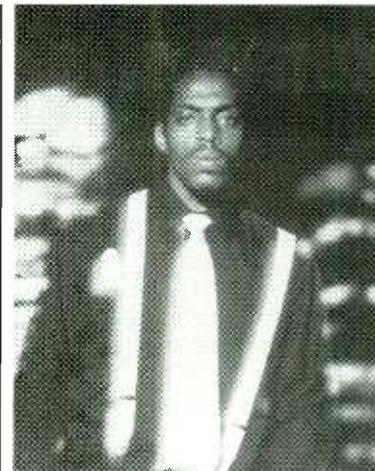
tiformat threat with subsequent singles, "Let Her Cry" and "Only Wanna Be With You," both of which reached the top 10 of the Hot 100, Hot AC, and Album Rock Tracks charts. The current single, "Time," has been steadily climbing the Hot 100 since debuting five weeks ago.

As the Don Gehman-produced album continued to grow and the plaudits came rolling in—including MTV's Video Music Award for best new artist in a video—Hootie & the Blowfish went from opening for such artists as Toad The Wet Sprocket and Melissa Etheridge to headlining sold-out amphitheater shows this summer. However, no matter how big the audiences have gotten, the band has refused to take itself too seriously, incorporating a number of covers in its set, including a happening version of Barry Manilow's "Even Now."

Throughout their whirlwind year, the members of Hootie & the Blowfish have dedicated time to special causes, including VH1's Fairway to Heaven charity golf tournament and benefits for New York Jets star Boomer Esiason's Heroes Foundation and Neil Young's annual Bridge School concert.

Hard at work on their next album, the band members will no doubt continue to please their growing legion of fans when they perform with Al Green on the Billboard Music Awards. Backed by a gospel choir, the two acts will duet on "Hold My Hand."

MELINDA NEWMAN



Coolio's "Gangsta's Paradise" was No. 1 on the Hot Rap Singles chart for an impressive 10 weeks.

Tommy Boy's Coolio Finds 'Paradise'

With his chart-topping single "Gangsta's Paradise," Coolio has become one of the first rap stars to achieve global success.

In 1994, "Fantastic Voyage" heralded the beginning of the Compton, Calif., native's journey to the top of the Billboard charts. That track, which reached No. 3 on the Hot 100, earned the rapper a Grammy and an MTV video award.

"It Takes A Thief," the Tommy Boy album that contained the single, has sold more than 850,000 units to date, according to SoundScan.

Coolio cemented his place in music history with his following project, "Gangsta's Paradise," his contribution to MCA's "Dangerous Minds" soundtrack. The song helped propel the soundtrack to the top of The Billboard 200 for four weeks, with sales of more than 2 million copies, according to SoundScan. The single went to No. 1 on the Hot 100; on the Hot Rap Singles chart it held at No. 1 for 10 weeks. "We knew it was a strong song and great video, but we didn't know it was going to be as big as it was," says executive producer Albee!! Ragusa.

The success of "Gangsta's Paradise" in the U.K., Germany, Australia, and the Netherlands solidifies Coolio's status as an international draw. Before he begins his world tour in early 1996, he will be among the featured performers at the Billboard Music Awards Dec. 6.

Following the success of the single, Tommy Boy released Coolio's second album, also titled "Gangsta's Paradise," on Nov. 7. The single "Too Hot," Coolio's treatment of the Kool & the Gang classic, was released Sept. 24 to top 40/urban stations.

DOUGLAS REECE

Green Thunders Back On MCA

Change can be good, and veteran singer Al Green is the proof. He began his music career in the gospel arena in the early '60s, later establishing himself as a secular R&B star in the mid-'60s. He became a dominant force in R&B before returning to his roots in 1980 with "The Lord Will Make A Way," his first all-gospel album.

This year, Green re-entered the R&B mainstream with "Your Heart's In Good Hands" on MCA.

Released Nov. 7, the album contains two new tracks and eight cuts from "Don't Look Back," a secular set that was originally issued outside the U.S. through BMG International in 1993.

"Your Heart's In Good Hands" features Wayne Jackson, the Memphis Horns, and Andrew Love—all of whom recorded with Green during his hit-filled years with Hi Records. Green co-wrote six of the album's 10 songs.

The album's title track, which is also the first single, was produced by Narada Michael Walden.

Green, who was inducted into the Rock and Roll Hall of Fame in September, also has a

"Greatest Hits" album on the market, which was released in June through the Right Stuff/Capitol. And he'll be making an appearance with Hootie & the Blowfish at the 1995 Billboard Music Awards.

Green last appeared on the R&B charts in 1989, when he recorded "As Long As We're Together" with vocalist Al B. Sure! The single was from Green's fourth Word/A&M Records set, "I Get Joy," and reached No. 25 on the Hot R&B Singles chart.

During his Hi heyday, between 1967 and 1977, Green scored 16 top 10 R&B singles, including "Let's Stay Together," "I'm Still In Love With You," "You Ought To Be With Me," "Livin' For You," "L-O-V-E (Love)," and "Full Of Fire"—all of which were No. 1 on the R&B chart. "Let's Stay Together" was also No. 1 on the Hot 100.

Green's association with MCA began soon after he recorded "Funny How Time Slips Away" with Lyle Lovett for the label's 1994 duets compilation, "Country, Rhythm, And Blues."

J.R. REYNOLDS



R&B and gospel great Al Green has returned to the musical mainstream with the recent release of "Your Heart Is In Good Hands" on MCA.

the 1995 Billboard® MUSIC awards

SPECIAL PREVIEW SECTION

Mercury Finds Longterm Success In Shania Twain

It's not the typical country music success story: struggling Canadian singer works one-nighters across Canada for years, finally nets a U.S. record deal, chooses a rock producer (as a producer and husband), quits touring, and goes triple platinum with her second album.

Not your everyday scenario, but then she is not your everyday artist. Shania Twain (her father, an Ojibway Indian, gave her the tribal name "shu-Nye-uh," meaning "I'm on my way") was born in Windsor, Ontario, and raised in the northern provincial town of Timmins. Her parents were avid country fans and musicians who performed locally. By the time Twain was 8, they would take her along to sing with them in clubs, on the radio, and in community centers.

When Twain was 21, her parents were killed in a car accident. Taking responsibility of her younger brothers and sister, she took a job singing—show tunes, country, everything—at a local resort, bought a little house and truck, and raised her siblings.

When they were grown, she says she wondered what to do with her new-found freedom. She put together a demo tape, but was still hesitant to head for Nashville. Her friend and manager, Mary Bailey, called Nashville music lawyer Dick Frank, who came to see her perform. Excit-

ed, he called Mercury producer Norro Wilson. Twain was quickly on her way.

After a so-so performance by her self-titled debut (although she was named CMT Europe's rising star of the year), Twain got a call out of the blue from a new fan, Robert John "Mutt" Lange. They began an intense phone relationship, playing music for each other. She didn't know he was a famous producer, thinking he was a fan who was a gifted songwriter. He went to meet Twain at the 1993 Fan Fair in Nashville. They fell



Having broken through with her second Mercury album, Shania Twain is preparing material for her next full-length set.

in love at first sight.

And, musically, too, it seemed a perfect match. They wrote all of her next album, "Any Man Of Mine," and the difference from the first album was immediately apparent. And you know the rest.

CHET FLIPPO

Tina Turner Proves She's Queen Of Bond With Virgin's 'Goldeneye'

Tina Turner's "Goldeneye," which the international pop/rock/R&B star will perform on the 1995 Billboard Music Awards show, is only the latest achievement in a long, glittering musical career.

The theme song to the new James Bond film, written by Bono and the Edge of U2 and heard on the Virgin Records soundtrack album, is given a dynamic treatment by Turner that is the equal of such indelible Bond-film title recordings as Shirley Bassey's "Goldfinger" and Paul McCartney & Wings' "Live And Let Die."

It is a tantalizing preface to the new album that Turner is currently recording with producer Trevor Horn in London for a spring release by Virgin.

"Goldeneye" is a larger-than-life performance by an artist whose own life and career dwarfs that of most of her musical contemporaries.

In fact, Turner is one of the few performers who received a major biographical treatment from Hollywood while still enjoying contemporary success. In 1993, "What's Love Got To Do With It"—based on her best-selling autobiography "I, Tina"—was a box-office smash that secured Oscar nominations for Angela Bassett and Laurence Fishburne.

The Virgin soundtrack is the latest in a decadelong string of Turner chart hits—two of the most recent being the top 10 smash "I Don't Wanna Fight" and the Bryan Adams collaboration "Why Must We Wait Until Tonight?"

Since the mid-'80s, Turner has been one of the dominating commercial forces on the pop scene. Her 1984 Capitol album, "Private Dancer," spawned five hits on the Billboard Hot 100 Singles chart, including the chart-topping



Tina Turner's treatment of the theme from "Goldeneye" is a tantalizing preface to her next album, due next spring on Virgin.

"What's Love Got To Do With It." Turner capped the accomplishment with three Grammy Awards. Next came a leading role in "Mad Max—Beyond Thunderdome"; the 1985 movie's theme song, "We Don't Need Another Hero," went to No. 2 that year.

Turner followed the quintuple-platinum "Private Dancer" with such other hit albums as "Break Every Rule" in 1986 and "Foreign Affair" in 1989. Last year, Capitol honored Turner with a three-CD compilation of her best work, "Collected Recordings—

Sixties To Nineties."

Given the vitality of Turner's '90s career, it's hard to believe she scored her first top 40 hit in 1960. Born Annie Mae Bullock in Brownsville, Tenn., she was discovered by guitarist/bandleader Ike Turner in St. Louis in 1956. She married Turner two years later and became the main attraction of the couple's high-voltage R&B revue.

"A Fool In Love," released by Sue Records in 1960, became the first of a string of R&B and rock numbers by the duo to cross over to the pop charts.

One of these climbed no higher than No. 88 on the Hot 100, but remains an unforgettable accomplishment: "River Deep—Mountain High," the titanic 1966 single produced by Phil Spector, on which Turner's supercharged voice soared over a massive orchestral wall.

The Turners continued to craft such hits as "Proud Mary" and "Nutbush City Limits" through the '70s, but by 1975 Tina had had enough of her husband's abusive behavior and ended their professional and personal relationship. Going it alone, she made a startling appearance as the Acid Queen in Ken Russell's 1975 film of the Who's "Tommy."

But it was not until 1983, when she joined the English electro-pop band BEF on a cover of the Temptations' "Ball Of Confusion (That's What The World Is Today)," that her comeback began in earnest. The next year, "Let's Stay Together," the first single from "Private Dancer," hit the top 30 and helped to launch her rise to the top.

Today—powerful, impassioned, and as alluring as she was at the start of her career—Tina Turner remains among the first rank of female pop vocalists.

CHRIS MORRIS

WB's Goo Goo Dolls Have Arrived

After nine years of slugging it out on the road, the Goo Goo Dolls are capping off their most commercially successful year with a string of high-profile and festive gigs.

The Buffalo, N.Y.-based trio's fifth album, "A Boy Named Goo" on Metal Blade/Warner Bros., was recently certified gold by the Recording Industry Assn. of America. Now the band is getting another chance at major exposure as a featured performer on the Billboard Music Awards.

The Goo Goo Dolls are scheduled to make their debut TV appearance Dec. 1 on "Late Show With David Letterman" and are one of the most sought-after bands for this year's round of

modern rock, album rock, and top 40 Christmas shows.

Modern rockers KROQ Los Angeles, KEGE Minneapolis, and WPLY Philadelphia, and the modern rock-leaning top 40 WHITZ (Z100) New York are among the stations that landed the band, which will cap off the year with a New Year's Eve show at the Hard Rock Hotel in Las Vegas.

"It's overwhelming," says singer/guitarist Johnny Rzeznik. "I'm so happy. It's been tiring, but a good tired."

Rzeznik says his goal now is to make the album's upcoming second single, "Naked," as huge as "Name." The band scored its first No. 1 Modern Rock Tracks hit with "Name" in October

before the song went on to multifarmat success.

Powered by the success of "Name," "A Boy Named Goo," released on March 14 (Music To My Ears, Billboard, Feb. 25), reached the peak position on the Heatseekers chart Sept. 23; the band became Heatseekers Impact Artists the following week, when the album broke into the upper half of the Billboard 200 (Billboard, Oct. 7).

According to SoundScan, the album has sold more than 261,000 units.

The band, which includes bassist Robby Takac and drummer Mike Malinin, is taking two weeks off in January before hitting the road again.

CARRIE BORZILLO



The Goo Goo Dolls are among the most sought-after bands for this year's round of modern rock, album rock, and top 40 Christmas shows.

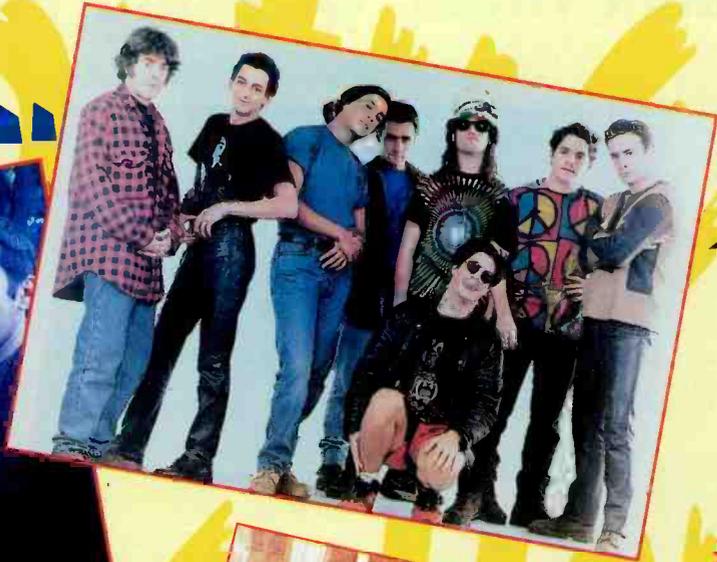
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Sales more than 5 hundred thousand units

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ARGENTINA AND CHILE



THE BILLBOARD SPOTLIGHT

Argentine Industry Can Only Get Better

Riding Out The Economic Storm Of Last Year, Music Biz Looks Forward To A Strong '96

BY MARCELO FERNANDEZ BITAR

From 1990 to 1993, Argentina left behind the details of living with the hyperinflation that shook the country toward the end of the 1980s. Suddenly, the experience of low inflation (5%) and an economy that boomed at 4.5% annual growth seemed like a blessing that could be taken for granted.

Last year, however, the Argentine economy fell into a tailspin, though now it appears there are glimmers of improvement. Predictably, Argentina's anemic business climate has dragged the country's record industry along for a bumpy ride.

According to IFPI, only 5.6 million albums were sold in Argentina from January to June of this year—a 23.2% drop from the same period in 1994, which was deemed dreadful by most industry accounts. About 70% of the album sales are generated by domestic acts. The value of the market from January to June was \$96.2 million.

THE LEADERSHIP SHUFFLE

This year's downturn in sales, due in part to the "tequila effect" created by Mexico's peso fallout, also has shuffled the market leadership. After battling longtime market champ BMG for the past four years, Sony has moved BMG into second place and now controls an unprecedented 31% of the industry.

Sony VP Hugo Piombi admits that his company's 1995 sales, so far, are 20% off from last year's figures. But he proudly adds that the label has managed to score one hit record after another.

"Ricardo Arjona has sold more than 350,000 units, José Luis Rodríguez 240,000 and José Luis Perales 150,000 double-CDs," says Piombi.

Sony's domestic acts have sold robustly, notching several gold (50,000 units sold) and platinum (60,000 units sold) discs. Among the label's biggest domestic sellers are Los Fabulosos Cadillacs, Pancho y La Sonora Colorado, Emanuel Ortega and Charly García.

"Anglo artists also did well," notes Piombi. "Michael Carey is finally selling well in Argentina, with 'Music Box.' Pink Floyd was certified gold with the special edition of 'Pulse,' and Michael Jackson's 'HIStory' is already platinum."

Saying he expects the domestic market to grow "a bit" in 1995, Piombi quickly points out that Sony is "prepared to maintain leadership."



Gold and platinum sellers Los Fabulosos Cadillacs and Carlos Vives

At BMG, the label's A&R director, Luis Sarmiento, acknowledges that 1995 was a tough year and that the industry is at its lowest level. He reckons BMG's sales have plummeted 40% for the first three quarters, but is hopeful sales will improve in the fourth quarter.

Sarmiento says the key artists with fourth-quarter product include international stars Whitney Houston and Ace Of Base, as well as domestic acts Los Auténticos Decadentes, Twiggy, Antonio Birabe and ExtraSoul and JAF.

Because he does not anticipate an upswing in 1995, Sarmiento says BMG is "aiming for more efficiency and better administration of resources."

Despite a weakening record market, BMG did expand into the video and interactive arenas. Its video division began importing films, mostly from Spain, while its interactive division put out six CD-ROMs. One of the titles was David Bowie's "Jump."

Another company gaining ground at BMG's expense is PolyGram, which actually moved into second place in the third quarter. But like his counterparts, PolyGram MD/CEO Rubén "Pelo" Aprile opines that Argentina's market "is at its lowest level, and 1995 surely will be better. We managed to reach our projections every month, and our structure was reduced, but many administrative expenses were cut back."

Still, financial restriction did not alter marketing and promotion initiatives. "We did 20 television campaigns," says Aprile. "I

personally think reducing advertising in a crisis only makes things worse, and the rough economic situation permitted better negotiations with TV channels."

Though PolyGram had few multi-platinum artists this year, Bon Jovi was a notable exception. "Cross Roads" has hit double platinum, and "These Days" has struck platinum. Many acts notched gold and platinum albums, such as Mercedes Sosa, Divididos, Dos Minutos, Granberries, María Sánchez, Carlos Vives, Pimpinela and Charly García, whose greatest hits from the '80s was reissued by PolyGram.

A few bold moves by PolyGram proved successful—most notably the release of four volumes of Mighty Morphin Power Rangers videos, which sold 30,000 units.

Warner Music's recently appointed GM, Luis Méndez, says he will pursue major changes in sales, A&R, marketing and

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Chile's biggest success, Illapu sells "Multitudes."

Chile Heats Up

Domestic Acts Add Spice To The Booming Business

BY PABLO MARQUEZ

One year after battling a government-sponsored tightening of the economy, Chile's recording industry is slowing climbing once again.

According to Chilean trade organization Asociación De Productores Fonográficos De Chile (APF), there were 5.9 million records sold from January to September, which generated \$56 million in revenue. Label executives are anticipating a year-end total of 8 million units and \$75 million.

In 1994, 7.3 million units were sold, with a value of \$61 million. Two years ago, the market sold 8.2 million units.

APF's tally represents only the five multinationals. It is estimated that Chilean indies account for another 1.5 million units. Domestic indies Alerce, Union Records, Magic Records, Star Sound, Sonosur, CNR and Toco formerly belonged to APF, but they began to withdraw from APF, citing that their interests were not being served.

BMG Chile's GM, Edgardo Larrazabal, who is now serving as president of APF, says the Chilean record business is reflecting the country's economic performance. "The market has remained stable while growing along with the economy," he says.

Sony and EMI continue to lead the Chilean industry in terms of market share, with Sony garnering 23% and EMI 20%.

DOMESTIC DEVELOPMENT

Apart from the improving domestic economy, says Larrazabal, what is strongly affecting Chile's record business is the emergence of local acts. "At an artistic level, the most important change is the great activity surrounding local product," says Larrazabal. "The companies are investing more in the development of Chilean music."

Although there are no official statistics, it is believed that 50%

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ARGENTINA & CHILE

ARGENTINA

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promotion for the label. "Our process of transformation in the dance, popular, tropical and hard-rock divisions will take place during the next few months," says Méndez. "Argentina is still an important and attractive market, in spite of the crisis."

Among Méndez's first projects were the creation of the Mid-Price series, as well as an impressive campaign for Luis Miguel's "El Concierto" album. Two weeks before the release of "El Concierto," Buenos Aires was bombarded by posters announcing an upcoming concert. Meanwhile, local radio stations began a daily countdown to the concert. On Oct. 17 a new batch of posters and radio spots revealed "the concert."

"The Luis Miguel campaign doubled our sales," says Méndez. "We came out with 100,000 units."

EMI has survived the crisis with strong-selling artists of the likes of Los Pericos and Patricia Sosa. In addition, label president Eduardo Hütt has created Discos Pampa, a small, flexible and experienced A&R, marketing and promotion team that started operations Aug. 1.

Led by former EMI A&R director Rolando "Roli" Hernández, Discos Pampa's mandate is three-pronged: Sign and develop new local artists in the alternative pop and rock areas, acquire local artists' catalogs from small indies and exploit inactive titles from EMI's back catalog. The upstart label's first releases are by pop/rock band Alambre Y La Doble Nelson, pop act La Caja, bluesmen La Asociación and tropical-tinted La Banda Banda.

"We aim to grow our market share and meet our local repertoire growth objectives with this new label," says Hütt.

NEW LABELS ON THE BLOCK

As Argentina's five multinationals grapple with a deflated economy, yet another big label—MCA—is setting up shop. Walter Kolm, former president of indie Main Records, has been

appointed GM of MCA Argentina, which will continue to be distributed by BMG.

"Operations in Argentina, Brazil and Mexico will begin Jan. 1," says Kolm, "with the release of new artists and catalog reissues from MCA, Geffen and GRP, as well as joint ventures, such as DreamWorks."

Other international labels have established themselves in Argentina through licensing agreements. Two U.S. labels made fact-finding trips to the country. Epitaph director Jay Ziskrout cut a deal with Main Records, while Rykodisc executives Arthur Mann and Jerry Leibowitz linked with Argentina's powerhouse distributor-label Distribuidora Belgrano Norte (DBN). Milan-Sur recently replaced its licensing deal with BMG with a distribution pact with BMG.

CONCERTED EFFORTS

Argentina's feeble record environment has affected other segments of the industry, most notably the concert business.

Daniel Grinbank, president of Rock & Pop International Productions, says 1995 "was two years in one. The first one lasted until May, with the all-time-record sales of five Rolling Stones concerts at River Plate stadium and a successful Phil Collins show at the same site. But presidential elections took place in May, and the [government-induced] recession began to take its toll.

"Now this is a completely different country," continues Grinbank, "because people have lower incomes, we cannot establish attractive deals with TV channels, and sponsors are scarce."

Ticket prices for a recent show were 30% lower than last year.

To counter a weakening domestic market, Grinbank has created what he calls a foreign-trade division to exploit opportunities in other South American countries. Grinbank also has renewed contracts with Buenos Aires venues River Plate, Ferro Carril Oeste and the Obras arena, which give him exclusive booking rights, and he still plans to construct a 10,000-seat arena in 1997.

ON THE RADIO AND TV

In contrast to his worsening concert prospects, Grinbank has scored big at radio, where his Buenos Aires outlet Rock & Pop has topped the market since a splashy Rolling Stones campaign in January. Grinbank also switched the Latin format of former FM Impacto to pop/rock, and the station is now called Radio Sonica.

The current radio climate in Buenos Aires, which dominates at least 50% of the Argentine record market, has drawn a mixed reaction from label executives.

"The Latin music repertoire concentrates most on multi-platinum best-sellers," says Sony's Piombi, "but most FM radios do not seem to follow the market's tastes. There is not even a 100% Latin FM."

Warner's Méndez disagrees, however, saying, "There's always a way of finding a niche in FM radio."

Conversely, there seems to be no way to find space on a television music show.

"It is indeed difficult to reach TV programs," affirms BMG's Sarmiento, "but cable stations like Much Music increase an artist's exposure."

Other music-driven cable stations—MTV Latino, Music 21 and TeleMúsica—also provide exposure outlets, as do talk shows "360" and "Hola Susana."

One record label has even partnered with a cable music channel in order to better promote its artists. EMI and MTV Latino have cut a deal to produce television shows and compilation albums. Says EMI's Hütt, "The MTV trademark is well-known all around the world, and MTV is the ideal partner to promote and present this type of music in Latin America."

As Much Music and MTV Latino duel to claim leadership in the difficult-to-measure cable market, a new program has begun beaming into Argentine cable networks: Ya TV. The new channel was founded by HBO-Olé, Warner Music Group and BMG International. It will provide music programming tailored specifically for Mexican and Argentine viewers. ■

CHILE

Continued from page 49

of the songs played on Chilean radio and 60% of album sales in Chile are generated by Latino artists. Of those percentages, some 20% are Chilean acts. In previous years, the percentage of Chilean music being heard or bought did not exceed 7%.

Among the artists most important on the current domestic scene is Illapu, a veteran, folk-rooted act that continues to be the most successful act in Chile. The band's latest EMI album, "Multitudes," was released in August and sold 60,000 units in two months. Illapu's sales achievement is all the more impressive considering that gold certification in Chile represents 15,000 units sold and platinum is 25,000 units.

Illapu is not the only act striking platinum, however. Other artists surpassing 30,000 units are Sony's rock act Los Tres ("La Espada & La Pared"), Warner Mexico's Chilean pop-rockers La Ley ("Invisible") and BMG's teenage pop star Nicole ("Esperando Nada").

Upstart rock artists enjoying robust radio airplay are Lucybell (EMI), Los Peores De Chile and Andrés De León (BMG), and Aleste (PolyGram). Moreover, these acts have been released outside of Chile and have gotten exposure on MTV Latino.

And while there have been great expectations for the resurgence of domestic pop/rock acts in the past year, the traditional romantic-ballad artists also have garnered attention and sales. The most popular of the adult-oriented acts have been Ariztía (Sony), Myriam Hernández (Warner Mexico), La Sociedad (EMI) and Pablo Herrera (PolyGram).

Despite the enduring popularity of ballad acts, Marcelo Aldunate, music director of Rock & Pop, opines that rock is the genre that has the greatest future in Chile. "People now prefer by a great margin rock in Spanish, and a large part of the hit records are that type of music," declares Aldunate. "The production and sound of the Chilean rock acts have noticeably improved.

"The only problem," he continues, "is that there are so many Chilean groups in the market that it prevents concentration of resources. If there were fewer groups, there would be a more solid base to create a Chilean music scene of the highest level."

AVOIDING BOOM MENTALITY

As the brains behind the leading radio station in Chile since 1993, Aldunate is a little leery of the boom mentality that occurred in the mid-'80s, when a horde of Chilean bands were able to secure radio airplay—and many of the more mediocre acts crowded out artists of better quality. The unhappy end result of this flood of middling domestic talent is that Chilean music consumers began shunning local acts in favor of interna-

tional artists—an entrenched pattern that only now is starting to change.

PolyGram Chile's MD, Marcelo Castello Branco, agrees with Aldunate's assessment. "One must be very careful that the '80s phenomenon doesn't happen again," he says. "Our company, at least, is constantly in search of talent, but in a very cautious manner."

Perhaps the label most responsible for the renaissance of domestic artists is EMI. In a move rarely seen in Chile by a multinational, EMI simultaneously signed eight national bands early this year with the objective of consolidating the rock market. The aforementioned Lucybell was one of the bands inked, along with Banbú, Jano Soto, Machuca and Santos Dumont.

EMI's signing spree was conceived by A&R director Carlos Fonseca, a respected industry player who formerly managed famed rock act Los Prisioneros. "We realized that there was great promise in the market," says Fonseca, "and we decided to take a big shot. This is a very ambitious project that seeks, in a period of three years, to develop careers for all of our artists and thus stimulate the growth of a new generation of musicians."

Another significant step in the investment of local talent has been the recent marketing and distribution agreement between Sony and the Chilean indie Alerce. The deal calls for Sony and Alerce to jointly develop and market nine Alerce artists, among them La Floripondio, Mal Corazón, La Pozze Latina and Chanco En Piedra.

Sony GM José Antônio Eboli notes that the Sony/Alerce accord affords Sony the opportunity to quickly enter the local music scene. "The international artistic priority of Sony Music is to be No. 1 at the local level," explains Eboli. "Therefore, before developing our own repertoire—which would have taken us several years—we associated ourselves with Alerce, who has always put out good national rock product. Our philosophy was, better to have 50% of something rather than nothing at all."

As the emphasis on rock and the development of the local scene have amplified, so has the criticism that the still-healthy pop/adult demographic has been abandoned.

"Everybody here is looking to find the new Pearl Jams, but if all of us sounded the same we would never find them," says Cristián Livingstone, Warner's director of international. "No one has thought about developing catalog, balladeers of the style of Myriam Hernández or more folkloric repertoire. We



Rockers Los Tres and balladeer Myriam Hernández

are on that search."

TRACKING SOUNDTRACKS

Another record label, Músicavisión, has realized prosperity via a seldom-mentioned musical vehicle—television soundtracks. As the musical arm of television-production company Chile Films, Músicavisión sees high sales numbers from the soundtracks of some of Chile's biggest TV shows.

In fact, the largest-selling record this year in Chile is "Estúpido Cupido," a double-CD compilation of '60s songs that were included on the hit TV show of the same name. The album rang up an astonishing 250,000 sales.

This sort of success is nothing new for Músicavisión. Besides its TV catalog, the label has sold more than 250,000 units of the last three albums by the Argentine act Adrián Y Los Dados Negros.

"This demonstrates that the importance of a company is not measured by its size, but by its creativity and its work," says Jaime Román, general director of Músicavisión. The label's sales, which are believed to represent 4% of the Chilean market, are included with PolyGram's sales figures because it is distributed by the multinational.

UPSCALING RETAIL

Regardless of what musical directions Chilean record executives are pursuing, most concur that the most critical objective is upgrading retailing operations in Chile.

Many executives point out that the business practices of Chile's retailers are woefully outdated. The store personnel know little about music, and the product is poorly displayed. Even in the largest stores, claim the label brass, there is no product classification.

Two projects that emerged from the wobbly retail situation are the creation of a music club called Music Services and the exploitation of telemarketing projects. Also, Chilean labels are trying to convince multinational retailers, such as Blockbuster, to open stores in Chile.

Retail woes aside, there remains a more pressing snafu: how to increase the consumption of CDs. Unlike most of the rest of Latin America, only 23% of all unit sales in Chile are CDs, with the other 77% being cassettes. The average price of a cassette in Chile is \$8; CDs are \$20.

In a bid to spark CD sales, the multinationals have launched mid-price lines of certain artists. Sony and PolyGram have teamed with their respective hardware divisions to introduce campaigns that are expected to boost sales of CD players. ■



NEWS & VIEWS

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Larrikin, Festival To Merge Fahey, Eeg To Co-Head New Venture

BY GLENN A. BAKER

SYDNEY—Two of Australia's most prominent independent record companies have combined forces at a crucial time in their affairs, each bringing to the other critically needed strengths.

Larrikin Entertainment, with annual revenues of \$8 million, will by year's end move into the Pyrmont headquarters of Rupert Murdoch-owned Festival Records, a 43-year-old label and one of Australia's six majors.

The merger sees Larrikin head Warren Fahey share the role of CEO of the new combined venture with Festival managing director Bill Eeg. He will also assist Festival in liaison with foreign independents.

"It represents a natural transition," says musicologist Fahey, who founded the remarkably diverse label in 1974 to "document the Australian idiom" and has built his operation into an Australian equivalent of Rounder, edel, Sonet, or Gallo.

"Bill and I were always natural allies on the board of [the Australian Record Industry Assn.]; we always took the same independent line. Now we have a combined strength that will make us quite a dominant force in many areas.

"For me," Fahey adds, "it is the best of all possible worlds. I can concentrate on producing, writing, and the creative aspects of what I've always loved doing and escape the paperwork jungle, which has been draining my energy for some years now."

Eeg says, "The merger was raised in relation to distribution first, but as we talked, it became obvious there were great advantages to be had in bringing together two fiercely independent and passionately Australian companies.

"It has kept the Larrikin profile intact and enabled them to keep key staff, and it has given them access to larger retail outlets and bigger accounts. We're both catalog companies, and with the addition of their 6,000 or so titles it's going to be quite a catalog!"

For Festival, which has had to fight hard to maintain market share since it lost the Chrysalis, A&M, and Island licenses in 1989 because of international buyouts, the new deal's greatest attraction was the acquisition of the very profitable Music Post music mail-order service and credible catalogs for repertoire areas in which it had previously only dabbled.

"Festival is now in the classical music business, big time, full time," says Fahey. "The new company will also become a leading jazz and folk distributor and, through our association with Britain's Music Club label, move aggressively into the budget area. We're even bringing over our publishing company, Rosella Music.

"This comes at a time when the mar-

ket has moved, very obviously, left of center; when buyers are looking beyond the constraints of pop to music that is more interesting and more satisfying. Larrikin always had the music to cater to those expanding tastes, but we had a difficult time getting chart recognition. We had a hit album with Michael Nyman's soundtrack to 'The Piano,' and we were on the top 100 for about five minutes with a Renee Geyer album recently, but that was about it."

Fahey continues, "The industry has always been geared against independents that are not attached to one of the major companies. We did well despite

that for many years, but now we'll have the chance to attack the market on a different level."

Larrikin will bring with it such labels as Telarc, Denon, Delos, ASV, and Rounder, all of which will increase their penetration into Australia. "EMI has quite willingly left with Larrikin through Festival the Virgin specialist labels that we've handled for some time," Fahey says. "So we'll still be working Point Blank Blues, Virgin Soundtracks, Real World, and Listen for Pleasure Audio Books. I think it will be a frantic first few months."

(Continued on next page)

Mushroom U.K. Director Resigns

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Gary Ashley, a key executive at Australia's Mushroom group of companies, has resigned in London, prompting speculation about the future of its U.K. division.

Ashley is leaving after 22 years with Mushroom, the last two as managing director of the company's British subsidiary. He is expected to form his own company in London and declines to comment on his reasons for leaving.

Says Mushroom chairman Michael Gudinski, who is based in Melbourne, "Obviously, this is an emotional time, because Gary and I worked closely together for so long," but he counters rumors that the U.K. operation will be closed or scaled down.

"With Garbage in the [U.K.] charts,

that would be furthest from my mind," Gudinski adds. "There will certainly be some reassessment of the situation, but there is no suggestion of closing things down."

Gudinski and Ashley sold 50 percent of Mushroom Records to Rupert Murdoch's News International in 1993, primarily to boost the Australian music company's overseas activities. (In 1990, Murdoch had planned to launch an international record company, but subsequently shelved the idea in the wake of his group's financial difficulties.)

Ashley moved to London in 1993 to establish the British unit and signed



JASRAC Remains Divided Over Suit

BY STEVE McCLURE

TOKYO—Japanese performance/mechanical rights society JASRAC (Japanese Society for Rights of Authors, Composers, and Publishers) remains a house divided against itself. The latest development in the ongoing dispute between dissident songwriters and former and current JASRAC executives concerns the Tokyo District Court's decision in early November not to question ex-president Miyuki Ishimoto regarding his role in setting up a controversial interest-free loan by JASRAC to the Koga Music Foundation.

Instead, the court urged JASRAC, which last year asked that criminal charges be laid against Ishimoto and three other former society executives, to seek an out-of-court settlement. The court's decision came shortly after the election of a new JASRAC board of

directors and just days before Ishimoto was scheduled to testify.

The songwriters accuse the new executive, led by president Moriyuki Kato, of abandoning the lawsuit against the wishes of the members of



JASRAC.

"The court cannot just change and cancel the suit," said Jiro Yamane, a lawyer representing the dissident songwriters, last week. "JASRAC must have sought the change."

During a stormy confrontation with songwriter Asei Kobayashi and his allies earlier the same day, Kato denied that the new JASRAC executive had



Making HIStory. Michael Jackson is presented with commemorative sales awards after his Nov. 4 appearance before an audience of 24 million on the German television show "Wetten Dass." The sales awards mark 12 million records sold in the Germany/Switzerland/Austria region and pan-European sales of Jackson's "HIStory" set. Pictured, from left, are Jochen Leuschner, managing director of Sony Music Germany; Jackson; Paul Russell, president of Sony Music Europe; and Jackson's manager, Jim Morey.

Indonesia Opens Music Market To Foreigners

JAKARTA, Indonesia—International record companies will finally get a chance to compete in Indonesia's music market, following the decision by the government here to change laws that prohibit foreigners from owning equity in cultural industries.

The law was implemented Nov. 13, and at least five of the major labels have indicated that they are ready to invest in their local licensees.

Warner Music International is expected to be at the head of the list, with a majority purchase of licensee Hemagita. At least two other majors say they will make joint-venture investments before the end of the year. Others say they will enter the market next year.

The government's decision was foreshadowed during the recent Pacific Harmony Indonesia 1995 (Billboard, Dec. 2), at which state minister Moerdiono, a former rock'n'roll artist, said, "The time is right to move Indonesia into the international family of music, and that means legal changes."

The same week, government officials allowed Chinese-language music and characters into Indonesian media for the first time in 27 years (Billboard, Nov. 18).

The new law will allow all multinational labels to develop domestic repertoire in the market of 185 million consumers.

Because Indonesia's music industry is poorly developed, many high-quality artists have never been signed by record companies.

MIKE LEVIN

MTV Europe Stages Music Awards

BY JULIA BAKKER

PARIS—Fast-moving, flamboyant, and controversial: the second MTV Europe Music Awards were everything the channel had promised they would be.

Before the Nov. 23 event here, MTV Europe president/creative director Brent Hansen said that the station would focus on creating a television spectacular—and flamboyant it definitely was.

Paris-based fashion designer Jean-Paul Gaultier was an inspired choice as host, embodying the spirit of the maturing continental European music industry with his heavily accented English and increasingly extravagant outfit changes.

MTV had chosen the circus as its theme for the evening, with the tone being set during the opening number—a pure show-business act—featuring an array of jugglers, acrobats, and huge puppets parading through the venue.

As with last year's inaugural event, the awards themselves were dominated by U.S. and U.K.-based artists. Of the eight awards, three went to U.S. acts and the remainder to British-based artists.

Of the eight artists performing at the event, four were from the U.K., three from the U.S., and only two from continental Europe: France's MC Solaar and Germany's H-Blockx.

Highlights of the evening included

East 17's performance of "Thunder," complete with string section, cloaked dancers, light display, David Bowie singing "The Man Who Sold The World," a duet between rap artist MC Solaar and R&B songstress Diana King, and the finale from Bon Jovi.

Here's a list of some other MTV Europe Music Award winners: best

male performer, Michael Jackson; best female performer, Bjork; best live act, Take That; break-through act, Dog Eat Dog; best rock act, Bon Jovi; best dance act, East 17; and best song, the Cranberries' "Zombie."

Julia Bakker is news editor for *Music & Media*.

New European Artists Get MORE International Help

BY JEFF CLARK-MEADS

LONDON—Europe's emerging artists are receiving an introduction to the music industry via a new pan-European project supported in part by the European Union.

A series of courses is being run in four countries by the Music Organisations of Europe (MORE).

Under president Mikael Højris, MORE is an umbrella group for the Danish Rock Council, France's Centre d'Information du Rock, Belgium's Wallonie Bruxelles Musique, and the Republic of Ireland's Music Base. The German trade fair PopKomm is an associate member.

MORE says its purpose is "to facilitate the exchange of European rock and pop groups across borders in

Europe" and to "make available music industry and community information of interest to performing artists."

To that end, four seminar series are now being held. They started in Freiburg, Germany, Nov. 24-28, and continue at Barcelona, Spain, Dec. 1-Monday (4), Brussels, Thursday (7)-Saturday (9), and Århus, Denmark, Dec. 11-16.

The project is being backed by a \$40,000 grant from the European Union.

Højris says, "We want to teach people about the music business and give them vocational training." Another purpose, he adds, is to give budding musicians a second chance should their first career choice prove to be a

(Continued on page 56)

LARRIKIN

(Continued from preceding page)

Apart from the new reach afforded Larrikin, 50-year-old Fahey will enjoy one other significant advantage from the new coalition: greater financial protection. Many of the label's gains were eroded over the past 18 months, when leading retail chains Brashs and Edels went into voluntary administration and receivership. "Indies suffered from that more than anybody else," says Fahey, "because it's easier to turn off the tap on us. That's one of the reasons we got into mail order so strongly."

MUSHROOM DIRECTOR

(Continued from preceding page)

hooks, and Ol'55.

Over the past 20 years, artists associated with Mushroom include Jimmy Barnes, the Angels, Kate Ceberano, Paul Kelly, Kylie Minogue, Jason Donovan, Frente!, and Yothu Yindi.

The success of onetime TV soap opera stars Minogue and Donovan—licensed through Pete Waterman's PWL Records—prompted the formation of Mushroom U.K. two years ago. Sharing its London premises and 13-person staff are Infectious and New Zealand's Flying Nun label, of which Mushroom U.K. owns 75%.

In the first half of 1996, says Gudin-ski, Australian priorities for the U.K. and European markets will be Peter Andre, Frente!, and Deni Hines. The label recently signed Hoodoo Gurus and currently has 13 singles in the Australian top 100, including three in the top 10.

JASRAC REMAINS DIVIDED

(Continued from preceding page)

In exchange, JASRAC was to occupy eight floors of the 11-story building and pay rents lower than those prevailing in the bubble-economy era of the late '80s.

JASRAC members criticized the deal, which they say was made behind closed doors without adequate scrutiny by the society's members. That led to the resignation of key JASRAC executives and the new leaders' decision to freeze further payments to Koga.

Koga and JASRAC sued each other, and in January 1995, JASRAC asked that criminal charges be filed against four former society executives, including Ishimoto, for their roles in the deal.

Kobayashi and other songwriters are upset by Ishimoto's September reelection to the 75-member JASRAC Council, the society's governing body, although it appears to be a *fait accompli*.

Although Kato says he knows nothing about the court's decision to ask the two sides to go the arbitration route, he clearly favors the idea.

"If the dispute went on, Koga would probably collapse, and JASRAC would also be heavily damaged," he said during the face-off with the irate songwriters. "I figured a speedy settlement was necessary."

But songwriter Ray Nakanishi, whose term as JASRAC president ended at the beginning of November and under whose regime the decision to seek the laying of criminal charges against Ishimoto was made, does not agree.

"Who was behind all this? Who

pushed strongly for the loan [to Koga]? Until all these points are made clear, there is no point in reaching a settlement," he said. "We're looking for the mass media's support. Otherwise, songwriters will be seen as a hopeless bunch of idiots."

To Kato, Yamane said, "The main issue here is JASRAC members' rights. The members entrusted their money to the society, but their rights are being infringed. You say the money will be paid back in 30 years, but some members may not be alive then. The money is supposed to be distributed among the members. Neither the judge, you, nor the JASRAC leadership have rights over the money."

The songwriters are also crying foul over the election of the board of directors, held in September, in which the society's 75 councilors chose 18 of their number to serve on the board, which also includes eight directors appointed by the JASRAC chairman (currently, *enka* composer Minoru Endo) from among academics and JASRAC staff.

The songwriters point out that although Kobayashi received the most votes—534—he failed to gain election to the board. The reason, they claim, is behind-the-scenes maneuvering by forces within JASRAC opposed to change.

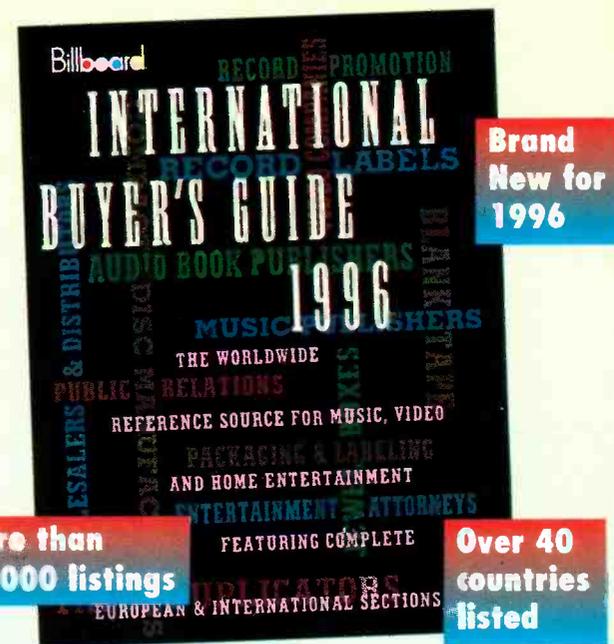
Kobayashi places the JASRAC dispute in the broader context of Japanese organizations that have been run by cosy cabals of insiders becoming more open, as Japanese society moves toward international norms.

"We need more *gaiatsu* [outside pressure]," he says.

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HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 12/4/95	
THIS WEEK	LAST WEEK	SINGLES	
1	3	SWEET PAIN GLOBE AVE X TRAX	
2	4	TO LOVE YOU MORE CELINE DION WITH KRYZLER & KOMPANY EPIC/SONY	
3	2	ORETACHINI ASUWA ARU SMAP VICTOR	
4	10	MY BABE KIMIGA NEMURAMADE SYARANQ BMG/VICTOR	
5	1	DESIRE LUNA SEA MCA/VICTOR	
6	NEW	ALNO TAMENI AIND NAKADE T-BOLAN ZAIN	
7	6	BODY FEELS EXIT NAMIE AMURO AVE X TRAX	
8	NEW	I NEED TO BE IN LOVE CARPENTERS POLYDOR	
9	9	ROMANCE DREAMS COME TRUE EPIC/SONY	
10	8	LOVE PHANTOM B'Z ROOMS RECORDS	
1	NEW	ALBUMS	
2	NEW	LOOSE B'Z ROOMS RECORDS	
3	NEW	BEATLES ANTHOLOGY 1 TOSHIBA/EMI	
4	1	SYARANQ GAMBLER BMG/VICTOR	
5	NEW	TATSURO YAMASHITA TREASURES EASTWEST JAPAN	
6	NEW	SMAP BOO VICTOR	
7	4	KOME KOME CLUB SORRY MUSIC ENTERTAINMENT	
8	5	CARPENTERS I NEED TO BE IN LOVE—BEST OF POLYDOR	
9	3	VARIOUS ARTISTS MAX 2 SONY	
10	9	MASAYUKI SUZUKI MARTINI II EPIC/SONY	
		QUEEN MADE IN HEAVEN TOSHIBA/EMI	

NETHERLANDS		(Stichting Mega Top 50) 12/2/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	2	KNOCKIN' DOUBLE VISION PINK	
3	3	HEAVEN FOR EVERYONE QUEEN EMI	
4	5	OMDAT IK ZO VAN JE HOV GORDON CNR	
5	6	I KISS YOUR LIPS TOKYO GHETTO PUSSY SONY	
6	4	POUR QUE TU M'AIMES ENCORE CELINE DION SONY	
7	NEW	ADOMNEED LINDA, ROOS & JESSICA DINO	
8	8	HET IST EEN NACHT GUUS MEEUWIS & VAGANT ARCADE	
9	10	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN	
10	NEW	LIKE A ROLLING STONE ROLLING STONES VIRGIN	
1	1	ALBUMS	
2	10	QUEEN MADE IN HEAVEN EMI	
3	2	ROLLING STONES STRIPPED VIRGIN	
4	3	ANDRE RIEU WIENER MELANGE MERCURY	
5	4	DIE SMURFEN SMURFENHOUSEPARTY EMI	
6	5	UNLIMITED HITS UNLIMITED BYTES/SONY	
7	7	CELINE DION D'EUX SONY	
8	NEW	BZN 'ROUND THE FIRE MERCURY	
9	6	ELTON JOHN LOVE SONGS MERCURY	
10	NEW	SIMPLY RED LIFE WARNER	
		MELISSA ETHERIDGE YOUR LIFE SECRET MERCURY	

AUSTRALIA		(Australian Record Industry Assn.) 12/03/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	2	LET'S GROOVE CDB COLUMBIA	
3	4	BOOM BOOM BOOM OUTHERE BROTHERS LIBERTY/FESTIVAL	
4	3	STAYIN' ALIVE N-TRANCE FESTIVAL	
5	5	IT'S ALRIGHT DENI HINES MUSHROOM/FESTIVAL	
6	14	ONE SWEET DAY MARIAH CAREY WITH BOYZ II MEN COLUMBIA	
7	11	FAIRGROUND SIMPLY RED WARNER	
8	12	I KISS YOUR LIPS TOKYO GHETTO PUSSY DANCE POOL	
9	15	YOU'LL SEE MADONNA WARNER	
10	9	RUNAWAY JANET JACKSON A&M	
11	6	WATERFALLS TLC BMG	
12	7	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA	
13	10	MYSTERIOUS GIRL PETER ANDRE FESTIVAL	
14	17	SUNSHINE AFTER THE RAIN BERRI LONDON	
15	18	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN	
16	13	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
17	16	HEAVEN FOR EVERYONE QUEEN EMI	
18	NEW	MY FRIENDS RED HOT CHILI PEPPERS WARNER	
19	16	WASN'T IT GOOD TINA ARENA COLUMBIA	
20	NEW	HOW DEEP IS YOUR LOVE PORTRAIT EMI	
1	NEW	ALBUMS	
2	NEW	BEATLES ANTHOLOGY 1 EMI	
3	1	ENYA THE MEMORY OF TREES WARNER	
4	2	MADONNA SOMETHING TO REMEMBER WARNER	
5	NEW	TINA ARENA DON'T ASK COLUMBIA	
6	3	GARTH BROOKS FRESH HORSES EMI	
7	4	K.D. LANG ALL YOU CAN EAT WARNER	
8	5	JANET JACKSON DESIGN OF A DECADE 1986-1996 A&M	
9	5	QUEEN MADE IN HEAVEN EMI	
10	6	CDB GLIDE WITH ME COLUMBIA	
11	8	ELTON JOHN LOVE SONGS MERCURY	
12	18	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
13	17	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER	
14	13	MARIAH CAREY DAYDREAM COLUMBIA	
15	7	ROLLING STONES STRIPPED VIRGIN	
16	NEW	CREEDENCE CLEARWATER REVIVAL KEEP ON CHOOGLIN' FESTIVAL	
17	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
18	15	SOUNDTRACK DANGEROUS MINDS MCA	
19	9	LIVE THROWING COPPER MCA	
20	10	BON JOVI THESE DAYS MERCURY	
		MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN	

CANADA		(The Record) 12/4/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FANTASY MARIAH CAREY COLUMBIA	
2	3	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
3	4	STAYIN' ALIVE N-TRANCE QUALITY	
4	2	RUNAWAY JANET JACKSON A&M	
5	13	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA	
6	-	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN	
7	18	ONE MORE CHANCE NOTORIOUS B.I.G. ARISTA	
8	5	I'LL BE THERE FOR YOU METHOD MAN DEF JAM	
9	7	MACARENA LOS DEL MAR QUALITY	
10	-	BEAUTIFUL LIFE ACE OF BASE ARISTA	
11	17	ZOMBIE A.D.A.M. QUALITY	
12	6	CAN I TOUCH YOU ... THERE? MICHAEL BOLTON COLUMBIA	
13	8	BIG TIME WHIFFLEGY QUALITY	
14	12	BOOMBASTIC SHAGGY VIRGIN	
15	14	DON'T TAKE IT PERSONAL MONICA ARISTA	
16	16	SET U FREE PLANET SOUL QUALITY	
17	10	KISS FROM A ROSE SEAL ZTT	
18	15	WATERFALLS TLC LAFACE	
19	-	WHEN LOVE & HATE COLLIDE DEF LEPPARD MERCURY	
20	-	I WISH SKEE-LO ATTIC	
1	1	ALBUMS	
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
3	-	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
4	4	ROLLING STONES STRIPPED VIRGIN	
5	5	VARIOUS ARTISTS DANCE MIX 95 QUALITY	
6	7	MADONNA SOMETHING TO REMEMBER MAVERICK	
7	3	MARIAH CAREY DAYDREAM COLUMBIA	
8	-	DEF LEPPARD VAULT MERCURY	
9	6	MELISSA ETHERIDGE YOUR LIFE SECRET ISLAND	
10	9	ALICE IN CHAINS ALICE IN CHAINS COLUMBIA	
11	10	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC	
12	11	JANET JACKSON DESIGN OF A DECADE 1986-1996 A&M	
13	13	COOLIO GANGSTA'S PARADISE TOMMY BOY	
14	14	GREEN DAY INSOMNIAC REPRISÉ	
15	17	MEAT LOAF WELCOME TO THE NEIGHBORHOOD MCA	
16	16	SHANIA TWAIN THE WOMAN IN ME MERCURY	
17	-	SOUNDTRACK FRIENDS REPRISÉ	
18	-	ASHLEY MACISAAC HI HOW ARE YOU A&M	
19	8	SOUNDTRACK DANGEROUS MINDS MCA	
20	20	CYPRESS HILL CYPRESS HILL III: TEMPLES OF BOOM COLUMBIA	
		ALAN JACKSON GREATEST HITS ARISTA	

HITS OF THE U.K.



GERMANY		(compiled by Media Control) 11/28/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	4	EARTH SONG MICHAEL JACKSON EPIC	
3	3	I GOT 5 ON IT LUNIZ VIRGIN	
4	2	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST	
5	5	INSIDE OUT CULTURE BEAT SONY	
6	7	THUNDER EAST 17 METRONOME	
7	6	STAYIN' ALIVE N-TRANCE INTERCORD	
8	8	SIE IST WEG FANTASTISCHEN VIER SME	
9	10	BOOMBASTIC SIMPLY RED VIRGIN	
10	9	FAIRGROUND SIMPLY RED EASTWEST	
11	11	WILLY USE A BILLY...BOY E-ROTIC INTERCORD	
12	18	CAN'T STOP RAVING DUNE URBAN MOTOR	
13	14	LUCKY LOVE ACE OF BASE METRONOME	
14	15	HYMN MUSIC INSTRUCTOR EMI	
15	12	FREEDOM D.J. BOBO EAM	
16	NEW	BACK IN THE U.K. SCOOTER EDEL	
17	13	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
18	19	1100101 DAS MODÜLL URBAN MOTOR	
19	20	HEAVEN FOR EVERYONE QUEEN EMI	
20	NEW	CELEBRATION FUN FACTORY EDEL	
1	NEW	ALBUMS	
2	1	BEATLES ANTHOLOGY 1 EMI	
3	7	QUEEN MADE IN HEAVEN EMI	
4	5	ROLLING STONES STRIPPED VIRGIN	
5	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
6	4	SIMPLY RED LIFE EASTWEST	
7	3	PUR ABENTEUERLAND INTERCORD	
8	6	HERBERT GRONEMEYER LIVE EMI	
9	NEW	HERBERT GRONEMEYER UNPLUGGED EMI	
10	NEW	COOLIO GANGSTA'S PARADISE EASTWEST	
11	8	ELTON JOHN LOVE SONGS MERCURY	
12	10	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI	
13	12	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN	
14	NEW	DIE SCHLUMPFE MEGAPARTY VOL. 1 EMI	
15	9	MADONNA SOMETHING TO REMEMBER WEA	
16	11	FANTASTISCHEN VIER LAUSCHGIFT SONY	
17	13	MARIAH CAREY DAYDREAM COLUMBIA	
18	17	BAP WAHNSINN—HITS VON 79-95 EMI	
19	14	KELLY FAMILY OVER THE HUMP EMI	
20	18	PLANET PUNK ARZTE METRONOME	
		ACE OF BASE THE BRIDGE METRONOME	

FRANCE		(SNEP/IFOP/Tite-Live) 11/25/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	JE SAIS PAS CELINE DION SONY	
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. BMG	
3	3	BOOM BOOM BOOM OUTHERE BROTHERS SONY	
4	4	SHIMMY SHAKE 740 BOYS SONY	
5	7	SINCERITE ET JALOUSIE ALLIANCE ETHNIK VIRGIN	
6	5	FANTASY MARIAH CAREY SONY	
7	6	YOU ARE NOT ALONE MICHAEL JACKSON SONY	
8	9	STAYIN' ALIVE N-TRANCE SONY	
9	11	BOOMBASTIC SHAGGY VIRGIN	
10	13	ILVELO ZUCCHERO POLYGRAM	
11	15	KISS FROM A ROSE SEAL WEA	
12	8	SCATMAN'S WORLD SCATMAN JOHN BMG	
13	14	LUCKY LOVE ACE OF BASE POLYGRAM	
14	18	LET ME BE A DRAG QUEEN SISTER QUEEN POLYGRAM	
15	16	TOMBE POUR ELLE PASCAL OBISPO SONY	
16	10	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA SONY	
17	12	TRY ME OUT CORONA POLYGRAM	
18	20	EARTH SONG MICHAEL JACKSON SONY	
19	19	HEAVEN FOR EVERYONE QUEEN EMI	
20	NEW	WATERFALLS TLC BMG	
1	NEW	ALBUMS	
2	1	BEATLES ANTHOLOGY 1 EMI	
3	2	CELINE DION D'EUX SONY	
4	3	QUEEN MADE IN HEAVEN EMI	
5	4	DIVERS SOL EN SI WEA	
6	NEW	B.O.F. POCAHONTAS SONY	
7	5	ROLLING STONES STRIPPED VIRGIN	
8	11	B.O.F. LEROLION SONY	
9	6	CRANBERRIES NO NEED TO ARGUE POLYGRAM	
10	7	JOHNNY HALLYDAY PAROLES D'HOMMES POLYGRAM	
11	8	MARIAH CAREY DAYDREAM SONY	
12	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY	
13	NEW	LES ENFOIRES ALOPERA COMIQUE SONY	
14	13	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	
15	10	ALAIN SOUCHON DEFOULE SENTIMENTALE VIRGIN	
16	14	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD SONY	
17	9	MYLENE FARMER ANAMORPHOSEE POLYGRAM	
18	12	VARIOUS ARTISTS STARMANIA (VERSION 88) WEA	
19	19	PASSENGERS ORIGINAL SOUNDTRACKS 1 POLYGRAM	
20	20	ZUCCHERO SPIRITO DI VINO POLYGRAM	
		MARC LAVOINE MARC LAVOINE 1985-1995 BMG	

Hits Of The World is compiled at Billboard/London by Bob Macdonald. Contact 171-323-6686; fax 171-323-2314/2316. 'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 11/25/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	BOOMBASTIC SHAGGY VIRGIN
3	3	STAYIN' ALIVE N-TRANCE ALL AROUND THE WORLD
4	4	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
5	5	HEAVEN FOR EVERYONE QUEEN PARLOPHONE
6	6	LUCKY LOVE ACE OF BASE MEGA
7	6	FAIRGROUND SIMPLY RED EASTWEST
8	NEW	I BELIEVE/UP ON THE ROOF ROBSON & JEROME RCA
9	10	JE SAIS PAS CELINE DION EPIC/COLUMBIA
10	NEW	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
ALBUMS		
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	NEW	ROLLING STONES STRIPPED VIRGIN
3	2	SIMPLY RED LIFE EASTWEST
4	4	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
5	3	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
6	5	MARIAH CAREY DAYDREAM COLUMBIA
7	7	CELINE DION D'EUX EPIC/COLUMBIA
8	6	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
9	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
10	9	ACE OF BASE THE BRIDGE MEGA

BELGIUM (Promuvi) 12/1/95

THIS WEEK	LAST WEEK	SINGLES
1	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. BMG/ARIELA
2	4	IK BEN EEN VENT JIMMY B SONY
3	1	HET IS EEN NACHT... (LEVENSECHT) GUUS MEEUWIS EN VAGANT ARCADE
4	3	HET BUSJE KGMT ZO HOLLENBOER BMG/ARIELA/DINO
5	6	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE ARCADE
6	7	FAIRGROUND SIMPLY RED WARNER
7	6	BOOMBASTIC SHAGGY VIRGIN
8	NEW	KNOCKIN' DOUBLE VISION PINK
9	NEW	HEAVEN FOR EVERYONE QUEEN EMI
10	NEW	COME TASTE MY HAND 2 BROTHERS ON THE 4TH FLOOR ARCADE
ALBUMS		
1	1	HELMOT LOTTI GOES CLASSIC BMG/ARIELA
2	1	QUEEN MADE IN HEAVEN EMI
3	2	DANA WINNER REGEN VAN GELUK EMI
4	3	CELINE DION D'EUX SONY
5	NEW	ROLLING STONES STRIPPED VIRGIN
6	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
7	7	ROXETTE GREATEST HITS EMI
8	8	ANDRE RIEU WIENER MELANGE POLYGRAM
9	6	2 UNLIMITED HITS UNLIMITED SONY
10	NEW	CLOUSEAU OKER EMI

SWEDEN (GLF) 11/17/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	DO YOU REALLY WANT ME (SHOW RESPECT) ROBYN RICOCHET
3	2	BOOMBASTIC SHAGGY VIRGIN
4	4	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
5	8	AREA TURNS RED INFINITE MASS ROOFTOP
6	NEW	GIVE MY LIFE ARMY OF LOVERS STOCKHOLM
7	5	LUCKY LOVE ACE OF BASE MEGA
8	7	LIKE A ROLLING STONE ROLLING STONES VIRGIN
9	6	STAYIN' ALIVE N-TRANCE CNR MUSIC
10	10	YOU DON'T UNDERSTAND ME ROXETTE EMI
ALBUMS		
1	NEW	QUEEN MADE IN HEAVEN PARLOPHONE
2	NEW	ROLLING STONES STRIPPED VIRGIN
3	NEW	MADONNA SOMETHING TO REMEMBER WARNER
4	2	SIMPLY RED LIFE WARNER
5	1	ACE OF BASE THE BRIDGE MEGA
6	3	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
7	5	REBECCA TORNQVIST - GOOD THING EMI
8	6	RIKARD WOLFF POJKEN PA MANEN EMI
9	9	ROBYN ROBYN IS HERE RICOCHET
10	4	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

PORTUGAL (Portugal/AFP) 11/28/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	QUEEN MADE IN HEAVEN PARLOPHONE/EMI
2	4	ELTON JOHN LOVE SONGS POLYGRAM
3	2	VANGELIS VOICES WARNER
4	6	ROLLING STONES STRIPPED VIRGIN
5	5	ELBOSCO ANGELIS EMI
6	NEW	SIMPLY RED LIFE EASTWEST
7	3	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
8	7	DEF LEPPARD VAULT POLYGRAM
9	9	CELINE DION D'EUX COLUMBIA
10	NEW	BEATLES ANTHOLOGY 1 APPLE/EMI

NEW ZEALAND (RIANZ) 11/22/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	BOOMBASTIC SHAGGY VIRGIN
3	3	FANTASY MARIAH CAREY SONY
4	5	SUMMERTIME IN THE LBC DOVE SHACK MERCURY
5	4	STAYIN' ALIVE N-TRANCE FESTIVAL
6	9	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
7	6	BROKENHEARTED BRANDY WARNER
8	NEW	DIGGIN' YOU TLC BMG
9	7	THROW YOUR SET IN THE AIR CYPRESS HILL SONY
10	8	RUNAWAY JANET JACKSON A&M
ALBUMS		
1	1	QUEEN MADE IN HEAVEN EMI
2	NEW	K.D. LANG ALL YOU CAN EAT WARNER
3	6	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
4	2	DEF LEPPARD VAULT MERCURY
5	7	MARIAH CAREY DAYDREAM SONY
6	3	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
7	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
8	NEW	FINN FINN EMI
9	NEW	PASSENGERS ORIGINAL SOUNDTRACKS 1 ISLAND/POLYGRAM
10	NEW	UB40 THE BEST OF UB40 VOL. 2 VIRGIN

SWITZERLAND (Media Control Switzerland) 23/11/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	9	EARTH SONG MICHAEL JACKSON SONY
3	2	STAYIN' ALIVE N-TRANCE INTERCORD
4	3	BOOMBASTIC SHAGGY EMI
5	4	SIE IST WEG DIE FANTASTISCHEN 4 SONY
6	5	YOU ARE NOT ALONE MICHAEL JACKSON SONY
7	NEW	I GOT 5 ON IT LUNIZ EMI
8	6	FREEDOM D.J. BOBO FRESH
9	NEW	HEAVEN FOR EVERYONE QUEEN EMI
10	7	WATERFALLS TLC BMG
ALBUMS		
1	1	QUEEN MADE IN HEAVEN EMI
2	NEW	COOLIO GANGSTA'S PARADISE WARNER
3	NEW	ROLLING STONES STRIPPED EMI
4	8	HERBERT GRONEMEYER LIVE EMI
5	2	SIMPLY RED LIFE WARNER
6	3	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
7	NEW	DEF LEPPARD VAULT POLYGRAM
8	5	D.J. BOBO JUST FOR YOU FRESH
9	NEW	HERBERT GRONEMEYER UNPLUGGED EMI
10	NEW	ELTON JOHN LOVE SONGS POLYGRAM

FINLAND (Seura/IFPI Finland) 11/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	YOU'LL SEE MADONNA MAVERICK/WARNER
3	3	GOLDENEYE TINA TURNER PARLOPHONE
4	7	LUCKY LOVE ACE OF BASE MEGA/REEL ART
5	5	BOOMBASTIC SHAGGY VIRGIN
6	8	ODOTA ALKAKONE RCA
7	NEW	STAYIN' ALIVE N-TRANCE AATW/CNRK-TEL
8	NEW	LIKE A ROLLING STONE ROLLING STONES VIRGIN
9	6	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON A&M
10	9	FREEDOM D.J. BOBO PITCH CONTROL/K-TEL
ALBUMS		
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	3	ACE OF BASE THE BRIDGE MEGA/REEL ART
3	2	MADONNA SOMETHING TO REMEMBER MAVERICK/WARNER
4	4	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
5	NEW	ROLLING STONES STRIPPED VIRGIN
6	NEW	JAMIE WALTERS JAMIE WALTERS ATLANTIC/WEA
7	NEW	SAMULI EDELMANN TUHAT YOTA RCA
8	5	YO PARHAAT POKO
9	8	ALKAKONE TAHTIKAAREN TAA RCA
10	7	DEF LEPPARD VAULT—GREATEST HITS 1980-1995 MERCURY

CHILE (APF Chile) 10/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LUIS MIGUEL EL CONCIERTO WARNER
2	NEW	LOS JAIVA HIJOS DE LA TIERRA SONY
43	NEW	THE ALBUM—A ROCK ADVENTURE MIGHTY MORPHIN POWER RANGERS POLYGRAM
4	NEW	TAKE THAT NOBODY ELSE BMG
5	NEW	MARIAH CAREY DAYDREAM SONY
6	NEW	GIANLUCA GRIGNANI DESTINO PARAISO POLYGRAM
7	NEW	JUAN GABRIEL EN EL PALACIO DE B ARTES BMG
8	NEW	VARIOUS ARTISTS HEADBANGERS BALL EMI
9	NEW	GLORIA ESTEFAN ABRRIENDO PUERTAS SONY
10	NEW	BON JOVI THESE DAYS POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

TURKEY: Cartel, the German-based hip-hop group that comprises five Turks, a German, and a Cuban, has stormed through a 13-city, 16-date tour here, leaving the country in the grip of Cartel fever and bringing an authentic edge to the charts that still eludes most Turkish-based acts. Convened on the city streets of Germany, where the Turkish community has born the brunt of the recent upsurge in neo-Nazi violence, Cartel has evolved an assertive, Turkish-language rap style that, like a blast of fresh air, has blown through the stale pop formula that dominates local product here. A mixture of Afro-American hip-hop beats and Turkish folk structures, Cartel's revolutionary music and defiant lyrics have hit the mark with a young generation of record buyers who are increasingly subject to international cultural influences yet fiercely proud of their Turkish roots. According to Alev Eyalmez, who handles PolyGram PR for Turkish licensee Raks, sales of Cartel's self-titled debut album amount to 360,000 cassettes and 5,000 CDs. While major local releases used to sell more than a million copies three years ago, sales of this level have been rare since the advent of private radio stations and the economic crisis of 1994.

ADRIAN HIGGS

U.K.: One of the highlights of last month's London International Jazz Festival was a performance by Carmel at the Royal Festival Hall. While the trio led by singer Carmel McCourt may have faded from the pop scene since enjoying top 20 honors for its single "Bad Day" (1983) and its album "The Drum Is Everything" (1984), both on London Records, it has become a regular fixture on the jazz scene here. McCourt was in torch-song mode for much of the Festival Hall set, her sophisticated delivery echoing the greats of the genre, from Edith Piaf to Billie Holiday. The group was augmented by a keyboard player, but she sang "So On And So On" accompanied only by the bass. A radical and humorously rearranged version of Smokey Robinson's "Tracks Of My Tears" set the scene brilliantly for the co-headlining act, American husband-and-wife duo Tuck & Patti.



KWAKU

SOUTH AFRICA: The impact of the musical isolation this country endured during the '80s is starkly revealed by the first encyclopedia of South African pop music to be published here. "History Of Contemporary Music Of South Africa" by Garth Chilvers and Tom Jasiukowicz (Toga) covers the period 1957 to 1992, but the meager pickings of pop and rock recordings since the mid-'80s reflects the dearth of a creative spirit that is only now re-emerging. The authors blame the lack of a "star system" in South Africa, but closer analysis suggests that the political system did much of the damage. The book provides little of this overview and is best read in tandem with a volume such as "Music In The Mix: The Story Of South African Popular Music" (Raven), the groundbreaking 1981 work by Muff Andersson that was in effect an indictment of both the local record industry and the government. The Chilvers and Jasiukowicz work does, however, provide a comprehensive history of an artistic community that, for all its isolation, has had a remarkable impact on international music. Along with fabled producers Robert "Mutt" Lange and Phil Ramone and numerous top-class musicians who have emigrated and staffed bands all over the world, South Africa has produced such stars as Hugh Masekela, Manfred Mann, Miriam Makeba, Johnny Clegg, and Abdullah Ibrahim. The authors say they have used the term "contemporary music" to encompass all the styles of popular music that can be heard in South Africa, including mbaqanga and hybrids of ethnic and Western influences, but the overwhelming emphasis is on pop. This suggests that the definitive guide to South African music is still to be written, but this painstaking chronicle is an invaluable contribution to tracing a complex and controversial musical history.

ARTHUR GOLDSTUCK

JAPAN/U.K.: The latest Japanese act to get the U.K. remix treatment is Nav Katze. Tracks from the female duo's excellent 1994 album "Uwa No Sora" (which corresponds to the Anglo-American expression "out to lunch") have been transmogrified by such British artists as Aphex Twin, Ultramarine, and Global Communication. The result is an intriguing album titled "Never Mind The Distortion," released in Japan by Victor Entertainment and in Europe by Crammed Discs' SSP label. According to Victor, the project began when Nav Katze members Miwako Yamaguchi and Naoko Timura sent a copy of "Uwa No Sora" to various British remixers with the hope of introducing their music to a European audience. The original tracks sounded like a cross between the Cocteau Twins and My Bloody Valentine: breathy, mixed-down vocals overlaid with great washes of distorted guitar (including contributions from former Roxy Music guitarist Phil Manzanera). Already worlds away from everyday Japanese pop, the remixed versions sound a lot weirder still, not the least being the Black Dog Productions remix/deconstruction of "More Than A Feeling." Nav Katze's original version of this old Boston chestnut was pretty radical to begin with, but by the time Black Dog finished with it, it could have been a remix of just about anything short of an Ethel Merman tune.

STEVE McCLURE

NETHERLANDS: The Nits have undertaken a marathon theater tour of the Benelux countries and Europe, scheduled to last until May 1996, in support of their greatest-hits album "Nest" (Sony Music Holland). The 18-track album includes songs from 13 of the 16 albums that the veteran group has recorded for CBS/Sony since 1983, along with two new tracks, "Broken Wing" and "Road Not Taken." "Nest" is also available as part of a limited-edition boxed set that includes "Quest" a 20-track collection of outtakes and demos, and "Vest," a collection of video clips, including the award-winning promo for the group's 1987 hit "In The Dutch Mountains."



WILLEM HOOS

Bush's Sweet 'Sixteen'; More Beatles Memories

THE TALK of Britain in the past year has been the long-awaited response in the U.S. to such new British artists as **Oasis**, **Blur**, and **Des'ree**. But judging by sales figures, the most successful new British act to debut in America in 1995 was **Bush**, the London band that ironically was widely dismissed by U.K. labels before heading to the U.S. and a deal with **Rob Kahane's** Trauma Records. Bush's debut album, "Sixteen Stone" on Trauma/Interscope, has gone platinum plus.

With its single "Comedown" still in the top 50 of the Billboard Hot 100 Singles chart, and a follow-up track "Glycerine" in the top five on the Modern Rock Tracks chart, Bush was booked Dec. 1 for a homecoming show at the London Astoria.

Outside the U.S., Bush has seen notable sales in markets worldwide: exceeding 29,000 units in Germany; 4,000 units each in Australia, Italy, France, Holland, Sweden, and Japan; while also making inroads in Asia and South America.

January will see Bush on the road in South America, co-headlining a triple bill with **Jimmy Page & Robert Plant** and the **Black Crowes**, before returning to London to record the follow-up to "Sixteen Stone."

"I believe the reason that Bush was able to succeed in the United States was the fact that they did six months' worth of touring, whereas most English bands do very limited touring," says Kahane. "In addition, their music crosses many formats of American radio, and [lead singer] **Gavin [Rossdale]** has a very identifiable voice without having a British accent attached to it.

"It goes without saying," adds Kahane, "that Bush writes great songs that people in America were able to relate to lyrically and musically."

Bush plans to capitalize on its U.S. profile by constant touring in international markets including Europe, Japan, and Australia in the coming year. Kahane says, "We will put major emphasis on breaking the next album internationally with a focused retail, press, and video campaign."

AS BEATLEMANIA takes hold once more with the release of the first "Anthology" set, one of the first British journalists to write about the Fab Four, **Ray Coleman**, will be interviewed Dec. 15 at 9 p.m. Greenwich Mean Time on the digital cable radio service "Music Choice Europe," which is heard on various air dates in the U.K., Germany, France, Holland, Belgium, Finland, and Norway. Coleman is the author of biographies of **John Lennon**, **Beatles manager Brian Epstein**, **Eric Clapton**, **Rod Stewart**, the **Rolling**

Stones (co-written with **Bill Wyman**), the **Carpenters**, and **Frank Sinatra**. His recent work includes "McCartney: Yesterday And Today," an in-depth look at "Yesterday," the most performed pop song in history. Coleman began his career as a national music writer in 1960 covering jazz for *Melody Maker*. "Two years later, my luck really changed," he says, remembering the phone call from a record store owner named **Brian Epstein** and the subsequent assignment from his paper to write about a local sensation named the Beatles. He says, "I got this free trip to Liverpool which changed my life."

ATMOSPHERIC OZ: One of the most hypnotic and alluring bits of music to appear in recent weeks on "The Big Backyard," the international radio show of Australian music, comes from **Matthew Tow** of the group **Drop City**, performing under the moniker **Color-sound**. The track titled "Help Me To Understand (Finding My Way)" on the Summershine label is a dreamy, low-key, loopy construction that bears repeated listening. It is helpfully described by **Mark Dodshon**, host of "The Big Backyard," as "a

piece of minimalist diapason-modulated, auscultation-oriented music."

AS SCOTTISH EXPATRIATE who has been living in Brazil for the past decade, composer **Paul Mounsey** uses those two disparate cultures as an unlikely meeting point on his album "Nahoo," released earlier this year by Iona Records in Glasgow, Scotland. Drawing on traditional Scottish folk tunes and field recordings of the Gaelic language, Mounsey adds Brazilian rhythms and chants and modern dance grooves in a blend that compares strongly with the likes of **Deep Forest** and **Enigma**. A single from the set, "Alba," is a Latin-spiced, technofied reworking of the song originally recorded by Scotland's **Runrig**.

BORDER CROSSINGS: Mixing classical harp with trip-hop rhythms and sampled music loops, Chilean-born artist **Monica Ramos** has gained a critical following in her adopted homeland of Sweden. She has recently signed a deal with MNW Records in Sweden for an album to be released next year.

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 Ridgmont St., London, WC1E-7AH or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Captain Tractor Rises In The West Celtic Style Buoy Band From Canada's Fringe

BY LARRY LeBLANC

TORONTO—Accordions, fiddles, mandolins, and exuberant good cheer dominate "East Of Edson," the sophomore album by the fast-rising Edmonton, Alberta-based alternative band Captain Tractor.

Produced and engineered by Colin Lay and independently released nationally Oct. 19, the album was recorded in a hectic six-month period at Beta Sound Recorders in Edmonton.

While Captain Tractor's debut album, "Land," in 1994 contained alternative-styled pop songs with some Celtic overtones, the Celtic influence is far more apparent on "East Of Edson." The bulk of the album's Celtic-styled repertoire was written by Captain Tractor members, but there are fine renditions of [Canadian folk group] the Arrogant Worms' "The Last Saskatchewan Pirate," the Clash's 1980 anthem "London Calling," and a snippet of Slade's 1984 hit "Run, Run Away" used within the traditional "Lord Of The Dance."

"We've certainly been influenced by Celtic music," says London, England-born Chris Wynters, Captain Tractor's guitarist/singer. "Particularly by Celtic music's attitude and sense of humor."

To accompany the new set, the six-member group has independently issued a CD-ROM titled "The Bus," produced by Jeremy Chugg and Joel Stewart of Edmonton-based Vicom Multimedia Inc., which produced the video of "East Of Edson's" first single, "Up The Hill." The interactive CD, named in tribute of the band's rusted-out, 1980 yellow school bus/touring vehicle (nicknamed "The Tundra Bus"), includes videos, interviews, photos, and soundclips from both Captain Tractor albums.

"The premise of the CD-ROM is that you get to look inside our bus," says Wynters. "If you click on the tape deck, a list of the songs on comes up, and if you can click on them, you can hear them or see live footage of us playing them or see a video."

Traveling across Canada and playing over 150 dates in the past year—including showcase performances at music industry conferences, folk festivals, and clubs—the band had to find blocks of time to record the new album.

"We've spent more time on the road this year than we've spent at home," says Wynters.

"We spent about two months in Edmonton and eight months on the road touring. For the album [sessions], we'd record, then do a three or four week tour swing, come back into Edmonton for four days of recording, and then go out on the road for three or four weeks again."

So hectic was the group's touring schedule that last summer it performed at three folk festivals in three provinces in two days, and in September, the group drove from Ottawa to Edmonton in an exhausting 47-hour stretch to perform at the Edmonton Convention Centre on a bill with the Canadian groups the Pursuit of Happiness and the Odds.

"Canada is both vast and so regional," notes Wynters. "We can do big shows here and in Saskatoon and Regina [both in Saskatchewan], do really well in Thunder Bay [Ontario], but not do well in Winnipeg [Manitoba]. How do you explain that? So far, we've only been as



Captain Tractor has a CD-ROM title to accompany its sophomore music release.

far east as Montreal, because we need two months to go to the Maritime [provinces], and we've only been booking tours which are a month long."

Largely based in Toronto, Montreal, and Vancouver, the Canadian recording industry has traditionally ignored or undervalued talent based in such Western provinces as Manitoba, Saskatchewan, and Alberta.

"There's an excellent music scene in Edmonton," boasts Wynters. "There are about 10 decent rooms to play, and audiences really support bands like Kissing Ophelia and Feeding Like Butterflies."

Captain Tractor evolved in 1994 from the punk-styled Edmonton band the Brave & Foolish—which included Wynters and his Grant MacEwan College buddies Scott Peters (vocals, mandolin, guitar, and bodhran) and Jules Moun-teer (drums), both of whom had played together in the locally revered punk-based Thieves and Titanic Reaction—and from the informal Celtic-styled acoustic group Leona Brausen's Boyfriend, formed by Peters and his friends James Morrissey (actual boyfriend of local actress Leona Brausen) and actor Julien Arnold; that band later included Wynters.

While the Brave & Foolish kept breaking up and reforming, and Wynters prepared to quit playing in order to attend York University in Toronto for his MFA, audiences started coming to Brave & Foolish gigs to hear opening act Leona Brausen's Boyfriend.

With neither Morrissey nor Arnold interested in working full-time, Wynters, Peters, and Moun-teer recruited Aimée Hill (vocals and flute), Brock Armstrong (vocals, banjo, accordion, and guitar) and Jeff Smook (bass) to complete the lineup of the band jokingly named Captain Tractor.

"We wanted a dumb name that didn't sound like anybody else's and that people would remember," says Wynters. "We thought we'd change it later but we didn't."

NEW EUROPEAN ARTISTS GET MORE INT'L HELP

(Continued from page 53)

blind alley.

"We hope to give these young people an advantage so that if they find out they're not going to make it to the big time as musicians, then they have interests and skills elsewhere in the business."

MORE was founded at MIDEM in 1992 and aims to help fledgling bands become known outside their home

Six months after forming, while playing a St. Patrick's Day show at the Edmonton club Mickey Finn's, Captain Tractor members realized that the band had sizable potential.

"We had been playing Sundays at the club and drawing about 100 people, and then this show was over the top," recalls Wynters.

A month following the St. Patrick's Day show, the band went into Wolf Willow Studios in Edmonton with producer Ian Armstrong and recorded the 15-song "Land." The album contained 10 new original songs, four Leona Brausen's Boyfriend compositions, and a humorous version of Wade Hemsworth's "The Log Driver's Waltz."

According to Wynters, the album received sizable airplay on Canadian campus radio and, to band members' surprise, sold 5,000 copies. Splashing out \$500 for a super-8 video for "The Log Driver's Waltz," band members were flabbergasted when MuchMusic, Canada's national video channel, started playing it.

"We were blown away with the reaction to the album," says Wynters. "We only released it as a calling card to get bookings. We printed a thousand CDs and sold them in three weeks, which really surprised us. We laughingly sent the video off to MuchMusic, and it flooded us when they started playing it."

"We got quite a bit of [commercial] radio airplay in Edmonton, and we got a lot of college airplay in Western Canada," continues Wynters. "'Land' spent five weeks at No. 1 on [University of Alberta radio station] CJSR in Edmonton."

In preparation for "East Of Edson" sessions, Captain Tractor spent months testing songs, mostly written by Wynters, Armstrong, and Peters, on its audiences. "Coming from a background of theater, we're used to workshoping ideas," says Wynters. "We try to get a song on its feet really fast and then play it to see if audiences like it. If audiences don't react to it, we'll drop it. If they do react, we make changes in it [while rehearsing] and take it out on the road again."

While the band will tour Canada early in 1996, Wynters admits to being excited about an nine-week tour of New Zealand in January. "East Of Edson" has been released there by Loaded Records. Explaining how the unlikely tour came about, he says, "We met this fabulous New Zealand band Banshee Reel here in 1994 and did some touring with them across Canada this year. They're buddies with the people at Loaded Records, and [they] set up the release. We've got something like 40 dates there. How bizarre."

countries and also to lobby for better governmental and public recognition of music's cultural, social, and economic significance.

As part of its mission to promote bands, four are playing in the seminars: Atleast Beauty from Århus, Dr. No from Barcelona, Purple Hands from Brussels, and She Goes Bang! from Freiburg.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

A Classical Arrangement

Allegro, Atlantic Classics In Distrib Deal

■ BY JIM BESSMAN

Lifting a page from major-label vending of cutting-edge rock product, Atlantic Classics has pacted with leading independent classical/jazz distributor Allegro to help bring to the U.S. more new releases and catalog classical European product that normally would not get distributed here.

According to Joe Micallef, president of the Portland, Ore.-based Allegro, the deal will facilitate increased domestic release of classical product from Germany's Teldec, France's Erato, and Finland's Finlandia labels, which are handled in America by Atlantic Classics, a division of Atlantic Records. Micallef notes that there are obvious similarities between this new venture and the manner in which some majors use independent distributors to market a segment of rock product.

"They're very effective when it comes to selling high-volume, hit-type product," says Micallef of the major distributors, but they find it difficult to cost-effectively market developing punk, alternative, and metal acts, which is why some majors use indie distributors like Caroline, Relativity, and ADA on certain nonmainstream titles.

Likewise, Micallef adds, majors aren't economically geared toward the incremental profits that can accrue from distribution of nonblockbuster hit classical product. Hence Allegro's arrangement with Atlantic Classics, which may amount to U.S. distribution of as many as 10 titles each month from each of the three European classical labels, says Wendy Kenney, the label's market development director. The deal is set to kick off in January.

"European [classical] labels churn out lots of records each year," says Atlantic Classics VP of marketing and operations Arthur Moorhead. "It's impossible for us to give our priority projects the proper attention if we have to deal with an avalanche of releases—many of which may be wonderful recordings by wonderful artists but

which don't have tremendous potential in the states. So we are farming them out to Allegro."

According to Moorhead, Allegro will "assume distribution and marketing of nonpriority titles, which frees us up to concentrate on our priorities and at the same time make wonderful recordings available and



emerge with a profit. The whole point of the exercise is to serve our key artists in a big way and not worry about records that can [only] sell several hundred in the states—which Allegro is better at doing than we are."

Indeed, Allegro brings proven experience to its new Atlantic Classics relationship, having exclusively distributed EMI Classics' Classics for Pleasure series for several years. Since Allegro's overhead is smaller than WEAs, "it's economical for us to sell titles that may only sell a few thousand over a few years," says Micallef. "They can make substantial money from us doing the work."

And by Allegro doing the work in making Atlantic Classics product more readily available, the potential for deeper catalog exploitation is broadened, says Micallef.

"Most of the majors will tell you that in classical and jazz, they only issue 10% of their catalog," he says.

"That's an enormous asset that's not earning income, and as market conditions get tougher and the quantity of product in circulation grows, the prospect that it will be issued becomes less and less. So we've got to come up with a mechanism to make it economical to handle this product, and here we have an example of major/indie cooperation in a creative solution to the problem."

Oasis, High Level Marketing Offer Indie Retailers Listening Stations

■ BY DON KAPLAN

NEW YORK—Niche marketing will be the key to differentiating the Oasis CD Listening Program from the competition, the company's principals say.

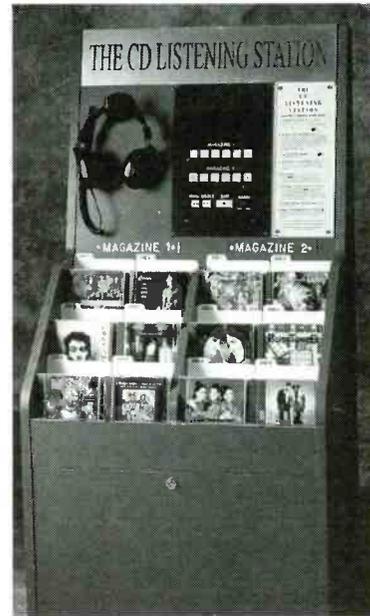
So far, Oasis, a Los Angeles-based firm that has formed a joint venture with High Level Marketing, has placed about 100 High Level CD listening stations at no charge to the retailers. In addition to independent record stores in the Southwestern U.S., West Sacramento, Calif.-based Tower Records/Video has the machines in some of its stores, giving Oasis a total base of about 50 stores.

With the Oasis plan, the cost of obtaining the \$2,500 listening stations is picked up by the mix of independent and major labels that buy slots for new albums on a monthly program, which is distributed and installed into the listening stations by Oasis. The idea behind the program is to allow smaller independent retailers, who generally operate on a tight budget, a means of providing quality CD-listening stations for their customers.

"A good listening station is expensive, and a lot of the smaller stores simply can't afford the cost," says Clark Benson, president of Oasis CD Listening Program. "Our approach is from an indie aesthetic: These are record stores that we would shop in, and these are the type of titles that we [would] want to listen to if we were in these stores."

The company, formed about a year ago, first rolled out all 100 listening stations early last April. Each store received two stations, with each machine featuring 12 titles. Since then, the program, which features complete albums rather than singles, has been updated monthly with alternative, punk, and dance titles from labels ranging from Moonshine to A&M.

Albums found in the mix can range from Guttermouth's "Friendly People" to David Bowie's "Outside." Besides



Los Angeles-based Oasis rolled out its CD listening stations to more than 50 independent stores last April and updates them monthly.

allocating space for the machines, stores have to stock at least three pieces of each album included in the month's program, Benson says. "We also ask them to help us track the titles," he adds.

A monthly slot in the stations costs the labels \$35 a store, with discounts given to labels who reserve slots on a long-term basis, Benson says. Although the mix is split between major and indie product, Benson is quick to add, "We do all we can to work with the indies, since our stores are mainly supportive of indie labels."

According to High Level Marketing president Ken Rubin, the manufacturer's joint venture with Oasis consists of supplying the listening stations to Oasis, which then pays for the machines with the capital raised from

the participating labels. "Oasis will have ownership of the first 100 listening stations by midyear 1996," Rubin says.

The deal also allows High Level Marketing to have a say as to where the Oasis program will touch down next. "High Level has a lot of input as far as talking about future expansion," says Rubin. "There are quite a number of roll-outs that we are discussing with Oasis and with the record labels."

"We'd like to separate the program out into regions," Benson says, "so that if a certain band is touring in a region, it would have support on our listening stations located in that region." Currently, the listening stations are in four Southwestern states—Arizona, New Mexico, Nevada, and southern California.

"We feel it's better to keep it on a regional basis because of the mechanisms of breaking a band," Benson says, pointing out that some bands participating in the program in one region might not be popular in another. "If we were all over the place with the same program, a record doing well in one city might not be happening somewhere else." He hopes to eventually take the program national.

Meanwhile, both labels and retailers say they are satisfied with Oasis' regional program. "For a lot of bands, this is the one of the best ways to expose them," says Ron Gordon, VP of marketing at PolyGram/Atlas. "Since you don't get radio or MTV, it's a good way to bring new music out."

Currently, a few of the label's bands, including the Badlees, are featured in the listening stations, and Gordon says he plans to continue using the venue. "I think in terms of visibility, these stations are very successful," he says.

As part of the monthly changeover, Oasis also provides stores with signage, listing the titles offered each

(Continued on page 59)

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Stereo Jack's Asylum For Jazz Freaks Owner/Radio Host Stresses Personal Service

BY KAREN BRUNO

CAMBRIDGE, Mass.—Jack Woker is well-known here, both for Stereo Jack's and "The Jazz Gallery."

Stereo Jack's is a record store that has been in business for 13 years, specializing in what Woker calls "straight-ahead jazz," blues, and soul. "Roots



music" is his designation for it. An aficionado whose personal record collection totals more than 20,000 recordings, he has strong opinions about what he sells. "I like anything that doesn't attempt to compromise, to tailor itself to the marketplace," he says.

"The Jazz Gallery" is a five-hour, once-a-week radio program hosted by Woker and carried by public station WGBH Boston, which reaches as far as southern New England.

After attending Boston University's School of Music, where he studied the trombone and composition, Woker played in a band for one year before deciding life as a road musician was not for him. "I loved the appreciation of music, not playing it," he says.

He got a job in the warehouse of

Building 19, a chain of discount department stores in the Boston area that specializes in close-outs and seconds. He worked his way up to manager of the store's music department, where he learned how to buy records. Most of what he bought was cutouts, which are deleted and overstocked titles. "They taught me retail," Woker says of the chain. "It wasn't until I was 30 that I realized that the retail music business was a way to make money."

Woker also volunteered at a college radio station for five years, gaining the experience that led to his own program, which he has had for eight years.

He had a stint as the operator of a used-record concession in an independent music store in the Boston area before going out on his own and opening Stereo Jack's.

"People come in here looking to buy stereo jacks," he says wryly, adding that stereo equipment is not one of his product lines.

The 1,000-square-foot store (he moved from across the street two years ago) is located on a commercial strip of Massachusetts Avenue one block away from a leafy, upscale residential neighborhood and about 10 minutes by foot from bustling Harvard Square. "The rents are too expensive near the square," he says. Graduate students, professors, and young careerists make up the population of "jazz freaks" who come to the store.

Stereo Jack's, which has a bust of



Jack Woker, left, is the proprietor of Stereo Jack's in Cambridge, Mass. On the right is store manager Matt Starr. (Photo: Karen Bruno)

Elvis Presley in its window ("People want to buy it all the time," says Woker), has the cluttered, relaxed feel of a general store. Serious jazz collectors like to hang out, perhaps talking to Woker about new collections he has purchased. Woker often buys them a cup of coffee from a place down the street.

A gallery of "the World's Funniest Album Covers" is the only intentional store decor—the covers run around the perimeter of the ceiling like a wallpaper border. Most of these albums are from the '50s: an easy listening title called "For Men Only" depicts actress Jayne Mansfield on all fours; another record portrays Ike and Mamie Eisenhower and is titled "The President's Favorite Music." Below the covers are unpainted wooden bins that line the middle and sides of the store; racks along the wall hold current sellers or collectors' pieces.

In the back of the store and in the front window are several sizes of wooden storage cases that hold LPs, CDs, and cassettes. Made by a local carpenter, the display cases sell for \$8-\$90 and contribute roughly 15% of the annual gross sales of \$300,000 a year.

Stereo Jack's carries a variety of formats, including new and used CDs, vinyl (78s, LPs, and 45s), and cassettes. Of the more than 10,000 titles in the store's inventory, nearly half are used vinyl. New CDs comprise 3,500 titles and used CDs total 2,000 titles. There are about 1,500 cassette titles and a handful of music videos by such artists as Muddy Waters. Used CDs sell for an average of \$5-\$8; used LPs range from \$1 to \$5; and 78s generally are priced from 50 cents to \$10 for a collector's item. The most expensive record in the store at the time of a recent visit was an \$80 LP by soul singer Lynn Collins.

Woker says a new customer may come in looking to start a jazz collection, and he will advise him on what albums to buy. A regular customer, on the other hand, may want to know which of about 30 John Coltrane albums he should buy next. "I don't have the inventory that the chains have, but I offer more personalized service," Woker says.

He used to advertise in local newspapers but found it ineffective and too

(Continued on next page)

newsline...

TRANS WORLD ENTERTAINMENT reports that total sales fell 10% in the third quarter to \$103 million from \$114 million a year ago. The net loss widened to \$5.1 million from \$2.7 million. Sales for stores open at least one year decreased 8%. The retailer's gross profit margin fell to 34.9% from 36.9% because of "continued price competition and increased markdowns." The company closed 13 stores in the quarter, leaving a total of 604 stores, compared with 698 at the same time last year.

BELOVED RECORDINGS, a new label formed by former Continuum A&R executive Wagner Bucci, has signed a nonexclusive distribution deal with Shanachie Entertainment, which is distributed by Koch. The first release under the deal will be a compilation album, "Punk: The Decade." Beloved says it is negotiating a joint-venture deal with a U.S.-based manufacturer to form another label for new-artist releases.

HANDLEMAN, the rackjobber and independent distributor of music, video, books, and computer software, reports that music sales increased 4% in the second fiscal quarter to \$177.4 million from \$170.1 million a year ago and attributes the gain to its label distribution subsidiary, North Coast Entertainment. But video sales declined 42% to \$87.9 million from \$152.4 million because of "lower shipments and increased returns with certain key customers." Computer software sales rose 65% to \$14.5 million, and book sales fell 3% to \$15.4 million.



STAR SONG, a Christian label, has implemented retail promotions and positioning campaigns in connection with its licensing deal with Vineyard Music. Toll-free numbers will allow consumers to find the location of the nearest Christian bookstore that stocks Vineyard titles. At retail, the campaign will include in-store play of CDs, end-caps, corrugated displays, and a special Vineyard sampler (\$10.99 for the CD).

FREE RECORD SHOP HOLDING N.V., a Netherlands-based retailer, reports that sales for the fiscal year ending Sept. 30 increased 14%, while its net profit rose 32%. A total of 18 new stores were opened during the year, including seven kiosks in major Dutch railway stations.



COMPTON'S NEWMEDIA has announced a new merchandising strategy for retail that includes sweepstakes for store managers, as well as for consumers. The Get In The Game promotion will support the CD-ROM publisher's products through March 1996. Merchandising materials include an 18-unit floor-stand display and two-unit and four-unit shelf-talkers.

K-TEL INTERNATIONAL, which markets compilation albums, says that music sales growth in the U.S. fueled a 20.8% increase in net sales to \$16.6 million in the first fiscal quarter. Operating income rose to \$388,000 from \$52,000. The company also credits the gains to a "successful first-quarter U.S. music direct-response television infomercial."



Stereo Jack's is located on Massachusetts Avenue in Cambridge, Mass., a 10-minute walk from bustling Harvard Square. (Photo: Karen Bruno)

EXECUTIVE TURNTABLE

HOME VIDEO. Patrick Doran is appointed VP of operations and planning for Turner Pictures Worldwide Distribution Inc. in Los Angeles. He was VP of Turner Home Entertainment.

Adam Yokoi is appointed VP of business development for Warner Home Video in Los Angeles. He was senior VP, corporate liaison and technology, for Matsushita Electric/Panasonic MCA.

Marvin Gleicher is promoted to CEO of Manga Entertainment Ltd. in Chicago. He was president of the company's U.S. operation.

ENTER*ACTIVE. Michael Weiner is named senior manager of quality

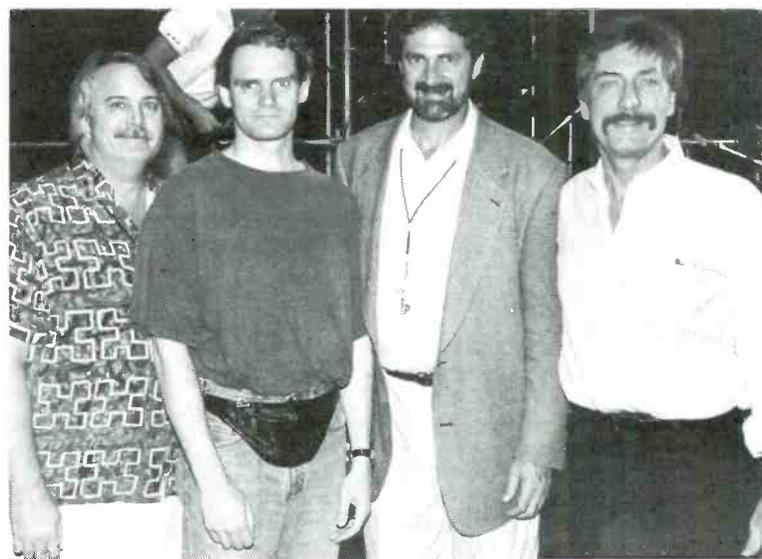


DORAN

GLEICHER

assurance for Acclaim Entertainment Inc. in Glen Cove, N.Y. He was product development test manager at Sega of America.

DISTRIBUTION. Ron Colinear is promoted to national sales director at Caroline Distribution in New York. He was a sales representative.

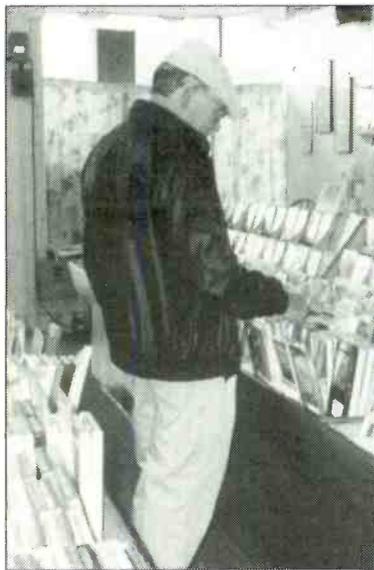


Cookin'. Narada flamenco guitarist Jesse Cook performed at Uni Distribution's annual convention in Boca Raton, Fla. Pictured, from left, are Bob Schnieders, executive VP, sales, Uni; Cook; Wesley Van Linda, CEO/president, Narada Media; and John Burns, president, Uni.

STEREO JACK'S ASYLUM FOR JAZZ FREAKS

(Continued from preceding page)

expensive. Now he uses a Yellow Pages ad to bring in customers and, especially, to obtain collections. "The customers will find you," he says. "Finding the merchandise is the hard thing. The Yellow



Customers browse through the racks at Stereo Jack's, which specializes in "straight-ahead jazz." (Photo: Karen Bruno)

Pages are effective." He also places ads in concert programs, because they reach a highly targeted audience. And he is a regular contributor of albums to the "Orgy Period," a twice-yearly show of single-artist programming on Harvard University's radio station during exams. "They mention my name, and this gets me a lot of business," Woker says. (He is not allowed to advertise or promote his store during "The Jazz

Gallery," as it is on a public station.)

While his used inventory comes from collectors or record stores he has bought out, Woker buys new product, primarily jazz, from such distributors and one-stops as Universal One Stop, Distribution North America, Independent National Distributors Inc., Twinbrook, and Koch.

And he still buys cutouts. "If I buy from one stops and distributors, I pay full price," he says. "To compete with

the Towers and the HMVs, which are right down the street, I have to have something else." But he laments the fact that the cutout business is not what it used to be. "In the '70s, the cutout scene was unbelievable. I can't find thousands of dollars worth of that stuff anymore. A lot of the cutouts now are cheap knockoff imports."

Woker attends conventions, but only to meet "serious, hard-core jazz

lovers," although he may make a few deals for collections.

Stereo Jack's is open seven days a week. It employs one full-time employee, store manager Matt Starr, and seven part-time employees, most of whom have worked there for several years and are musicians or collectors. Starr, who has managed the store for 12 years, has expertise in soul and gospel music.

LISTENING STATIONS

(Continued from page 57)

month, and bin cards saying "CD Listening Station Selection" for stock bins. The monthly program is changed regularly by Oasis representatives, who will also distribute promotional materials at a label's request.

Stores featuring the units for the last eight months report that the listening stations have helped spur sales. "It has definitely helped with our sell-through, since people are listening to titles and then picking them up," says Brent Harding, a manager at Record Outlet, a three-unit Thousand Oaks, Calif.-based retailer. "It gives us an opportunity as a small retailer to provide a listening station that we wouldn't be able to otherwise."

He adds, "Oasis does a good job of picking alternative-slanted independent material, which is what our store sells the best. So a good percentage of the time it's what our customers would want to listen to anyway."

However, at least one Oasis subscriber feels that the mix is not fool-proof. "There will be certain products in the station that will sell every week," says Bob Say, VP of Moby Disc, a seven-unit Reseda, Calif.-based retailer. "And then, as soon as it's removed from the station, we stop selling it," proving the worth of the machine.

He adds, "On the other hand, there are certain records that have been in there that haven't sold one piece the whole time."

According to Benson, when putting together the playlist, Oasis is very picky as to what gets on. "We won't take urban or contemporary titles, since it doesn't make sense for our stores," he says. "Most of them are rock stores, and as [for] the labels [included on the program], I think there are certain titles that can run in our program and really not make sense in others."

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Kudos For WEA's MAP Policy; Retailers Hanging Up On MCI

HATS OFF to WEA president Dave Mount for his gutsy move in giving some teeth to the company's minimum-advertised-price policy (Billboard, Nov. 25). Not only did he raise the company's MAPs, but the policy change cuts off for 90 days all cooperative advertising funds for any account caught advertising product below MAP, whether through in-store signage and/or in print and broadcast ads. The policy change hits loss-leader merchants right where it hurts—in their wallets.

The policy is even stronger than that of PGD, which says it will stop doing business for 90 days with accounts selling front-line CDs below cost. For more than a year, PGD was out on a limb by itself supporting music specialty merchants. But the WEA move puts a new floor on pricing, at least for its product. In the case of a \$16.98 CD, to be in compliance, accounts must sell WEA product for more than \$11.85.

Together, the WEA and PGD policies should throw a wrench in the works for accounts that advertise "every CD in the store for \$10.98."

Now, retail accounts are waiting to see if any of the other four majors will step up to the plate. So far, executives at those companies privately label the WEA and PGD policies as illegal. They cite the Federal Trade Commission investigation into the industry's advertising policies and say there is nothing they can do about the devastation of the account base due to loss-leader pricing.

But far from doing nothing, the fact is that until the WEA policy, all six majors had been underwriting the price war by funneling tens of millions of dollars each year in co-op funds to such merchants as Circuit City, Best Buy, Target, and Wal-Mart, all of which engage—in varying degrees—in loss-leader pricing tactics.

SOME MERCHANTS, as Retail Track predicted, are already labeling Best Buy's Beatles promotion as a clever way to disguise a loss leader and be eligible for cooperative-advertising funds from Cema, but in my view the chain hit a grand slam with its marketing initiative for "Anthology," which it priced at Cema's MAP of \$22.85. The promotion, you might remember, gave each customer purchasing the album at one of Best Buy's 250 stores a bonus, limited-edition, Beatles interview CD specially created by the Minneapolis-based chain. First-day sales at the chain, including midnight openings, were 100,000 units. The first-week tally was a whopping 215,000 units.

ALTHOUGH MCI's recently announced initiative to sell music directly to consumers may be on a level playing field with music merchants, it doesn't mean that retailers are happy about it. WaxWorks president Terry Woodward says that his firm was in the process of reevaluating its long-distance carrier and that as a result of

MCI's move into selling music, it will no longer be considered as the carrier. "My phone bill is \$300,000-\$400,000 a year, and they just lost that. Also, I am contacting everybody I do business with and saying, "If you want me as an account, you don't have to support somebody trying to get into my pocket." Furthermore, he says he is alerting his employees about MCI and urging them to switch to another carrier if they use MCI.

In Alexander City, Ala., Joe Campbell, co-owner of Taking Home the Hits, wrote Retail Track to say that he, too, has protested MCI's direct-marketing plan by switching long-distance service from MCI to Sprint. "I doubt they will feel the effect without my business, but they now know I am protesting and don't like another form of competition."

LOOKING AHEAD: Cema Distribution president Russ Bach is trying to make the 1996 National Assn.

of Recording Merchandisers annual convention, to be held March 22-25 in Washington, DC, as productive as possible for Cema and its accounts. So he

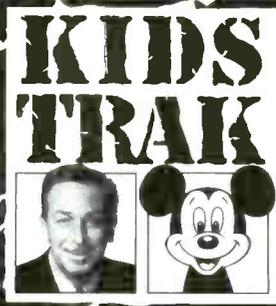
recently sent a letter to accounts, asking for any ideas, thoughts, and comments on the topic.

AROUND THE TRACK: Mercury imprint Loose Cannon, looking for an edge in the cluttered marketplace, recently sent recording artist Tiddas on a 10-city performance tour of the Borders chain, says Aaron Talbert, head of sales. The band is supporting its current album, "Sing About Life" . . . Repeat the Beat, based in Dearborn, Mich., has just opened its fifth outlet, a 6,000-square-foot store in Kalamazoo, Mich. The chain expects to generate \$6 million in revenue from its stores this year . . . K-tel was named vendor of the year at the Handleman Little Rock, Ark., branch fall sales meeting . . . Gregory Prink, a junior sales representative at PGD's New York branch, ran in the New York Marathon, which was held Nov. 12. Prink finished in 3 hours 44 minutes.

The San Francisco Business Times recently published its list of the Bay Area's "top 100 fastest-growing privately held companies" and named Telescan, a vendor of music listening kiosks based in Burlingame, Calif., as the second-fastest growing company, with a growth increase of 1,410% from 1992-94. In those years, Telescan generated revenues of \$356,000, \$875,000, and \$5.38 million, respectively. A press release says that the company is on its way to generating \$9.5 million in revenue in the current year.

MAKING TRACKS: Steve Corbin, formerly VP of sales at PGD, has been named executive VP/GM of Motown Records . . . Tom Teague, formerly a sales manager with BMG Distribution, has left the company and is seeking opportunities. He can be reached at 770-438-8451.

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'60s European Blues Sets Revived On Evidence, Fantasy

BLUES WITH A FEELING: Since the '20s, the history of recorded blues has been written by independent labels. Today, two indies are continuing that tradition with some notable sets documenting seminal developments in the first great "blues revival" of the '60s.

Conshohocken, Pa.-based Evidence Music has just released "American Folk Blues Festival '62 To '65," a collection of live and studio recordings cut in Europe at the height of the revival. The material on the boxed set was originally released on Germany's L+R Records.

Fantasy Records in Berkeley, Calif., which owns the Prestige Records catalog, has released four individual multi-artist CDs culled from crucial early '60s Prestige and Bluesville sessions by seminal urban and country blues performers.

The Evidence set covers a series of famed overseas tours mounted by European promoters **Horst Lippmann** and **Fritz Rau** that featured the best-known American bluesmen of the day. The tours had a signal significance in rock'n'roll: The young English blues fans who attended these shows would go on to found the **Rolling Stones**, the **Animals**, the **Yardbirds**, and other seminal blues-derived rock bands of the era. Lippmann recorded the bands on stage in '62-'64 and in a Hamburg studio in '65; the tapes were restored using Sonic Solutions' NoNoise system.

Two hours' worth of the music on "American Folk Blues Festival" has never been released; all of it is precious. Performers include **Muddy Waters**, **Howlin' Wolf**, **Sonny Boy Williamson**, **Lightnin' Hopkins**, **Big Joe Williams**, **Dr. Ross**, **Willie Dixon**, **Otis Spann**, **Mississippi Fred McDowell**, **Roosevelt Sykes**, **John**

Lee Hooker, and **T-Bone Walker**, to name just a few. Blues authority **Bill Dahl** supplied the liner notes.

Altogether, it's a welcome set of rarely heard music, cut when most of the artists were in their prime and influencing a feisty new generation of musicians.

Likewise, the music on the four Prestige albums—"Big Blues Honks And Wails," "Feelin' Down On The South Side," "Beale Street Get-Down," and "In The Key Of Blues"—inspired a legion of young players who would take key roles in the blues and folk revivals of the early '60s.

The Prestige sets, compiled from 1959-64 sessions cut by **Samuel Charters**, **Chris Strachwitz**, **Esmond Edwards**, and others, include memorable tracks by **Sunnyland Slim**, **Jimmy Witherspoon**, **Billy Boy Arnold**, **James Cotton**, **Homesick James**, **Furry Lewis**, **Memphis Slim**, **Little Brother Montgomery**, and more.

Together, these packages are a Christmas feast of indelible and important blues recordings.

QUICK HITS: Offspring singer **Dexter Holland's** label, Nitro Records, has rereleased the top-selling punk band's self-titled debut album, first issued in 1989. Only 3,000 copies of the record were originally pressed, and it's been out of print for years. The group's current label, Epitaph, is handling manufacturing and distribution ... Former Quality Records national promotion director **Julie Zeitlin** has started an L.A.-based label, Spark Records, aimed at the triple-A market. Its first signing is country/folk-oriented group the **High Lonesome** ... Beloved Recordings, the New York-based imprint of former Continuum



by Chris Morris

Records A&R chief **Wagner Bucci**, has cut a nonexclusive distribution deal with Koch International-distributed Shanachie Entertainment. Beloved's first release will be "Punk: The Decade," a compilation of previously unreleased sides by early U.K. punk bands; ska, female rockers, Gothic rock, and Southern rock will be the focuses of subsequent collections ...

Del-Fi Records is looking for contemporary instrumental surf tracks for its forthcoming album "Pulp Surfin' II." Submissions should be sent to **Bryan Thomas**, Del-Fi, 548 Norwich Drive, West Hollywood, Calif. 90048.

FOR THE RECORD: **Jeremy Freeman** of Scratchie Records in Chicago called Declarations Of Independents to point out that the label—a partnership between Freeman, producer **Jamie Stewart**, and members of the **Smashing Pumpkins**, **Ivy**, and **Catherine**—is not being exclusively distributed by Feedback Inc. Music Distribution in Glendale Heights, Ill. Feedback has exclusives only on Scratchie's three initial releases. Freeman adds that the label is actively seeking an exclusive distributor for future projects. Feed-

back misstated the facts in a press release.

FLAG WAVING: Perhaps no American blues band has been in existence as long as Providence, R.I.-based **Roomful Of Blues**. Formed in 1967, the group, which currently numbers nine pieces, cut its first album a decade later; its umpteenth record, "Turn It On! Turn It Up!," has just been issued on Rounder's Bullseye Blues imprint.

Roomful has been a virtual finishing school for contemporary bluesmen: Over the years, its ranks have included guitarists **Duke Robillard** and **Ronnie Earl**, **Fran Christina** and **Preston Hubbard** of the **Fabulous Thunderbirds**, and pianists **Al Copley** and **Ron Levy** (the latter of whom has

(Continued on next page)

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Unique Takes The Floor Selling Dance Music One-Stop Mixes Up Inventory With Nonmusic Items

BY FRANK DICOSTANZO

NEW YORK—It may take two to tango, but it only takes one to lead when it comes to selling dance music.

In fact, dance 12-inch singles and LPs are the one area in which Unique Distributors, a New Hyde Park, N.Y.-based one-stop (which celebrated its 15th anniversary in September), is not only a step ahead of the competition but seizing the dancefloor.

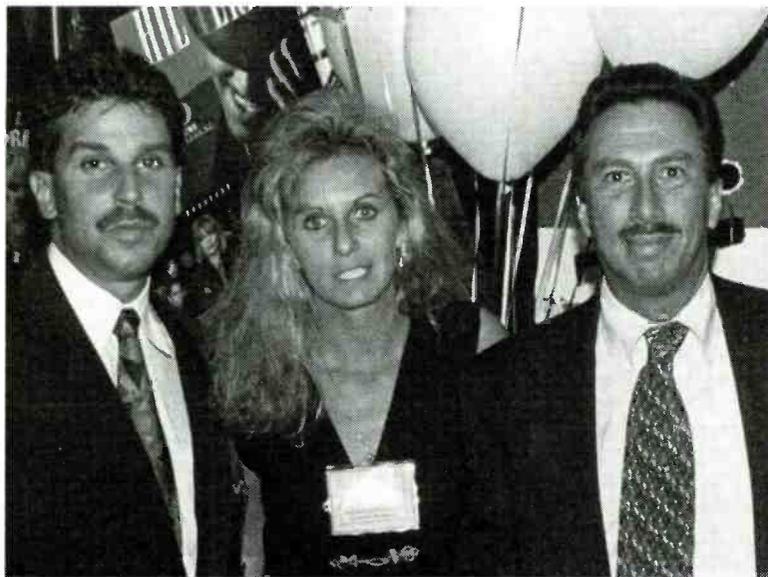
"There really weren't any one-stops that specialized in urban dance music until we came along in 1980," says Robert Miller, Unique's founder and president. Until then, he adds, with vinyl about to be rendered extinct, the 12-inch configuration was seen by most distributors as just another item. While most one-stops were focusing on rock titles and CD sales, "we concentrated on our specialty, which allowed us to establish a base and grow," says Miller. Besides LPs and 12-inch singles, Unique carries more than 25,000 titles of CDs, cassettes, and video accessories.

"Vinyl is not only our specialty but our strength," says GM Steve Flaster. "As one-stops across the country were getting out of the configuration, we came in and seized that customer base."

With year-end sales of \$32 million and 5% annual growth, the move paid off. Dance product accounts for 75% of total music sales, of which vinyl is 48%, CDs 15%, cassettes 7%, and CD and cassette singles 18%. Unique sells to 15,000 stores.

"It's important to understand," says Miller, "that specializing allows us to compete with the huge one-stops out there," although, he adds, "Unique has earned a major share of the CD business within the local market."

Unique, which has been nominated many times by the National Assn. of Recording Merchandisers for one-stop of the year, relocated several times before settling in its present location in New Hyde Park, a Long Island suburb, in mid-1987. The operation is housed in a 12,500-square-foot building and employs 82 people. Of the staff, 25 are sales reps, 25 warehouse operations, 16 clerical, four inventory control, four advertising, six managers,



Unique Distributors, which is celebrating its 15th anniversary, held its first sales meeting recently at the Supper Club in Manhattan. Pictured at the affair, from left, are Steve Flaster, Unique co-GM; Michelle Poisson, Unique co-GM; and Robert Miller, Unique president.

and two officers.

With so much emphasis on telemarketing these days, Flaster says Unique's key to successful selling is its knowledgeable, well-trained sales staff. "We're very service oriented," he says. "We like to match each store with the best salesperson who can handle their specific needs." Besides, he adds, "it's very difficult to sell by phone because you must gain the customer's confidence and that's what we try to do."

In line with its emphasis on niche markets, Unique also focuses on impulse sales and cross-promotional merchandising. "We're the only major one-stop in the music industry that is also a leading distributor of trading and entertainment cards," says Miller. Among the accessory products are music/movie/sports cards, caps, T-shirts, and calendars. The one-stop was the only company to feature trading cards at the October East Coast Video Show at Trump Taj Mahal in Atlantic City, N.J. The merchandise is sold to music and video stores in addition to hobby shops and toy stores. Hot-selling cards include "Pocahontas,"

"The Lion King," and "Ace Ventura." Miller adds that the cards are the perfect complementary impulse item: "They fit easily in counter displays and have a high turnover."

Says Michelle Poisson, who also serves as GM, "We actually have two catalogs that are sent out, one for music sales [which features over 500 independent dance-label titles, in addition to]

(Continued on next page)

INDEPENDENTS

(Continued from preceding page)

overseen most of Bullseye's productions).

Also, as baritone saxophonist **Doug James**, a 24-year Roomful vet, says, "You can pretty much [mention] anyone in blues, and we've played with them." The group has backed **B.B. King**, **Earl King**, **Big Joe Turner**, **Eddie "Cleanhead" Vinson**, and **Muddy Waters** (who, James says, used to refer to the group as "House Of Blues," thereby giving **Dan Aykroyd** the idea for the name of a little club).

Roomful remains one of the most versatile, hard-swinging blues bands around: James says, "We can do Chicago blues; we can do New Orleans stuff; we can do **Count Basie** stuff; we can do anything." Its repertoire includes between 200-300 numbers, according to the saxophonist.

On the new album, the band, which includes a four-piece horn section, excels on covers of B.B. King's "Blind Love," Basie's "I Left My Baby," and Percy Mayfield's fantastic "Danger Zone." Roomful's big-voiced singer/harp player **Sugar Ray Norcia** and guitarist **Chris Vachon** also kick in some fine originals in the jump blues tradition.

Still one of the most peripatetic of groups after 28 years, Roomful has bought a new tour bus (the old one broke down outside Yuma, Ariz., on "the hottest day of the century," James says) and will hit the road in the new year for some West Coast dates.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★★ NO. 1 ★★		
1	1	KENNY G ARISTA 18767 (10.98/16.98)	MIRACLES: THE CHRISTMAS ALBUM 5 weeks at No. 1	7
2	2	MARIAH CAREY COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	4
3	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	39
4	3	HARRY CONNICK, JR. COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	13
5	8	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	39
6	5	BOYZ II MEN MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	14
7	20	THE BEATLES CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	81
8	6	AMY GRANT A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS	21
9	11	THE BEATLES CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	115
10	17	THE BEATLES CAPITOL 97039* (15.98/31.98)	1967-1970	47
11	7	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	12
12	24	THE BEATLES CAPITOL 97036 (15.98/31.98)	1962-1966	34
13	34	THE BEATLES CAPITOL 46443* (14.98/26.98)	THE BEATLES	29
14	15	VARIOUS ARTISTS A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	32
15	10	CROSBY/SINATRA/COLE LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	24
16	18	NAT KING COLE CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG	31
17	—	THE BEATLES CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	4
18	27	VARIOUS ARTISTS A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	17
19	14	GARTH BROOKS CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON	22
20	12	ELVIS PRESLEY RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	13
21	9	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS	2
22	23	BARBRA STREISAND COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	28
23	—	THE BEATLES CAPITOL 46441* (10.98/15.98)	REVOLVER	3
24	—	THE BEATLES CAPITOL 48062 (9.98/15.98)	MAGICAL MYSTERY TOUR	2
25	42	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70636 (6.98/9.98)	1955-PRESENT	19
26	25	BING CROSBY LASERLIGHT 15444 (2.98/6.98)	WHITE CHRISTMAS	10
27	49	AARON NEVILLE A&M 0127 (10.98/16.98)	SOULFUL CHRISTMAS	7
28	35	THE CARPENTERS A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	28
29	28	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...	7
30	48	NEIL DIAMOND COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	17
31	—	NEIL DIAMOND COLUMBIA 66465 (10.98 EQ/16.98)	THE CHRISTMAS ALBUM VOLUME II	1
32	—	NATALIE COLE ELEKTRA 61704/EEG (10.98/16.98)	HOLLY & IVY	1
33	—	GLORIA ESTEFAN EPIC 57657 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	6
34	13	CAROLE KING COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	54
35	19	SOUNDTRACK POLYDOR 825095/A&M (9.98/15.98)	GREASE	54
36	—	THE BEATLES CAPITOL 46447 (9.98/15.98)	LET IT BE	2
37	—	THE BEATLES CAPITOL 90044 (9.98/15.98)	PAST MASTERS #2	2
38	—	REBA MCENTIRE MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	10
39	—	THE BEATLES CAPITOL 46439 (9.98/15.98)	HELP	2
40	36	ALAN JACKSON ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	10
41	—	TONY BENNETT COLUMBIA 66459 (10.98 EQ/15.98)	SNOWFALL - THE CHRISTMAS ALBUM	7
42	—	CEDARMONT KIDS BENSON 84054 (10.98/16.98)	KIDS CLASSICS CHRISTMAS FAVORITES	1
43	16	BEASTIE BOYS DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	158
44	21	PINK FLOYD COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	238
45	50	JOHN TESH GTS 528747 (9.98/14.98)	A ROMANTIC CHRISTMAS	15
46	—	THE BEATLES CAPITOL 46437 (9.98/15.98)	HARD DAY'S NIGHT	2
47	—	THE CHIPMUNKS LIBERTY 1071 (5.98/10.98)	CHRISTMAS WITH THE CHIPMUNKS	1
48	30	BOYZ II MEN MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	53
49	22	BOB MARLEY AND THE WAILERS TUFF GONG 84621 0*/ISLAND (10.98/16.98)	LEGEND	227
50	—	JOHN TESH GTS 528752 (10.98/14.98)	A FAMILY CHRISTMAS	2

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.



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UNIQUE TAKES THE FLOOR SELLING DANCE MUSIC

(Continued from preceding page)

tion to the majors] and another for accessory and niche merchandising." Miller adds, "We even ventured into comic books for a while, but that didn't work out."

Nevertheless, Miller continues, the one-stop, whose base services the tri-state area, uses the accessory catalog to reach new markets across the country and introduce more retailers to the kind of product that can't be found at their local one-stop. "In other words, we try to be different."

The one-stop's hottest music sellers currently include Tha Dogg Pound (Death Row/Interscope), Onyx (JMJ/RAL/Def Jam), Cypress Hill (Ruffhouse/Columbia), Mobb Deep (RCA), AZ (EMI), and Jodeci (Uptown/MCA).

While some retailers will pick up their products at the site, the one-stop has daily deliveries in New Jersey and the five boroughs of New York. All orders are shipped same day.

With increasingly tight margins on CD prices, focusing on vinyl has also brought with it price stability. "We really haven't heard any complaints concerning our price points," says Miller. "We do feel we're competitively priced."

Flaster points out that most of Unique's business is geared around new releases.

"We really don't catalog our products like other one-stops," he says. "If



At its recent sales meeting, Unique Distributors drew hundreds of independent merchants from around the New York metropolitan area. Pictured are the vendor booths on the main floor at Manhattan's Supper Club, where the meeting was held.

a particular week has lots of 12-inch or singles coming out, that, of course, means that we'll generate a lot of business that week."

And while the catalog lists numerous price promotions, Flaster notes that most of Unique's promotions are contingent upon what the labels want to do. "We've done things like sending out promo packets, setting up in-store dis-

plays, photo shoots, and working around themes like Valentine's Day," he says.

Still, a great source of pride for the one-stop, says Miller, is the role it plays in helping to break new dance music. "Our job is to 'light the fuse' on these records, get them to the stores, [to] the DJs, and ultimately to the dance community."

Miller is also pleased to note that vinyl has continued to grow as a specialty category. "Everybody thought it was going to disappear," he says. "I guess we proved them wrong" for dance music.



Coconuts Concertos. Teldec/Atlantic Classics pianist Helen Huang, 13, visits Coconuts in midtown Manhattan to perform selections from her new recording of Beethoven and Mozart concertos. Pictured, from left, are Peter Kovacs, Coconuts sales associate, classical; Steve Ek, classical buyer, Coconuts; Huang; Jeff Tarlo, classical manager, Coconuts; and Corey Getzel, sales associate, jazz, Coconuts.

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BIG EIGHT

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The Enter*Active File

MERCHANTS & MARKETING

Multimedia Get Crazy For The Beats

BY MARILYN A. GILLEN

LOS ANGELES—With everyone focused on the return of the Beatles, some may have missed the fact that the Beats are also back.

But two new CD-ROMs and a forthcoming enhanced CD signal a hi-tech rebirth of this old aesthetic—one tangled up with jazz sounds and poetry, dark coffee bars and darker clothes.

"When you start seeing car ads featuring [Jack Kerouac's] 'On The Road,' you know something's up," says Alice Rubin, producer of the forthcoming "The Beat Experience" CD-ROM, which will share shelf space this winter with Penguin Electronic's fellow period piece, "The Jack Kerouac ROMnibus."

"A lot of what we're seeing in music, films, and other pop culture now is mimicking the perceived style of the Beats, which a lot of people associate with [the Maynard G. Krebs character from 'Dobie Gillis,']" Rubin adds. "We want people to understand the essence of that experience, the real deal so to speak."

That's the overarching goal of "The Beat Experience," which will be put out in January by New York-based Voyager Co. The release also signals the Red Hot Organization's first foray into multimedia production.



The Red Hot Organization branches into multimedia production with "The Beat Experience," due in January from the Voyager Co. The CD-ROM features a virtual "Beat pad," above, as its main interface.

The Red Hot group, based in New York, has produced a number of different genre-based music compilations to raise money for AIDS awareness and research. To date, it has awarded nearly \$7 million in funds to AIDS organizations. Past titles, released on a variety of labels, include "Red, Hot + Country," "Red, Hot + Blue," and "Red Hot + Bothered," an indie-rock compendium. Albums due in 1996 include the Verve release "Nova Bossa: Red, Hot + Rio," which includes Vanessa Williams and Sting performing contemporary Brazilian music, and an all-star rap compilation

on Elektra.

The Red Hot Organization is also producing a still-untitled Beat album in conjunction with the CD-ROM. It will feature such contemporary artists as David Byrne, Me'shell NdegéOcello, and Soul Coughing performing "Beat-inspired music."

The album, due in January on Wax Trax!/TVT, will be an enhanced CD, Rubin says, and will include original video footage shot by noted music video director Kevin Kerslake.

Like the CD-ROM, the enhanced CD includes some "fairly explicit material," Rubin says. "But we felt that if you exclude issues of gender and intoxication, then you are simply missing the Beats. It can't be done right without getting into some of the darker subjects."

It also couldn't be done right without getting deeply into the music that was a soundtrack to the scene. In addition to the ambient music throughout, the title includes a section devoted to such influential musicians as Charlie Parker, Miles Davis, John Coltrane, Dave Brubeck, and John Cage.

Other areas of the CD-ROM examine the works of leading filmmakers, poets, writers, and painters. There are selections from more than 30 books, readings by Beat poets, and selections from more than 20 underground films.

All the material is accessible from within a virtual environment described as "the quintessential Beat pad" and designed by artist Sue Coe.

The CD-ROM also includes excerpts from a film about the Beats created by Red Hot for inclusion in an exhibit just opened at the Whitney Museum of American Art titled "Beat Culture And The New America: 1950-1965."

The CD-ROM grew out of that film

project, Rubin says, and is being produced in conjunction with the museum's exhibit, which will be in New York through February 1996 before traveling to museums in Minneapolis (opening June 2) and San Francisco (opening Oct. 5). "The Whitney came to us to make a film," she says, "and we said, 'Let's go all the way and make a CD-ROM.'"

In addition to traditional retail outlets, Voyager plans to sell the disc at the museums, according to Voyager's Andria Fiegel, as well as selling directly to consumers from its World Wide Web site (<http://www.voyager-co.com>) on the Internet.

"We're determined to reach as many people as possible, because we think the audience for this is very broad," Fiegel says. "People who have memories of that time are going to have a real enjoyable time playing with this, but people that are young and curious are also going to learn an awful lot about influences they may not even be aware of."

"We are interested in reaching the people who are interested in multimedia and CD-ROMs," adds Rubin. "This is a subject matter that we think is important for the MTV generation to know about—it's their granddaddies, spiritually."

The granddaddy of them all, arguably, is Kerouac, whose work hits the big screen next year in a film adaptation of his classic Beat book "On The Road" from director Francis Ford Coppola.

In the meantime, multimedia-savvy Beat fans are offered the complete text of Kerouac's "Dharma Bums," as well as excerpts from other seminal Beat books, a Beat "family tree," and Beat music in the Penguin CD-ROM "The Jack Kerouac ROMnibus," out now at \$49.95.

PC: As Good As Being There

Apple Melding Online, Live Events

LOS ANGELES—Apple Computer is taking to the World Wide Web—and the road—as part of an entertainment-industry initiative aimed at melding live events and online experiences.

Dubbed "Apple QuickTime Live," the venture offers "a complete industry solution" for presenting an online complement to a live event, according to Duncan Kennedy, QuickTime line manager at Cupertino, Calif.-based Apple.

"We believe this represents the future of live entertainment. In five years, if there is a major live event, this will be seen as a normal part of it," Kennedy says. "You may not be able to buy a ticket, because the concert may not be in your area, but you will most likely be able to participate in it online."

While one-off online broadcasts, or "Webcasts," of live events are not new, Apple's plan is unique in that it intends to present a dedicated, ongoing series of such events online, ranging from concerts to film festivals and beyond. Apple will roll out a specially equipped van, its QuickTime Live Mobile Unit, to these events, along with kiosks offering concertgoers a chance to interact with virtual attendees online. Concertgoers will be invited to have their pictures broadcast online, along with their on-the-scene opinions of the event in progress.

"Normally, Webcasts are like conventional broadcasts, in that you just tune in at home and watch, and if you're there in person, you don't experience it any differently at all because it's supposedly 'interactive,'" Kennedy says. "But our events will be truly interac-

tive at both ends, adding to the enjoyment for people on both sides of the Webcast."

Apple's kickoff event, due to be announced Dec. 1 in San Francisco, will be a joint venture with Bill Graham Presents to offer online coverage of the promoter's New Year's concert, "San Francisco New Year's Eve '96." While those onsite will be able to watch performances by a number of stars, those tuning in from their home computers will be able to access an audio feed, interactive Web chat, constantly updated still images, and QuickTime virtual-reality scenes of the venue, which allow for a simulated walk-through, along with the on-site visitor commentaries.

Users with high-end modem connections—T-1 lines and above—will be able to access video feeds also, Kennedy says.

Next up for the Apple mobile team is the Sundance Film Festival in mid-January, at which online elements will include interviews with featured directors and actors. Apple expects to present at least 10 online events in 1996, the majority of them music-based.

As for long-term business applications, Kennedy says that the initial venture is primarily a showcase of the technology and a demonstration of the possibilities the online world can offer live-event promoters.

"Admission" will be free for home PC users. "We're not seeking sponsorship right now or making these pay-per-view types of events," Kennedy says, "although I wouldn't rule that out for the future." **MARILYN A. GILLEN**



"Station" Break. When Sony rolls out its new "Sony Station" online site next spring, offerings will include themed entertainment "pavilions" and attractions representing different areas of Sony Corp.—from electronics to music to games—some of which will require additional access fees (for instance, to play certain networked games). The site, a joint venture with Visa (Billboard, Nov. 25), is aimed at tapping a nascent but growing online-sales market, although each division is expected to move toward online sales at its own pace. Expected to lead the pack is Sony Signatures, whose themed-merchandise line is already available via mail order from Sony Music's online site at <http://www.sony.com>.

Island Plastering CD-ROM Snipes

PHILIPS MEDIA is borrowing a page from the record-label books in promoting its first enhanced CD, the Cranberries' "doors and windows," developed in conjunction with Island Records. The firm has launched the first CD-ROM snipe campaign, plastering posters announcing the title on invitingly bare walls in construction sites and on buildings throughout urban areas.

SYNERGY ALERT: Sony, meanwhile, is tapping its theatrical resources in support of its new game system, the Sony PlayStation. Throughout the holiday season, 75 Sony theaters nationwide will sport PlayStation displays in their lobbies, where visitors can play games and enter to win one of 75 game units. A 30-second trailer promoting the holiday contest will run before select films. Sony says that more than 300,000 game consoles and more than 1 million games have been sold since the PlayStation's U.S. introduction Sept. 9.

ONLINE ALLIANCE: America Online is getting a powerful boost in the European marketplace with the announcement that Bertelsmann, fellow German media company Axel Springer Verlag, and telecommunications giant Deutsche Telekom will join forces with the online company to offer interactive communications networks across Europe. Bertelsmann already owns a 5% stake in AOL, while Deutsche Telekom plans to buy another 5%. Axel Springer says it will provide content for the services. AOL boasts more than 4 million subscribers worldwide.

NU.MILLENNIA INC.'S publishing division has signed up the first developers in its affiliate-label program: Terabyte Interactive, InterNetwork Media, and Digital Media International. The San Diego-based start-up company plans to publish and distribute new CD-ROM product into the retail marketplace, in addition to distributing enhanced CD titles from its sister label into the computer channel.

JAZZTIMES MAGAZINE has signed on to become the exclusive domestic jazz magazine content provider for Jazz Central Station, an online jazz resource that is available now on the Microsoft Network and will launch on the World Wide Web in January. Jazz Central Station is a project of N2K, which was acquired earlier this year by a company formed by GRP Records co-founders Dave Grusin and Larry Rosen.

SHORT SUBJECT: Tag Recordings has launched a Web site (<http://www.tagrec.com/whitemansburden>) in support of the original soundtrack to the film "White Man's Burden." The site includes filmclips and audioclips and is linked to other sites, including those for Rock the Vote and Artists for a Hate-Free America.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.

Home Video

MERCHANTS & MARKETING



Gambling For Sales. Batman and his vehicle of choice made a pit stop at the Sands Hotel and Casino in Atlantic City, N.J., to promote the Oct. 31 arrival of "Batman Forever," the latest sell-through entry from Warner Home Video. The cassette is stocked in the Sands' Hollywood Casino studio store. Welcoming the Caped Crusader are Tom Cantone, Hollywood Casino VP of studio and retail marketing, left, and Warner Bros. executive John Rayser.

Videotape Hasn't Run Out Yet ITA Meeting's Message: VHS' Future Bright

■ BY SETH GOLDSTEIN

NEW YORK—Once again, it was VHS against the digital world at ITA's one-day Forecast & Update Seminar, held in New York Nov. 21.

Those who had also attended the ITA March meeting in Palm Springs, Calif., experienced a strong sense of déjà vu as speaker after speaker emphasized the runaway strength of tape while competing home entertainment formats mill around the starting line. David Cuyler, president/CEO of duplicator Rank Video Services America, put it best. Noting the ongoing tus-

tle over a single digital videodisc standard, Cuyler suggested, "Next year at this time we will still be discussing the introduction timetable for the first DVD players."

ITA Final standards are expected Dec. 15, and enthusiasts like

Joseph Clayton, executive VP of marketing and sales for Thomson Consumer Electronics, maintain that DVD will be selling strong a year from now.

But the feeling at ITA and elsewhere is that the schedule is slip-sliding toward 1997. Nobuyuki Idei, president/COO of Sony Corp., told business journalists following his Nov. 20 speech to the National Academy of Television Arts and Sciences that the Sony DVD player probably won't reach retailers until late 1996.

A few months ago, most members of

both DVD camps—former rivals now merged under one banner—were betting on a third-quarter arrival. Clayton remains a true believer and told the ITA audience that Thomson's unit is due next September at \$500 suggested list. The Sony unit could be as much as \$150 higher, according to Idei.

Trade observers are convinced Thomson is sticking to a money-losing price for one of two reasons, or both. Either the state-subsidized French parent will let the government absorb the losses, or Thomson has engineered a highly advantageous swap, trading its RCA-brand direct broadcast satellite dishes for Toshiba's players.

Cuyler believes the confusion around DVD leaves a clear field for VHS, which should exploit the opening. The bigger problem for duplicators,

(Continued on next page)

All Capitol Needs Is Beatles Sell-Thru; FoxVideo Sets Its Calendar For '96

EASY AS ABC? Capitol Records thinks it can build a mighty sell-through edifice on ABC's three-part "Beatles Anthology" broadcast. But construction will take patience, says Steve Chamberlain, senior executive adviser to Capitol-EMI and head of the Beatles project.

Chamberlain estimates it will take at least a year for the eight cassettes to sell 1 million units. Among documentaries, only "Trials Of Life" and Ken Burns' "Baseball" and "The Civil War" have done as well. None, however, had the benefit of network TV exposure that brought in 47 million viewers.

Could the Beatles do better, faster? Chamberlain says the Fab Four might if the cassettes were priced less than \$20. But on his recommendation, Capitol Video, a music label used to delivering far less than 100,000 units per title, is releasing "Anthology" at \$24.98 a cassette and \$179.98 for the set.

"We felt we should go for the premium price point," says Chamberlain. "This is a long-term selling process. We're not blowing this out in the first two weeks." In fact, the price ascends before descending, as it eventually will. Chamberlain plans a Collector's Edition for Christmas '96, including a book, photographs, and trinkets, all exclusive to the package, for \$229.98.

Ironically, ABC has presented Capitol Video with demographic data that would seem to point toward a lower price. The network says the six-hour program was "a large curiosity factor" among 12- to 17-year-olds, according to Chamberlain. "They came in strong for the whole series. That was surprising to me." Teenagers are more inclined to search out entertainment bargains, but by the time the information was available, "we had already made our decision on pricing," Chamberlain says. Nevertheless, he doubts the data would have made a difference.

In any event, the better-heeled 25- to 54-year-old viewers were dominant and the ones who are expected to do most of the buying. "They think they've seen it," Chamberlain says. VCRs, he realizes, were busy making off-air copies. Capitol Video's challenge will be to present twice as much broadcast footage "in immaculate technical condition" to prove "you haven't seen anything yet," says Chamberlain, quoting the advertising tagline.

TRAILBLAZING: FoxVideo is venturing where no studio has gone before. Trade sources indicate the 20th Century Fox Home Entertainment unit has developed a title-by-title marketing plan for its entire 1996 schedule. Distributors are being alerted as to their goals and the awards they will receive for each level of achievement.

"Nobody I know has done it," says one wholesaler in awe of FoxVideo's attempt.

He can be certain of one sell-through series, Studio Classics. FoxVideo has picked these 12 titles for next year, in order from January through December: "The Dolly Sisters," "The Black Swan," "The Grapes Of Wrath," "Boomerang," "Tales Of Manhattan," "The Story Of Alexander Graham Bell," "Will Success Spoil Rock Hunter?," "Beloved Infidel," "The Jackpot," "The Innocents," "Lloyds Of London," and (there could be a message here) "Cheaper By The Dozen." Studio executives weren't available for comment about the plan or talk that FoxVideo marketing VP Mike Dunn is moving to international.

SOMEONE CARES: Home video is a cash cow for the studios, but it's a cow that gets little respect from the Hollywood powers and most of their consultants. Not so for Chicago-based A.T. Kearney, a subsidiary of Electronic Data Services, which recently took over EDS' Management Consulting Services operation. A recent (and very slick) brochure from Kearney on the entertainment, broadcasting, and cable trades includes two pages devoted to the cassette business, highlighting such issues as technological obsolescence, made-for-video productions, international opportunities, "retail visit enhancement," and managing in a mature industry.

Kearney's home video honcho is David Fishman, who consulted on every aspect of the movie industry during his 18 years at Arthur D. Little in Cambridge, Mass. Fishman was among 40 staffers who left ADL to join EDS earlier this year. He's located in Kearney's Cambridge offices.

VIDBITS: The National Assn. of Video Distributors may extend an invitation to the top gamemakers to attend the May '96 conference in Indian Wells, Calif. Nintendo, Sony, and Sega are thought to be on the list as NAVD seeks to improve relations with vendors who have fought with wholesalers and retailers over game rentals. New registrants would also stem the decline in attendance reflecting fewer distributors and nonstudio suppliers.

"I've got some things I'm looking at, but nothing I can talk about," says Ken Palmer, former Handelman VP and video product manager (Billboard, Oct. 21). What he can talk about is golf, Palmer's occupation since he left the rack this fall. It's one way he stays in touch with Dave Stevens, Palmer's predecessor and now a CD and video distributor. "We still play golf together," Palmer notes. "I'll decide what direction I want to go in after Jan. 1. There are lots of interesting opportunities."

PICTURE
THIS

by Seth Goldstein



Hearst Links Newsstand Mainstays To Vid Titles

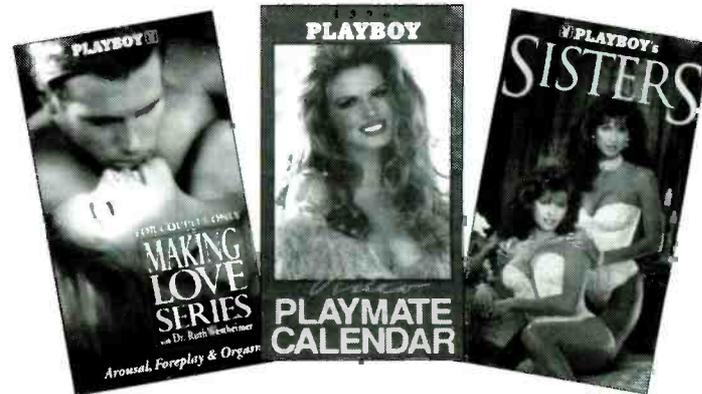
NEW YORK—Without fanfare, Hearst Magazines has become a force in special-interest video. "We've been a major player for a long time, but quietly," says VP/director of brand development David Graff, who stakes Hearst's claim as "the largest producer of fitness titles in America."

Graff oversees a burgeoning empire of self-help titles based on Hearst publications, which are licensed to a who's who of independent distributors, including GoodTimes Home Video and WarnerVision in New York; Anchor



Bay Entertainment and the Handelman subsidiary, based in Troy, Mich.; (Continued on page 69)

WINTERTIME WARMERS.



Warm their hearts and steam up your sales with three red-hot releases from Playboy Home Video. *Making Love Series: Volume 1*, *Playmate Video Calendar 1996*, and *Playboy's Sisters*. The heat is on...for holiday sales that sizzle!



PLAYBOY HOME VIDEO

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VIDEOTAPE HASN'T RUN OUT YET

(Continued from preceding page)

Cuyler said, is ensuring adequate supplies of blank tape. This year for the first time, "the industry experienced some availability issues and material cost increases," he noted. "Shortages in polyester and polystyrene raw materials created some restraints on cassette shells and base film. This indirectly affected tape supply."

The crisis appears to have passed, Cuyler added, and he predicts additional tape capacity in the next six months, "obviously great news for the entire marketplace."

Duplicators, however, need even better news—enough new capacity to balance out the loss of 3M, which is pulling out of tape manufacturing by the end of 1996 (Billboard, Nov. 25). One ITA attendee, who said he was still in shock over the 3M withdrawal, estimates it will take at least a year to bring a major coating plant on line.

Until then, duplicators face the prospect of spot shortages and the pressure of further price increases. Without an additional 1-2 two cents per 100 feet, other tape suppliers may strike their colors as well, this source

warns. Keep the faith and soldier on, one Hollywood executive counsels, because better times are coming. "I think [3M] is going to miss the glory days ahead," said Phil Pictaggi, operations and business development senior VP for MCA/Universal Home Video.

Pictaggi, Cuyler, and consultant Dick Kelly have the same glory days in mind, those encompassing the rise of sell-through. Cuyler said no one would have believed him five years ago, when he last spoke at ITA, if he had predicted sales of 100 million cassettes in the fourth quarter of 1995; the introduction of 28 direct-to-sell-through titles during the year; VCR penetration fast approaching 90% of television households; and a worldwide VCR population exceeding 550 million machines.

"Finally, what if I told you that no new technology would prove itself to be a viable, practical, or affordable replacement to the VHS standard?" he asked. DVD, direct broadcast satellite, and video on demand don't qualify as yet, in his view.

To Rank's delight, the rest of that flight of imagination is now reality. Its

duplication volume has grown by a compound average of 22% a year since 1990—a more modest growth than the prediction for the next five years, Cuyler said. Rank is adding capacity in Illinois and now in Arkansas (Picture This, Billboard, Dec. 5).

The total number of dubbed tapes, according to Rank's research, should advance to 843 million units in 1996 from 759 million in 1994, an increase of 11%. In fact, Cuyler thinks the gain is conservative. "Based on our customer account plans in the theatrical and non-theatrical market segments," he said, "we think that 1996 could produce significantly higher unit-growth rates."

Rank's numbers mix rental, sell-through, and promotional cassettes, but it is sell-through that's promoting demand. Kelly, president of Cambridge Associates in Stamford, Conn., says rental volume has stalled at 48 million-50 million cassettes a year. The volume plateau is one reason the studios have raised hit-title list prices to more than \$100 a tape, jacking up costs to distributors and retailers. At ITA, Kelly

(Continued on page 69)

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	4	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Vai Kliner Jim Carrey
2	2	6	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
3	4	4	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
4	3	11	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
5	5	8	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
6	6	3	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
7	25	2	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
8	7	7	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
9	8	7	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
10	9	6	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
11	32	2	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
12	14	4	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
13	10	8	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando
14	15	2	MY FAMILY (R)	New Line Home Video Turner Home Entertainment N4152	Jimmy Smits Edward James Olmos
15	13	6	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
16	11	16	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
17	12	2	MAD LOVE (PG-13)	Touchstone Home Video Buena Vista Home Video 5256	Chris O'Donnell Drew Barrymore
18	18	4	JURY DUTY (R)	Columbia TriStar Home Video 06723	Pauly Shore
19	37	2	FREE WILLY 2: THE ADVENTURE HOME (PG)	Warner Home Video 18200	Jason James Richter
20	16	5	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei Alfred Molina
21	17	5	TALES FROM THE 'HOOD (R)	HBO Home Video 91217	Clarence Williams III David Alan Grier
22	19	17	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
23	21	9	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
24	20	10	MAJOR PAYNE ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82323	Damon Wayans
25	23	2	GORDY (G)	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone
26	22	11	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
27	24	8	THE BASKETBALL DIARIES (R)	PolyGram Video 8006358993	Leonardo DiCaprio
28	28	14	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver
29	29	3	SWIMMING WITH SHARKS (R)	Vidmark Entertainment	Kevin Spacey
30	27	2	MIRACLE ON 34TH STREET (PG)	FoxVideo 8689	Richard Attenborough Elizabeth Perkins
31	36	5	FARINELLI (R)	Columbia TriStar Home Video 10623	Stefano Dionisi Enrico Loverso
32	26	6	VILLAGE OF THE DAMNED ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Christopher Reeve Kirstie Alley
33	NEW		WHITE DWARF (NR)	Cabin Fever Entertainment CF150	Paul Winfield Neal McDonough
34	38	3	THE CURE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42525	Joseph Mazzello Brad Renfro
35	35	15	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
36	NEW		COLDBLOODED (R)	PolyGram Video 8006330713	Jason Priestley Peter Riegert
37	40	3	THE BABYSITTER (R)	Republic Pictures Home Video 6202	Alicia Silverstone
38	NEW		STRAWBERRY AND CHOCOLATE (R)	Miramax Home Entertainment Buena Vista Home Video 4698	Jorge Perugorria Vladimir Cruz
39	31	5	PANTHER (R)	PolyGram Video 8006363093	Kadeem Hardison Courtney B. Vance
40	30	33	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman

◆ 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. © 1995, Billboard/BPI Communications.

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS				
			★★ NO. 1 ★★	
1	2	101	BAD GOLF MADE EASIER ABC Video 45003	19.98
2	3	7	NFL: TURF TALK PolyGram Video 8006353653	19.95
3	8	17	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
4	16	7	THE FOOTBALL HALL OF SHAME ABC Video 44033	19.95
5	10	59	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053	19.95
6	1	27	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
7	NEW		NFL: SAN DIEGO CHARGERS PolyGram Video 8006351853	14.95
8	12	75	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
9	6	43	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
10	9	49	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153	19.95
11	7	11	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
12	15	29	THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS Video) 8217	19.98
13	11	33	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
14	4	75	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
15	RE-ENTRY		MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98
16	RE-ENTRY		THE BASKETBALL HALL OF SHAME ABC Video 44034	14.95
17	17	61	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
18	RE-ENTRY		MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
19	NEW		COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95
20	5	17	OFFICIAL 1995 NHL STANLEY CUP VIDEO FoxVideo (CBS/Fox) 6779	19.98
HEALTH AND FITNESS				
			★★ NO. 1 ★★	
1	1	23	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
2	3	9	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
3	2	17	KATHY SMITH'S NEW YOGA BASICS WarnerVision Entertainment 50910-3	19.95
4	5	7	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
5	6	45	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
6	4	13	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
7	9	11	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
8	10	85	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
9	7	61	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
10	8	41	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
11	16	189	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
12	RE-ENTRY		CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
13	15	5	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
14	11	53	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
15	14	17	KATHY SMITH'S NEW YOGA CHALLENGE WarnerVision Entertainment 50911-3	19.95
16	20	99	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
17	13	35	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
18	RE-ENTRY		THE BEST OF STEP REEBOK TV PolyGram Video 8006339073	14.95
19	NEW		GILAD: NEW BEGINNERS WORKOUT WarnerVision Entertainment 51325-3	14.95
20	RE-ENTRY		KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95

◆ 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. © 1995, Billboard/BPI Communications.

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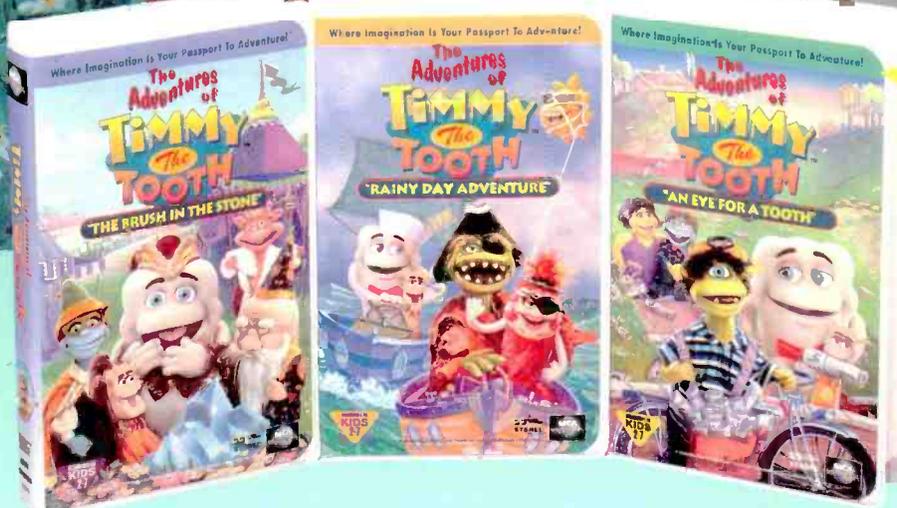


The Adventures of

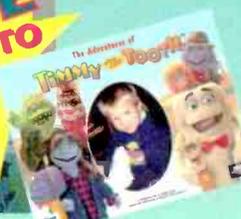
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• Purchase of *The Land Before Time® III: The Time of the Great Giving* videocassette and any videocassette from *The Adventures of Timmy the Tooth* series required. Rebate certificates available inside *The Land Before Time® III* videocassettes, available this December '95.

• NICKELODEON AIRINGS WILL BOOST AWARENESS AND DEMAND!
2/5 - 2/16/96
(12:30 pm - 1:00 pm Time Slot)
5/6 - 5/17/96



• DAZZLING P.O.P.!
12, 24 and 48-unit merchandisers • Standee (new!) • One-sheet poster • Shelf talker
B/W line art for in-store coloring contests.



STOCK UP ON THE ENTIRE SERIES OF 9 VIDEOCASSETTES! ALSO AVAILABLE:

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#81913 30 Mins.

"MOLAR ISLAND"
#81740 30 Mins.

"TIMMY IN SPACE"
#81914 29 Mins.

"MALIBU TIMMY"
#81917 29 Mins.

"LOST MY BRUSH"
#81918 3+ Mins.

"SPOOKY TOOTH"
#81912 29 Mins.

RETAIL AVAILABILITY DATE: JANUARY 30, 1996

NATIONALLY ADVERTISED AVAILABILITY DATE: FEBRUARY 2, 1996



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Best Buy Comes To L.A.; LIVE Evades Fox Buyout

SECRET SHOPPER: After witnessing from afar Best Buy's rise as a major video retailer, Shelf Talk was intrigued when the Minneapolis-based chain finally opened a location in her native Los Angeles.

In fact, five Best Buy stores opened in the greater Los Angeles area two weeks ago, bringing the total in Southern California to 17.

The openings were heralded with full-color inserts in the Friday and Sunday issues of The Los Angeles Times. To entice customers, the L.A. outlets held sweepstakes for a car, kitchen appliances, as well as trips to Disneyland.

At the West Los Angeles Best Buy, Shelf Talk found many videos for \$3.99 and

perhaps the final resting place for overstocked MCA/Universal Home Video titles that were the basis of a 1994 McDonald's promotion. Laid out on a table in cardboard boxes were "Back To The Future," "An American Tail," and "Field Of Dreams" at \$3.99 per cassette.

Next to them were a group of Hemdale Home Video titles that were blown out in Ralphs Grocery stores earlier this year. Best Buy has them for \$3.99, as well as holiday titles from Family Home Entertainment, Video Treasures (now an Anchor Bay Entertainment label), PPI, and Saban Home Video.

There were new titles priced above \$15, but the store's \$8.99 price for 20th Century Fox Home Entertainment's 1994 remake of "Miracle On 34th Street" beat that of rival Target stores.

Best Buy's opening weekend offered some of the lowest prices in L.A., not just for new releases but for bread-and-butter catalog as well. Of course, these rock-bottom prices won't last forever, but they should stay through Christmas.

The store was packed with first-day customers, and, like when Blockbuster Video hit town a few years ago, any retailer within a 10-mile radius probably felt like a mom-and-pop store.

The L.A. outlets may put a new spin on the old saying "there goes the neighborhood."

NOT GOING ANYWHERE: Despite 20th Century Fox's recent acquisition of Carolco Pictures' assets, LIVE Home Entertainment won't be left holding an empty bag.

LIVE controls video distribution rights to Carolco movies, including "Basic Instinct," "Terminator 2: Judgment Day," "Cliffhanger," and "Total Recall," according to LIVE senior VP of sales and distribution Jeff Fink. He says the Fox deal won't include video.

"We have distribution rights to the Carolco library well past the year 2000," Fink says. While Fink didn't

know exactly how long LIVE's contract runs, he isn't worried about losing product to Fox anytime soon. Even older titles, such as the "Rambo" series, will stay with LIVE through the turn of the century.

Fox beat out MCA, PolyGram, and Time Warner for Carolco's assets, which cost the studio \$50 million.

Meanwhile, LIVE reports that it has shipped a record 4 million units of its popular holiday video line. The repriced "Stargate" kicked in another million units, and "Terminator" and "Terminator 2" combined for an added 500,000 units.

Titles in the holiday video line include old Yule favorites "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman,"

"Santa Claus Is Coming To Town," and "The Little Drummer Boy."

Third-quarter sell-through shipments set a record for the company, according to Tim Fournier, VP of sales, sell-through, and multimedia.

HALLMARK HALL OF KIDS: Hallmark Home Entertainment will introduce its new kids label with "Blast Off," an educational trip through the U.S. space program aimed at the under-15 crowd.

Looking to capitalize on the MCA/Universal Home Video release "Apollo 13," the video hit stores Nov. 21, priced at \$12.98. "Blast Off" rushed out so fast that advertising won't start until January. In addition to the "Apollo 13" tie-in, Hallmark acquired the product because, it says, there aren't any other educational space programs geared toward kids.

The Hallmark Kids Entertainment label will comprise 12-14 titles a year, according to senior VP Glenn Ross. Future titles under the kids label will most likely come from the Filmation cartoon library, owned by Hallmark Entertainment.

FOREIGN FUEL: Foreign movie supplier Fox Lorber has acquired eight titles for its growing library of subtitled features. Among the recent acquisitions is an Eric Rohmer collection, including "My Night At Maud's," "Claire's Knee," and "Chloe In The Afternoon." The New York-based supplier, distributed by Orion Home Video, has also picked up rights to the Aussie classic "Breaker Morant," as well as two titles directed by John Cassavetes, "Shadows" and "Faces."

The latter two have never been released on video. Fox Lorber executive VP/GM Michael Olivieri says that the label's focus on sell-through has convinced retailers to carry more foreign product, which has caused an upswing in overall sales. The new acquisitions, to be released throughout 1996, bring Fox Lorber's catalog to more than 150 titles.



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	4	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
2	3	7	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
3	2	5	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
4	4	38	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
5	5	138	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
6	6	3	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
7	7	2	MIRACLE ON 34TH STREET	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1994	G	14.98
8	NEW ▶		FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
9	17	2	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
10	12	3	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
11	8	22	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
12	21	2	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
13	24	2	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
14	14	4	PLAYBOY: MAKING LOVE SERIES-VOL. 1	Playboy Home Video Uni Dist. Corp. PBV0778	Various Artists	1995	NR	19.95
15	11	3	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
16	9	6	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
17	20	3	SLAYER: LIVE INTRUSION	Americanvisuals American Recordings 3-38424	Slayer	1995	NR	24.98
18	10	8	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
19	16	2	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
20	15	9	A LITTLE PRINCESS	Warner Home Video 19100	Liesel Matthews	1995	G	24.94
21	19	6	JANET JACKSON: DESIGN OF A DECADE 1986/1996	A&M Video PolyGram Video 6577	Janet Jackson	1995	NR	19.98
22	13	15	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
23	18	12	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
24	28	2	TLC: CRAZY VIDEO COOL	6 West Home Video BMG Video 25731-3	TLC	1995	NR	14.98
25	22	15	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
26	35	15	DR. NO	MGM/UA Home Video Warner Home Video 205406	Sean Connery Ursula Andress	1962	PG	14.95
27	26	117	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
28	23	2	GOLDFINGER	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	14.95
29	RE-ENTRY		SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
30	NEW ▶		LIVE AND LET DIE	MGM/UA Home Video Warner Home Video 202733	Roger Moore Jane Seymour	1973	PG	14.95
31	33	14	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
32	31	30	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
33	RE-ENTRY		ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
34	RE-ENTRY		RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
35	27	15	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
36	25	9	STARGATE	Live Home Video 60222	Kurt Russell James Spader	1994	PG-13	19.98
37	34	8	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
38	RE-ENTRY		A HARD DAY'S NIGHT	MPI Home Video MP7082	The Beatles	1964	G	19.98
39	40	59	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
40	RE-ENTRY		FROM RUSSIA WITH LOVE	MGM/UA Home Video Warner Home Video 205407	Sean Connery Daniela Bianchi	1963	PG	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

VIDEOTAPE

(Continued from page 66)

predicted prices would go above \$110, possibly to \$120-\$125, "and stay there."

Sell-through prices, by contrast, keep dropping to what he considers an "unheard of" level of under \$10 for numerous "A" titles such as "Wall Street," part of the FoxVideo stable of budget releases. "You talk about impulse buying," Kelly said.

Kelly forecasts sell-through will garner a \$7.2 billion share of a \$16.2 billion home video market in 1996, up from \$6.7 billion of \$16 billion this year; and \$5.5 billion of \$15.5 billion in 1994. Rental, although still dominant, is expected to shrink to \$9 billion next year from \$10 billion two years ago. Meanwhile, revenue to suppliers will climb to \$6.3 billion from \$5.5 billion.

Mass merchants want the business, but increasingly on their terms. The result is a steady increase in direct purchases, saving on middleman expenses. Kelly estimated 17% of cassette volume this year will be direct; wholesalers, in his view, are being left with "smaller and smaller accounts."

Rank wants in on the trend. As studios ship more product direct, duplicators "become experts in providing a complete turnkey set of services" that includes packaging, distribution, and management information services, Cuyler said. Rank now delivers customers' titles to several hundred locations, a number Cuyler believes could explode to 25,000-30,000 in five years.

The biggest retailer, Wal-Mart, has been the biggest mover and shaker in the past year, eliminating or curtailing purchases from Handleman and Anderson Merchandising. Wal-Mart is rumored to have let the studios run amok stocking shelves with product, some of which has limited appeal. But Cuyler thinks the transition to direct has gone smoothly and that Wal-Mart likes the results thus far. This holiday season will be the first real test of the strategy.

HEARST

(Continued from page 66)

and Best Film & Video in Los Angeles. Volume has been impressive.

According to Graff, nearly 7 million cassettes of Hearst titles have been sold in the past seven years, and he expects to maintain the million-unit pace in 1996. More than 5 million of those tapes help to keep American women fit. The remaining are children's, documentaries, and how-to releases. Graff expects the smaller share to grow at the expense of fitness, but he predicts that fitness will always have the majority.

Such exercise series as Anchor Bay's Redbook line sell themselves because of the newsstand value of the magazine's names. However, video also benefits from Graff's other responsibilities: licensed trademark goods that bring in \$500 million a year.

Graff does his best to get the two sectors to play off each other. Wal-Mart, for example, has tools and apparel bearing the Popular Mechanics label; GoodTimes, which has a big presence at Wal-Mart, ships in such Popular Mechanics titles as "All-Time Greatest Stockcar Finishes," "America's Secret Commandos," and "Great Hollywood Chase Scenes."

Hearst used its strongest magazine (Continued on next page)

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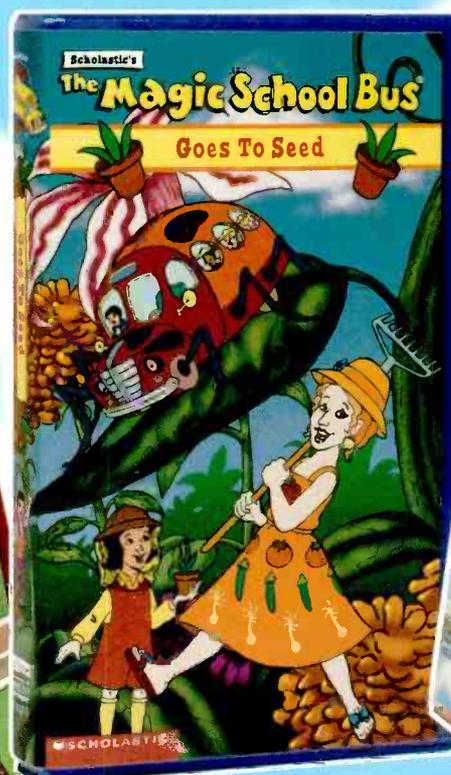
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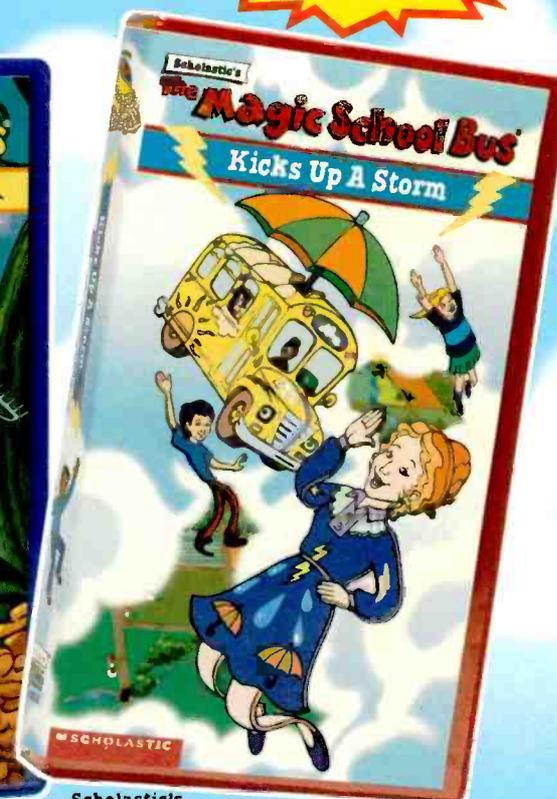
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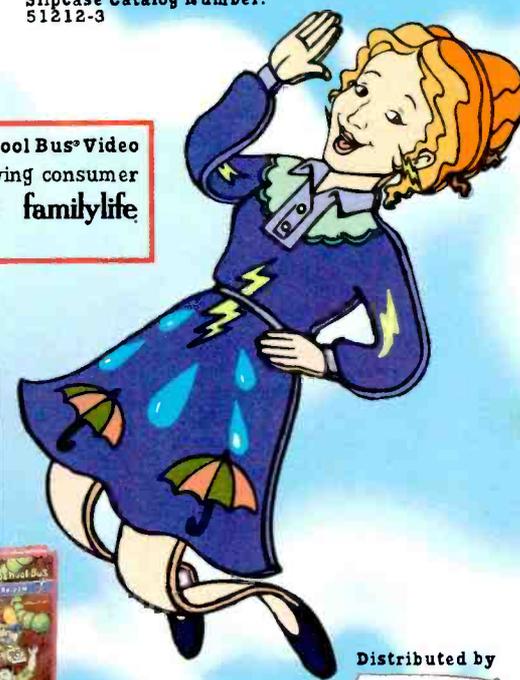


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HEARST

(Continued from preceding page)

name, Cosmopolitan, to enter video in the mid-'80s. GoodTimes has delivered the Cosmo fitness line, now 16 titles, from the beginning. Despite a fall-off in exercise, Graff maintains that the series has kept "a level of intensity," even among nonreaders of Cosmo, that results in sales of "tens of thousands of units every year."

The company has been something of a fitness freak ever since, creating a Good Housekeeping series for GoodTimes, an Esquire package for Best Film & Video, and Redbook and Harper's Bazaar lines for Anchor Bay. By focusing on routines and not on personalities, Graff and home video executive producer Tom Robotham think Hearst has avoided the deadly blight of celebrity-itis.

Two exercise titles in 1989 did feature model Carol Alt, but Graff says, "She really didn't bring increased sales." Until now, the experience hasn't



been repeated: Hearst is taking a chance on a '60s movie star.

Hearst has enlisted actress Yvette Mimieux for a Harper's Bazaar yoga workout that Graff believes is tailor-made for that magazine's upscale readers. Anchor Bay can safely distribute that fitness line, set to grow to five titles this year, and 14 Redbook exercise releases because Hearst is careful to target only the magazines' audiences. The bulk of Redbook's 25- to 44-year-old readers, for example, don't bother with Cosmopolitan (18-34) or Good Housekeeping (35-55).

Nevertheless, Graff understands that "the ground is shifting a lot" as fitness slows and other special-interest genres get a firmer grip on the market. Anchor Bay has been gaining strength in instructional kid-vid, and Graff says that currently, "We just happen to have more activity with them."

The latest example is the "How Do They Build" series, which debuts in the spring on the Popular Mechanics label. In the first four releases, children will get a look at the construction of skyscrapers, bridges, tunnels, and space-ships.

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Disney Outdoes Itself With Big Green Rebates

DISNEWS: Walt Disney Home Video is offering its largest rebate yet on live-action movies with the Jan. 31 release of "The Big Green" and "A Kid In King Arthur's Court." Both are \$19.99. To receive the \$6 rebate, consumers need to mail in a form packed in either video, along with proof of purchase and register receipts dated between Jan. 31 and April 30, 1996.

Disney is also rolling out its biggest Valentine's Day promotion to date Jan. 10. Eight Valentine-themed titles from Walt Disney, Jim Henson, and Buena Vista Home Video are featured with a \$3 mail-in rebate from Disney and Procter & Gamble, with purchase of additional P&G products. A new

prepack display (available in 40, 24, and 12 units), "Disney's Valentine Shop," features Mickey and Minnie Mouse in a romantic pose. Three new animated releases are among the eight promotion titles: "Aladdin & Jasmine's Moonlight Magic," "Mickey Loves Minnie," and "Disney Sweetheart Stories." Other titles include "Winnie The Pooh: Un-Valentine's Day" and "Alvin & The Chipmunks: Love Potion #9." The Pooh title is \$14.99; the rest are \$12.99. The \$3 mail-in refund offer is valid from Jan. 9 through March 20, 1996.

On the laserdisc front, Disney has added three titles to its Exclusive Archive Collection: "Alice In Wonder-



by Moira McCormick

land," "Tron," and "The Three Caballeros."

KUDOS: Here's a partial list of 1995 winners of the coveted Parents' Choice awards in home video: "Which Way Weather?" (Bo Peep Productions), "Sweet Dreams, Spot" (Walt Disney Home Video), "Musical Max And Other Musical Stories" (Children's Circle), "Hullabaloo: Time!" (DK Vision), "Crunch! Smash! Trash! Monster Machines That Recycle" (In-Sites Productions), "My First Party Video" (Sony Wonder), "A Family Concert Featuring The Roches" (Baby Boom Music), and two absolutely smashing movies, "A Little Princess" (Warner Home Video) and Child's Play's favorite of the year, "Little Women" (Columbia TriStar Home Video).

REALITY (WHAT A CONCEPT): If it's shakeout time in the category of reality-based big-machine kid vid, no one's mentioned it to the producers. Titles are still coming thick and fast.

Among the more recent offerings: "Home Construction" (Cool Kid Vids/Main Street Media, Santa Monica, Calif.), "I Dig Dirt" (Dreams Come True Productions, Rochester, N.Y.), and "How A Tugboat Works, With IQ Parrot" (Think Media, New York).

DEBUTS: A pair of previously music-only children's artists have released their first home videos. **Dr. Steve Butler**, probably the only oral/maxillofacial surgeon who doubles as a kids performer, bowed his inaugural video in November, called "Musical Family Fun With Dr. Steve Butler Live" (Sharp Tooth Studio, Fort Wayne, Ind.). The rockin' chopperman has also signed a nonexclusive three-year licensing agreement with the Learning Channel for broadcast rights to 18 music video-clips. Starting in January, the music videos will serve as interstitial programming during the preschool show "Ready, Set, Learn!" Plus, Butler's own "Song About Nothin'" will be included on the 1996 compilation "Kid Rhino's Play'n'Go Rainy Day Pack."

Then there's **Mickey the Clown**, whose idiosyncratic albums are among the most unusual that the kids audio world has to offer: He has released his first video, "Mickey The Clown's Musical Big Top" (Real Folks Music, Hayward, Calif.). Featuring songs from his wiggly, entertaining debut album, "Plant A Tree," "Big Top" is distrib-

uted by Compass Entertainment.

KIDBITS: "The Amazing Panda Adventure," a live-action feature due Feb. 13 from Warner Bros. Family Entertainment, uses extensive Himalayan footage of the enigmatic, endearing creatures. Promotional plans include providing 50,000 elementary schools with a "Panda Educational Kit" and a mail-in offer for a panda plush toy with purchase of one of four other animal-themed WBF titles... **Sir Peter Ustinov** stars in "The Phoenix And The Magic Carpet," a new rental title from Summa Video in Stamford, Conn., with special effects by Oscar-winning SFX director **Zoran Perisic** ("Superman," "Cliffhanger")... Quartet Creative Services in San Francisco has launched a series called "The Parents' Survival Video Series"; its first release is "Finding Quality Childcare: What Every Parent Needs To Know"... Late, lamented author **Roald Dahl's** 1982 book "The BFG (Big Friendly Giant)" is the basis for the latest animated release from Celebrity Home Entertainment's Just for Kids Home Video... "Treasure Island," the newest title in Sony Wonder's animated Enchanted Tales series, will hit stores Jan. 30 (order cutoff is Jan. 4). It's also available in a storybook/audiotape format.

Billboard®

FOR WEEK ENDING DECEMBER 9, 1995

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	171	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
2	2	11	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
3	3	39	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
4	6	11	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
5	5	15	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
6	7	15	THE SWAN PRINCESS Turner Home Entertainment 8021	1995	24.98
7	4	11	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	14.98
8	9	15	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
9	10	9	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
10	18	9	BEAVIS & BUTT-HEAD: CHICKS N' STUFF ♦ MTV Music Television/Sony Music Video 49684	1995	14.98
11	12	9	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
12	14	9	MARY-KATE & ASHLEY: THE CASE OF THE CHRISTMAS CAPER Dualstar Video/WarnerVision Entertainment 53305-3	1995	12.95
13	15	19	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
14	8	15	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
15	17	57	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
16	11	13	THE PEBBLE AND THE PENGUIN MGM/UA Home Video/Warner Home Video 505247	1995	22.98
17	21	3	THE MASK: SOMEBODY STOP ME New Line Home Video/Turner Home Entertainment N4352	1995	12.98
18	24	7	A CHARLIE BROWN THANKSGIVING Paramount Home Video 83714	1994	12.95
19	NEW ▶		BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995	14.95
20	16	11	FREDDIE THE FROG ◊ MCA/Universal Home Video/Uni Dist. Corp. 82368	1995	19.98
21	20	3	THE MASK: BABY'S WILD RIDE New Line Home Video/Turner Home Entertainment N4349	1995	12.98
22	23	3	THE MASK IS ALWAYS GREENER New Line Home Video/Turner Home Entertainment N4309	1995	12.98
23	19	113	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
24	RE-ENTRY		A FLINTSTONES CHRISTMAS CAROL Turner Home Entertainment H1146	1995	14.98
25	13	11	THE MAGIC SCHOOL BUS: INSIDE THE HAUNTED HOUSE		

♦ 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. © 1995, Billboard/BPI Communications.

Promo Partners Brush Up 'Tooth' Vids

BY EILEEN FITZPATRICK

LOS ANGELES—Who knew a tooth and his trusty brush would have so many stories to tell? Apparently, there is no end to "The Adventures of Timmy The Tooth."

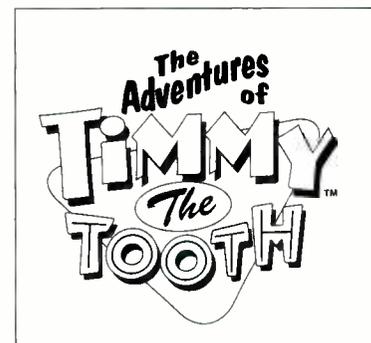
On January 30, MCA/Universal Home Video will release three new episodes of the direct-to-video molar franchise, accompanied by new promotional partners and a spiffed-up advertising campaign. Priced at \$12.98 each, the titles include "Rainy Day Adventure," "The Brush In The Stone," and "An Eye For A Tooth." The national advertised availability date is Feb. 2. By then, MCA will have released nine tapes since Timmy began teething early in 1995.

In order to introduce the new episodes and to stimulate sales of the others, MCA has inked a deal to air the series on the Nickelodeon cable channel. From Nov. 6 to Nov. 17, Nickelodeon aired "Timmy" segments five days a week at noon, concluding with the three latest additions, which ran Nov. 13-17.

The first rebroadcast is scheduled for Feb. 5-16; the second, May 6-17. MCA estimates that the Nickelodeon broadcasts will reach more than 3.3 million children aged 2-5 and 4.1 million aged 2-11.

MCA arranged television syndication of "Timmy The Tooth" when it debuted last January, reaching more than 90% of TV households.

Each of the new cassettes will include coupons for discounts of up to



\$10 on the purchase of a 35-mm Minolta camera and a free 8-by-10 photo from Lifetouch Portrait Studios, which will give out a "Timmy" activity book to anyone who comes in to get a picture taken.

MCA completes the discount offers

with a \$3 rebate when consumers buy its newest direct-to-video title, "The Land Before Time III," and any "Timmy" video. The \$3 coupon will only be found in cassettes of "The Land Before Time III" in stores as of Dec. 12.

The six "Timmy The Tooth" tapes have sold more than 1 million units in North America, according to an MCA spokesman. A seventh title has been available through an exclusive Kellogg's Rice Krispies offer that began almost a year ago. That selection and the series were advertised on more than 52 million boxes of Rice Krispies.

An MCA spokesman says the Kellogg's exclusive will continue indefinitely and that the title is not scheduled to appear on store shelves in the near future.

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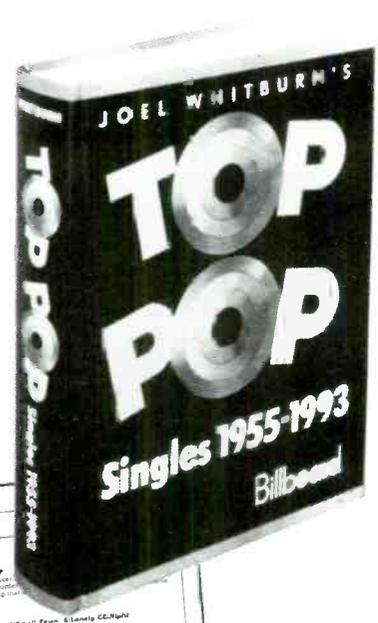
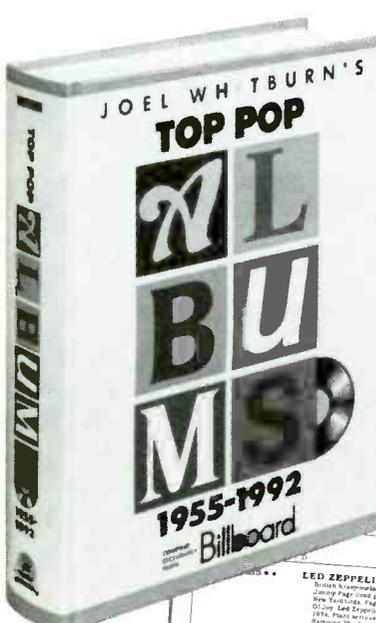
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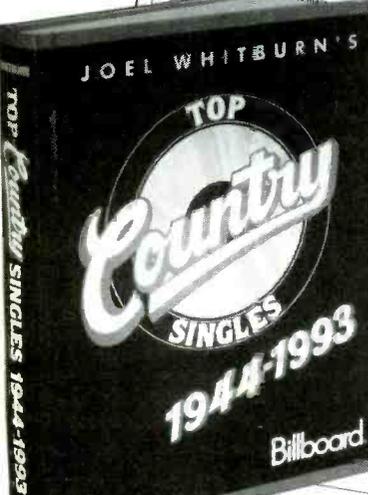
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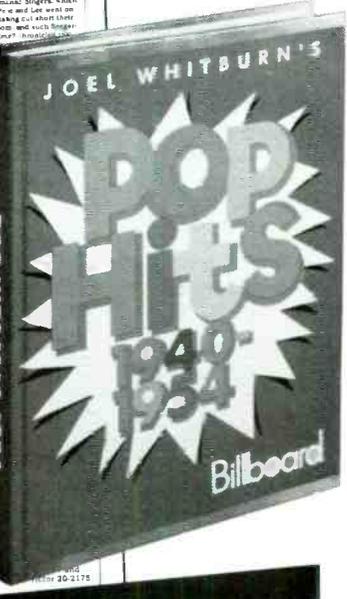
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DEBUT DATE	PEAK POS.	WKS. ON CHART	ARTIST - Title	Label & Number
10/13/79	28	14	MELLENCAMP, John Cougar *78*	Mercury 9342
2/16/80	67	3	I Need A Lover	Mercury 9342
9/27/80	27	17	Small Paradise	Mercury 9342
1/1/81	17	21	Time	Mercury 9342
4/2/82	21	28	Heart So Good	Mercury 9342
7/24/82	11	23	Jack & Diane	Mercury 9342
11/6/82	19	18	Hold To Hold On	Mercury 9342
12/1/83	9	16	Crumblin' Down	Mercury 9342
3/17/84	15	15	Authority Song	Mercury 9342
8/24/85	6	20	Lonely On Night	Mercury 9342
11/2/85	6	18	Small Town	Mercury 9342
2/1/86	21	17	R.O.C.K. in the U.S.A.	Mercury 9342
4/26/86	31	12	Rain On The Scarecrow	Mercury 9342
6/28/86	28	13	Rumblin' Man	Mercury 9342
8/15/87	9	16	Jack & Diane	Mercury 9342
10/24/87	6	21	Charlie Sheen	Mercury 9342
2/26/88	14	15	Checkin' Up On Me	Mercury 9342
5/14/88	61	8	Rooty Toot Toot	Mercury 9342
4/28/89	15	12	Pop Singer	Mercury 9342
7/15/89	45	6	Jackie Brown	Mercury 9342
10/5/91	14	15	Get A Leg Up	Mercury 9342
2/1/92	36	13	Against Tonight	Mercury 9342
9/18/93	48	14	Human Wherls	Mercury 9342
8/19/97	77	10	Mello Kings	Mercury 9342
1/23/01	85	1	Tonnie	Mercury 9342
5/13/07	24	7	Mello-Tones, The	Mercury 9342
5/12/90	14	24	Mellow Man Ace	Mercury 9342
12/19/00	71	2	Melobbers, The	Mercury 9342

DEBUT DATE	PEAK POS.	WKS. ON CHART	ARTIST - Title	Label & Number
7/8/50	13	25	Weavers, The	Mercury 9342
7/15/50	21	17	Goodnight Irene	Mercury 9342
12/23/50	11	13	Texas Tera Tera	Mercury 9342
1/13/51	4	14	The Rocking Kind	Mercury 9342
3/31/51	21	23	So Long It's Been Good to Know You	Mercury 9342
5/18/51	19	6	On Top of Old Smoky	Mercury 9342
8/25/51	27	2	Kisses Sweeter Than Wine	Mercury 9342
2/16/52	14	11	When the Saints Go Marching In	Mercury 9342
4/26/52	10	1	Witchwood	Mercury 9342
12/4/54	1	16	Weber, Joan	Mercury 9342
2/22/41	20	1	There'll Be Some Changes Made	Mercury 9342
3/15/41	20	1	Let Me Go Easy	Mercury 9342
3/14/47	11	20	Weems, Ted, and His Orchestra	Mercury 9342



POP HITS 1940-1954

\$54.95 Hardcover

An artist-by-artist listing & a year-by-year ranking of the over 3,500 records that appeared on Billboard's Pop Singles Charts: "Best Sellers in Stores," "Most Played by Disc Jockeys" and "Most Played in Juke Boxes" from January, 1940 through December, 1954.

Size: 7" x 9-1/4" 416 pages.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ VARIOUS ARTISTS

Saturday Morning Cartoons' Greatest Hits

PRODUCER: Ralph Sall

MCA 11348

Today's alterna-rockers, including Liz Phair, Collective Soul, Butthole Surfers, the Ramones, and Frente! pay homage to the classic cartoon hits of yesteryear. While hours of Internet time will undoubtedly be spent debating the merits of the new versions versus the originals, the point of the set is just to bring a smile to the listener. Everyone will have his or her own favorites based more on the memory the song evokes than on allegiance to a performer, but highlights include the Butthole Surfers' take on the "Underdog" theme and Dig's "Fat Albert" theme.

★ STRATOTANKER

Baby, Test The Sky

PRODUCER: Jimmy James

Homestead 226

Oddball New York alternative four-piece Stratotanker creates an unusual rock sound that employs unexpected instruments, such as trumpet and flute, as well as a sonic palette of angry, often distorted timbres. Marked by eccentric vocals and a Beefheart sensibility, the band freely incorporates noises, field recordings, and what have you. Stand-out tracks of an entertainingly eccentric debut include the twisted, heavy groove of "Let It Slide," the (nearly) straightforward rockers "Armour Of Gusto" and "Learn More," and peculiar jazz-funk forays "Pure Pleasure," "Birds & Elephants," and "Brand New Heaven."

SOUNDTRACK RECORDING

Bye Bye Birdie

PRODUCERS: Jay Messina, Kevin Halpin, Gary Chester

RCA Victor 09026

"Bye Bye Birdie," that classic genial Broadway swipe at rock'n'roll, received a TV network revival Dec. 1 on ABC, sporting a stellar cast, including Jason Alexander, Vanessa Williams, George Wendt, and Tyne Daly. While there are Broadway and film soundtracks from the '60s, this production is well worth a listen. It sports most of the original charming and witty score by Charles Strouse and Lee Adams, plus three new additions. "Bye Bye Birdie" is more than a show of its time, but an everlasting, affectionate look at a pop revolution. Wide TV audience is likely to draw attention to this CD.

COUNTRY

► VINCE GILL

Souvenirs

PRODUCER: Tony Brown

MCA 11394

Ladies and gentlemen, Mr. Vince Gill! 'Nuf said. A blue chipper all the way: 15 benchmark Gill recordings, spanning from his earliest days at MCA, with his co-composition with Rosanne Cash of "Never Alone," to his impact singles and right up to his Dolly duet on "I Will Always Love You." Nicely annotated by Gill—more artists should do that, espe-

SPOTLIGHT

TOM
PETTY
and the
HEARTBREAKERS

"PLAYBACK" □



TOM PETTY & THE HEARTBREAKERS

Playback

EXECUTIVE PRODUCER: George Drakoulis

MCA 11375

Six-CD retrospective of Tom Petty's first 20 years in recording contains highlights of all his ABC and MCA studio albums—with and without the Heartbreakers—during the period, plus B-sides, alternate versions of familiar songs, singles, and demos of the Heartbreakers and its precursor, Mudcrutch. Besides offering ample evidence of Petty's greatness as a composer, singer, and musician, "Playback" traces the artist's growth from his Florida bar band days to American rock icon status. An in-depth essay by journalist Bill Flanagan provides insight into Petty's rags-to-riches success and his collaborations with such prime movers as Stevie Nicks, Bob Dylan, George Harrison, and Jeff Lynne. One of the top boxed sets of the year.

cially on retrospectives.

LATIN

★ JOSÉ MANUEL FIGUEROA

Expulsado Del Paraiso

PRODUCER: Joan Sebastian

Fonovisa 9359

Magnificent premiere by son of famed singer/songwriter/producer Sebastian showcases Figueroa's expressive light baritone blithely floating over well-crafted pack of cumbia, ranchera, and country entries. Virtually any Spanish-language track will score at Latino radio, but too-short, bilingual track "Ranchero (Country Man)" intrigues with tasty, Nashville-meets-mariachi arrangement.

JAZZ

► McCOY TYNER

Prelude And Sonata

PRODUCERS: Todd Barkan & Makoto Kimata

Milestone 9244

Veteran jazz piano powerhouse McCoy Tyner meets with younger-generation players Joshua Redman, Antonio Hart, Christian McBride, and Marvin "Smitty" Smith for a sweetly swinging, often downright gentle date. The ever-ready Redman is featured on Tyner's bluesy beauty "Contemplation," as well as on a smooth midtempo adaptation of Chopin's Prelude In E Minor Op. 28, No. 4. (Beethoven's Piano Sonata No. 8 in C Minor undergoes a similarly syncopated transformation.) Other tracks of note include a mournful treatment of Henry Mancini's "Loss Of Love" and an appropriately sunny take on Charlie Chaplin's "Smile."

SPOTLIGHT



STEVIE WONDER

Natural Wonder

PRODUCER: Stevie Wonder

Motown 530646

Two-CD live set captures Wonder performing in Osaka, Japan, and Tel Aviv, Israel, and often backed by the Tokyo Philharmonic Orchestra. The sound, as one might expect, is pristine, and Wonder sounds fresh even when running through material he's been singing for more than 30 years. Second disc works as a virtual greatest-hits package with sprightly versions of "I Wish" and "Sir Duke" serving as highlights. Among the other treats is a haunting "Pastime Paradise," whose insinuating hook is what makes Coolio's "Gangsta's Paradise" such a big hit. Set also includes four new tracks, of which the upbeat "Dancing To The Rhythm" and "Stevie Ray Blues," a tribute to Stevie Ray Vaughan, are standouts.

NEW AGE

MARK DWANE

Paradigm Shift

PRODUCER: Mark Dwane

Trondant MD 0120

On his fourth solo album, Mark Dwane continues the expansive synthesizer orchestrations that have gained him a strong cult following. Using a MIDI-Guitar, rather than a keyboard, the Ohio-based composer's music has a spontaneous drive while maintaining the symphonic sensibilities of Vangelis. Dwane is creating truly modern music, born of technology and draped around imagery of possible

SPOTLIGHT

King Sunny Ade



KING SUNNY ADE

E Dide Get Up

PRODUCERS: King Sunny Ade & Andrew Frankel

Mesa/Bluemoon 92644

Long beloved unofficial monarch of juju music King Sunny Ade has remained a prolific recording artist at home in Nigeria, but this distinctive, beat-intensive set is his first American studio album in 10 years. Ade's large ensemble, with vocalists and percussionists to spare, sets down loose waves of guitar and keyboard counterpoint pinned to expressive rhythms that can range from delicate to driving. Worldly programmers should take note of the enchanting riffery of the glistening "Yoruba," the stirring call-and-response choruses of "Ope Oku," the tense, dreamlike ambience of "Enia L'Ashe Mi," and Ade's irresistible, juju-styled spin on dance music "E Dide E Mujo" and the English-language "Dance, Dance, Dance."

futures and past mythologies. Unlike many of his contemporaries who are moving into texture music, Dwane maintains a strong melodic and rhythmic sensibility with detailed arrangements and original timbral designs. Contact 216-835-3743.

GOSPEL

► CARLTON PEARSON

Live At Azusa

PRODUCER: Dan Cleary

Warner Alliance 4189

Nationally renowned preacher and evangelist Pearson proves himself just as gifted as a vocalist, fronting a solid band and the exu-

VITAL REISSUES™

ERIC DOLPHY

The Complete Prestige Recordings

REISSUE PRODUCER: Eric Miller

Prestige 4418

By the time Eric Dolphy died in 1964 at age 36, the master of the alto sax, flute, and bass clarinet had established himself as perhaps the most distinctive voice in the burgeoning jazz avant-garde. His reputation was built chiefly on the sessions included on this nine-disc, 89-track set, recorded over 18 months, from 1960 to '61. Backed by such greats as Booker Little, Roy Haynes, and Jaki Byard, Dolphy's keening, unfettered (some said unhinged) instrumental voice is also captured in live dates in Copenhagen and at New York's Five Spot. While featuring his angular, free-bop tunes "Out There," "Far Cry," "Les," and "In The Blues," this set also charts his idiosyncratic way with such standards as "Oleo," "Woody'n You," "Hi-Fly," "It's Magic," and "God Bless The Child." Dolphy's role as

ever-engaging sideman is detailed by the inclusion of sessions with Oliver Nelson, Ron Carter, Mal Waldron, Ken McIntyre, and Eddie "Lockjaw" Davis.

VARIOUS ARTISTS

Def Jam Music Group Tenth Anniversary

PRODUCERS: various

Def Jam/RAL 523848

Set rewinds to the times when the legendary label was forever on the razor. It includes seminal songs by such acts as L.L. Cool J, Public Enemy, Slick Rick, 3rd Bass, and the Beastie Boys. Of course it omits many gems and sometimes rewrites history. Specifically, the PE/Anthrax remake of "Bring The Noise" was on Island, not on Def Jam. With an asking price just under \$50 and no new material, this four-CD box is clearly not aimed at young urban listeners trading discretionary dollar bills for small samples of an overly abundant hip-hop crop. It's for upwardly mobile professionals looking to be down.

berant, 100-voice Azusa Mass Choir on a collection of sometimes quiet but always powerful music that owes equal debts to traditional and contemporary gospel. Special guest Daryl Coley carves his initials on musical director Alvin Fruga's modern-day gem "In The Arms Of Jesus," but it's the "Old Songs Medley" that hits with greatest impact. Twenty-four minutes long, it's a rousing summary of the genre's past and present and a kicking calling card from one of gospel's major multitalents.

WORLD

► VARIOUS ARTISTS

Planet Squeezebox

PRODUCER: Michal Shapiro

Ellipsis Arts . . . 3470

Just when it seemed as though Ellipsis Arts had exhausted the multiple musics of the world comes this collection of accordion music drawn from such likely places as France, Italy, Quebec, and American Cajun country, as well as such unlikely places as China, the Cape Verde Islands, South Africa, and Indonesia. As expected from this label, the three-disc set comes well packaged with a colorful, informative 56-page booklet. Aside from polkas and Tex-Mex forms, this set manages to squeeze in the accordions of jazz, tango, and even "serious" composition. It spotlights noted artists, such as Finland's Maria Kalaniemi, the U.S.' Klezmer Conservatory Band, and Phil Cunningham of Scotland's Silly Wizard, but also makes side trips into the alpine punk of Attwenger, the blues stylings of Lynn August, the Nigerian juju of I.K. Dairo, and the avant-accordion of Sweden's Lars Hollmer.

CLASSICAL

★ HENRY PURCELL

Sonatas Of Three Parts; Pavlo Beznosiuk, Rachel Podger, Christophe Coin, Christopher Hogwood

PRODUCER: Chris Sayers

L'Oiseau-Lyre 444 449

Ten Sonatas In Four Parts; The Locke Consort

PRODUCER: T.A. Diehl

Channel Classics 7295

One of the best things about 1995 has been the rush of albums celebrating Purcell's tercentenary. These latecomers are two of the best, documenting as they do the composer's underappreciated chamber music. Both discs demonstrate that Purcell's compositions for string ensembles are every bit as eloquent and affecting as his vocal writing. Somber and sublime, these sonatas are performed with entrancing grace by the respective ensembles, and the L'Oiseau-Lyre set has the added benefit of Christopher Hogwood on chamber organ. The Channel Classics album is distributed by Allegro.

CHRISTMAS

► LUTHER VANDROSS

This Is Christmas

PRODUCERS: Luther Vandross, Nat Adderley Jr., Marcus Miller

LV/Epic 57795

Set features mostly original holiday tunes written by Vandross that offer R&B listeners a meaty alternative to standard pop Christmas tunes. Vocalist issues passionate melodies with subdued harmonic texturing and scattered funky flavor. Cheerful lyrical fare paces festive music stylings that are firmly rooted in soul. Vandross' trademark sound should delight die-hard fans, especially on "The MistleTOE JAM (Everybody Kiss Somebody)," which parades a fun-filled musical excursion, and "With A Christmas Heart," which taps gospel choruses to drive home spiritual meaning to the holiday.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleon (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **JANET JACKSON** *Twenty Foreplay* (4:26)
 PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
 WRITERS: J. Jackson, J. Harris III, T. Lewis
 PUBLISHERS: Black Ice, BMI; EMI-April/Flyte Tyme Tunes, ASCAP
 REMIXER: Jorge "G-Man" Corante
A&M 00133 (c/o PGD) (cassette single)
 The other new song featured on La Jackson's "Design Of A Decade" best-of collection has a deliciously sensual slow groove that leaves plenty of room for seductive purrs and whispers. The good news is that Jackson's ever-maturing voice rises above stylish vamping to a full and flexible delivery that carries this invitation to romance to impressive, soulful heights. A half-dozen remixes by Jorge "G-Man" Corante range from sweaty to languid, nicely complementing the tempo-shifting album version. Expect saturating multiformat play and active sales within moments.

► **STING** *Moonlight* (2:52)
 PRODUCERS: Kim Turner, Sting
 WRITERS: J. Williams, A. Bergman, M. Bergman
 PUBLISHERS: Ensign/Marjor, BMI; Famous/Threesome, ASCAP

A&M 00128 (c/o PGD) (cassette single)
 This theme tune from soundtrack to the upcoming Harrison Ford flick "Sabrina" gives Sting a chance to show his deft way with a traditional jazz tune. The song is framed by the caressing strings of the London Metropolitan Orchestra and has the unmistakable touch of legendary tunesmiths John Williams, Alan Bergman, and Marilyn Bergman. Sting and co-producer Kim Turner succeed in the near-impossible task of sweetening the track's arrangement with a slick pop sheen that renders it equally accessible to youth-driven top 40 and sophisticated AC radio formats. A lovely and much needed respite from typical pop fare.

► **MICHAEL BOLTON** *A Love So Beautiful* (3:15)
 PRODUCER: Walter Afanasieff
 WRITERS: J. Lynne, R. Orbison
 PUBLISHERS: EMI-April, ASCAP, Acuff-Rose, BMI
Columbia 7520 (c/o Sony) (cassette single)
 "Can I Touch You . . . There?" is followed by a Roy Orbison/Jeff Lynne ballad that is more along the stylistic lines of Bolton's most successful hits. In the musically savvy hands of producer Walter Afanasieff, Bolton soars to a melodramatic vocal climax amid a similarly grand arrangement of spiraling strings and thunderous drums. This earnest effort will easily work for those programmers who did not go for the more adventurous previous single. From Bolton's recent greatest-hits release.

► **ROD STEWART** *So Far Away* (4:25)
 PRODUCER: David Foster
 WRITER: C. King
 PUBLISHER: Colgems-EMI, ASCAP
 REMIXER: Bob Clearmountain
Lava 6548 (c/o Atlantic) (cassette single)
 This is one of the many bright spots on the recent all-star "Tapestry" tribute album. Stewart gives the well-worn Carole King composition his own familiar perspective, while producer David Foster effectively tweaks it with shiny power-ballad colors. An underline of agile electric guitar riffs is a nice touch that keeps the track from getting sappy. A likely winner in both the top 40 and AC arenas.

► **Gold** (4:23)
 PRODUCER: ♯
 WRITER: ♯
 PUBLISHER: Controversy, ASCAP
NPG/Warner Bros. 7941 (cassette single)
 What's-his-name aims to strike gold

with this sweeping rock track, which is filled with uptempo keyboard strokes, typically dramatic vocals, and lush production. Programmers who are concerned about the song's lingering guitar solo will appreciate a special edit that is contained on the promo disc—which also features the bonus non-CD track "Rock 'N' Roll Is Alive."

★ **GEORGIE PORGIE** *Everybody Must Party* (3:43)
 PRODUCERS: Maurice Joshua, Georgie Porgie
 WRITERS: G. Andros, M. Joshua, D. Fare, T. Hunter
 PUBLISHERS: Georgie/Luv Of U/Terry's 83rd Street, ASCAP, Odoru, BMI
 REMIXERS: Maurice Joshua, Georgie Porgie, Joey "The Don" Donatello, Aaron Smith, Terry Hunter, Xavier Joshua, Matt Rivera
Vibe 4028 (CD single)
 Chicago club dynamo unleashes what could be the pop crossover smash he has long deserved. The premise is simple: twitchin' to the break o' dawn, replete with gang chants, wriggling pop/house beats, and a hook that permanently sticks to the brain upon impact. And Porgie plays the role of party pied piper with boundless energy and charm. The track's equally joyful videoclip has already gotten a fair amount of airplay on the Box, which should help draw interest from top 40 programmers. Contact: 312-755-9393.

R & B

MAJETTE FEATURING RAYVON *Ms. Winey Winey (Life Of Da Party)* (3:51)
 PRODUCER: Easy Mo Bee
 WRITERS: O. Harvey Jr., R. Evans, M. Scott, B. Brewster
 PUBLISHERS: Be Mo Easy/EMI-April/Mo Aces, ASCAP, Bamb, BMI
Next Plateau Entertainment 1449 (cassette single)
 The first single on Next Plateau via its new distribution deal with Roadrunner Records introduces a promising new female rapper. Majette's easygoing style is complemented by danceball toaster Rayvon, whom many will recall from his appearance on the Shaggy hit "In The Summertime." The track chugs along at a head-bobbing rate and is largely fueled by a winding, mantra-like chorus that will sit well with both R&B and pop radio programmers.

BLACK 9 *Back Down Memory Lane* (3:38)
 PRODUCERS: David Michery, Chuck Gullo
 WRITERS: L.A. James, C. Lloyd
 PUBLISHERS: All Nations/Straight Drama, ASCAP
Street Life/Scotti Bros. 78051 (c/o BMG) (cassette single)
 Black 9 reminisces on the preponderance of rap tracks from his early days in

NEW & NOTEWORTHY

THE ROSA PARKS TRIBUTE SINGERS
Something Inside So Strong (4:14)
 PRODUCER: Fred Hammond
 WRITER: L. Siffre
 PUBLISHER: MCA, ASCAP
Verity 43502 (c/o Zomba) (CD single)
 In 1955, Rosa Parks took a giant step toward changing the racial balance of the U.S. when she refused to move to the back of a city bus in Montgomery, Ala. A virtual army of gospel and R&B stars gather to pay tribute to Parks' inner strength and social impact on this stunning and motivating funk/soul shuffler. The vocal lineup includes Vanessa Bell Armstrong, Howard Hewett, Sounds Of Blackness, and Tramaine Hawkins, among numerous others. Fred Hammond's production is smooth and fits snugly in the pocket of mainstream radio trends. That alone should open plenty of doors, starting at R&B, crossover, and AC formats.

the 'hood. Appropriately sampling Minnie Riperton's "Memory Lane," the smoothed-out, mellow mix works well within the nostalgic theme. The lyrics are more reflective than most, focusing on the bittersweet memories of a gangsta. Barbara Wilson's sultry background vocals add to the flavor.

ANDRU DONALDS *Tryin' To Tell Ya* (3:56)
 PRODUCER: Eric Foster
 WRITERS: E. Foster, A. Donalds
 PUBLISHERS: 4MW/Zomba Enterprises, ASCAP, WB, BMI
Metro Blue/Capitol 71357 (c/o Cema) (cassette single)
 This well-produced, intelligent track proves Donalds' voice is as versatile as it is clean. His vocal starts out strong and never stops. The soulful singing is compatible with the varied tempo of track, which moves seamlessly from sharp metered-out beats to elegant, slower string sections.

CENTERPIECE *I Wanna Be With You* (3:18)
 PRODUCERS: Bone Love, David Cambre, T.D. Swift, Larry Johnson, Bird
 WRITERS: L. Johnson, Bird, R.J. Spice
 PUBLISHERS: Windjammin', BMI/Grass Roots, BMI
Smooth Sailing 5001 (cassette single)
 Steady grooves and capable singing by this foursome should endear this track to R&B programmers. The mock phone-line quality of the rap's refrain adds little to an otherwise well-sung tune. Contact: 310-247-0584.

COUNTRY

► **DIAMOND RIO** *Walkin' Away* (3:51)
 PRODUCERS: Mike Klute, Tim DuBois, Diamond Rio
 WRITERS: C. Wiseman, A. Roboff
 PUBLISHERS: Almo/Anwa/Daddy Rabbitt, ASCAP
Arista 2934 (c/o BMG) (7-inch single)
 The first single from the new album "IV" is a signal of more great music to come from this talented band. This tune boasts a catchy melody and positive lyrics about the rewards of hanging on to a good love. The guitar work is delicious, and Marty Roe's pure country vocals tie it all together into a winning package.

► **JOHN ANDERSON** *Paradise* (2:46)
 PRODUCERS: James Stroud, John Anderson
 WRITERS: B. McMill, R. Murrach
 PUBLISHERS: PolyGram International/Ranger Bob, ASCAP, Murrach, BMI
BNA 64465 (7-inch single)
 You simply cannot go wrong with a song written by Bob McMill and Roger Murrach—especially when it is sung by John Anderson. His voice is as full of character as an old pickup truck and as comfortable as your favorite ol' flannel shirt. Hearing him sing the praises of a backwoods paradise makes for a heavenly sounding country single.

ROB CROSBY *Lady's Man* (3:46)
 PRODUCER: Jerry Crutchfield
 WRITERS: R. Crosby, G. Colton
 PUBLISHERS: Music Corporation of America/Santee River Songs, BMI
River North 64552 (7-inch single)
 Crosby has a warm, evocative voice that shines on this pretty ballad. Though the lyric is a little clichéd, it's a sweet sentiment. The production enhances the romantic mood, and Crosby turns in a fine performance.

DANCE

RICARDO ALVARDO *Lies* (6:25)
 PRODUCER: Michael LaGennusa
 WRITER: R. Alvarado
 PUBLISHER: Odracir, BMI
 REMIXER: Troy Parrish
Odracir 01 (CD single)
 Alvarado first introduced this song on his 1993 debut, "Reach My Level Of Love," as a ballad. Smartly reconstructed with a slinky house beat for club consumption, the song takes on greater weight and better suits Alvarado's intriguing and darkly knowing performance. Props

to Troy Parrish for his astute post-production. This single could lead to sizable dancefloor success for both him and Alvarado. Contact: P.O. Box 298, New York, N.Y. 10009.

AC

► **FRANK SINATRA WITH LUCIANO PAVAROTTI** *My Way* (no timing listed)
 PRODUCERS: Phil Ramone, Hank Cattaneo
 WRITERS: Revaux, Francois, Anka
 PUBLISHER: not listed
Capitol 10298 (c/o Cema) (cassette single)
 One of Sinatra's signature tunes is revisited by the Chairman of the Board in a duet with opera great Pavarotti. Initially, the combination of their voices is a bit jarring and uneven. They eventually hit a comfortable and stirring stride as the song's orchestration lifts them to a horn-and-string-laden flourish. A fine moment from "Sinatra's 80th."

BONEY JAMES *Sara Smile* (3:31)
 PRODUCER: Paul Brown
 WRITERS: D. Hall, J. Oates
 PUBLISHER: Unichappell, BMI
Warner Bros. 7821 (CD promo)
 The Hall & Oates 1976 chestnut gets a pleasant reworking by Boney James. A jazzy orchestration and soulful vocal complements this low-key offering, which is taken from the album "Seduction."

ROCK TRACKS

► **THE PRESIDENTS OF THE UNITED STATES OF AMERICA** *Kitty* (3:22)
 PRODUCERS: Conrad Uno, Chris and Dave
 WRITERS: C. Ballew, Presidents Of The United States Of America
 PUBLISHERS: Flying Rabbi/David Dererer/Raw Poo, ASCAP
Columbia 7406 (c/o Sony) (CD promo)
 Though this is not quite as catchy as those retro commercials for "Meow Mix," the politically named purveyors of power-pop have scratched up one of the silliest rock tracks of the year. Inane lyrics and numerous "meows" fill this disposable but cuddly track. Better than catnip.

BLAKEY ST. JOHN *40 White Pearls* (no timing listed)
 PRODUCERS: Bill Acre, Blakey St. John
 WRITER: B. St. John
 PUBLISHER: not listed
Vesperalley 5280 (c/o Navarre) (CD single)
 This straightforward rock track might prove to be a hidden pop gem for radio programmers looking to close the year with an underdog hit. St. John's drifting vocals and clever lyrics combine with gentle guitar riffs to form a catchy pop hook. Contact: 818-597-3272.

ALL ABOUT CHAD *I Know A Girl* (3:48)
 PRODUCER: Gene Holder
 WRITER: B. Reiser
 PUBLISHERS: Catfood Meezus/Samson, ASCAP
Big Pop 0411 (7-inch single)
 With shrieking vocals and strong acoustic accompaniment, this quartet takes a successful stab at modern rock with this crafty single. The 7-inch vinyl disc also contains a cool cover of Stephen Stills' "You Are The Woman." Contact: 215-551-3191.

CHOMP *It's Arizona!* (no timing listed)
 PRODUCERS: Adam Lasus, Chompers
 WRITER: not listed
 PUBLISHER: not listed
Zero Hour 2 (7-inch single)
 Throw together an '80s uptempo pop melody with a '90s rock attitude and the result is Chomp. Biting melodies are formed by anxious female vocals and wandering guitar riffs, while organ key-strokes add an unusual element to an already off-center pop track. Contact: 1600 Broadway No. 701, New York, N.Y. 10019.

NILS LOFGREN *Damaged Goods* (3:44)
 PRODUCER: Roger Greenwalt
 WRITER: N. Lofgren
 PUBLISHER: Hilmer, ASCAP
Pure 2230 (CD cut)
 Veteran guitarist who has provided support for the likes of Bruce Springsteen and Neil Young steps center stage to crank out a few minutes of blues-styled rock. Technically speaking, his singing leaves a bit to be desired, though he sure gives it everything he's got—and that should count for something. Of course, his guitar work is exemplary. And the song has smart lyrics and a rubbery rhythm base that renders it well worth the attention of album rock listeners.

BOYRACER *West Riding House* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Zero Hour 03 (5-inch vinyl)
 The folks in Boyracer probably listen to a lot of early Jesus & Mary Chain. The feed-back-laden rock influence of that band litters this U.K. act's noisy single, which is pressed on a novel 5-inch vinyl record. A handful of modern rock and college radio programmers may take the bite and play it, but the loud rock hook and embarrassingly short song length—which clocks in at approximately one minute—may deter many in search of more substantial material.

RAP

MOE & DON *On The Loose* (no timing listed)
 PRODUCERS: Moe & Don
 WRITERS: M. McKinney, D. McGill, M. Grayson, V. Morrow
 PUBLISHER: not listed
Building Records 2022 (12-inch single)
 Two New York DJs team up with a well-skilled rapper for this homegrown indie track, which pays tribute to the old school of rap. A fierce female vocal complements the street-savvy rap, while the rumbling bassline and freestyle scratching kick in an extra dose of energy. Contact: 201-373-4927.

CHRISTMAS

LUTHER VANDROSS *Every Year, Every Christmas* (5:06)
Epic/LV 7395 (c/o Sony) (CD promo)
JOI CARDWELL *My First Christmas With You* (no timing listed)
EightBall 050 (cassette single)
 Contact: 212-337-1200.

PATSY "Kid" *Santa Claus/Happy Holly-Day* (no timing listed)
Ropery 2255 (cassette single)
 Contact: 212-753-6153.
JEFF FOXWORTHY *Redneck 12 Days Of Christmas* (2:21)
Warner Bros. 7967 (CD promo)

STEVEN CURTIS CHAPMAN *Christmas Is All In The Heart* (5:15)
Sparrow 1489 (cassette single)
MARGI COLEMAN *Have Yourself A Merry Little Christmas* (3:55)
Priority 50817 (cassette single)

LARI WHITE *White Christmas* (3:39)
RCA 64453 (c/o BMG) (cassette single)
YELLO *Jingle Bells* (5:17)
Mercury 852487 (c/o PolyGram) (12-inch single)

JEFF CARSON *Santa Got Lost In Texas* (2:26)
MCG/Curb 1208 (cassette single)

Y'ALL *Christmastime In The Trailerpark* (no timing listed)
Y'All 003 (CD single)
 Contact: 212-477-5288.
FRANKIE HUDDAK *It's Christmas Again* (no timing listed)
HU-SAY 0194 (CD single)
 Contact: 914-376-1941.

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.).



TAPESTRY REVISITED: A TRIBUTE TO

CAROLE KING

WarnerVision

75 minutes, \$19.98

Longform video version of the tribute to the song craftsmanship of Carole King weaves a musical tapestry culled from such eclectic strands as the Bee Gees (on "Will You Love Me Tomorrow?"), Celine Dion ("A Natural Woman"), Amy Grant ("It's Too Late"), Rod Stewart ("So Far Away"), and BeBe and CeCe Winans ("You've Got A Friend"). The video includes song snippets and studio outtakes as well as interviews with the album's artists and producers. One for fans of King, as well as the artists who provide this resonating toast.

CHILDREN'S

BACH'S FIGHT FOR FREEDOM

Sony Classical Film & Video

60 minutes, \$19.98

Following in the footsteps of the glorious "Bizet's Dream," this live-action film about a young Johann Sebastian Bach is the second in a six-part Composers Series aimed at fostering awareness of the great classical composers among children. Bach's opus concerns the relationship that develops between the surly composer and his curious young assistant, who at first is put off by Bach but

grows to appreciate his dedication to his music. The actors speak in modern-day American accents, but the costumes and scenery are pure period pieces. Sony Classical is also releasing a complementary soundtrack, and still to come in the series are titles about Liszt, Strauss, Rossini, and Handel.

CINDERELLA . . . FROZEN IN TIME

Sony Wonder

60 minutes, \$12.98

Ice Capades classic starring the effervescent Dorothy Hamill and narrated by Lloyd Bridges achieved great success during its North American tour and as an ABC-TV special last year, and now Sony Wonder is bringing the show home for the holidays for the first time. The creators of the ice spectacle take a little creative license with the original fairy tale of the poor housekeeping girl who captures the prince's eye at the royal ball, but the graceful, magical performance more than makes up for any obvious discrepancies.

HOUSE CONSTRUCTION

Cool Kid Vids/Main Street Media

30 minutes, \$12.95

Another how-things-work winner, this title combines live-action footage, nifty time-lapse photography, and computer animation to bring the wonder of construction home to children in a concise, easy-to-understand package. A friendly guide played by magician/illusionist Bob Borgia leads viewers through the makings of a new house, from the blueprints all the way to the tile on the kitchen floor. Geared toward kids ages 3-12, "House Construction" also does a good job of teaching such related terms as

architecture, lumberyard, plumbing, roofing, etc. (Contact: 310-450-1846.)

THE WHITE RANGER KATA

Saban Home Entertainment

50 minutes, \$12.95

The latest title in the Mighty Morphin Power Rangers Karate Club series is a direct-to-video martial arts lesson led by Jason David Frank, the famed White Ranger and a fourth-degree black-belt martial in his own right. With a happily noted emphasis on safety and responsibility, the video not only provides youngsters with all the right moves on the mat but also starts them on the path to wisdom, respect, and discipline. The video, which also features a "White Ranger Kata" music video, follows the first Rangers' karate tape, which graced retail shelves just about a year ago.

DOCUMENTARY

FASHION FLASHBACKS

Vidcat

60 minutes, \$29.95

Flashback to the ready-to-wear and couture collections of the '50s and '60s features real black-and-white newsreel footage and is a real hoot for those fashion-conscious folks watching the retro trends of today. From the swank swimsuits and gloriously appointed evening gowns of the '50s to the mod miniskirts and hairpieces of the decade to follow, the styles come fast and furious. Aside from the clothing, viewers will get a kick out of the variety of accessories, from handbags to eyewear to shoes, hairstyles, and now-seemingly hilarious attitudes that went along with the runway

shows that are on parade here. (Contact: 800-843-2281.)

SPORTS

THE OFFICIAL 1995 WORLD SERIES VIDEO

Orion Home Video/Major League Baseball Home Video

65 minutes, \$19.98

Gone but not forgotten, the 1995 World Series marked the comeback of the great American pastime after the previous year, which dribbled to an end without the benefit of a championship series. This commemorative video allows fans of the Atlanta Braves and Cleveland Indians to relive the action of the playoff games and the main event through the eyes of key players from both teams. The video also includes game footage shot by Major League Baseball's own cinematographers, as well as interviews with such series stars as Eddie Murray, Greg Maddux, and Orel Hershey, their colleagues, family members, and fans.

INSTRUCTIONAL

IN THE STYLE OF . . . THE BEATLES GUITAR METHOD

MVP Home Entertainment

58 minutes, \$19.95

A near-guaranteed success given the current climate of reignited lust for the Fab Four, MVP's latest "In The Style Of . . ." instructional video features music teacher Curt Mitchell relaying a host of different riffs à la George Harrison and John Lennon, most of them readily recognizable from the Beatles' popular repertoire. Mitchell provides more than 50 different examples from such songs as "While My Guitar Gently Weeps," "Back In The U.S.S.R.," "Day Tripper," "Get Back," "Here Comes The Sun," and more. Also, the video comes packaged with a book of sheet music so at-home jammers can play along during designated sequences. (Contact: 818-709-5809.)



EASTWOOD

Starwave

Windows '95 PC CD-ROM, under \$50

The definitive multimedia guide to all things Clint, this stylish two-disc set promises to delight the legions of fans who can't get enough Eastwood. From his famed Dirty Harry persona through to the softer-edged "Bridges Of Madison County" photographer, "Eastwood" tracks the actor/director's on-screen progression via more than 200 video- and audioclips, including scenes from all 53 of his films, along with plot synopses, reviews, and original movie posters. Eastwood's offscreen persona is also explored via the likes of an interactive time line and home movies. Both explorations benefit immensely from the actor's extensive commentary: There's a lot of Eastwood in "Eastwood," and it shows.

LAMB CHOP LOVES MUSIC

Philips Media

Hybrid PC/Macintosh CD-ROM

Starring the inimitable and evidently immortal Shari Lewis as the woman behind the lamb, this delightful children's title mixes live-action segments and animation in a retelling of the classic story "The Musicians Of Bremen." Along the way, children are introduced to more than 50 musical instruments, which they can explore more deeply in a series of clever games and learning activities. Packed with an eye-grabbing Lamb Chop puppet and filled to the gills with music, "Lamb Chop" melds entertainment and education seamlessly—a perfect recipe for instilling music appreciation.



REASON TO BELIEVE

By Mario Cuomo

Read by the author

Simon & Schuster Audio

3 hours (abridged), \$18

With intelligence, insight, and forthrightness, the former three-term governor of New York analyzes the Republicans' "Contract With America" step by step. Calling it "a new harshness," he predicts increasing social and economic crises and a widening gap between rich and poor. Cuomo notes that such Republicans as Rep. Newt Gingrich and Sen. Phil Gramm believe that government programs for the disadvantaged corrupt the recipients' values and diminish their self-reliance, but, Cuomo says bitingly, "When you give a disadvantaged child an enriched preschool program, are you really corrupting the child's values? What value, illiteracy? I suppose if he were a real American, he could teach himself to read." Cuomo argues compellingly that government should invest in people by putting money into education, preschool programs, job training, and health care. At the same time, he acknowledges the mistakes of the Democratic Party, particularly its willingness to stick with inefficient or wasteful programs simply because the original intent of the programs was honorable. Cuomo's earnest, down-to-earth reading sounds as though he were speaking directly to the listener. A natural for the best-seller charts, this audio should spark lively debate at dinner tables across America.

A MYSTERIOUS JOURNEY: SELECTIONS FROM CELESTIAL NAVIGATIONS

Words by Geoffrey Lewis; music by Geoffrey Lewis and Chris Many

Read by Geoffrey Lewis; music performed by Geoff Levin and Chris Many

AudioScope

1 hour, \$10.99

Celestial Navigations, a unique performance group that combines spoken short stories with electronic music, has had success on Billboard's New Age chart with its three CDs on Nouveau Records. Now AudioScope is targeting the group to the spoken-word market with this one-cassette, six-track compilation, packaged in an audiobook-standard-sized box. In this format, the group may find a whole new audience—and deservedly so. Lewis' short stories are haunting and evocative, particularly "Ice," in which an Arctic explorer searches for help to save his lost colleagues, and "Horses," in which an English seaman's simple affection for the horses he takes care of leads to murder. On a lighter note is the whimsical "The Mouse," in which a mouse tries to understand the meaning of Christmas. Lewis' expressive voice creates a vivid, distinct personality for each character; and the stirring music does much to highlight the drama and pathos of the stories.

THE ADVENTURES OF TOM SAWYER

By Mark Twain

Read by Patrick Fraley

Audio Partners Publishing Corp.

7 hours, 42 minutes (unabridged), \$22.95

The humor and high-spirited adventure of Mark Twain's classic are here in full in this exuberant performance. Fraley, a veteran voice-over actor who has provided voices for thousands of cartoons, radio shows, and commercials, tells the story in a lively country twang and energetically acts out all the parts, offering a veritable one-man show. Especially entertaining are the scenes in which Tom wheedles his way out of trouble with his aunt, tries to charm Becky Thatcher, or gets into a heated argument with a schoolmate—Fraley effortlessly switches back and forth between voices, throwing himself into each part with gusto. This is that rare audiobook that can truly be enjoyed by all ages. An upcoming movie version should also help sales.

ON THE TUBE

THE BEATLES ANTHOLOGY

ABC, Nov. 20, 22, 23

Billed as "the Beatles story as only they could tell it!" "The Beatles Anthology" eventually lived up to that moniker—but took its time getting there. In the disappointing first part, the band members simply recited the basic facts about how they formed and signed—well-known facts that could have been presented by anyone. A segment on the Beatles' early lives was disorganized and confusing—instead of relating each member's childhood in turn, the show presented a random mixture of quotes from all of them on the subject.

But the second and third installments were much more revealing and gave more of a sense of what it was like being in the Beatles. The stress and boredom of constant touring comes across in Paul McCartney's description of a Tokyo tour: "We were locked up in the hotel for a long time, with various merchants coming around and showing us ivory and stuff . . . People go to Tokyo to do shopping, but we couldn't really get out of the hotel," and in Ringo Starr's comment: "There was always so much more pressure [on tour]. From the minute you opened your eyes, people were trying to get at you, for whatever reason: to be friends, or to get an interview, or to do radio. The pressure was on from the minute you started."

The band also recalls LSD experiences and the hippie movement, and George Harrison thoughtfully remembers his subsequent disillusionment with that culture: "I went to Haight-Ashbury expecting it to be

this brilliant place, and it was just full of horrible, spotty drop-out kids on drugs . . . It wasn't what I thought, all these groovy people having spiritual awakenings and being artistic. It was like the Bowery. It was like alcoholism, it was like any addiction. So at that point, I stopped taking [LSD]."

As the Beatles candidly discuss the breakup of the band, what comes across most strongly is the realization that behind the legend were four ordinary people subject to the stresses of any relationship. McCartney and Starr both point out that in any group of young male friends, eventually they grow up, marry, and grow apart, to some degree. But in the pressure cooker of rock stardom, these normal life processes are magnified. Added to this were the unique stresses of being Beatles—for example, the "Let It Be" film, in which the band had to meet at the cold, unpleasant Twickenham film studio early each morning and be filmed by strangers all day. "The whole pressure of it finally got to us," John Lennon told an interviewer, "so, like people do when they're together, they start picking on each other. It was like, 'It's because of you, you got the tambourine wrong, that my whole life is a misery.' It became petty, but the manifestations were on each other because we were the only ones we had."

Yet as Ringo points out, "We were four guys who really loved each other," and that bond shows throughout the anthology, which is ultimately a testament to the way four talented people were able to create a legacy

greater than the sum of the parts.

The show did a good job of inserting old interviews and quotes from the late Lennon, but even so, his presence was missed throughout. Lennon was the most articulate and iconoclastic of the group, and one can't help but wonder what his perspective would be 25 years after the breakup.

For longtime Beatles fans, the real treasure of "Anthology" came in the form of rare footage and recordings: Beatles banter on Britain's "Morecambe & Wise" TV show; the band's 1963 appearance at the Royal Variety Performance (with a pre-performance interview in which McCartney tries gamely to answer an interviewer's question while Lennon keeps poking him in the head); early recordings of the band doing "That'll Be The Day," "One After 909," and McCartney's unreleased "In Spite Of All The Danger"; a lovely (but unidentified) 1965 McCartney concert performance of "Yesterday"; some wonderful, candid film footage of the band on vacation in Florida during the first U.S. tour; Lennon and Harrison cracking up while playing "I'm Down" at Shea Stadium; and of course, the two "new" Beatles songs, "Free As A Bird" and "Real Love." The former is a disappointment—a slow, turgid, aimless track—but "Real Love" is a worthy addition to the Beatles canon, with its appealing melody, welcome use of piano, and contrast between the wistful, haunting chords of the introduction and the cheery "real love" refrain.

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LIFELINES

BIRTHS

Girl, Melanie Katalina, to **Karl and Sofia Ross**, Nov. 21 in San Juan, Puerto Rico. Father is a Latin contributor to *Billboard* and brother of Sean Ross, editor of the *Airplay Monitor* publications.

Boy, Devon Spencer, to **Stacy Nick and Jeffrey Casey**, Nov. 26 in Morristown, N.J. Mother heads the independent public relations firm SNPR.

MARRIAGES

Scott Schlunkert to Maria Allen, Nov. 25 in Atlanta. Groom is GM of Dolphin Music Distributors in Norcross, Ga.

DEATHS

David Knight, 50, of cancer, Nov. 19 in Los Angeles. Knight had a long and varied music industry career. He began his career as a top 40 DJ in Cincinnati in the late '60s. In the early '70s, he was director of national promotion for Metromedia Records, then handled East Coast artist relations for Warner Bros. From 1973-78, Knight was talent booker at the Starwood club in Hollywood, Calif., where he promoted the first Los Angeles appearances of John Cougar Mellencamp, Van Halen, the Cars, the Go-Go's, and Grace Jones. In 1979, Knight and promoter Jerry Brandt opened the Ritz in New York. From 1980-82, he booked talent at Ron Delsener's the Savoy in New York.

Knight then moved into radio production. From 1982-86, he was producer of D.I.R. Broadcasting's radio concert series "The King Biscuit Flower Hour." He was network radio producer of "Live Aid" in 1985 and pioneered satellite delivery of live concert events. From 1986-90, Knight was East Coast VP of talent acquisition for Westwood One Radio Networks, for which he helped

promote and produce the 1986 and 1988 Amnesty International tours and the 1989 Moscow Music and Peace Festival. He then went to Radiovision International, where he handled worldwide radio rights for the 1992 "Freddie Mercury Tribute" and produced "Rock In Rio" for radio and TV.

From late 1992 until July 1995, Knight was VP of international talent acquisitions for the MCM International Group. He established and ran the Australian company's U.S. office and was instrumental in arranging sponsorship of the summer 1993 European tour by Bon Jovi and the artist formerly known as Prince. He handled global broadcast rights for George Michael's "Concert Of Hope," held Dec. 1, 1993, and the worldwide radio rights for Woodstock '94. This past summer, Knight launched a production company with artist manager/promoter Paul King of London. At the time of Knight's death, he and King had just finalized arrangements for two major music promotions, the Concert for Burma, scheduled for August 1996, and the worldwide music celebrations for UNICEF's 50th anniversary in 1996. Knight is survived by his parents, Samuel and Florence Neidorf; his brother, Jim Neidorf; his companion, Michael Sakiniwa; his nephew Craig; and his niece Jill. Donations in his memory may be made to the Nordoff-Robbins Music Therapy Centre, attn.: Audrey Balfour, 55 Fulham High St., London SW63JJ, or to the Nordoff-Robbins Foundation, attn.: Sunny Ralfini, 221 W. 57th St., New York, N.Y. 10019.

Greg Alliopoulos, 42, of complications from AIDS, Nov. 24 in Loz Feliz, Calif. A veteran publicist and manager, Alliopoulos was senior publicist for Nancy Hamilton & Associates from 1981-85. In

1985, he became VP of JoAnn Geffen & Associates, working with the Commodores, the Temptations, the Whispers, the Rippingtons, and other music clients, in addition to TV accounts. In 1989, he founded his own agency, Greg Alliopoulos & Associates, and worked with such clients as saxophonist Dave Koz, guitarist Tony Maiden, singer Nita Whitaker, record producer Benny Medina, and actor John Stamos. In addition, he was manager and publicist for Chaka Khan from 1988-92. Alliopoulos is survived by his mother, Bessie; his brother, John; his sister-in-law, Vivian; and two nieces, Alyssa and Raeanne.

CALENDAR

DECEMBER

Dec. 4, **18th Songwriter Showcase**, presented by the Songwriters' Hall Of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-957-9230.

Dec. 5, **New York NARAS Heroes Awards**, presented by the New York chapter of NARAS, honoring Michael Bolton, Salt-N-Pepa, and Seymour Stein; at Laura Belle, New York. 212-245-5440.

Dec. 6, **Billboard Music Awards Show**, Coliseum, New York. Mary Runco, 212-536-5267.

Dec. 6, **"Entertainment Law: The Year In Review,"** presented by Stan Soucher Esq. and the Nashville Bar Assn., BMI office, Nashville. Susan Blair, 615-242-9272.

Dec. 7, **ACLU Of Southern California Annual Bill Of Rights Dinner**, honoring Capitol Records president/CEO Gary Gersh, Sheraton Universal, Los Angeles. Meegan Ochs, 213-977-9500 x214.

Dec. 16, **Living Legends Of Gospel Concert And Awards**, presented by Our Gospel Legacy, a nonprofit organization, Robert Lee Frost Auditorium, Los Angeles. 310-649-1304.

JANUARY

Jan. 5-8, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 800-237-5655.

Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes, France. 212-689-4220.

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

FEBRUARY

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

TIM HOLLIER

(Continued from page 42)

puter Express.

Hollier recently announced a new film soundtrack label, Filmtracks, which is producing the soundtracks for more than a dozen films, including the Wiseman score for "Female Perversions," which Hollier says will be released in the U.S. on Filmtracks via Scotti Bros. U.S. clients include All American Television (the arm of Scotti Bros. that offers "Baywatch"), Fremantle Television, Troma Films, Harmony Gold Pictures, Marty Balins Songs (copyrights for Jefferson Starship), and, from the Palan Group of Music Publishers, the National Geographic and Hearst Film Libraries.

And to keep the administration deals flowing, Hollier says that his company is willing to pay up to \$5 million in advances to secure the rights to a major catalog for worldwide administration.

MORRIS MAKES PERSONNEL CHANGES AT MCA

(Continued from page 6)

"I.R.S. had to be artist-friendly," Boberg says. "We didn't have a choice, because we certainly weren't paying [the artists] a lot of money."

At I.R.S., Boberg played an integral part in launching the careers of such acts as R.E.M., the Go-Go's, and Fine Young Cannibals.

The executive has had ties to MCA in the past. In the mid-'80s, I.R.S. was distributed by MCA.

Boberg had hoped to have discussions with the heads of MCA's affiliated labels by Dec. 1. "I need to reach out to them and let them know that even if they made their deal with [former MCA Music Entertainment Group chairman/CEO Teller] or [ex-MCA Records president Richard Palmese], if they bring us great music, we will respond to that music."

He adds that the heads of MCA's various affiliates, such as Krasnow Entertainment's Bob Krasnow, Radioactive's Gary Kurfirst, and (510) Records' Elliot Cahn and Jeff Saltzman, have "proven track records" and "deserve respect."

TIDE RISES TO UNIVERSAL

Lewinter, who served briefly as president of Rising Tide, says that the New York-based label will likely change its name to Universal "to coordinate with the movie company and make it more a part of the MCA/Universal legacy."

As a next step, a staff will be built at the New York-based label, now headed by executive VP Daniel Glass. "So we will basically have two staffs," Lewinter says. "One on the

East Coast and one on the West Coast, but most of the backroom services will stay on the West Coast. The two staffs will work very closely together, very similarly to what we had at Atlantic and Elektra."

R&B imprint Uptown will continue to be based in New York. "We will work very closely with them, and Universal in New York will work closely with them," Lewinter says.

Lewinter applauds the family-like atmosphere at MCA. "That's the way Doug and I have always worked together, by creating a team, a family. That's critical even more when you are down than when you are up."

While some suspect Horowitz's main duties in his new post will be to serve as a liaison between the new management and the remaining MCA staff, Horowitz says that is not the case. "We're viewing this more as the three of us collectively running the companies," he says. "We will all be intimately involved in the operations of all the companies together."

Horowitz says he will continue to oversee MCA's international, publishing, and distribution divisions, as he did in his former position as COO of MCA Music Entertainment Group.

With MCA/Nashville's continued strong showing, it is highly unlikely that Morris will make any changes at that label. "I'm just proud to be affiliated with that group of people," says Morris, who has known MCA/Nashville's Hinton for 25 years. "They are the premier country label."

U.S. MODERN ROCK

(Continued from page 6)

"There's a school of thought that Green Day make pop records and that if they were British, then we'd play them," says Dann. "When you've got a program on every night like the 'Evening Session' that is going to play those sort of records, then we're giving them substantial airplay anyway. You could never accuse the Radio 1 playlist of not taking risks anymore, but a lot of Green Day's records just don't fit in [to the daytime playlist]."

Another U.S. cutting-edge band whose profile at home is not remotely matched in Britain is Live, whose Radioactive album "Throwing Copper" has sold 5 million copies in the U.S. but has performed modestly in the U.K.

"We tried to break Live in this country," says Holland. "We played a couple of tracks, but there was no chance; they just didn't fly."

Holland adds, "There are two kinds

of American bands that don't seem to work here, ones like Melissa Etheridge, the mainstream rock artists, who could easily slot in. The other are the American equivalent of Brit-pop, like Green Day, Pearl Jam, the Chili Peppers, and the reason they don't work here is not because they're American, but literally because it's a different style of music. It's purely a stylistic thing."

Among U.K. broadcasters, American modern rock acts are finding a considerably warmer response at MTV, where the video for "Geek Stink Breath" enjoyed 58 plays during one month of strong support. Red Hot Chili Peppers' "My Friends" and singles by Live and Smashing Pumpkins also had considerable play at the video channel.

This story originally appeared in Music Monitor.

Diana Ross Featured Performer At Superbowl XXX Half Time

NEW YORK—Diana Ross will be the featured half-time performer at Superbowl XXX, slated for Jan. 28 at Sun Devil Stadium in Tempe, Ariz.

"Because it's our 30th anniversary, we were looking for an entertainer whose career spanned the length of time of the Superbowl," says Chris Widmaier, director of corporate communications for the National Football League. "Diana Ross is right there in a nutshell. When the first Superbowl

was played, in 1967, that was the year the Supremes were renamed Diana Ross & the Supremes."

Ross' current album is "Take Me Higher," which has spawned the worldwide dance hit of the same name. She is signed to Motown Records.

The half-time program will be produced by Radio City Music Hall Productions.

MELINDA NEWMAN

GOOD WORKS

TRUMPETING RIGHTS: Jazz trumpeter **Wynton Marsalis** will perform Friday (8) on behalf of **Jack Healey's** new Human Rights Action Center in honor of the 47th anniversary of the Universal Declaration of Human Rights. Benetton Sportsystem will host the benefit at its showroom in the Scribner Building in New York from 6-9 p.m. Contact: Healey at 202-547-7254.

KEYBOARD CONTRIBUTOR: Pianist **David Lanz** performs a benefit holiday concert Dec. 10 at Alice Tully Hall in New York's Lincoln Center, with a portion of the proceeds going to the New York chapter of the Coalition for the Homeless and Sanctuary for Families. Contact: **Sue**

Schrader at 414-961-8350.

A TREE IN HARLEM: Pop/jazz flutist **Bobbi Humphrey** will headline a concert Dec. 21 at the Five Spot in New York to raise funds for "The Christmas Tree in Harlem," as erected by the Harlem Visitors and Convention Assn. in the Plaza of the State Office Building at 125th Street and Adam Clayton Powell Jr. Boulevard. Sponsor is Alize de France, the fruit and cognac beverage company. Contact: **Sal Cataldi** or **Lisa Greenbaum** at 212-941-9464.

ROCK AUCTION: A rock auction hosted Nov. 19 by CFOX (the Fox 99.3) Vancouver raised more than \$13,000 for British Columbia's Children's Hospital. The event, at Vancouver's Commodore Hotel, featured a concert by local acts **Deadline**, **Noise Therapy**, **David Gogo**, and **Rhymes With Orange** after the auction, which offered items by the late **Shannon Hoon of Blind Melon**, **Bryan Adams**, **Elton John & Bernie Taupin**, and **Jimmy Page & Robert Plant**. Contact: **May Lam** at 604-684-7221 or fax 604-681-9134.

FOR THE RECORD

Israeli singer **Noa** has not found a new label, as stated in *Global Music Pulse* in the Nov. 25 issue. She remains signed to Geffen.

Programming

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Free Fa-a-lling. WPLY (Y100) Philadelphia assistant morning-show producer/talent coordinator Shemp, with helmet, plunged 13,500 feet during a morning parachuting stunt. Shemp broadcast live as the station played R.E.M.'s "It's The End Of The World As We Know It (And I Feel Fine)." He is pictured with jump instructor Georgio.

Sony/Legacy, Joe Franklin Stroll Down Memory Lane

BY FRANK DICOSTANZO

NEW YORK—Call it the nostalgia challenge.

While radio and MTV, VH1, and CMT promote new music, where does a label turn for spreading the word about reissues from the '20s, '30s, and '40s?

Enter the king of nostalgia radio, Joe Franklin, the venerable radio/TV personality and host of "Memory Lane" on WOR New York. Franklin began his radio career in 1945, choosing the records for Martin Block's "Make-Believe Ballroom" on WNEW New York, one of



the most popular big band programs of the '40s.

Franklin has pioneered the concept of nostalgia radio, hosting dozens of programs on such legendary Big Apple stations as WNEW, WINS, WMCA, and WOR. After hosting "The Joe Franklin TV Show" (first on ABC-TV, later moving to WOR-TV in Secaucus, N.J.), he retired in 1993, after 43 years on TV and a staggering

21,425 programs.

Now, nearly 50 years and 46,000 radio broadcasts later, millions of loyal listeners continue to tune in to
(Continued on next page)

Black Radio Voices Tell It Like It Was Smithsonian Series Compiles Vintage Broadcasts

BY BILL HOLLAND

WASHINGTON, D.C.—While the migration of black Americans from the southern U.S. has been described in great literary detail, the story has never before been told via the voices of black radio.

The Smithsonian Institution is compiling vintage radio broadcasts that will define this journey in a 13-part series titled "Black Radio: Telling It Like It Was." The Smithsonian is the first to compile such an extensive project on the history of black radio in this country.

The series will explore the role of radio, from its early days through modern times, highlighting the trailblazing efforts of early black jocks, spotlighting black radio during the civil-rights movement, and underlining the continuing importance of religious broadcasting to the African-American community.

Through interviews and air checks, as well as comedy, drama, and music, the series, in half-hour programs, will reveal the correlations between the milestones of black-oriented radio programming and African-American culture.

The programs, hosted by Lou Rawls, will be full of the rhythmic, tongue-tripping patter from platter kings in markets across the country that changed the sound of the medium in the '50s.

Upon its completion in January, the series will be distributed by Public Radio International to non-commercial stations. (It has already been presold to a number of stations in major markets.) Plans are in the works to reformat the programs and make them available to a wider audience on commercial stations.

The producer of the series, radio and TV vet Jacque Gales-Webb, has been able to find and borrow old transcriptions and tapes for the shows, some dating back 50 years, but some tiles in the mosaic are still missing.

"The series is coming along wonderfully," Gales-Webb says. "We've been able to lay our hands on a lot of things, but there are some people still missing, and we'd love to include them."

The Smithsonian is calling upon Billboard readers to check their attics for vintage black broadcasting gold (see story, this page).

Listeners of the series will hear dozens of giants in the field, from Jack L. Cooper, considered the first black radio announcer, to today's Mr. Magic Rap. The programs will encompass the history being made inside radio-station walls and in the community beyond, including such docudrama recordings as "Freedom's People," the federally finan-

ced NBC programs from the '40s that document the struggles of African-Americans, and black broadcaster coverage of civil-rights demonstrations during the '50s.

In addition, there will be countless interviews with veteran jocks and rare air checks of jock patter over the years, from the eras of jump blues and bebop to doo-wop; from classic soul music and Motown to funk and the rise of the FM-oriented quiet storm and urban contemporary formats.

Listeners will hear legendary Chicago R&B and jazz jock Al Benson, active in the '40s and '50s. Others featured from the '50s are Jocko Henderson in Philadelphia and New
(Continued on next page)

Are You On This List? Smithsonian Still Seeks Participants For Series

Who and what does the Smithsonian still need for its 13-part series on black radio?

Following are some of the legendary on-air personnel and programs that the series producers have not been able to locate but would like to include:

DJS

Vivian Carter, Chicago, '50s.
B.B. King, Memphis, '50s.
Robert "Junior" Lockwood, "King Biscuit Flower Hour," Helena, Ark., '50s.
Ike Turner, Clarksdale, Miss., '50s.
Chatty Hattie (Hattie Leeper), Charlotte, N.C., '50s.
Del Shields, New York, '60s.
Pervis Spann, Chicago, '60s.
Eddie O'Jay, WLIB New York, '60s
"The Magnificent Montague," Los Angeles, '60s.
Daddy-O Daylie, Chicago, '60s.
Dizzy Lizzy (Novella Smith), Houston, '60s.

Louise Williams, Philadelphia, '60s.
Sid McCoy, Chicago, '70s.

PROGRAMS

Jack Cooper's "The Negro Hour" and "Missing Persons," Chicago, '40s.
Al Jolson's "Shell Chat'au," with Paul Robeson playing the part of an African chief, '30s.
Oscar Brown's "The New Negro Front," Chicago, '50s.

CIVIL RIGHTS COVERAGE

Gatemouth Moore, Birmingham, Ala., '52.
Al Bell (Isbell), Little Rock, Ark., '54-'57.
Announcements of Martin Luther King Jr.'s assassination, including the aftermath.
Public service announcement made by James Brown to calm citizens after King's assassination.

BILL HOLLAND

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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	2 WK	WKS ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	25	★★★ No. 1 ★★★ AS I LAY ME DOWN COLUMBIA 77951	SOPHIE B. HAWKINS 4 weeks at No. 1
2	4	3	18	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
3	2	2	24	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	SEAL
4	3	4	21	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
5	5	5	17	ROLL TO ME A&M 1114	DEL AMITRI
6	6	6	27	RUN-AROUND A&M 0982	BLUES TRAVELER
7	7	7	15	RUNAWAY A&M 1194	JANET JACKSON
8	9	8	17	TIL I HEAR IT FROM YOU A&M ALBUM CUT	GIN BLOSSOMS
9	8	9	14	CARNIVAL ELEKTRA 64413/EEG	NATALIE MERCHANT
10	12	17	4	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN
11	14	15	5	YOU'LL SEE MAVERICK 17719/WARNER BROS.	MADONNA
12	11	11	8	BLESSED ROCKET 2394/ISLAND	ELTON JOHN
13	13	13	6	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
14	10	10	27	I CAN LOVE YOU LIKE THAT BLITZ 87134/ATLANTIC	ALL-4-ONE
15	16	14	29	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	THE REMBRANDTS
16	15	12	14	FANTASY COLUMBIA 78043	MARIAH CAREY
17	17	16	17	DECEMBER ATLANTIC 87157	COLLECTIVE SOUL
18	21	25	9	★★★ AIRPOWER ★★★ NAME MCA 1-141E/1775/WARNER BROS.	GOOD GOOD DOLLS
19	NEW ▶	1	1	★★★ HOT SHOT DEBUT/AIRPOWER ★★★ FREE AS A BIRD APPLE ALBUM CUT/CAPITOL	THE BEATLES
20	18	19	54	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	MARTIN PAGE
21	19	18	20	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	SELENA
22	20	20	10	RUNAWAY 143/LAVA 98133/ATLANTIC	THE CORRS
23	23	24	9	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	TOAD THE WET SPROCKET
24	26	32	6	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
25	22	23	11	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MCA 55134	MEAT LOAF
26	25	31	8	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
27	32	29	14	LET ME BE THE ONE EMI 58443	BLESSID UNION OF SOULS
28	28	26	15	FOREVER TONIGHT RIVER NORTH 3005	PETER CETERA & CRYSTAL BERNARD
29	30	30	8	I WILL REMEMBER YOU ARISTA 1-2893	SARAH MCLACHLAN
30	31	35	4	ROCK STEADY CAPITOL 58500	BONNIE RAITT WITH BRYAN ADAMS
31	24	21	25	COLORS OF THE WIND HOLLYWOOD 64001	VANESSA WILLIAMS
32	27	27	10	ANTS MARCHING RCA ALBUM CUT	DAVE MATTHEWS BAND
33	33	34	19	WATERFALLS LAFACE 2-4107/ARISTA	TLC
34	35	—	2	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
35	29	22	18	YOU ARE NOT ALONE EPIC 78002	MICHAEL JACKSON
36	NEW ▶	1	1	DON'T CRY ZTT ALBUM CUT/WARNER BROS.	SEAL
37	34	33	8	DO YOU SLEEP? Geffen 19388	LISA LOEB & NINE STORIES
38	38	—	2	ONE OF US BLUE GORILLA 2368/MERCURY	JOAN OSBORNE
39	37	36	4	BEAUTIFUL LIFE ARISTA 1-2889	ACE OF BASE
40	40	—	2	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN LAVA ALBUM CUT/ATLANTIC	CELINE DION

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. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	2	3	4	5	6	7	8	9	10	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	3	1	1	1	1	1	1	I KNOW COLUMBIA 77750	DIONNE FARRIS
2	3	4	15	1	1	1	1	1	1	YOU GOTTA BE 550 MUSIC 77551	DES'REE
3	2	2	9	1	1	1	1	1	1	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	BRYAN ADAMS
4	5	—	3	1	1	1	1	1	1	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	PRETENDERS
5	6	5	15	1	1	1	1	1	1	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
6	4	3	5	1	1	1	1	1	1	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
7	7	7	13	1	1	1	1	1	1	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
8	8	6	38	1	1	1	1	1	1	ALL I WANNA DO A&M 0702	SHERYL CROW
9	—	10	10	1	1	1	1	1	1	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
10	10	9	31	1	1	1	1	1	1	IF YOU GO SBK 58165/EMI	JON SECADA

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

PROGRAMMING

SONY/LEGACY, JOE FRANKLIN STROLL DOWN MEMORY LANE

(Continued from preceding page)

hear Franklin spin vintage records and listen to his anecdotes and trivia, including personal recollections of the era's staples—Rudy Vallee, Eddie Cantor, Kate Smith, and Al Jolson. In addition, he hosts a nostalgia news segment that is aired seven days a week throughout the day on the Bloomberg Radio Network out of New York.

"I'm probably the only one on radio who still plays the music of the '20s and even earlier," Franklin says. "That, to me, is the real meaning of nostalgia radio." In fact, it was Franklin who adopted the term nostalgia, which originally meant "homesickness," to describe music of the past.

In what can only be termed a natural collaboration, Franklin has teamed with Sony/Legacy to produce a collection of music from the '20s to the '40s that best reflects his radio and TV career.

The series is appropriately titled "Joe Franklin, The King Of Nostalgia Presents . . ." The initial four-CD or cassette package, released in early July, features the themes "Growing Up With Radio," "The Roaring Twenties Roar Again," "Hoo-Ray For Hollywood," and "The Great Vaudeville Show In The Sky."

The series is expected to comprise at least 16 sets. Selections include songs by such legends as Cantor, Jolson, Bessie Smith, Louis Armstrong, and Doris Day.

"This type of project has all the uniqueness and individuality that I feel gives it a marketing edge," says Michael Berniker, Sony's VP of special projects and an executive producer of the set.

While the series' appeal is expected to go beyond the realm of collectors and aficionados, Sony hopes that Franklin himself will be the catalyst that propels sales to a mainstream, albeit older audience.

"First and foremost, we're looking at the 50-plus demographic, but who knows? Joe has plenty of younger fans, too, and a lot of this music is a new experience for them," says Adam Block, marketing director at Sony/Legacy.

Younger audiences tuning into nostalgia music is no surprise to Gerry Turro, owner of 10,000-watt, 24-hour nostalgia WJUX Franklin Lakes, N.J. Turro says the station, known as "Jukebox Radio," focuses on playing hits from the '40s and '50s with an occasional '30s song thrown in. "In the 2½ years since we started, our listenership is skewing younger and younger," Turro says. The station also sponsors big band dances, which Turro says draws people in their 20s and 30s. Part of that younger draw, he concedes, comes from its strategic spot on the dial. "We're between a popular rock station and a country music station."

Ironically, nostalgia radio itself is changing with the times, says Dave Allison, operations manager for ABC radio in Dallas, which produces the nationally syndicated "Stardust." The show reaches 2.2 million listeners a week and is targeted to the 45- to 65-year-old demographic. "Stardust," he says, has evolved from a big band format

to '50s and '60s music.

"I'm even playing some Whitney Houston," Allison says, adding that the format is drawing younger listeners who are weary of current popular fare. Further, he concludes, such artists as Tony Bennett, who continues to release new material and appear on MTV, are helping to draw younger listeners to the nearly 400 stations airing some form of nostalgia.

Still, with many nostalgia CDs faring poorly on the retail level, Sony executives are cautiously optimistic about reaching Franklin's target audience.

"The fact is," Berniker says, "products like this just don't fall into convenient niches like current music, but that's the challenge I face with all the reissue work that I do."

And while Berniker says he can't be specific as to what the marketing plan would be on a set like Franklin's, he adds, "I can tell you that Joe is brilliant in knowing his audience, even if it is hard to define."

Although Sony/Legacy is planning a retail push, the label's most aggressive promotion will be through radio, TV, and print advertising.

Given that this is a nostalgia package, Block says that patience will be important when it comes to sales. "There's no question that it will take time for the set to start really selling, because many older buyers don't shop in record stores."

In fact, when Franklin appeared on the QVC Network July 3, he was told not to expect a big response because of the holiday. "Joe sold 680 CD sets within 10 minutes," says Block. "That's a clear sign of the product's sales potential."

With repeat orders already coming from such retailers as Colony

Records and HMV, Berniker projects sales for the sets will be "higher than anybody would guess," acknowledging that no one expects a nostalgia package to take over the charts.

Plans are also under way to cross-promote the music sets with Franklin's autobiography, "Up Late With Joe Franklin," which was published by Scribner earlier this year.

"The set celebrates 50 years of Joe Franklin on the air," says Cliff Adams, who originated the project and works closely with Franklin on its promotion. "This is a trophy for his efforts."

Meanwhile, the phones keep ringing at Franklin's WOR program, which is the only nostalgia format to play music from from the '20s and teens. The radio host is convinced that the CD set "will be an absolute smash by the holidays."

"We've been getting hundreds of calls a week for the recordings," says Franklin, referring to the radio spots Sony purchased on his WOR weekend overnight show.

To help personalize the nostalgia set, Franklin was asked to give his radio style narration at the end of each CD, sharing some of his recollections about the artists.

"It's funny," he says, "I was expecting to be handed a script, but instead they just told me to go in there and be myself."

Yet, despite the industry's need to categorize, classify, and target market music, Franklin, who one day dreams of owning his own 24-hour nostalgia station, says that some music simply transcends age barriers and demographics.

"The really beautiful thing about this nostalgia series is that it's both timeless and timely," he says. "It's not going to wear out after two or three months."

BLACK RADIO VOICES TELL IT LIKE IT WAS

(Continued from preceding page)

York, John R. (Rickborg) and Gene Nobels in Nashville, and Vernon Winslow in New Orleans.

From the early '60s, there will be Eddie O'Jay in Cleveland, Pervis Spann and Herb Kent from Chicago, and Hal Jackson in New York and Washington, D.C. Soul jocks from the late '60s include Jerry Bledsoe from New York and Washington, D.C., soul papas, such as Bobby Bennett.

The programs will also feature famous performers who had radio shows in their early days, such as Rufus Thomas in Memphis and Sly Stone in San Francisco. Vi Higgensin and Frankie Crocker will be heard via '70s air checks from New York stations. (Crocker will also pop up via tapes from New York stations in the '60s.) And the list goes on.

From way back, before the rise of record-oriented radio and into the era of ballroom and nightclub air

checks, there will be music from legendary performers, such as Louis Armstrong, and variety shows featuring black singer/actor/activist Paul Robeson.

One episode will spotlight the voices of white R&B jocks, who, according to Gales-Webb, "learned



how to talk that talk" from black radio hosts: Wolfman Jack (from his Mexican-border station days), Hunter Hancock in Los Angeles, and Hoss Allen in Nashville.

Woven throughout the series will be vintage local-market commercials for cosmetics, cigarettes, beer, wine, and food.

"People have been very generous," Gales-Webb says. "We're still asking the public to help us out to locate material. If an air check dub is used in the program, the donor will be listed as a contributor and will be sent letters of acknowledgment."

After lead singer John Spence killed himself in 1987, No Doubt found itself with a reluctant front woman in Gwen Stefani. Originally unsure whether the band's Orange County, Calif., punk audience would accept a female lead singer, Stefani's misgivings have proven to be a blessing.

The singer/songwriter's distinctive perspective shines through in "Just A Girl," No. 22 on the Modern Rock Tracks chart.

Stefani says the song was inspired by her father's overzealous concern for his daughter's safety during her younger years. "I wrote this song just a little over a year ago, which is kind of funny. Here I was, 25 years old, and I'm writing a song about my dad telling me not to drive late at night," she says.

"I came up with the title first, because it's such a

pathetic or sarcastic phrase. Sometimes I do find myself saying, 'Don't make me do that. I'm just a girl!' I can't carry that. I'm just a girl!' But I also use it in a sarcastic way.



"I'm really not the type of person that's a big feminist. I'm a more old-fashioned kind of girl, a real girly girl. At the same time, being in a band for eight years with all these guys, you really see the differ-

ences between being a girl and a guy. The song kind of reflects those differences with a sarcastic twist."

To illustrate that diversity and underscore song lyrics directed at the frustrations and fears of living in a male-dominated society, Stefani offers a story from one of the band's tours.

"We were on tour playing at this college during the day, and I had to go to the bathroom, so I walked to the building across the street that had the restrooms in it. The building is empty and dark, and I'm thinking, 'I'm scared. What if someone tries to get me? No one would know. I'm all by myself.'"

"I don't think guys, unless they're going down a dark alley and there are gangsters around, get that scared. I mean, I'm just going to the restroom, and I'm getting super-paranoid." DOUGLAS REECE

Billboard® FOR WEEK ENDING DECEMBER 9, 1995

Billboard® FOR WEEK ENDING DECEMBER 9, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ 1 week at No. 1 ◆ RED HOT CHILI PEPPERS	
1	2	2	10	MY FRIENDS ONE HOT MINUTE	WARNER BROS.
2	1	1	14	NAME A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
3	3	6	13	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
4	6	5	8	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
5	4	4	7	YOUR LITTLE SECRET YOUR LITTLE SECRET	◆ MELISSA ETHERIDGE ISLAND
6	5	3	9	PERRY MASON OZZMOSIS	◆ OZZY OSBOURNE EPIC
7	7	7	8	GRIND ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
8	NEW ▶		1	FREE AS A BIRD THE BEATLES ANTHOLOGY I	◆ THE BEATLES APPLE/CAPITOL
9	9	8	18	COMEDOWN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
10	8	10	10	HAND IN MY POCKET JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
11	13	18	5	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
12	10	9	12	HARD AS A ROCK BALLBREAKER	◆ AC/DC EAST/WEST/EEG
13	14	17	27	POSSUM KINGDOM RUBBERNECK	◆ TOADIES INTERSCOPE
14	18	21	7	DEJA VODOO LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
15	12	14	10	I'LL STICK AROUND FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
16	11	11	13	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
17	16	16	4	LIKE A ROLLING STONE STRIPPED	◆ ROLLING STONES VIRGIN
18	15	13	23	TOMORROW FROGSTOMP	◆ SILVERCHAIR EPIC
19	21	32	3	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
20	17	15	11	HOOK FOUR	◆ BLUES TRAVELER A&M
21	NEW ▶		1	WAITING FOR TONIGHT TOM PETTY & THE HEARTBREAKERS	◆ TOM PETTY & THE HEARTBREAKERS MCA
22	20	22	6	PURE MASSACRE FROGSTOMP	◆ SILVERCHAIR EPIC
23	24	26	3	THE GARDEN OF ALLAH ACTUAL MILES	◆ DON HENLEY Geffen
24	22	24	6	LOCK AND LOAD IT'S A MYSTERY	BOB SEGER & THE SILVER BULLET BAND CAPITOL
25	19	12	10	GEEK STINK BREATH INSOMNIAC	◆ GREEN DAY REPRISE
26	25	25	7	BREADMAKER SEEDS	BROTHER CANE VIRGIN
27	NEW ▶		1	I GOT ID PEARL JAM	◆ PEARL JAM EPIC
28	26	20	24	AND FOOLS SHINE ON SEEDS	◆ BROTHER CANE VIRGIN
29	29	37	3	UNDERSTANDING LUCY	◆ CANDLEBOX MAVERICK/WARNER BROS.
30	23	19	9	RAININ' ROTTING PINATA	◆ SPONGE WORK
31	35	—	2	COVER YOU IN OIL BALLBREAKER	◆ AC/DC EAST/WEST/EEG
32	31	34	6	(YOU'RE) MY WORLD JOE SATRIANI	◆ JOE SATRIANI RELATIVITY
33	27	28	6	RADAR GUN THE BROOKLYN SIDE	THE BOTTLE ROCKETS ESD/TAG/ATLANTIC
34	38	—	2	UNINVITED LAUGHING GALLERY	◆ RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
35	28	23	9	GOOD INTENTIONS FRIENDS	◆ TOAD THE WET SPROCKET COLUMBIA/REPRISE
36	32	36	4	TAXMAN GREATEST HITS	◆ STEVIE RAY VAUGHAN EPIC
37	36	35	19	YOU OUGHTA KNOW JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
38	30	29	5	CABIN DOWN BELOW WILDFLOWERS	TOM PETTY WARNER BROS.
39	NEW ▶		1	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
40	NEW ▶		1	FEAR OF FALLING RIVER SONGS	◆ THE BADLEES ATLAS/A&M

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ 4 weeks at No. 1 ◆ RED HOT CHILI PEPPERS	
1	1	1	11	MY FRIENDS ONE HOT MINUTE	WARNER BROS.
2	2	2	8	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
3	5	10	5	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
4	6	7	8	NATURAL ONE KIDS SOUNDTRACK	◆ FOLK IMPLOSION LONDON/ISLAND
5	4	4	15	POSSUM KINGDOM RUBBERNECK	◆ TOADIES INTERSCOPE
6	3	3	18	NAME A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
7	10	11	11	ONE OF US RELISH	◆ JOAN OSBORNE BLUE GORILLA/MERCURY
8	13	24	3	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
9	11	16	7	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
10	7	8	8	FRIENDS OF P. RETURN OF THE RENTALS	◆ THE RENTALS MAVERICK/REPRISE
11	12	21	4	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
12	21	35	3	WONDERWALL (WHAT'S THE STORY) MORNING GLORY	◆ OASIS EPIC
13	17	20	5	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	◆ EVERCLEAR CAPITOL
14	14	15	7	ALL I REALLY WANT JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
15	8	6	17	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
16	16	13	10	HOOK FOUR	◆ BLUES TRAVELER A&M
17	18	17	5	PURE MASSACRE FROGSTOMP	◆ SILVERCHAIR EPIC
18	20	19	8	WONDER TIGERLILY	◆ NATALIE MERCHANT ELEKTRA/VEEG
19	9	5	10	GEEK STINK BREATH INSOMNIAC	◆ GREEN DAY REPRISE
20	15	9	12	I'LL STICK AROUND FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
21	26	32	3	KITTY THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
22	27	29	4	JUST A GIRL TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
23	NEW ▶		1	I GOT ID PEARL JAM	◆ PEARL JAM EPIC
24	22	12	16	HAND IN MY POCKET JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
25	24	23	9	GOOD INTENTIONS FRIENDS	◆ TOAD THE WET SPROCKET COLUMBIA/REPRISE
26	23	22	7	GRIND ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
27	19	14	12	QUEER GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
28	28	37	5	ROSEALIA DELUXE	BETTER THAN EZRA ELEKTRA/VEEG
29	34	40	3	BURNIN' RUBBER "ACE VENTURA: WHEN NATURE CALLS SOUNDTRACK"	◆ MR. MIRAINGA WAY COOL MUSIC/MCA SOUNDTRACKS/MCA
30	25	18	21	COMEDOWN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
31	29	26	25	TOMORROW FROGSTOMP	◆ SILVERCHAIR EPIC
32	36	36	5	PIRANHA I AM AN ELASTIC FIRECRACKER	◆ TRIPPING DAISY ISLAND
33	30	28	8	UNINVITED LAUGHING GALLERY	◆ RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
34	NEW ▶		1	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG SIRE/VEEG
35	NEW ▶		1	CAR SONG ELASTICA	◆ ELASTICA DGC/GEFFEN
36	32	27	16	TIME BOMB AND OUT COME THE WOLVES	◆ RANCID EPITAPH
37	40	—	2	IN THE NAME OF THE FATHER IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH	◆ BLACK GRAPE RADIOACTIVE/MCA
38	NEW ▶		1	MIGHTY K.C. EXAMPLE	◆ FOR SQUIRRELS 550 MUSIC
39	33	30	7	DON'T STAY HOME 311	◆ 311 CAPRICORN
40	31	25	16	A GIRL LIKE YOU GORGEIOUS GEORGE	◆ EDWYN COLLINS BAR NONE/A&M

SAPPORO BEER
TOKIO
HOT
100
HITS!
IN
TOKIO

Week of November 19, 1995

- ① Power Of A Woman / Eternal
- ② Fantasy / Mariah Carey
- ③ Fairground / Simply Red
- ④ Runaway / Janet Jackson
- ⑤ You'll See / Madonna
- ⑥ Wake Me When It's Over /
Candy Dulfer Featuring David Sanborn
- ⑦ Lost In You / Matt Bianco
- ⑧ Walk This World / Heather Nova
- ⑨ If I Were You / K.D. Lang
- ⑩ To Love You More / Celine Dion
- ⑪ Tunnel Vision / Lenny Kravitz
- ⑫ Like A Rolling Stone / The Rolling Stones
- ⑬ Roll With It / Oasis
- ⑭ Naked And Sacred / Chynna Phillips
- ⑮ Who Can I Run To / Xscape
- ⑯ Kiss And Tell / G. Love And Special Sauce
- ⑰ Exhale / Whitney Houston
- ⑱ Jump To My Love / Incognito
- ⑲ Geek Stink Breath / Green Day
- ⑳ I Want You /
Madonna With Massive Attack
- ㉑ You Don't Understand Me / Roxette
- ㉒ Scatman's World / Scatman John
- ㉓ I'll Always Be Around /
C + C Music Factory
- ㉔ You Learn / Alanis Morissette
- ㉕ Endorphinmachine / ♪
- ㉖ Abriendo Puertas / Gloria Estefan
- ㉗ Downtown Venus / P.M. Dawn
- ㉘ It's Too Late / Amy Grant
- ㉙ 3 Is Family / Dana Dawson
- ㉚ I Do / Fleetwood Mac
- ㉛ Gangsta's Paradise / Coolio Featuring L.V.
- ㉜ Let It Be Me / Bobby Caldwell
- ㉝ Why Don't You, Why Don't I / Eric Gadd
- ㉞ Breakin' Away / Kim Wilde
- ㉟ Heaven For Everyone / Queen
- ㊱ Moon Walk / Cornelius
- ㊲ Take Me Higher / Diana Ross
- ㊳ You Are Not Alone / Michael Jackson
- ㊴ Tell Me / Groove Theory
- ㊵ Samurai / Djavan
- ㊶ Warped / Red Hot Chili Peppers
- ㊷ I'll Be There For You / The Rembrandts
- ㊸ Sekai No Hatemede / Tatsuhiro Yamashita
- ㊹ Rock And Roll Is Dead / Lenny Kravitz
- ㊺ Round And Round / Pasadenas
- ㊻ Waterfalls / TLC
- ㊼ Rise And Shine / Cardigans
- ㊽ Wait (For Our Love To Find Us) /
Legacy Of Sound
- ㊾ Good Thing / Rebecca Tornqvist
- ㊿ R To The A / C.J. Lewis

Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
FM JAPAN / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 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. © 1995, Billboard/BPI Communications.

Dan Mason Named CBS Station Prez; Radio AAHS To Get Support From ABC

THREE BUSINESS DAYS after the FCC approved the sale of CBS Radio to Westinghouse, **Dan Mason** was named president of the 39-station CBS Station Group. He formerly headed Group W Radio.

Westinghouse chairman/CEO **Michael Jordan** said at a press conference Nov. 28, "We want to restore CBS to a leadership position in the industry with the goal of becoming the best, most profitable, over-the-air network." He plans to get there by "combining the best of CBS and Group W" to form "a new CBS."

In other network news, ABC Radio Networks will offer sales, technological, and marketing support to **Christopher Dahl's** long-lived Radio AAHS, the 29-outlet, 24-hour kids network. In announcing the joint agreement, ABC Radio president **Bob Callahan** says that the network has been captivated with children's radio for some time. "We are glad to work with them, earning, learning, and having some fun," he says.

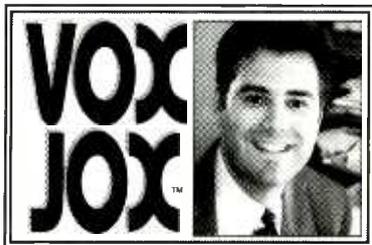
From our "but on the other hand" department, Citicasters announced Nov. 30 that it was buying OmniAmerica's **WLLD/WHOK/WLOH** Columbus, Ohio. You might recall that last week, we told you Citicasters' purchase of Omni's 12-station group was off. Citicasters already owns **WTVN/WLVQ** Columbus; now it will hold three FMs and two AMs there. The company's **Greg Thomas** says these will likely be the only Omni holdings that Citicasters will purchase.

At noon Dec. 1, more than 200 radio stations were scheduled to spin "Positive" by **Spearhead**, which encourages testing for the HIV virus. The event coincided with National AIDS Awareness Day.

Every day, 175 Americans die from AIDS; more than 1 million are HIV-positive, according to the Centers for Disease Control and Prevention. Radio stations already go a long way to serve

their communities and local causes. It's important that AIDS remains a vital issue, especially for younger listeners. This nationwide effort is commendable.

PROGRAMMING: NEW WYNY IN NY?
GM **Steve Candullo** has left WYNY



by *Chuck Taylor*
with reporting by *Douglas Reece*

New York; other staff changes are rumored. With its middlin' ratings, WYNY—the only country FM in the Big Apple—has long been the target of format-change rumors. Stay tuned.

With **WHTZ** (Z100) New York GM **Clancy Woods** heading back to Nationwide, is PD **Steve Kingston** looking up the ladder? Kingston admits that conversations have taken place. In the meantime, Z100 is looking for two strong producers who are out-of-the-box thinkers—one for the nationally syndicated "Lovephones," the other to help revamp the morning show.

Viacom's top 40/adult **KYSR** (Star 98.7) Los Angeles moves **Dave Beasing**, PD of soft AC duopoly partner **KXEZ** (Easy 100.3), across the hall to replace **Randy Lane** as PD. Beasing will continue to oversee KXEZ until a replacement is found. Viacom VP/programming **Bob Kaake** will assist.

Meanwhile, crosstown **KZLA** adopts the slogan "today's hot new country and your all-time favorites."

Bobby Hatfield comes to WWWE Cleveland as PD from WIBC Indianapolis.

David Wood is the new PD at WFMS Indianapolis, filling a position that's been open for the several months since **Kevin Mason's** departure. Wood was most recently PD of AC **WWMX** Baltimore and previously programmed **WRAL** Raleigh, N.C., and **WSNX** Muskegon, Mich.

WOVV (Star 95.5) West Palm Beach, Fla., flips to country in the wake of a recent sales marketing agreement with Fairbanks AC/easy listening combo **WRMF/WRLX**. Only one casualty in the format flip: Morning guy **Joe Mama** exits. PD **Neil Sullivan** and the rest of the staff are still in place.

PEOPLE: JOYNER JOINS WVAZ

Big news in Chicago: Following the announcement that comedian **Steve Harvey** is coming to mornings at **WGCI-FM** in January, ABC Radio told of current morning man **Tom Joyner's** simultaneous move to **WVAZ** (V103) Chicago.

WXPX Philadelphia hires promotions director/midday jock **Abby Goldstein**, formerly of **KERA** Dallas. Goldstein replaces acting director **Jim Atkinson**, now promotions assistant. The station also gives acting music director **Bruce Warren** his stripes.

Rick Balis returns to **KSHE** St. Louis as PD, after a brief stint at crosstown **KSD** and before, as PD at **WLUP** Chicago. He originally programmed **KSHE** in 1981-91.

KKRZ (Z100) Portland, Ore., adds **Dan Clark**, formerly at **KFRC-FM** San Francisco, as executive producer/co-host of its morning zoo. The hire marks Clark's return to the station after a four-year absence. Assistant PD/MD **Chet Buchanan** moves from afternoons to morning anchor, replacing **Scott Thrower**. Buchanan teams with **Valerie Ring**, **Nelson the Intern**, and **Tony Martinez**. Twenty-year market vet **Steve Naganuma** handles afternoons temporarily, as the full-time search begins.

Is the "Open House Brunch" coming? When **SuperRadio** lost its "Matty In The Morning" syndicated show, "Open House Party" host **John Garabedian** began handling mornings via satellite for the show's sole remaining affiliate, **WVFX** Bangor, Maine. Nothing is permanent.

Ellen Angela joins the morning show at **KSON** San Diego... **Bob Oakman** is the new production director at **KKBQ** (93Q Country) Houston, replacing **Sean O'Neill**, who leaves for agency work and his own voice-over business. **John Herada**, from crosstown **KXTJ**, is the new assistant production director at **KKBQ**.

Following the exit of night host **Ruben Garcia**, top 40/adult **KSMG** San Antonio, Texas, is looking for a night jock, an overnighter, and several part-timers. Send T&Rs to PD **Pat Evans**.

Modern rock **WLUM** Milwaukee is looking for a production director to replace **Mark Allen**, who crossed the street to **AC WMYX**. Packages to PD **Ron Bunce**.

KISF Kansas City, Mo., MD **Booker Madison** heads to nights at **WNRQ** Pittsburgh, despite rumblings that he might stay in PD **Chuck Geiger's** absence. APD **Ed Parreira** is handling PD chores, while music coordinator **Jason Justice** is doing MD stuff.

A Mellower KWOD Evolves Under PD Alex Cospier

AFTER TRUDGING through the early '90s with mediocre ratings, modern rock **KWOD** Sacramento, Calif., appears to have come out of the trenches with two years of steady growth.

A progress report shows that the station has a 5.2 12-plus share for the summer of '95, up from 5.0 in the spring and 4.5 in the winter. That's quite a gain from **KWOD's** 3.6 share in the summer of '94 Arbitron book.

With the increase, **KWOD** has bested its main competitor, album rock **KRXQ** (93 Rock), by 0.4. The entrance of triple-A **KQPT** (the Zone) into the modern rock arena this fall has yet to prove a threat.

Behind the ratings increase is **KWOD** PD **Alex Cospier**, an architect of the station's evolution from shaky pop-oriented outlet into Sacramento rock mainstay.

With the exception of 1989-90—when he spent time at the now-defunct **KHTT** Santa Rosa, Calif., **KROY** Sacramento, and **KLCQ** Davis, Calif.—**Cospier** has been at **KWOD** since he began as an intern in 1979. When he was asked back in 1991 by the man who fired him in 1989—former operations manager/PD **Gerry Cagle**—**Cospier** began to plot the changes he believed would pull the station out of ratings stagnation.

"In 1993, we switched from being a top 40/pop station to more of a rock station," **Cospier** says. "I made sure every record was guitar-oriented and less dancey. Before that, people couldn't figure out what we were, because we weren't well defined."

"I attribute much of our gains over the last two years to being really focused on music and making sure we're playing viable songs that matter to the audience," he says. "We experiment here and there, but for the most part, we're evolving in a consistent direction instead of worrying about all the trends that are happening."

Here's a sample 3 p.m. hour: **White Zombie**, "More Human Than Human"; **Jawbreaker**, "Fireman"; **Smashing Pumpkins**, "Bullet With Butterfly Wings"; **Spin Doctors**, "Two Princes"; **Our Lady Peace**, "Starseed"; **Candlebox**, "Understanding"; **Collective Soul**, "The World I Know"; **Toad The Wet Sprocket**, "All I Want"; **Alice In Chains**, "Grind"; the **Fixx**, "One Thing Leads To Another"; **Foo Fighters**, "I'll Stick Around"; **Presidents Of The United States Of America**, "Kitty"; **James**, "Born Of Frustration"; and **Seed**, "Rapture."

In addition to music changes, **Cospier** began cultivating talent that he felt would enhance station identity and educate listeners about artists in the format.

"Everybody on the station has a solid identity, and they articulate what this lifestyle is about," **Cospier** says. "But most important, we're very descriptive of the artists we play."

Although **Cospier** has few rules for talent, he has attempted to mellow the tone of the station. This is a reaction to the PD's annoyance at the talkative, loony top 40 jocks he grew up hearing. "We don't emphasize high energy," he says. "The station has a more conversational delivery, because we have an audience that isn't affected by hype and shallow characterization."

Other areas haven't received as much attention. With the exception of

billboards and a weekly out-of-area concert giveaway, **Cospier** has taken a conservative approach to outside spending. Rarely, if ever, has the station invested heavily in advertising, promotions, or consultants.

"We found that this year we didn't do as many big promotions as we did last year, yet we have higher ratings. I'm still trying to figure it out," **Cospier** says. "As far as consultants are concerned, I haven't found a need for their help. All the tools we need, we possess already, if not by my gut feelings alone, then by networking with the right people."

One promotion that the PD has instituted is listener-generated albums.

This year, **KWOD** released its second disc, "Overflow," which comprises lyrics sent in by listeners and put to the music of local bands. "Overflow" will benefit Sacramento flood victims who lost their homes during the heavy rains that caused millions of dollars of damage earlier this year.

Cospier predicts that many contributing bands on that album may end up with record deals. A few years ago, this forecast might not have held much merit. However, with the success of such regional modern acts as **Far**, the **Deftones**, **Mother Hips**, and **Cake**, optimism is in large supply in the state capital. Regional successes have proved to be a boon for the station, which airs a regular show featuring such bands.

"I admit we never played these bands in regular rotation until after they were signed," says **Cospier**. "But I'm becoming more open-minded about the local scene." **DOUGLAS REECE**



newsline...

GREGG LINDAHL joins **WLS-FM** Chicago as president/GM. He was previously GM of **KUPL-AM-FM/KKJZ** Portland, Ore. **WLS-FM**, which had been simulcasting sister talk station **WLS-AM**, began playing all holiday music Nov. 22 in anticipation of a complete format change in a few weeks. While the local press speculates that country will be the new format, **Lindahl** says he will wait for research results before deciding.

DAVID PEARLMAN AND JOHN GEHRON, co-COOs at American Radio Systems, have realigned their duties. **Pearlman** will oversee **ARS** properties in Boston, Baltimore, West Palm Beach, Fla., and Hartford, Conn. **Gehron** will oversee **ARS** stations in Buffalo and Rochester, N.Y., Dayton, Ohio, and Austin, Texas.

DON BOYLES has been named senior VP/GM of southwest Florida for **Osborn Communications**. He will oversee **WOLZ** Fort Myers, Fla., a local marketing agreement with **WKII/WEEJ** Port Charlotte, Fla., and will coordinate with **WDRR** San Carlos Park, Fla. He was VP/GM of the company's **WWNC/WKSF** Asheville, N.C. **Bill McMartin**, former GM at **WNTQ** (93Q) Syracuse, N.Y., transfers to **WWNC/WKSF's** GM post.

ALLEN STIEGLITZ has been named GM at **KMLE** Phoenix, filling a position last held by **Bruce Blevins**. **Stieglitz** arrives from Miami, where he was GM of classical **WTMI**.

STATION SALES: **KMAX** Pasadena, Calif., **KAXX** Ventura, Calif., **KBAX** Escondido, Calif., and **KWIZ** Santa Ana, Calif., from **Douglas to Odyssey Communications** for \$35 million. **KACY/KSMB** Lafayette, La., from **Media Properties to Powell Broadcasting**; terms undisclosed.

Music Video

PROGRAMMING

B'buster Opens Music Store Online Retailer Teams With Sisters VH1, MTV

BY BRETT ATWOOD

LOS ANGELES—Blockbuster Music is testing the electronic retail business by teaming with its sister Viacom Inc. units MTV and VH1 to sell music on America Online.

Blockbuster Music's Online Store, which can be accessed on AOL through the MTV Online and VH1 Online areas, began selling current and catalog releases Nov. 20.

The online store offers detailed track-listing information, album artwork, and audio samples to potential music consumers who visit the site.

However, online consumers will have to pay a premium for the convenience of ordering from home. Although the CDs and cassettes sell for \$12.99 and \$8.99, respectively, there is a substantial added shipping and handling charge of \$3.99 for the first item, \$4.49 for two items, and \$4.99 for three or more items.

To promote commerce on the new venture, Blockbuster's online service is offering a \$3-off coupon to consumers who use the electronic retail service. In addition, consumers will receive a free MTV Music Awards baseball cap with the purchase of three or more CDs. Both promotions expire at the end of 1995.

The online music store ships its orders within two days by Federal Express to anywhere in the U.S., Puerto Rico, and Canada. International orders are not filled by the service.

"This doesn't displace retail," says Van Toffler, MTV senior VP of program enterprises and business development, who adds that there is a message on the site that directs consumers to their nearest Blockbuster Music store. "It provides our audience with the ability to learn as much as they can about the artist and to purchase an album that they might not otherwise be compelled to run out and purchase."

Joshua Katz, VH1 senior VP of marketing, says that the service is aimed at the channel's busy audience.

"Our goal is to be thought of as their primary source for music information," says Katz. "The consumer has easy access to the videos on VH1, and they should have easy access to the music that they want to purchase.

This is a matter of convenience for our viewers."

The Blockbuster online retail store is only available on America Online,

but Toffler says that there is a possibility that the MTV and VH1 Online sites on the Internet's World Wide Web may add retail opportunities in the future.

Toffler says that America Online has already proved to be a successful partner for MTV. The MTV Online site on America Online drew more than 2.4 million users in August, according to a spokeswoman for the channel. No statistics were available on the newly launched VH1 Online (Billboard, Oct. 14).

On the VH1 Online site, consumers can access the retail site in the "The Goods," "Artist Showcase," and "Hot List" areas, while MTV Online explorers can access the electronic retail

site from the "Biorhythms," "The Goods," and "Top 20 Countdown" areas.

"By creating this site, Blockbuster is targeting the consumers that have a strong interest in music," says Mike Caruso, director of corporate relations for Blockbuster Entertainment. "This is another avenue for us to directly reach the consumer who is interested in music, which is proven by virtue of the fact that they are already taking the initiative in visiting these music sites."

Katz says that it was a logical decision for the channel to team with Blockbuster Music, but that other retail chains are not unwelcome on the channel's online venture.

"We have an important relationship with Blockbuster, but we are hoping to eventually spread the wealth to other retailers with promotional opportunities in the future," says Katz.

America Online visitors can access MTV Online and VH1 Online by entering the keywords "MTV" or "VH1," respectively. Online users can bypass the MTV and VH1 online areas and go directly to the Blockbuster online area by entering the keyword "Blockbuster."



PRODUCTION NOTES

NEW YORK

Director **Brett Ratner** shot **Incognito's** "Where Did We Go Wrong" in Manhattan. **Jim Fealy** directed photography, while **John Benet** produced. Ratner is also the eye behind **D'Angelo's** second clip, "Cruisin'," which was produced by **Philip Dolin**. **Marcus Mazzei** directed photography on the video, while **Jonathan Jardine** executive-produced both Ratner clips.

Director **Mark Humphrey** shot **Machel's** "Come Dig It." **Suzanne Coldwell** produced, while **Oliver**

Bokelberg directed photography.

Dwayne Coles recently directed the clips for **Capelton's** "Tour . . . Wings Of The Morning" and **Spragga Benz's** "Good Day." **Connie Orlando** produced both clips.

LOS ANGELES

Shooting Star Pictures director **Michael Martin** directed **Tha Dogg Pound's** "Let's Play House" video, while **Robert Johnson** produced. Martin is also the eye behind **RBX's** "Rough Is The Texture." Director of photography **Patrick Loungway** lensed both clips.

Director **Al G** shot the **Luniz** clip "Playa Hata." **Carl Craig** produced, while **Arturo Smith** directed photography on the shoot.

OTHER CITIES

Film Noire duo **T.H. Davis** and **April Lundy** recently teamed up with director **Billie Woodruff** for the shooting of **A Few Good Men's** clip "Have I Never." The video shoot took place at Little Five Points and the Fox Theatre in Atlanta.

Tara Veneruso shot the video for **Ian Moore's** "Bar Line 99" in Austin, Texas.

Public Pictures' director **Gregg Paine** directed the **Ritchie Blackmore's** **Rainbow** clip "The Legend Of Ariel." **Andrew Sterling** directed photography, while **Bonnie Tomas** produced the Germany shoot.

The directing team the **Goodfellas** recently shot **Ray Luv's** "The Definition Of A Hustla." **Rachel Curl** produced the Oakland, Calif., shoot.

Two New Cos. Open In Nashville; Taylor On Music Video Award

NASHVILLE INVASION: Although Nashville is facing the threat of cutbacks in the production of music videos these days (Billboard, Nov. 4), two production companies are hoping to buck the trend by opening offices in the city.

Director **John Lloyd Miller**, who is the eye behind the Country Music Assn.'s 1995 best music video of the year (**Vince Gill's** "When Love Finds You"), and producer **Selby Miller** are forming a production company, the A.V. Squad. The company has already completed clips for **Gill** and **George Strait**.

New York-based **Picture Vision** recently moved its headquarters to Nashville. Among the directors that the company boasts in its roster are

Michael Salomon (the **Tractors'** "Baby Likes To Rock It" and **Aaron Tippin's** "That's As Close As I'll Get To Lovin' You"), **Jon Small**, (**Garth Brooks'** "The Red Strokes" and **Ken Mellons'** "Rub-A-Dubbin'"), **Michael McNamara** (**Michael W. Smith's** "Cry For Love" and **Junior Brown's** "My Wife Thinks You're Dead"), and **Pamela Springsteen** (**Kim Richey's** "Those Words We Said").

In addition, the 24-hour video channel **MOR Music TV** is moving its offices from St. Petersburg, Fla., to Nashville. **MOR Music TV's** new address is 3201 Dickerson Pike, Nashville, Tenn. 37207.

XLTV UNPLUGGED: Orlando, Fla.-based music video show "XLTV" has stopped production. The program, which debuted in June, was produced in conjunction with radio station **WXXL** (XL 106.7) Orlando (Billboard, July 1).

ON THE FRITZ: Warner Alliance artist **Steve Taylor** has one thing to say about winning a **Billboard Music Video Award** in the contemporary Christian category for his "On The Fritz" clip (Billboard, Nov. 25).

"You like me, you really like me," jokes the veteran musician.

The winning clip, which Taylor also directed, contains abstract Egyptian imagery, a pair of mysterious twin sisters, and, best of all, a guest appearance by **Rugrat**, the monkey from the film "Outbreak" and the **Nine Inch Nails** clip "Closer."

However, don't look for this clip on MTV or other mainstream video outlets. Taylor says he is disappointed that his label, Warner Alliance, is not servicing the award-winning clip.

"It's very frustrating," says Taylor. "It's gotten a lot of notice when it is played, but that doesn't seem to

matter. Maybe I should stage a hunger strike on the steps of their Burbank [Calif.] offices."

Despite his often-humorous outlook on life, Taylor is serious about his commitment to make contemporary Christian "hipper."

"Some Christian videos make the artists look like they are wearing their faith on their sleeves," says Taylor. "There is no compelling reason to watch a video twice when everything is presented in an obvious manner."

Taylor recently wrapped directing duties on clips for **Guardian's** "Lead The Way" (Myth) and **Out Of The Grey's** "Gravity" (Sparrow).

For his next clip, which will accompany his 1996 album, Taylor

hopes to reteam with student animator **Jonathan Richter**, who contributed claymation to Taylor's "Cash Cow" video. That video recently picked up an award for best animation at Nashville's Sinking Creek Film Festival.

PBS PRESENTS: Some of the better music television programming to hit the airwaves lately is on public television.

PBS affiliates will begin airing **Bruce Hornsby's** "In The Spotlight" special Dec. 2. The musician

got a little help from some well-known musical friends for the special, which was taped at New York's Manhattan Center.

Among the acts performing with Hornsby are **Don Henley**, **Bonnie Raitt**, **Pat Metheny**, **Bob Weir**, and actor/dancer **Gregory Hines**. VH1 is repurposing portions of the broadcast for the second installment of its newly launched "Duets" series (Billboard, Dec. 2).

New York and Chicago PBS outlets have picked up the special "Just Passing Through," which documents life on the road for three emerging music acts. The program, which follows the tours of **Shawn Colvin**, **October Project**, and **Julia Fordham**, goes beyond the simple presentation of live performance footage and delves deep into the stress and sweat behind the scenes.

The one-hour special has already aired on **WTTW Chicago** and is slated to air Jan. 6 on **WLIW New York**. Other PBS stations are expected to pick up the program for broadcast in 1996.

FILTER ON FASHION: Modern rock act **Filter** has been added to MTV's forthcoming "Fashionably Loud" music and fashion show, which will air in February on the music video channel (Billboard, Nov. 18).



Loose Cannons. Spongebath/Zoo Entertainment act Self takes a break from the filming of its latest video, "Cannon." The clip, which was directed by Jesse Peretz, was shot in Murfreesboro, Tenn. Pictured, from left, are lead singer Matt Mahaffey, drummer Jason Rawlings, bassist Tim Nobles (top), keyboardist Chris James (top), and guitarist Mike Mahaffey. (Photo: Rachel Weissmann)

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 Janet Jackson, Runaway
- 2 LL Cool J, Hey Lover
- 3 Pure Soul, I Want You Back
- 4 Michael Jackson, Earth Song
- 5 D'Angelo, Cruisin'
- 6 Groove Theory, Tell Me
- 7 Monica, Before You Walk Out Of My Life
- 8 Silk, Hooked On You
- 9 3T, Anything
- 10 Xscape, Who Can I Run To
- 11 TLC, Diggin' On You
- 12 Terry Ellis, Where Ever You Are
- 13 Skee-Lo, Top Of The Stairs
- 14 Deborah Cox, Sentimental
- 15 Monica, Like This And Like That
- 16 Mariah Carey & Boyz II Men, One Sweet Day
- 17 Brian McKnight, Still In Love
- 18 WC & The Maad Circle, West Up
- 19 Will Downing, Sorry, I
- 20 Whitney Houston, Exhale (Shoop Shoop)
- 21 Monifah, I Miss You
- 22 Earth Gyrz, Love Of Mine
- 23 L.V., Throw Your Hands Up
- 24 Coolio, Too Hot
- 25 Montell Jordan, Daddy's Home
- 26 Boyz II Men, Vibri'
- 27 Faith Evans, You Used To Love Me
- 28 Salt-N-Pepa, Ain't Nuthin' But A She Thing
- 29 Raw Silo, Cutie
- 30 Al Green, Your Heart's In Good Hands

★ ★ NEW ONS ★ ★

- Faith Evans, Soon As I Get Home
Lenny Kravitz, Circus
Changing Faces, We Got It Goin' On
Paula Abdul, Ain't Never Gonna Give You Up
Jesse Powell, All I Need
Father M.C., How Ya Doin'
Suga, What's Up Star
Doug E. Fresh, Hands In The Air
State-O-Mind, Turn-U-On
Ruffneck Feat. Yavain, Everybody Be Somebody



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Reba McEntire, On My Own
- 2 Tim McGraw, Can't Be Really Gone
- 3 Tracy Byrd, Love Lessons
- 4 Pam Tillis, Deep Down
- 5 Collin Raye, Not That Different
- 6 George Strait, Check Yes Or No
- 7 John Michael Montgomery, No Man's Land

- 8 Jeff Carson, The Car
- 9 The Mavericks, Here Comes The Rain
- 10 Neal McCoy, If I Was A Drinkin' Man
- 11 Aaron Tippin, That's As Close As I'll Get...
- 12 Little Texas, Life Goes On
- 13 Alan Jackson, Tall, Tall Trees
- 14 Martina McBride, Wild Angels
- 15 Daryle Singletary, Too Much Fun
- 16 Vince Gill, Go Rest High On That Mountain
- 17 Sawyer Brown, 'Round Here
- 18 Shania Twain, (If You're Not In It For Love) I'm...
- 19 Bryan White, Rebecca Lynn
- 20 Wade Hayes, What I Meant To Say
- 21 Dwight Yoakam, Nothing
- 22 Faith Hill, It Matters To Me
- 23 Lisa Brokop, She Can't Save Him
- 24 Paul Overstreet, We've Got To Keep On Me
- 25 Joe Diffie, Bigger Than The Beatles
- 26 Clay Walker, Who Needs You Baby
- 27 Trisha Yearwood, On A Bus To St. Cloud
- 28 Charlie Daniels, Same Ol' Me
- 29 Mark Chesnut, Trouble
- 30 Ricky Skaggs, Solid Ground
- 31 David Lee Murphy, Dust On The Bottle
- 32 Bobbie Cryer, I Just Can't Stand To Be
- 33 Ken Mellons, Rub-A-Dubbin'
- 34 Helen Darling, I Haven't Found It Yet
- 35 Ty Herndon, Heart Half Empty
- 36 John Prine, Ain't Hurtin' Nobody
- 37 Doug Supernaw, Not Enough Hours In
- 38 Asleep At The Wheel, Lay Down Sally
- 39 James Bonamy, Dog On A Toolbox
- 40 Terri Clark, When Boy Meets Girl
- 41 Rhett Akins, She Said Yes
- 42 Kim Richey, Those Words We Said
- 43 Ty England, Smoke In Her Eyes
- 44 Chely Wright, Listenin' To The Radio
- 45 John Berry, If I Had Any Pride Left At All
- 46 Bellamy Brothers, We Dared The Lightning
- 47 Kate Wallace, Saving It All For You
- 48 Tracy Lawrence, I Threw The Rest Away
- 49 Emilio, It's Not The End Of The World
- 50 Lee Roy Parnell, When A Woman Loves A Man

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

John Michael Montgomery, Cowboy Love
Philip Claypool, Strength Of A Woman



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Coolio, Too Hot
- 2 Smashing Pumpkins, Bullet With Butterfly
- 3 The Dogg Pound, Let's Play House
- 4 Red Hot Chili Peppers, My Friends
- 5 TLC, Diggin' On You
- 6 Mariah Carey & Boyz II Men, One Sweet Day
- 7 Goo Goo Dolls, Name
- 8 Presidents Of The United States, Lump
- 9 Collective Soul, The World I Know
- 10 Bush, Glycerine
- 11 Alanis Morissette, Hand In My Pocket
- 12 Whitney Houston, Exhale (Shoop Shoop)

- 13 Bone Thugs-N-Harmony, 1st Of The Month
- 14 Michael Jackson, Earth Song
- 15 Toadies, Possum Kingdom
- 16 Joan Osborne, One Of Us
- 17 Foo Fighters, I'll Stick Around
- 18 Garbage, Queer
- 19 LL Cool J, Hey Lover
- 20 Alice In Chains, Grind
- 21 Sophie B. Hawkins, As I Lay Me Down
- 22 Hootie & The Blowfish, Time
- 23 Groove Theory, Tell Me
- 24 Rancid, Ruby Soho
- 25 AC/DC, Hard As A Rock
- 26 Natalie Merchant, Wonder
- 27 Ozzy Osbourne, Perry Mason
- 28 Rentals, Friends Of P.
- 29 Passengers, Miss Sarajevo
- 30 Oasis, Wonderwall
- 31 Madonna, You'll See
- 32 Folk Implosion, Natural One
- 33 Melissa Etheridge, Your Little Secret
- 34 Deep Blue Something, Breakfast At Tiffany's
- 35 Brandy, Brokenhearted
- 36 Skee-Lo, Top Of The Stairs
- 37 Shaggy, The Train Is Coming
- 38 Blues Traveler, Hook
- 39 Bush, Come Down
- 40 Seven Mary Three, Cumbersome
- 41 Lisa Loeb & Nine Stories, Do You Sleep?
- 42 Ruth Ruth, Uninvited
- 43 Xscape, Who Can I Run To
- 44 R. Kelly, You Remind Me Of Something
- 45 Bon Jovi, Lie To Me
- 46 Heather Nova, Walk This World
- 47 Chris Isaak, Wicked Game
- 48 Ace Of Base, Beautiful Life
- 49 Nirvana, Smells Like Teen Spirit
- 50 Red Hot Chili Peppers, Under The Bridge

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

The Beatles, Free As A Bird
Don Henley, The Garden Of Allah
Def Leppard, When Love & Hate Collide
No Doubt, Just A Girl



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 John Michael Montgomery, No Man's Land
- 2 Little Texas, Life Goes On
- 3 Shania Twain, (If You're Not In It For Love) I'm...
- 4 George Strait, Check Yes Or No
- 5 Jeff Carson, The Car
- 6 The Mavericks, Here Comes The Rain
- 7 Neal McCoy, If I Was A Drinkin' Man
- 8 Lee Roy Parnell, When A Woman Loves A Man
- 9 Aaron Tippin, That's As Close As I'll Get...
- 10 Tracy Byrd, Love Lessons
- 11 Vince Gill, Go Rest High On That Mountain
- 12 Clay Walker, Who Needs You Baby
- 13 Mark Chesnut, Trouble
- 14 Bryan White, Rebecca Lynn

- 15 Tim McGraw, Can't Be Really Gone
- 16 Pam Tillis, Deep Down
- 17 Alan Jackson, Tall, Tall Trees
- 18 Joe Diffie, Bigger Than The Beatles
- 19 Tracy Lawrence, I Threw The Rest Away
- 20 Ty Herndon, Heart Half Empty
- 21 Wade Hayes, What I Meant To Say
- 22 David Lee Murphy, Dust On The Bottle
- 23 Bobbie Cryer, I Just Can't Stand To Be...
- 24 Ken Mellons, Rub-A-Dubbin'
- 25 Dwight Yoakam, Nothing
- 26 John Berry, If I Had Any Pride Left At All
- 27 Asleep At The Wheel, Lay Down Sally
- 28 Terri Clark, When Boy Meets Girl
- 29 Faith Hill, It Matters To Me
- 30 Sawyer Brown, 'Round Here

★ ★ NEW ONS ★ ★

Collin Raye, Not That Different
Ricky Skaggs, Solid Ground



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Whitney Houston, Exhale (Shoop Shoop)
- 2 Janet Jackson, Runaway
- 3 Mariah Carey & Boyz II Men, One Sweet Day
- 4 Natalie Merchant, Carnival
- 5 Madonna, You'll See
- 6 Elton John, Blessed
- 7 Michael Jackson, Earth Song
- 8 Joan Osborne, One Of Us
- 9 Bonnie Raitt W/Bryan Adams, Rock Steady
- 10 Melissa Etheridge, Your Little Secret
- 11 Hootie & The Blowfish, Time
- 12 k.d. lang, If I Were You
- 13 Meat Loaf, I'd Lie For You
- 14 Alanis Morissette, Hand In My Pocket
- 15 TLC, Waterfalls
- 16 Sophie B. Hawkins, As I Lay Me Down
- 17 Hootie & The Blowfish, Only Wanna Be With You
- 18 Seal, Kiss From A Rose
- 19 Blues Traveler, Run Around
- 20 Mariah Carey, Fantasy
- 21 Pretenders, Sense Of Purpose
- 22 Heart, Alone
- 23 Ace Of Base, Beautiful Life
- 24 Take That, Back For Good
- 25 Hootie & The Blowfish, Let Her Cry
- 26 Tina Turner, Golden Eye
- 27 Fine Young Cannibals, She Drives Me Crazy
- 28 John Mellencamp, Wild Night
- 29 Collective Soul, December
- 30 Rolling Stones, Start Me Up

★ ★ NEW ONS ★ ★

Don Henley, The Garden Of Allah
Seal, Don't Cry
Sting, In The Moonlight
Bruce Hornsby, Swing Street

EMI'S ILLAPU FINDS SUCCESS IN 'MULTITUDES'

(Continued from page 3)

passing the levels for gold (15,000 units) and platinum (25,000 units). "Multitudes" has, to date, sold more than 70,000 units.

Strong album sales are nothing new for Illapu. The band's 1992 release, "En Estos Días . . ." sold more than 155,000 units. One year earlier, "Vuelvo Amor . . . Vuelvo Vida" rang up 125,000 units, according to EMI Chile, to which Illapu has been signed since 1978.

Illapu is not merely a highly acclaimed studio band that chronicles contemporary social ills. The Santiago-based group also is a dynamic live act that routinely attracts thousands of fans to its shows.

Illapu's bandleader and front man Roberto Márquez says that "it's difficult to analyze" the group's success. "It could be that since 1971, the year the group was formed, we have been very sensitive to what interests our audience, and our audience has identified with our songs."

Illapu has released 15 albums, six of them on EMI Chile. During its exile, Illapu issued five albums on its own. These records were banned from release in Chile, but bootleg copies were still available. Illapu's fans kept in touch with the group's international activities essentially by word of mouth.

The band has no publisher, but its mechanical and performance royalties are administered by Chilean society Sociedad Chilena del Derecho de Autor. The band, which is managed by Dante Alesi, handles its own booking.

Márquez founded Illapu with his brother Andrés in their northern Chilean hometown of Andofagasda. The lineup includes another Márquez brother, José Miguel, along with Carlos Elgueta, Eric Maluenda, and Luis Enrique Galduenas.

Even though expectations were high for "Multitudes," Roberto Márquez says the band approached the album in the same way as it had previous records. "We did not allow the success of our previous songs to influence our work," he says. "We just created our new songs according to our musical sentiments."

"Multitudes" was recorded at Filmocentro Studios in Santiago and mixed at Real World Studios and Whitfield Street Recording Studios in London.

Illapu's musical style could be defined as a folkloric fusion comprising different Andean cadences from northern Chile, Peru, and Bolivia; rock; traditional Chilean folk music; and Caribbean-flavored sounds.

The band members' talents lie not only in their singing and harmonizing, but also in their ability to play a variety of instruments, ranging from guitar to the boxlike cajón peruano.

As with its previous albums, Illapu is supporting "Multitudes" with a three-month national tour that is scheduled to conclude at year-end.

In the past several months, "Multitudes" has been released in Peru, Ecuador, Bolivia, and Brazil—countries where Illapu is known. The band is contemplating a tour of those countries in 1996.

The band's four albums prior to "Multitudes" have been released in Spain and Argentina.

No release dates have been scheduled for "Multitudes" in other countries. But during the first six

months of 1996, Illapu plans to make promotional trips to Mexico, Colombia, Uruguay, Spain, Italy, Australia, and Venezuela.

EMI Latin president José Béhar says Illapu likely will embark on a promotional tour of the U.S. in February.

Meanwhile, in late November, as part of its effort to introduce the band outside Chile, EMI released a self-titled compilation of material from "En Estos Días . . ." and "Vuelvo Amor . . . Vuelvo Viva" in several Latin American countries and the U.S.

Max Quiroz, marketing director of EMI Chile, says he is "aware that there [are] markets that could work Illapu." Yet he notes the various release campaigns used by EMI suggest that breaking Illapu beyond the Andes will be "a long-term project."

Quiroz adds, "The group is consecrated in Chile, but it is only in development in the rest of the world."

The first single from "Multitudes," "Sincero Positivo," was a hit in Chile. The second single, "Que Broten Las Palabras," is being released in the first week of December, and a videoclip is being produced for that song.

EXILED BY PINOCHET

Though a relatively unknown act in much of Latin America, Illapu has garnered global interest thanks to Chile's former strongman Gen. Augusto Pinochet.

Illapu was critical of the violence and the disappearance of Chilean citizens during the Pinochet regime. By the late '70s and early '80s, Pinochet's military regime exiled hundreds of Chileans whom he viewed as left-wing threats to government stability.

In 1981, upon returning from a tour outside Chile, Illapu was denied entrance into the country by government authorities. The band then lived in several European countries and began touring the world, playing in Africa, the Far East, Australia, and the Caribbean.

In 1989, a new Chilean law permitting the return of deported nationals allowed Illapu to return to Chile as an adored star recording act whose enthusiastic domestic fans had kept up with the band's activities during its exile.

As a welcoming gesture to its loyal admirers, Illapu performed a free concert before a massive crowd at the Parque la Bandera, one of the poorest neighborhoods in Santiago. That show was recorded as a live album "En Vivo . . . En La Bandera."

EMI dropped Illapu during its exile, but re-signed the band upon its return.

Illapu's band members decline to elaborate about their exile, saying they prefer to concentrate on their music. The band still explores such societal plagues as AIDS and substance abuse; however, there is no criticism of the democratic government.

Illapu expects to record two albums in 1996: a live record containing tracks from its past three albums and a new studio effort.

"Success hasn't changed us," says Roberto Márquez. "After so many years of working, doing shows and recording albums, we believe our great popularity is a reward for the group's effort."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 9, 1995.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

R. Kelly, You Remind Me Of Something

BOX TOPS

- D'Angelo, Cruisin'
Mokenstef, Sex In The Rain
Monica, Before You Walk Out Of...
Whitney Houston, Exhale
Eightball & MJG, Break 'Em Off
Bone Thugs-N-Harmony, East 1999
Larry Loc, I'm Having Flashbacks
Mystikal, Y'all Ain't Ready Yet
Mariah Carey & Boyz II Men, One Sweet Day
Luniz, I Got 5 On It (Remix)
7 Mary 3, Cumbersome
Bone Thugs-N-Harmony, 1st Of The Month
D.O.C., Return Of The Livin' Dead
Jodeci, Love U 4 Life
TLC, Diggin' On You
C&C Music Factory, I'll Always Be Around
Coolio Feat. L.V., Gangsta's Paradise
Kool G. Rap, Fast Life
LL Cool J, Hey Lover
Pure Soul, I Want You Back
Frost, Eastside Rendezvous
The Dogg Pound, Let's Play House
Coolio, Too Hot
Click, Hurricane
Michael Jackson, Earth Song
Goodie Mob, Cell Therapy
L.A.D., Ridin' Low
Spice 1/MC Eft, 1990-Slick
Terry Ellis, Where Ever You Are
Mariah Carey, Fantasy

NEW

- †, Gold
The Beatles, Free As A Bird
Candlebox, Understanding
God Lives Underwater, All Wrong
KRS-One, Rappaz R.N. Dainja
Selena, Dreaming Of You
Smoother Da Hustler, Broken Language



Continuous programming
11500 9th St N
St Petersburg, FL 33716

- 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 Byrd, Love Lessons
Blues Traveler, Run Around
Sarah McLachlan, I Will Remember You



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Blue Rodeo, Better Off... (new)
Blahzay Blahzay, Danger (new)
The Beatles, Free As A Bird (new)
Lenny Kravitz, Circus (new)
The Universal (new)
Mariah Carey & Boyz II Men, One Sweet Day (new)
Smashing Pumpkins, Bullet With...
Green Day, Geek Sinc Breath
Presidents Of The United States, Lump
Melissa Etheridge, Your Little Secret
Alanis Morissette, Hand In My Pocket
Goo Goo Dolls, Name
Lisa Loeb & Nine Stories, Do You Sleep
Jann Arden, Good Mother
Mariah Carey, Fantasy
Janet Jackson, Runaway



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Mariah Carey, Fantasy
Hootie & The Blowfish, Only Wanna Be With You
Simply Red, Fairground
Bon Jovi, Something For The Pain
Rolling Stones, Like A Rolling Stone
La Portuana, Supermambo
Paralamas, Una Brasileira
Ricky Martin, Te Extrano...
Ace Of Base, Lucky Love
Heroes Del Silencio, Iberia Sumergida
Edwyn Collins, A Girl Like You
Charly Garcia, Cerca De La Revolucion
Red Hot Chili Peppers, My Friends
Supergrass, Alright
Los Tres, Tirate(Unplugged)
Madonna, You'll See
Elton John, Blessed
Zimbabwe, Loco De Atar
Alanis Morissette, You Oughta Know
Fobia, Revolucion Sia Manos



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- DC Talk, Jesus Freak
Code Of Ethics, Pleasant Valley Sunday
Newsboys, Simple Man
Michael W. Smith, Cry For Love
Carolyn Arends, Seize The Day
Jars Of Clay, Flood
Newsboys, I Cannot Get You
Petra, Dance
Steve Taylor, On The Fritz
Holy Soldier, Why Don't You
Whiteheart, Even The Hardest Heart
Rez, Surprized
PFR, Wonder Why
Out Of The Grey, Gravity
Randy Newman, I Love L.A.



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Tim Keyes, All I Need Is You
Michael Jackson, Earth Song
The Beatles, Free As A Bird
Simply Red, Fairground
Tina Turner, Goldeneye
Neneh Cherry, Trouble Man
Meat Loaf, I'd Lie For You
Pure Soul, I Want You Back
Meat Puppets, Scum
Sponge, Rainin'
Alice In Chains, Grind
Chynna Phillips, Naked & Sacred
Hootie & The Blowfish, Time
k.d. lang, If I Were You
Echobelly, King Of The Kerb
Mic Geronimo, The Natural
Real McCoy, Automatic Lover
Babes In Toyland, We Are Family
Eazy E, Neighborhood Sniper
Montell Jordan, Daddy's Home



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Whitney Houston, Exhale (Shoop Shoop)
Mariah Carey & Boyz II Men, One Sweet Day
Terry Ellis, Where Ever You Are
Luniz, Playa Hata
Jodeci, Love U 4 Life
LL Cool J, Hey Lover
R. Kelly, You Remind Me Of Something
Coolio, Too Hot
Xscape, Who Can I Run To?
Click, Hurricane

POWER POP HAS THRIVING SUBCULTURE

(Continued from page 3)

place at several clubs around the city and will include more than 60 bands, including local groups Sugarplastic (whose indie-label debut CD got the band signed to Geffen) and Permanent Green Light, as well as New York's the Rooks and San Diego's the Shambles.

The event is being organized by Tony Perkins, aka Martin Luther Lennon, a recording artist signed to the Denver-based Not Lame label.

In an industry driven by pop, some may find it strange to see that term applied to music that hasn't dominated the Hot 100 Singles chart in years. Matthew Kaplan, a DJ at noncommercial radio station WFDU Teaneck, N.J., who specializes in power pop, says that the music's underground credibility derives from the fact that it was once espoused by the whole of the industry but is now *musica non grata*.

Power pop's unabashed sense of commerciality is, ironically, its commercial undoing, according to Kaplan. "Power pop is songs that should be, in a perfect world, popular. However, since we don't live in a perfect world, it's left to the underground to appreciate them."

Writer Jordan Oakes, creator of the Yellow Pills fanzine and CD series, equates the first wave of power pop with

world, including France, England, Japan, Australia, Israel, and Spain. The current Yellow Pills, issue No. 7, with a press run of 1,000, features interviews and articles on the Records, Not Lame artists the Finns, and others, plus several pages of reviews. The \$3.95 cover price includes a four-song, 7-inch vinyl EP with exclusive tracks by four acts, including Not Lame's Shambles.

One day in early 1993, Dean Brownrout was looking for a release to launch a new label, Big Deal, when he walked into New York fanzine store See Hear and discovered Yellow Pills. Since Brownrout and his Big Deal partner David Wolin (distributed-label manager at Caroline) were both power pop fans, a link with Yellow Pills seemed the perfect way to start their label with a built-in fan base.

Brownrout says, "About two weeks after I said to Jordan, 'Let's do it,' I started getting calls from people like Dwight Twilley, 20/20, and all these people whose music I'd loved for years. We ended up putting a large number of classic artists on 'Yellow Pills 1,' along with some newer ones. That was such a success that we did 'Yellow Pills 2,' and that had more contemporary artists who were following in the same vein, like the Posies, Redd Kross, and Material Issue."

The latest installment, "Yellow Pills 3," is an even blend of major-label acts (RCA's Gigolo Aunts, Elektra's Greenberry Woods), unsigned talent (Cherry Twister, the wittily named Martin Luther Lennon), and '70s finds (the Scruffs, the Beat).

In keeping with Big Deal's intention of using "Yellow Pills" as an A&R testing ground, the label has signed several acts from the series. One of those for which Brownrout has the highest hopes is the Vandalias. Shameless fans of '70s pop, the Minneapolis-based group covers Jigsaw's "Sky High" on its debut CD, "Mach V." "That's doing really well for us," Brownrout says. "We're at about 7,500 [units] so far, which for us is fantastic. We did a six-month marketing campaign in advance of the album's release, where we placed a running series of comic strips in alternative magazines, such as Option and Alternative Press, without identifying the strips as an advertisement."

Comic strips may seem an unusual promotional tool, but not for this band. "They're more of a cartoon band than a real band," Brownrout says. "Kind of a generation-X Archies. We've done a comic book with them, and we have aspirations for broader exposure via cartoons. I have this vision of their animated images hosting a music video show."

Brownrout notes that, for an independent label, Big Deal has a high level of store visibility. "We're very retail oriented. We've done Tower listening posts for several of our artists. We're very focused on co-op advertising placement and point-of-purchase displays. We're not getting big airplay now, so we have to rely on fanzines and other means of grass-roots support."

One major outlet for spreading the word about power pop is Audities, a year-old Stafford, Texas-based newsletter. Assistant editor Anthony Henderson and editor Gary Littleton describe it as "[CD newsletter] ICE with the enthusiasm of Yellow Pills."

The editors, both power pop fans, admit to being surprised at the level of reader response. "It's pretty gratifying, because when we started out, we thought



maybe we'd get 25-50 subscribers, and it would just be a grass-roots thing. During the course of our first year, we moved to a circulation of 2,000."

Of that number, Henderson says, about one-quarter are in the music industry. The bimonthly newsletter has an Internet address (audities@aol.com), a World Wide Web page, and its own Net domain in the works.

COLLEGE RADIO FILLS AIRPLAY VOID

Airplay is the missing link that is needed to elevate power pop from its underground status. Most power pop industry figures contacted for this article were hard-pressed to name a DJ or commercial radio station that focuses on the genre.

However, college radio responds strongly to individual releases, such as the "Yellow Pills" series and discs by the Vandalias, Material Issue, the Gigolo Aunts, and Shoes.

Kaplan spins vinyl, cassettes, and CDs by dozens of local and international acts, including the Rooks, L.A.'s Twenty Cent Crush, Norway's Time Lodgers, and Australia's Yum Yums.

The strongest commercial radio market for power pop appears to be Chicago, where WLUP-FM (the Loop) drive-time DJ Danny Bonaduce (of "Partridge Family" fame) features Black Vinyl recording artists the Critics as his house band.

John Lay, former manager of Squeeze and current manager of Sire's Greenberry Woods, admits that he is baffled by commercial radio's reluctance to accept power pop. At the same time, he notes that the major labels' accepted methods of promotion—hitting college and alternative radio before taking a record to top 40—don't necessarily fit power pop's style.

"I've never understood why everyone has to go the prescribed route from college to commercial alternative to top 40. On Greenberry Woods' first album, 'Rapple Dapple,' we had a track called 'Trampoline' that got picked up in the first week by about 15 alternative commercial stations, and it sort of took the record company by surprise" (Billboard, May 14, 1994).

The commercial radio success of such acts as Matthew Sweet, the Rembrandts, and the Gin Blossoms (whose latest hit, "Til I Hear It From You," was co-written by pop progenitor Marshall Crenshaw), with their tuneful guitars and traditionally crafted songs, is a ray of hope for power pop fans.

Because power pop is an indie-fueled medium, its highest-profile retail outlets are businesses like Champaign, Ill.-based Parasol and Berkeley, Calif.-based Mod Lang, which go to great lengths to acquire independent and import releases.

Both those labels support their retail outlets with mail-order services and ad-

vertisements in magazines, such as Yellow Pills and Goldmine. Mail order is particularly important when dealing with power pop fans, many of whom are in corners of the world where indie and import stores are few and far between.

Mod Lang owner Paul Bradshaw operated solely by mail order for eight years before opening his retail outlet in 1991. "We specialize in a lot of different areas, but we do try and support power pop, because it's a personal favorite of mine," says Bradshaw.

Of current U.S. releases, Bradshaw says that Eggbert Records' Hollies tribute compilation, "Sing Hollies In Reverse," has done particularly well, selling 25 copies during September.

"There are a lot of exciting new bands, like Cardinal on the Flydaddy label, who are very melodic pop, and Eric Matthews on Sub Pop," Bradshaw says. "We did very well with the High Llamas' 'Gideon Gay,' which was first out on import, then on a domestic indie, and is now going to be released domestically on Sony. We also strongly support local acts, especially Chris Von Sneidern on Heyday and the Sneetches, who are on a number of indies. And obviously we sell Big Star, because the store is named after a Big Star song."



THE HIGH LLAMAS

While Bradshaw acknowledges power pop as "a real underground thing," he sees crossover potential in such acts as the High Llamas, who have gained fans by word-of-mouth. The band is now signed to Epic.

Among Mod Lang's imports, one of the biggest sellers is a group called Dodgy that is virtually unknown outside of the U.K. "We've sold more than 50 copies of each of Dodgy's albums on A&M. I have no idea why the two Dodgy albums haven't been released in the U.S. Whenever we play them in the store, we get a great reaction."

NOT LAME'S POWER POP EMPIRE

One of the most ambitious torchbearers of power pop is Bruce Brodeen, who formed Not Lame Recordings last year and has turned it into a mini-empire. Not Lame's current CDs include two compilations: "SymPOPhony," with songs by Cherry Twister, the Shambles, and three other acts, and "A Double Dose Of Pop," showcasing the Rooks and Twenty Cent Crush.

In addition to its label, Not Lame offers a distribution service, with a catalog that includes releases from pop bands in Norway, Germany, Finland, and the U.K. The company has an Internet address (notlame@aol.com) and is in the process of creating a Web page.

"One of the reasons I started Not Lame was that a lot of the pop intelligentsia had been trading tapes, talking on the phone, and giving each other leads on great pop bands all over the world for years," says Brodeen. "I just figured that there was a well-defined need to address a very significant portion of passionate record-buying consumers."

One refreshing quality of the power pop scene is the camaraderie of its members. Brodeen includes the address of the Yellow Pills fanzine on his CD sleeves. Like Oakes, Brodeen says that his is a labor of love, and the rewards are often intangible.

"It's really heartening when your company is in the middle of a launch, not even a year old, and just drowning in debt, to get letters from people all over the world," Brodeen says. "Usually, bands are dealing with fan letters. But I'm getting fan letters directed to me, Mr. Label Head, saying, 'God bless you. Thank you so much for starting this label and giving me hope that there are other people like me, listening to this music, who feel the way I do.'"

Brodeen's enthusiasm makes Not Lame a magnet not only for power pop enthusiasts, but for artists.

When Michael Mazzarella of the Rooks went shopping for a label, he had a greater knowledge of the industry than most young musicians. He worked under an executive at a major label for several years before quitting in 1994 to focus on music full time.

Mazzarella says one advantage of being on Not Lame is that "there's no pressure on myself or the Rooks to conform to the antiquated beliefs of the major record labels. Bruce... calls me up and says, 'Michael, I would like another Rooks record. Please get one together for me. I trust what you're doing.' We

have complete say in production, artwork, and label credits in everything we do."

In addition to Not Lame and Big Deal, a host of labels has cropped up to serve the needs of pop fans. Members of Shoes, who are still going strong after two decades, have reactivated the group's Black Vinyl Records, signing tried-and-true popsters, such as North Carolina's Spongetones.

For Christmas, the label is reissuing its popular '91 collection "Yule Tunes," which includes songs by Bill Lloyd, Don Dixon & Marti Jones, Material Issue, Matthew Sweet, and others. Exclusively distributed by Distribution North America, the label has an Internet address (bvrecords@aol.com) and a projected Web page.

A New York-based label, Wagon Wheel, run by Paul Collins (leader of the Beat) and Rick Wagner, released a compilation called "Pop Matters" in November.

Distributed by Caroline, "Pop Matters" includes tracks by unsigned acts from coast to coast.

Meanwhile, some unsigned acts are releasing titles on their own. Bart Mendoza of the Shambles boasts that the group has releases out or due out on four continents. In addition to appearing on "SymPOPhony," the Shambles have a single (a cover of Simon & Garfunkel's "We've Got A Groovy Thing Goin'") due on Detour Records (U.K.), a CD due on 1+2 Records (Japan), and a track on the Raspberries tribute CD on Pop Attack (Australia). Not to mention their cut, sung in Spanish of course, on Snap Records' tribute to Spain's '60s beatsters Los Brincos.

Although fans may disagree as to what qualifies as power pop, the common denominator seems to be songcraft.

Says Cherry Twister's Steve Ward, "I like my songs to be completely airtight. I want to be able to like every second of them, to melodically go for the kill every time."



GREENBERRY WOODS

the rise of Eric Carmen's early '70s sensation, the Raspberries ("Go All The Way"). During that period, '60s holdovers Badfinger and Alex Chilton's underdog Big Star also flew pop's flag.

However, while Dwight Twilley revitalized the genre in 1975 with his breakthrough smash, "I'm On Fire," and Staff Records rode the punk wave with pop-oriented acts Elvis Costello and Nick Lowe, power pop did not become a household word until the Knack madness of '79.

Capitol's legendary Knack push, complete with "Meet The Beatles"-style graphics and retro "Capitol swirl" 45 labels, sold millions in the short term, but some observers say it did severe long-term damage to power pop's image. One contemporary power pop impresario, who asked not to be named, says, "The Knack weren't necessarily bad at what they did. They were just so overexposed that it created a negative backlash."

POWER POP DARK AGE

The decade or so between the Knack overload and the advent of Matthew Sweet was power pop's Dark Age. There were acts around the world who championed the genre, such as the U.K.'s Jetset, San Francisco's Game Theory, and Nashville's Bill Lloyd, but the scene in general had burrowed far underground.

Most power-popsters credit Oakes as a catalyst and spokesman for the music's underground resurgence. Oakes co-founded the Yellow Pills fanzine in late 1991 with friend Rich Osmond, and it quickly became both a lightning rod and a networking tool for the scene.

Oakes received enthusiastic letters from fans in the U.S. and around the

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 237 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'ONE SWEET DAY' by Mariah Carey & Boyz II Men.

Records with the greatest airplay gains. © 1995 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table with columns: RANK, TITLE (Publisher - Licensing Org.) Sheet Music Dist., ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs alphabetically by title.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top-selling singles.

Records with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.

UPTOWN TO MOTOWN...



ANDRE HARRELL

CEO/President Motown

IT'S ON!



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
DECEMBER 9, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW		1	THE BEATLES APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
2	NEW		1	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
3	2	2	8	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
*** Greatest Gainer ***						
4	10	15	11	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIR	4
5	3	—	2	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	3
6	4	3	24	ALANIS MORISSETTE MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98)	JAGGED LITTLE PILL	1
7	1	—	2	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
8	8	8	72	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/16.98)	CRACKED REAR VIEW	1
9	7	5	5	SMASHING PUMPKINS VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
10	5	7	5	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
11	NEW		1	BRUCE SPRINGSTEEN COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
12	15	12	54	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
13	NEW		1	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	13
14	11	4	4	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98)	DOGG FOOD	1
15	13	6	3	MADONNA MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
16	NEW		1	DC TALK FOREFRONT 25140/SPARROW (10.98/16.98)	JESUS FREAK	16
17	12	1	3	ALICE IN CHAINS COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
18	14	11	3	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
19	22	20	39	SHANIA TWAIN MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	6
20	16	14	7	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
21	18	13	18	SOUNDTRACK MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
22	6	—	2	MELISSA ETHERIDGE ISLAND 524154 (10.98/16.98)	YOUR LITTLE SECRET	6
23	NEW		1	LL COOL J DEF JAM/RAL 523045*/ISLAND (10.98/16.98)	MR. SMITH	23
24	9	—	2	ROLLING STONES VIRGIN 41040 (10.98/17.98)	STRIPPED	9
25	20	18	10	TIM MCGRAW CURB 77B00 (10.98/16.98)	ALL I WANT	4
26	19	23	3	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	19
27	25	17	7	GREEN DAY REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
28	27	24	8	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	5
29	17	—	2	MEAT LOAF MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
30	35	32	46	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98)	SIXTEEN STONE	17
31	23	19	10	MICHAEL BOLTON COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
32	31	28	52	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	8
33	30	30	15	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98)	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	20
34	29	25	23	NATALIE MERCHANT ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
35	36	—	2	ACE OF BASE ARISTA 18806 (10.98/16.98)	THE BRIDGE	35
36	34	27	18	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
37	21	10	4	CYPRESS HILL RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
38	33	26	11	RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
39	26	16	5	OZZY OSBOURNE EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
40	28	22	4	DEF LEPPARD MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
41	38	36	22	SILVERCHAIR EPIC 67247 (10.98 EQ/15.98)	FROGSTOMP	9
42	54	49	50	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
43	40	34	19	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
44	24	9	3	GENIUS/GZA Geffen 24813* (10.98/16.98)	LIQUID SWORDS	9
45	32	33	3	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
46	44	37	59	SOUNDTRACK MCA 11103* (10.98/16.98)	PULP FICTION	21
47	49	42	60	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
48	NEW		1	DON HENLEY Geffen 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
49	43	39	19	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
50	41	55	9	SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
51	51	48	14	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98)	A BOY NAMED GOO	41
52	42	38	9	AC/DC EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4

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
*** Pacesetter ***						
53	96	190	3	LUTHER VANDROSS LV 75595/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	53
54	48	50	14	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH	48
55	68	71	11	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	50
56	53	46	73	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
57	39	31	9	SOUNDTRACK UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	14
58	63	53	83	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
59	59	56	35	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
60	50	41	19	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
*** Heatseeker Impact ***						
61	102	129	4	STEVEN CURTIS CHAPMAN SPARROW 1489 (9.98/13.98)	THE MUSIC OF CHRISTMAS	61
62	67	73	13	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
63	83	74	23	MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
64	77	64	65	BOYZ II MEN MOTOWN 530323 (10.98/16.98)	II	1
65	52	43	5	BOB SEGER & THE SILVER BULLET BAND CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
66	62	47	9	LISA LOEB & NINE STORIES Geffen 24734 (10.98/16.98)	TAILS	30
67	69	63	18	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
68	47	29	4	EIGHTBALL & MJG SUAVE 1521/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
69	65	62	19	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
70	70	77	26	SOUNDTRACK WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
71	60	51	13	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22
72	64	52	11	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
73	56	44	3	BONNIE RAITT CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
74	66	65	18	TOADIES INTERSCOPE 922402/AG (10.98/15.98)	RUBBERNECK	56
75	57	54	4	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
76	55	57	9	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
77	NEW		1	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	77
78	88	78	21	FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
79	45	21	3	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
80	94	120	14	MICHAEL W. SMITH REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
81	75	60	14	SOUNDTRACK TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
82	74	79	71	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
83	81	72	25	SOUNDTRACK ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
84	58	—	2	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	58
85	61	40	4	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	30
86	90	85	16	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
87	101	75	4	CARMAN SPARROW 1439 (10.98/16.98)	R.I.O.T.	45
88	100	102	73	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
89	78	59	4	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66817* (10.98 EQ/16.98)	GREATEST HITS	39
90	86	68	42	ALISON KRAUSS ROUNDER 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	13
91	138	—	2	ALL-4-ONE BLITZ 82846/ATLANTIC (10.98/16.98)	AN ALL-4-ONE CHRISTMAS	91
92	89	84	55	EAGLES Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	1
93	87	90	37	COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
94	82	81	21	D'ANGELO EMI 32629 (9.98/13.98)	BROWN SUGAR	42
95	93	95	14	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME	89
96	72	66	16	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG	52
97	46	—	2	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
98	37	—	2	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	37
99	84	69	33	WHITE ZOMBIE Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
100	80	61	19	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
101	NEW		1	JARS OF CLAY ESSENTIAL 5622/JIVE (2.99/4.99)	DRUMMER BOY (EP)	101
102	130	—	2	VARIOUS ARTISTS WINDHAM HILL 11174 (10.98/16.98)	A WINTER'S SOLSTICE V	102
103	137	—	2	VARIOUS ARTISTS WINDHAM HILL 11178 (10.98/15.98)	CELTIC CHRISTMAS	103
104	91	82	11	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
105	127	189	3	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72310 (9.98/15.98)	KIRK FRANKLIN AND THE FAMILY CHRISTMAS	105

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. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
106	76	45	3	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD 45
107	107	97	25	ALL-4-ONE	BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS 27
108	104	94	20	SHAGGY	VIRGIN 40158* (10.98/15.98)	BOOMBASTIC 34
109	99	89	5	AARON TIPPIN	RCA 66740 (9.98/15.98)	TOOL BOX 63
110	73	70	7	K.D. LANG	WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT 37
111	142	—	2	THE TRACTORS	ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS 111
112	95	80	5	TOAD THE WET SPROCKET	COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP 37
113	117	125	14	COLLIN RAYE	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU 40
114	124	88	4	VARIOUS ARTISTS	LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING 88
115	129	154	8	OASIS	EPIC 67351 (10.98 EQ/15.98)	(WHAT'S THE STORY) MORNING GLORY? 72
116	115	111	60	THE CRANBERRIES	ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE 6
117	119	117	94	GREEN DAY	REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE 2
118	92	83	8	CANDLEBOX	MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY 11
119	79	58	3	QUEEN	HOLLYWOOD 62017 (10.98/16.98)	MADE IN HEAVEN 58
120	164	161	14	VARIOUS ARTISTS	WORD 0604/EPIC (9.98 EQ/15.98)	MY UTMOST FOR HIS HIGHEST 99
121	132	115	32	RUSTED ROOT	MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE 51
122	108	110	57	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334* (10.98/15.98)	GREATEST HITS 8
123	131	114	61	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 20
124	145	145	158	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
125	143	130	14	RANCID	EPITAPH 86444* (8.98/13.98)	AND OUT COME THE WOLVES 45
126	141	116	33	SOUNDTRACK	PRIORITY 53959* (10.98/15.98)	FRIDAY 1
127	103	87	13	TAKE THAT	ARISTA 18800 (9.98/15.98) HS	NOBODY ELSE 69
128	123	104	5	TONY BENNETT	COLUMBIA 67349 (10.98/16.98)	HERE'S TO THE LADIES 100
129	134	128	6	VARIOUS ARTISTS	TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2 128
130	120	100	7	INDIGO GIRLS	EPIC 67229 (15.98/24.98)	1200 CURFEWS 40
131	85	67	3	PHYLLIS HYMAN	PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY 67
132	NEW	1	POINT OF GRACE	WORD 5608/EPIC (10.98 EQ/15.98)	THE WHOLE TRUTH 132	
133	97	93	5	SIMPLY RED	EASTWEST 61853/EEG (10.98/15.98)	LIFE 75
134	105	106	6	CLAY WALKER	GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON 57
135	155	122	9	GLORIA ESTEFAN	EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS 67
136	125	112	11	SOLO PERSPECTIVE	549017/A&M (10.98/15.98)	SOLO 66
137	133	118	88	TIM MCGRAW	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON 1
138	135	142	78	SOUNDTRACK	WALT DISNEY 60858 (10.98/17.98)	THE LION KING 1
139	113	135	6	SEVEN MARY THREE	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD 113
140	128	121	224	METALLICA	ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA 1
141	71	35	3	ERICK SERMON	DEF JAM 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING 35
142	126	107	5	SOUNDTRACK	COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN 107
143	159	—	2	JOHN BERRY	CAPITOL NASHVILLE 18805 (10.98/15.98)	O HOLY NIGHT 143
144	NEW	1	VARIOUS ARTISTS	SPARROW 51516 (15.98/17.98)	WOW-1996 144	
145	121	101	21	LUNIZ	NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA 20
146	RE-ENTRY	3	JARS OF CLAY	ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY 146	
147	111	92	15	SOUNDTRACK	DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW 4
148	150	152	17	BRYAN WHITE	ASYLUM 616122/EEG (9.98/15.98) HS	BRYAN WHITE 120
149	106	105	13	DOLLY PARTON	COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL 54
150	166	—	2	FRANK SINATRA	CAPITOL 31723 (11.98/17.98)	SINATRA 80TH - LIVE 150
151	157	133	15	ALABAMA	RCA 66525 (10.98/15.98)	IN PICTURES 100
152	NEW	1	VARIOUS ARTISTS	BLUE NOTE 32127/CAPITOL (9.98/15.98)	JAZZ TO THE WORLD 152	
153	110	96	5	GROOVE THEORY	EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY 69

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	140	140	16	KORN	IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN 99
155	152	137	22	LORRIE MORGAN	BNA 66508 (10.98/15.98)	GREATEST HITS 46
156	174	171	91	YANNI	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
157	160	141	80	OFFSPRING	EPITAPH 86432* (8.98/14.98) HS	SMASH 4
158	98	76	3	PASSENGERS	ISLAND 524166* (10.98/16.98)	ORIGINAL SOUNDTRACK 1 76
159	175	—	3	CLINT BLACK	RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS 138
160	147	126	9	LITTLE TEXAS	WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS 82
161	169	168	68	JEFF FOXWORTHY	WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF... 38
162	109	91	6	SHAI	GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE 42
163	163	149	301	ORIGINAL LONDON CAST	POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
164	149	179	31	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC 95
165	185	163	106	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS 5
166	153	176	34	ELTON JOHN	ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND 13
167	148	156	9	MARTINA MCBRIDE	RCA 66509 (9.98/15.98)	WILD ANGELS 77
168	139	119	16	BRIAN MCKNIGHT	MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU 22
169	176	—	2	SING-ALONG	WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS 169
170	136	103	13	JUNIOR M.A.F.I.A.	UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY 8
171	156	132	37	ANNIE LENNOX	ARISTA 25717 (10.98/16.98)	MEDUSA 11
172	188	155	68	WEEZER	DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER 16
173	187	144	6	LUIS MIGUEL	WEA LATINA 11212 (15.98/22.98)	EL CONCIERTO 45
174	146	98	19	BETTE MIDLER	ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES 64
175	167	147	35	REAL MCCOY	ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT 13
176	196	178	56	NIRVANA	DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK 1
177	112	108	3	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK 108
178	NEW	1	FRANK SINATRA	CAPITOL (15.98/27.98)	SINATRA 80TH - ALL THE BEST 178	
179	186	159	34	BETTER THAN EZRA	ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE 35
180	190	165	206	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) HS	TEN 2
181	172	167	19	TRACY BYRD	MCA 11242 (10.98/15.98)	LOVE LESSONS 44
182	165	151	114	MELISSA ETHERIDGE	ISLAND 848660 (10.98/16.98)	YES I AM 15
183	179	157	90	NINE INCH NAILS	NOTHING/TV/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL 2
184	RE-ENTRY	26	CHRIS ISAAK	REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE 31	
185	116	—	2	TERRY ELLIS	EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL 116
186	154	123	9	THE MAVERICKS	MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS 58
187	144	170	3	TOP AUTHORITY	TRAK 72668 (14.98/20.98)	RATED G 144
188	118	99	5	JOHN HIATT	CAPITOL 33416 (10.98/15.98)	WALK ON 48
189	173	158	91	SHERYL CROW	A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB 3
190	170	169	249	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
191	NEW	1	DANGEROUS CREW	DANGEROUS MUSIC 41573/JIVE (10.98/15.98) HS	DON'T TRY THIS AT HOME 191	
192	114	86	5	ONYX	JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US 22
193	RE-ENTRY	24	THE BEATLES	APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC 3	
194	161	162	11	GARBAGE	ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE 127
195	NEW	1	STEVEN CURTIS CHAPMAN	SPARROW 51408 (9.98/13.98) HS	HEAVEN IN THE REAL WORLD 195	
196	122	113	5	PRETENDERS	WARNER BROS. 46085 (10.98/16.98)	THE ISLE OF VIEW 100
197	180	—	2	VARIOUS ARTISTS	VIRGIN MOVIE MUSIC 41058/VIRGIN (10.98/16.98)	GOLDENEYE 180
198	RE-ENTRY	8	PETRA	WORD 67302/EPIC (10.98 EQ/15.98) HS	NO DOUBT 91	
199	RE-ENTRY	210	NIRVANA	DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND 1	
200	177	134	14	SOUNDTRACK	A&M 540384 (10.98/16.98)	EMPIRE RECORDS 63

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| | | | | | Forrest Gump 88 | | |

ARGENTINA'S INDIE LABELS PERK UP LANGUID MARKET

(Continued from page 3)

niche for well-known rock acts and cult artists alike. Some have been founded by artists who cannot secure label deals and, instead, are simply financing their own limited releases of 500-1,000 copies.

These small CD pressings are supported by a healthy network of independent retail establishments located in small shopping arcades in Buenos Aires.

The indie activity comes at a time when the IFPI reports that unit shipments in the first half of 1995 dropped 23.2% below those of the same period in 1994, a year that was deemed "dreadful" by most industry accounts (see story, page 49).

Walter Kolm, managing director at MCA Argentina and formerly a noted indie executive, says that the domestic environment is ripe for indies.

"Nowadays, major companies concentrate on big artists and leave alone many niches in the market," says Kolm. "Indies, on the other hand, may have to struggle to survive, but they can concentrate in smaller niches without the monthly pressure of reaching high projections and forecasts."

In 1988, Kolm founded an indie, Radio Trípoli Records, and quickly scored multiplatinum records by rock acts Attaque 77 and Los Auténticos Decadentes.

Earlier this year, Radio Trípoli was acquired by powerful domestic distributor Distribuidora Belgrano Norte. Kolm and his partner at Radio Trípoli, Sergio Fassanelli, parted ways and launched new imprints.

Kolm's label Main Records secured licensing deals with Epitaph, Rykodisc, and Rounder. Big-name local acts were signed, including Pappo, Andrés Calamaro, Suéter, Superuva, and La Mizrahi. Reissue accords were also

made with defunct bands from the '80s, including Riff and Virus.

By contrast, Fassanelli's Discos Milagros specializes in lesser-known thrash, hardcore, and punk acts. The label has signed Pez, Vrede, DDT, NDI, and Cadáveres, as well as putting out compilations of '80s punk bands titled "Mala Saña" and "Alimañas."

Ironically, in October, indie maven Kolm was appointed managing director of a major label, MCA Argentina. Main Records was left in the hands of Kolm's partner, Alejandro Amadori, but Kolm's exit prompted Rykodisc to switch its licensing deal to DBN.

At Discos Milagros, Fassanelli expected 1995 to be "a tough year, and our Catch-22 situation was having tight budgets to promote albums with lousy sales. But we decided to go ahead full throttle and release 12 albums. If we maintain the same pace, our catalog will soon be quite unique and interesting."

Discos Milagros has also kept its marketing unique: it packaged NDI's album "Mensaje No Preciso De Imagen" in metal boxes and inserted incense in the jewel box of Pez record "Cabeza."

Although 1995 might have been a challenge for the record industry, it was a year of opportunity for many bands discovering the low costs of setting up their own imprints and selling their product at shows or at a circuit of specialty record stores in downtown Buenos Aires.

This network of stores, which includes Rock 'n' Freud, El Agujerito, Zivals, Fenix, Abraxas, and Transylvania, is despised by the major record labels, who refer to the stores as *las cuevas* ("the caves") because of their locations in shopping arcades.

Focusing on import and indie product, *las cuevas* have drawn the ire of the majors by importing high-profile releases before the labels drop the product in the domestic market.

But Gonzalo Mora, president of Mortal Records, says that *las cuevas* are essential to the indie industry because they provide a "vital" distribution outlet.

Named in honor of 4AD U.K. band This Mortal Coil, Mora's Mortal Records began operations this year with a sampler featuring alternative, neo-dark, dreamcore, nerdcore, and sonic bands. Among the artists appearing on the sampler are Atlántica, Die Blumen, El Pasaje, Giradioses, Ojo De Pez, Psicoprismo, Rayos Catriel, and Girasoles.

"A small indie label," says Mora, "is the only way for these bands to record in first-class studios and be released on CD."

In addition to its sampler, Mortal Records has released albums by Atlántica and Giradioses and aims to reach Anglo markets with eclectic South American bands.

"Meanwhile, our small-scale operations let us break even with 600 units," says Mora. "And a special incentive for retailers is our low \$10-12 price." CDs in Argentina typically wholesale for \$12-\$14.

Another indie label, which began operations Dec. 1 with the release of five albums, is Roxy Records, distributed by retail giant Musimundo. Edgardo Moré, former manager of Argentine rock stars Ratonés Paranóicos, is Roxy's label director.

Several brand-name artists are bypassing indie representation with self-released CDs. Cult band Suárez, fronted by singer/actress Rosario Blefarí, estab-

lished FAN Records in 1994 and has released two albums: "Hora De No Ver" and "Horrible."

Highly regarded singer/songwriter Adrián Paoletti formed Paciencia Discos and titled his first album after his label.

Even Flavio Cianciarullo, bassist of renowned rock act Los Fabulosos Cadillacs, recently announced the creation of Resiste Records with filmmaker Pablo Vanasco. The label's first releases are by thrash-fusion bands Carne Gaúcha and RIP.

Other indie labels to have cropped up

over the last 18 months include Sonoridades Amapola, Cecilia Discos, and Plot!

The first press release from Plot!—distributed with its sampler of bands Cadaver Exquisito, Tus Hermosos Perdedores, Quum, Federico Zyppe, and El Pesa Nervios—contains a clear declaration of principles: "We aim for direct feedback, quality editions, sensible prices, unadulterated personality of the artists, innovation, and creative freedom. We want Plot! to signify idealism in the '90s, where skepticism is not hip anymore."



by Geoff Mayfield

HEAP ON THE STUFFING: The Thanksgiving weekend delivered an ample sales buffet, thanks in large part to hearty portions delivered by new albums by **the Beatles**, **Garth Brooks**, and **Bruce Springsteen** (see story, page 3). Overall sales of albums and singles combined are up 12% over the same week in 1994 (see Market Watch, page 94), and the difference between those two weeks has everything to do with release schedules.

A year ago, Thanksgiving week represented a lull in the heavy fourth-quarter product flood, with only two new titles debuting in The Billboard 200's top 20—**Redman** at No. 13 and **Ice Cube** at No. 19—which contributed 160,000 units of new business. This year, along with the aforementioned trio of titles, the top 20 sports new sets from country vet **Vince Gill** (No. 13) and contemporary Christian heroes **DC Talk** (No. 16). Altogether, the five high chart bows account for more than 1.6 million units.

YESTERDAY ONCE MORE: The Beatles, who scored three No. 1 albums in 1965, are able to reach the summit again 30 years later with a stunning first-week total of 855,500 units. The mark shatters the previous SoundScan record for a double album and stands as one of the highest marks by any title since The Billboard 200 began using point-of-sale data in 1991. The Fab Four's sum more than doubles the previous high-water mark for a two-fer, 391,000 units, which was the opening-week volley registered during the summer by **Michael Jackson's "HIStory."** The Beatles' number is also the fifth-highest single-week sum since The Billboard 200 switched to SoundScan data.

As far as first-week sales, the Beatles' "Anthology 1" ranks either second or third, depending on how one views **Pearl Jam's** 1994 album "Vitalogy." After CD and cassette versions of "Vitalogy" hit stores, the set reached No. 1 Dec. 24 with more than 877,000 units. But it had already been on the chart for two weeks, thanks to the earlier release of a limited-edition vinyl LP pressing. No matter how one views last year's Pearl Jam album, the band holds first-place in first-week sales anyway with its 1993 title, "Vs.," which rang in with more than 950,000 units.

The Beatles stand 78% ahead of the chart's other fat debut, **Garth Brooks' "Fresh Horses,"** which, with 480,000 units, is at No. 2. Brooks has an 88% lead over No. 3 **Mariah Carey** (254,000 units), and in any other 1995 week, his total would have placed him at No. 1.

FAB AND MERRY: All the Beatles hoopla causes last year's "Live At The BBC" to re-enter the big chart (No. 193) and inspires gains of more than 200% over prior-week sales for six of the chart's older titles. There are a dozen Beatles titles on Top Pop Catalog Albums, including six that weren't on last week's chart. The catalog list also signals the rush of Christmas music that sold over Thanksgiving week. In fact, there are only six albums on the 50-position chart that are neither seasonal nor Beatles.

ADDED VALUE: The Best Buy chain stoked Fab Four sales by adding a special interview disc to the "Anthology" package (see Retail Track, page 60). Because the item is essentially an exclusive product, available only at Best Buy and at the New Jersey-based Compact Disc World chain, and because most units sold were no-charge premiums, the title does not qualify for The Billboard 200. Still, the interview CD's SoundScan total—182,000 units—is kind of amazing. Had it been eligible to chart, it would have ranked No. 6.

OTHER AMAZING FACTS: The DC Talk debut at No. 16 is the same rank that fellow Christian artist **Michael W. Smith** earned in the Sept. 9 issue, when Christian bookstores were added to SoundScan's store mix. But Talk's tally of 86,000 units—which came mostly from the Christian shops—is 66% higher than Smith's first-week take... **Luther Vandross' "This Is Christmas"** (96-53 with a 121% sales gain) becomes the first seasonal title to win the Pacesetter in consecutive weeks. The Billboard 200 introduced the percentage-based award in June 1993. Meanwhile, the new **Mannheim Steamroller** set wins Greatest Gainer for a second straight week (10-4), as its sales double to 204,000 units. In all, nine Christmas albums bullet on The Billboard 200... The top 11 titles, including the new one by **Bruce Springsteen**, each sell more than 100,000 units. Former No. 1's by **R. Kelly** (No. 7), **Tha Dogg Pound** (No. 14), and **Alice In Chains** (No. 17) are the only albums in the top 20 that show declines from prior-week sales.

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HOLIDAYS BRING RETAIL OPTIMISM

(Continued from page 3)

the band's "Anthology 1" and the new Garth Brooks album, it would have been a cold, flat Thanksgiving. And some chains noted that they were more conservative in their product buying this year than they were last year.

Moreover, music merchandisers worry that a light schedule of new albums in December will give consumers little cause for excitement. Last year Brooks, Pearl Jam, and the Beatles all had releases in December.

Says Al Wilson, senior VP of merchandising for the 170-store Strawberries/Waxie Maxie chain in Milford, Mass., "If you're looking to compare to last year, whatever's going to lead us into the promised land is already there."

For most retailers the leader is the Beatles anthology, and it was the 251-unit Best Buy that racked up the biggest numbers on the title—more than 216,000 units sold, which gave the chain 25% of the first week's total of 855,500 units, according to SoundScan. This is the latest indication of the growing power that the Minneapolis-based consumer electronics chain has in music retail. ("Anthology" also broke the sales record for a two-disc set. See Between the Bullets, page 92.)

Reports from small and large retail chains around the nation indicate that overall music sales during the first weekend of the 1995 holiday season ranged from a 5% drop to a 15% gain, compared to the same period last year.

SoundScan says that 18.9 million albums and singles were sold in the week ending Nov. 26 (the Sunday after Thanksgiving), a 12.6% increase over the same week in 1994.

But the unit sales increase was related primarily to the high-profile new releases. In addition to "Anthology 1" and Brooks' "Fresh Horses," which was the week's second-best-selling title at 480,000 units sold, Bruce Springsteen, Vince Gill, and contemporary Christian group DC Talk had top 20 debuts on the charts. In the same week last year, the biggest new albums were by Redman, Ice Cube, and Spice 1.

"We're thrilled with all the good

releases coming on," says George Scarlett, national product manager at 120-store Tower Records, "but we wish they'd be spread over the calendar more evenly."

Although unit sales were up sharply, dollar sales continued to be weak for most retailers because of the price wars. Blockbuster reportedly was selling three new hit CD titles at \$9.79. And consumer electronics chain Circuit City has been pricing albums at \$10.98. The wholesale price for a CD is about \$10.50.

The Beatles set had a suggested list price of \$31, but many retailers were selling it between \$22 and \$24. And some discounters priced it as low as \$19.

Best Buy was selling the album between \$22 and \$23. Besides the 216,000 units of "Anthology" that it sold, Best Buy moved 182,000 copies of its free limited-edition Beatles promotional disc, which features interviews with the band (Retail Track, Billboard, Nov. 25).

One source says the chain purchased 500,000 copies of "Anthology 1," the same amount that rackjobbers Handleman and Anderson Merchandisers each purchased for their stores. Handleman services 2,300 stores, and Anderson services 1,550.

Danny Beard, co-owner of Wax N' Facts, an independent music store in Atlanta, says of the Beatles title: "We couldn't do much with Best Buy doing huge ads and selling the thing at cost with a free CD added onto it."

Adds Jim Baumann, music buyer for 58-unit Spec's Music in Miami, "They had that exclusive interview disc that they were promoting everywhere, giving it away with a purchase. I'm sure we could have sold a lot more if we weren't undercut."

Says Bob Say, VP of eight-store Moby Disc in Reseda, Calif., "We did better with Smashing Pumpkins. People went to Target or Best Buy for the Beatles." Moby's overall sales were up 5% for the weekend, according to Say.

And says Steve Bicksler, owner of four-store Penny Lane Records in Pasadena, Calif., "Even though the Beatles were our No. 1 seller, quite honestly the numbers were disappointing in relationship to the buy-in that we made." Bicksler says his chain's overall sales were down 3%.

Best Buy also reports that 15 of its top 100 titles during the Thanksgiving week were by the Beatles, as three nights of network TV specials about the group spiked catalog sales.

But the Beatles were not the only story at retail. Best Buy merchandise manager Gary Arnold says, "What we're seeing is that all recently released titles are gaining momentum." He mentions double-digit sales increases for albums by Bush, Smashing Pumpkins, Alanis Morissette, Mariah Carey, and Mannheim Steamroller. Another strong seller for the chain has been Hootie & the Blowfish, who have been on The Billboard 200 for 72 weeks.

Large chains besides Best Buy reported mixed results for the holiday weekend. A Musicland spokeswoman says that sales were "at their historical performance levels." A Tower executive notes that sales were "up but not tremendously." Wherehouse Entertainment says sales were down about 5% from last year. Blockbuster, Camelot, and Trans World did not return phone

calls at press time.

CONSERVATIVE BUYING

Because retailers have had problems with prices and profits this year, most chains were conservative in their product buying. Except for increases necessary to stock new stores, many merchants were keeping inventories lean.

Says Ann Lieff, president of Spec's, "We're buying a little closer this year. The depth is in the stores rather than in the warehouse."

Music was strong for the mass merchandisers as well as for some specialty retailers. Says Dennis Wigent, director of internal communications for 2,138-store Kmart, "Our sales on music are up significantly, led by the Beatles anthology, which is just going gangbusters."

The only retail segment that trailed last year's performance was independent stores. According to SoundScan, overall unit sales fell 1.1% to 1.8 million. But that is in line with the longterm trend of fewer mom-and-pop stores amid an expansion of chains.

As for the rest of the holiday season, retailers are expressing "cautious optimism."

Jeffrey Scotti, co-owner of the four Scott's Record Shops based in Summit, N.J., whose weekend sales increased 10% from last year, says, "My gut tells me it's going to be a decent season. Music is still an excellent gift, and it's not expensive."

Assistance in preparing this story was provided by Carrie Borzillo in Los Angeles.

HOLIDAYS SPUR VIDEO CATALOG SALES

(Continued from page 87)

2,000 units in one day," says Reel Collections video buyer Angie Woodward.

She notes that the 52-store chain, owned by Owensboro, Ky.-based distributor Waxworks/Videoworks, actually ran out of "Casper" in a few places on Thanksgiving Day.

The retail jury is still out on Buena Vista Home Video's "Cinderella," which accelerated a bit over the holiday weekend but still receives mixed reviews. "We went heavy on 'Cinderella,'" Woodward says, "and we're hoping that we won't have to do any big returns."

However, Pagano, who said one month ago that the title was per-



Billboard Music Group

HOMEFRONT

A Weekly Update on BBMG Events and Happenings

the 1995
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MUSICIAN

Musician magazine is now accepting entries for its 1996 Best Unsigned Band competition. Featuring an all-star panel of judges comprised of Steve Winwood, Pearl Jam's Stone Gossard, Adrian Belew, Juliana Hatfield, Jimmy Jam, Pat Metheny and Matthew Sweet, the contest creates a unique opportunity for unsigned bands and artists to showcase their talents.

Winners will be featured on Musician's Best Unsigned Bands CD. In addition, they will appear in the pages of Musician magazine and receive thousands of dollars worth of equipment.

The deadline for entries is December 31, 1995. Information and entry forms can be attained by calling 800-BUB-7096.

Billboard magazine and The Microsoft Network have teamed up to bring you live, on the spot coverage of the Billboard Music Awards on December 6 at the New York Coliseum. Backstage coverage of the event will include chats with performers and award recipients, up-to-the minute photos, sound bites and live news reports. In addition, The Microsoft Network users can participate in the Billboard Awards Show and even win prizes.

To access the Billboard Awards show on Wednesday December 6 at 8:00-10:00 PM on The Microsoft Network, go to MSN NEWS or type msnnews billboard.

BEATLES RECORDS MAKE INTERNATIONAL NEWS

(Continued from page 87)

The TV Asahi network will broadcast all six hours of the Beatles television special on New Year's Eve. Toshiba-EMI will sell the video version of the show beginning next spring.

Back in Europe, "Anthology" charted in 10 countries. In Music & Media's European Top 100 Albums, it was No. 3, behind two other EMI acts, Queen and the Rolling Stones.

In Germany, where the album topped the chart, television news gave prime-time coverage to the release, but some reviewers were unconvinced of its merits.

German newspaper Sueddeutsche Zeitung wrote, "The CD is a phony." The paper went on to de-

scribe it as "McCartney's new clothes," suggesting that it lacked any kind of substance.

However, EMI in Germany is already halfway to its target of shipping 500,000 albums by Christmas.

Retailers report, though, that while Nov. 21 was particularly busy, demand had become subdued by the third day after release. Dealers say that the vast majority of buyers have been over 40.

Radio response also has been somewhat muted in Germany. Reaction is typified by Helmut Radermacher, deputy head of programming at RSH Kiel. He says, "On the first day, we had numerous calls, and we played the single four or five times a

day. Now it is on the playlist and is only being played once a day. There was more interest before the CD was released. Now everyone is disappointed, and no one wants to hear the song anymore."

Says Klaus Unger, head of music at MDR Radio Thuringen, "What we've got here is a piece of nostalgia rather than a contemporary recording."

Assistance in preparing this story was provided by Steve McClure in Tokyo, Wolfgang Spahr in Hamburg, Emmanuel Legrand in Paris, Howell Llewellyn in Madrid, and Christie Eliezer in Melbourne, Australia.

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U.K. LABELS, ARTISTS ALLIED IN GOV'T FIGHT

(Continued from page 5)

comes down to the definition of charities. We're not talking about Live Aid, where everyone was happy to waive their airplay royalty. What we're talking about is the Students' Union that wants to be a charity—that would mean we wouldn't get any income from college radio."

Some Students' Union activities are licensed by PPL while others are not. The legal principal underlying the licensing has never been tested in court, and PPL and IMF fear that if one college challenges the existing legislation and wins, then all Student Union-based activities will be exempt.

Despite the lobbying of members of Parliament and the Department of Trade and Industry by PPL, BPI, and IMF on these issues. Glover says he does not believe that the second draft of the regulations—due to be published in January—will contain provisions addressing these concerns.

If this is the case, he says, IMF is prepared to go to the European Court to challenge the new law.

Glover, who is an AURA board member, says IMF has been in touch with the European Union department that drafted the original harmonization directive, DG15, and has been told that

the U.K. government's regulations do not fulfill the directive's requirements. "We were told that it was always intended that provisions on public play should be included."

PPL supports IMF's moves on this matter, but its spokeswoman says the organization has not discussed whether it would enter into a joint legal action with IMF.

IMF has, however, already begun the preliminary moves in a U.K. High Court action against the government over lost royalties.

Its case rests on the fact that the EU directive said that national governments should amend their domestic copyright legislation by January 1994.

IMF believes it has a reasonable claim for the royalties it has lost in the period between that date and the final implementation of the new provisions.

Says Glover, "There is a precedent for this, as something very similar has already happened in Italy."

EU directives, having been adopted by the European Parliament and the EU's Council of Ministers, are mandatory for EU members' national governments, which must adopt their provisions into domestic legislation within an allotted time.

BMG U.K. PURCHASES CONIFER FROM ZOMBA

(Continued from page 12)

were't obliged to do this, but thought it preferable as a way of cleaning the market and avoiding stocks being sold off at cut price.

"It was a costly decision; we didn't ship any product for a long time, and our income flow under the new distribution agreement with BMG only began 18 months later."

BMG U.K. chairman John Preston regards the early November purchase as cementing an already good relationship with Conifer. "As far as the U.K. is concerned, it significantly improves our classical product offered across all price ranges and gives us access to some bright management.

"Some funding will be involved, and the Conifer acquisition brings even more potential to the development of the classical market and particularly the crossover element," Preston adds.

U.K. retailers have welcomed the deal, under which Conifer will continue to operate from its West Drayton base near London. Andy Coulden, who heads the eight-branch Music Discount Centre classical chain, pronounces it an "excellent" move.

"Conifer has done a very good job in the past," Coulden says, "and the mix with BMG and RCA and their back catalogs is one of the most interesting developments for a long time in classical music, which needs all the help it can get in the U.K."

Andy Adamson, senior buyer at wholesaler Entertainment U.K., agrees: "Conifer had probably taken things as far as they could as the biggest U.K. classical indie, and their marketing skills will benefit BMG, which has a good catalog... The deal should be very good for both companies."

BERMAN BLASTS CHINA OVER PIRACY

(Continued from page 5)

cancerous core of the piracy problem in China," he said. "Their poisoned product is not only pouring out across China, it is beginning to seep over the borders into the world market."

Valenti said that since February, illegal manufacturing "has actually increased," largely because of what he described as "video CD" production.

He added, "While we applaud what has taken place at Shen Fei [the site of the agreement], and while we appreciate the raids under way against illegal retail shops across the coun-

try, immediate action must be taken against these illegal CD, VCD, [and] CD-ROM manufacturers."

The February trade agreement with China averted the imposition of \$1.08 billion in trade sanctions. Despite the hopes of the domestic and international record industry, reports from China throughout 1995 indicated that the central government was in a bureaucratic tangle with local authorities who have been unwilling or unable to act on enforcement procedures.

PETER GRANT DIES

(Continued from page 12)

nell. "He was the man who stopped tour promoters employing bands and made it so that bands employed promoters."

In a statement, other prominent members of the U.K.'s music community paid tribute to Grant. Led Zeppelin singer Robert Plant said, "He was a giant who turned the game upside down. Fierce, uncompromising, with great humor—I owe him much."

Led Zeppelin guitarist Jimmy Page said, "Peter was a tower of strength as a business partner and a friend," and bassist John Paul Jones added, "Without Peter Grant, Led Zeppelin would not have been the band it was. His integrity, sense of timing, and business acumen, coupled with complete trust in our music-making, made him one of the finest managers."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	581,191,000	581,203,000 (UP 0.002%)
ALBUMS	493,321,000	495,035,000 (UP 3.4%)
SINGLES	86,168,000	87,869,000 (DN 1.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	289,414,000	322,726,000 (UP 11.5%)
CASSETTE	203,331,000	171,584,000 (DN 15.6%)
OTHER	576,000	725,000 (UP 25.8%)

OVERALL UNIT SALES THIS WEEK

18,959,000

LAST WEEK

14,373,000

CHANGE

UP 31.9%

THIS WEEK 1994

16,836,000

CHANGE

UP 12.6%

ALBUM SALES THIS WEEK

16,673,000

LAST WEEK

12,314,000

CHANGE

UP 35.4%

THIS WEEK 1994

14,864,000

CHANGE

UP 12.2%

SINGLES SALES THIS WEEK

2,286,000

LAST WEEK

2,059,000

CHANGE

UP 11%

THIS WEEK 1994

1,972,000

CHANGE

UP 15.9%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	254,835,000	288,802,000	UP 13.3%
CHAIN	80,139,000	73,425,000	DOWN 8.4%
INDEPENDENT	80,858,000	76,857,000	DOWN 4.9%
MASS MERCHANTS	165,358,000	142,118,000	DOWN 14.05%

ROUNDED FIGURES

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

SoundScan®

Beatles Hot In U.S., Shocked In U.K.

COMBINE 30 YEARS OF love and devotion, 25 years of waiting for a new song, six hours of prime time, and 27.3 million viewers watching the first two hours of "Anthology," and it's no surprise that the Beatles have entered The Billboard 200 with their first chart-topping album since "The Beatles 1967-1970" in 1973.

"Anthology 1" rewrites the record books in a number of ways. The Beatles were already way out in front with the most No. 1 albums in the rock era; the total jumps from 15 to 16, giving the group almost twice as many as nearest competitors Elvis Presley and the Rolling Stones, with nine each. The record that the Beatles have broken is for the longest span of No. 1 albums in the rock era, previously held by Barbra Streisand: 29 years and 9 months between the reign of "People" at No. 1 in October 1964 and "Back To Broadway" in July 1993. The mop tops have topped that, with 31 years and 10 months between the No. 1 runs of "Meet The Beatles" and "Anthology 1."

Timing is everything, and in almost any other week Garth Brooks would have had another No. 1 album. "Fresh Horses" had to settle for a No. 2 posting—for now. But in their own land, the Beatles shockingly had to enter in the runner-up position. The album they couldn't beat? The debut effort from TV actors Robson & Jerome, who starred in a U.K. series, "Soldier Soldier."

The duo's album entered at the top the previous week and held on with sales almost double those of "Anthology 1." The British public has gone for Robson & Jerome in a big way, buying over 2 million singles of their remakes of "Unchained Melody" and "I Believe."

Back to the Beatles for a moment, Rob Durkee of MediaBase/Premiere Radio Networks in Los Angeles says that the Beatles' record string of eight consecutive No. 1

albums was broken by... the Beatles. The self-titled white album prevented the "Yellow Submarine" soundtrack from hitting the top.

TAKE A (HIGH) BOW: It's been a year of high debuts, and Madonna continues the trend with "You'll See," one of the new tracks on her "Something To Remember" collection. It debuts at No. 8 on the Hot 100, marking the third time that Madonna has debuted in the top 15. "Erotica" entered at No. 13 in 1992, and "Rescue Me" debuted at No. 15 in 1991.

"You'll See" is Madonna's 29th top 10 hit, says Richard Signorelli of RPM Sounds in Huntington, N.Y. That puts her in third place among artists with the most top 10 singles in the rock era, behind Elvis Presley (38) and the Beatles (33). Signorelli suggests that even if "Free As A Bird" extends the Beatles' total to 34, Madonna is likely to surpass them in the long run.

TWENTY-TWENTY: Adam Hammond of Bay City, Mich., points out that Fun Factory is the first artist in the history of the Hot 100 to have two singles remain on the chart for 20 weeks or more without reaching the top 40. "Close To You" peaked at No. 46 earlier this year, but had a 20-week run. The follow-up, "I Wanna B With U," peaked at No. 45 in September and falls off the chart this week after 20 weeks.

DOUBLES: Jarrett E. Nolan of BMG Distribution in New York cites Mariah Carey and Boyz II Men for both having two hits in the top five of the Hot 100. The Boyz are uncredited guests on L.L. Cool J's "Hey Lover."



by Fred Bronson

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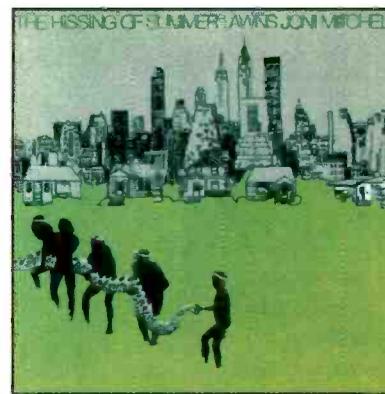
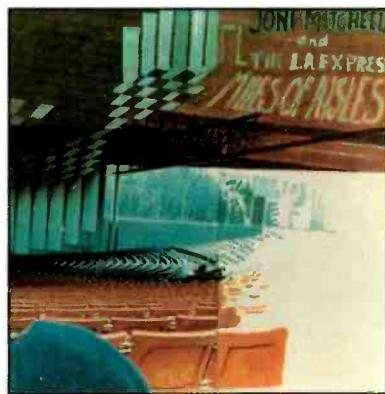
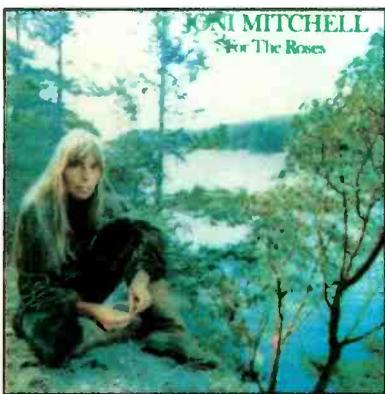
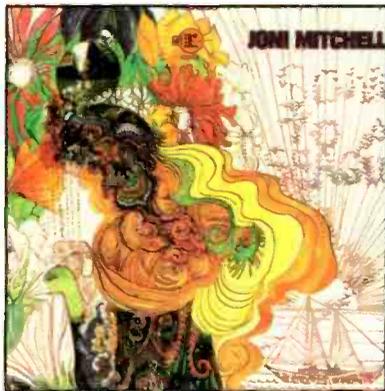
"Spider-Man"

And 15 More!

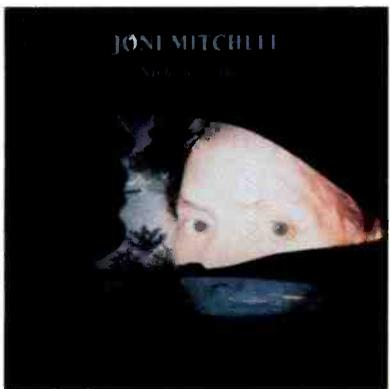
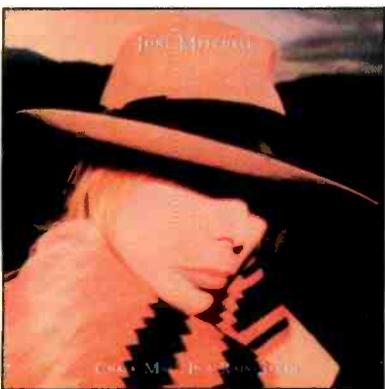
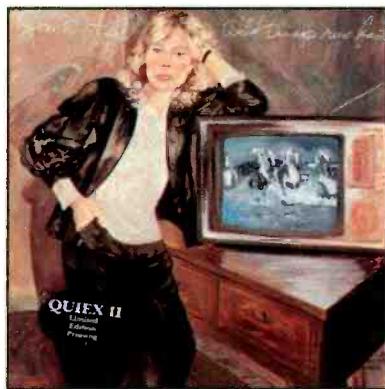
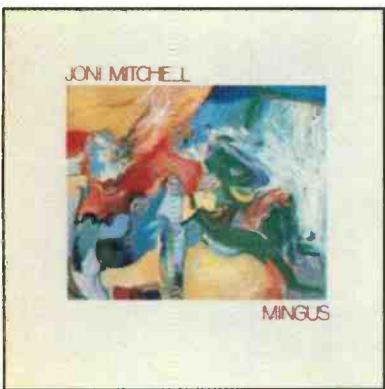


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