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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 30, 1996

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German Music Biz Poised For Chart Overhaul

BY WOLFGANG SPAHR

HAMBURG—The German record industry will enter a new era as well as a new year on Jan. 1, 1997.

From that date, the country's primary album and singles charts will be compiled using only electronic point-of-sale (EPOS) data, an advance that is expected to have profound implications for every area of the music business here.

The change also brings Germany, the world's third-largest music market, in line with such other major territories.

(Continued on page 95)

Tejano Acts Team For Benefit Album

BY RAMIRO BURR

SAN ANTONIO, Texas—Nearly three dozen leading Tex-Mex artists have



EMILIO



LITTLE JOE

teamed to lend their time and voices to a benefit album recorded for a Texas AIDS foundation.

(Continued on page 97)

GLOBAL MUSIC PULSE

Flamenco Stars Honor Spanish Civil War Vets

SEE PAGE 65

Babyface: Epic's Superstar Becomes One-Man Industry

BY J.R. REYNOLDS

LOS ANGELES—Kenneth "Babyface" Edmonds has established himself as the heir apparent to quintessential entertainment business juggernaut Quincy Jones. There are nine songs on the Hot 100 Singles chart that Edmonds has a hand in as artist, producer, songwriter, or label owner. And with "The Day," Edmonds' recently released Epic album, outpacing initial sales of his previous five recordings, Edmonds is reaching new heights.

"One of the great things about his new album is its depth," says Epic Records Group chairman (U.S.) David

Glew. "It's four or five singles deep, and this project has gained the greatest [consumer] acceptance of all his other [solo] albums."



BABYFACE

Released Oct. 29 internationally, "The Day" debuted at No. 6 on The Billboard 200, giving the artist his highest-charting album yet (Billboard, Sept. 14). According to SoundScan, 190,000 units have been sold to date.

Says Epic (U.S.) president Richard Griffiths, "The marketplace has changed

for Kenny. All his [songwriting and production] success with other artists, such as Madonna and [Eric] Clapton, has helped consumers to get ready for

(Continued on page 96)

Ratings System Considered By Music Vid Shows

BY BRETT ATWOOD

LOS ANGELES—In an effort to avoid government-regulated ratings, music video programmers are likely to agree to adopt a voluntary ratings system to warn viewers about violent and sexual content in clips.

Although many programmers remain uncertain as to the specifics of a ratings system, the television industry has been told that it must act quickly or have the Federal Communications Commission (FCC) establish a regulatory ratings system for it.

An announcement on the specifics of the industrywide ratings system is expected by year's end and the system will likely be in place no later than January 1997, according to Scott Broyles, National Cable Television Assn.

(Continued on page 14)

Labels Take Steps To Avoid 4th-Quarter Product Glut

BY DON JEFFREY

NEW YORK—Last fall, retailers complained that labels released too many albums at once and that it was therefore difficult to properly promote and sell them.

Many record companies took the criticism seriously and spread out big titles more evenly this year, a strategy that allows them to keep working on releases that might have otherwise been buried amid a fourth-quarter product glut (Billboard, Dec. 23, 1995).

Wayne Chernin, national director

of sales and field marketing for Island Records, says, "The tone we got at Island and [PolyGram Group

Distribution] was that everything waited for the fourth quarter and nothing drove the business for the other 10 months. Everybody heard that."

Jim Baumann, senior buyer for retailer Spee's Music, says, "I still think it's the business of labels to always put out huge things in the fourth quarter. But I think they have spread it out a little more than they used to."

(Continued on page 97)



U.K.'s Baby Bird Hatches On Echo

BY PAUL SEXTON

LONDON—Baby Bird is probably the only "overnight" British chart sensa-



BABY BIRD

tion to have a secret past involving 400 songs and four homemade albums in less than a year.

(Continued on page 95)

"A MAGNIFICENT RECORD BY ANY STANDARD"

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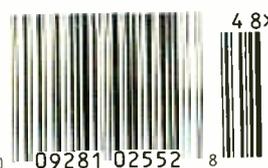
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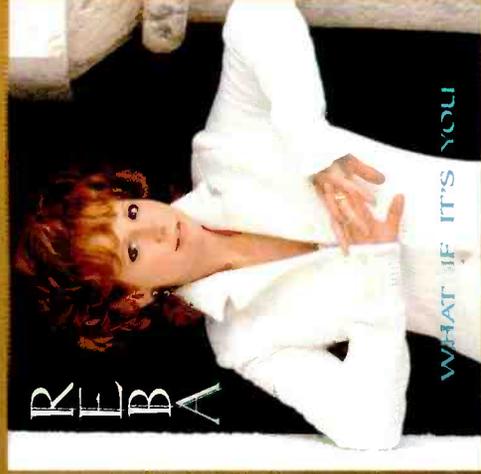
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SHERYL CROW'S 'WINDING ROAD'

No matter who proffers directions, every great journey eventually takes place in solitude, and the surest way to find one's footing along the difficult route is to be forced to grope your way in the darkness. "For someone who overanalyzes everything, I've tried to take a lesson from people who don't do that and can just live in the moment," says singer/songwriter Sheryl Crow, describing the origins of "Everyday Is A Winding Road," the apt second single from her recent "Sheryl Crow" album (A&M), the far-superior sequel to her 1993 "Tuesday Night Music Club" debut. "I'd been tossing ideas for its words around in my head for a while," Crow continues, "but I got inspired by a friend whose wife had a baby, and typically, he just named the child for the day it was born. Later, when another friend heard the finished song's line 'I'm a stranger in my own life,' he said that he often felt like that, too. As I thought about the contrast between these two ways of approaching things—one spontaneous, one not—I took the song seriously enough to put it on the new record."

Crow is careful to add that the track's structure "was stirred by a drum loop by Brian MacLeod and composed with Jeff Trott, a member of my band," noting that Trott teamed with her to co-write the new album's initial hit, "If It Makes You Happy." As anyone who has purchased "Tuesday Night Music Club" since its Aug. 3, 1993, release or caught Crow's televised acceptance speeches in 1995 for best new artist and two other Grammys is aware, she has always made an atypically generous point of crediting her musical colleagues, whether in liner notes or from award-show lecterns. Indeed, her Grammy remarks set new standards for unstinting by-name acknowledgment of every person involved with an acclaimed recording project, from the music publisher who discovered her (Judy Stakke of Warner/Chappell) and the outside producer (Hugh Padgham) who guided her to A&M's top A&R exec (David Anderle), on through the entire personnel of the Tuesday Night session crew and its novice producer (Bill Bottrell), as well as her tour band.

Between the point when "Tuesday Night Music Club" sold some 8 million copies and Sept. 24, when Crow issued her new album, most musicians connected with the former record have seen a renewed or unprecedented boost in their career fortunes. Each Club member who helped co-write the debut record's 11 tracks with Crow has, according to Warner/Chappell's Stakke, "made a great deal of money off of Sheryl."

Despite this, the reading public has been confronted with a stream of bizarre bile from some of Crow's hired "Tuesday Night" associates, especially Bottrell, bassist Dan Schwartz, David Baerwald (whose albums alone and with "Tuesday Night" compatriot David Ricketts met with promising to poor sales response), the late novelist John O'Brien (who wrote "Leaving Las Vegas," the novel-turned-film about suicidal alcoholism starring Nicolas Cage), and the late Kevin Gilbert (co-founder of the Reprise duo Toy Matinee, whose turgid, Toto-like 1990 album was "a real flop," according to a Reprise staffer involved, who cites net sales of 74,362 units). Moreover, a few of these folks have even implied that Crow was somehow a factor in the deaths of O'Brien and Sheryl's short-term beau Gilbert. Fans seeing these odd diatribes in assorted U.S. and U.K. publications could be forgiven for wondering if they'd stumbled upon a Hollywood enclave of the He-Man Woman-Haters Club.

As one who enjoyed some of the singles off the uneven "Tuesday" but found the self-produced "Sheryl Crow" (she conceived 80% of the record and played the bulk of the instruments) to be a more enthralling and cogent work, this observer felt that the

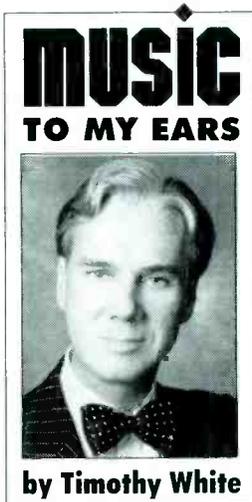
attacks on Crow were unconvincing. She has been repeatedly cast as a clueless waif without musical chops. And yet Crow, born Feb. 11, 1962, in Kennett, Mo., grew up listening to mom Bernice and dad Wendell's amateur swing band jam in her living room. She learned at age 6 to play Joni Mitchell's "Both Sides Now" on keyboards and later got a degree in classical piano from the University of Missouri. Signed to Warner/Chappell in December 1989, Crow had songs she'd penned alone or with old chums Jay Oliver, Bob Marlette, or Greg Phillinganes covered by Eric Clapton, Celine Dion, and Wynonna long before the release of "Tuesday Night Music Club."

Crow's detractors also ask us to believe that O'Brien blew his brains out in 1994 merely because a nervous Sheryl blurted "yes" to David Letterman's on-air question in March '94 about whether her "Leaving Las Vegas" single (co-written with Baerwald, who borrowed his drinking buddy's book title) was autobiographical. Crow immediately clarified to Letterman that the song was "metaphorical."

Huh? A silly talk-show faux pas sealed somebody's self-annihilating fate?! Any author knows that titles aren't copyrightable; meanwhile, three people besides Crow and Baerwald share authorship of the top 60 non-hit, which neither followed the plot of O'Brien's book nor lent him formal credit in the first place. The death wish by O'Brien (whose parents absolve Crow) prevailed despite the deal for the screen adaptation of his book, and it was more likely linked to the tormented psyche mirrored in his misogynistic novel, whose final lines evince every male chauvinist's ultimate post-sex revenge fantasy of punishing a lover for eternity: "And his lifeless body grows cold on the hotel bed; unaware of her kiss."

Gilbert's artistic legacy (including a 1994 indie solo album and a 1995 EP, both of which failed to sell) likewise leaves a trail of contempt for womankind, coupled with morbid self-loathing. The bitter, perversely didactic lyrics are rife with rage over female perfidy ("my love was not in her plans") or persecution ("I'm sick of angry militant lesbian feminists") and scenes of tragic death by misadventure. Gilbert was well past his brief romance with Crow when he expired last May from coroner-determined "autoerotic asphyxiation," his leather-noosed corpse found clad in a black skirt with a hood over the head. Understandably, Crow had backed away socially from such dark personalities. Yet she didn't disparage the musical talents of her former sessionmates, or decry their failings, or divulge the pathetic circumstances of their demises. And despite their enduring scorn, she met her obligations for a huge schedule of concerts (542 shows between September '93 and December '95 alone, plus a press itinerary filling 156 single-spaced pages) that truly turned "Tuesday Night Music Club" into a phenomenon.

"Basically, here's a case of someone hard-working and super-gifted being taken far too lightly for her songwriting, musical instincts, perfect pitch, and vocal purity," says engineer Trina Shoemaker, on whom the singer bestowed "deep-felt thanks" in the credits of "Sheryl Crow" for "being willing to try anything while I figured out how to make this record." Shoemaker adds, "Sheryl has drawn a lot of jealousy from other musicians who can't accept what her fans love: her essential, unconventional way with a song." As for Crow herself, she assures somberly that her brave, brilliant second album is "very accurate emotionally, being written during a time when I was raw, extremely sensitive, and rough around the edges. For me, any proof of its worth comes out live onstage, where 'Everyday Is A Winding Road' has become one of my favorite songs."



by Timothy White

THIS WEEK IN BILLBOARD

THE POWER OF DAYTIME

Daytime talk shows, with their adventurous booking and increasing ratings, are usurping the role of their nighttime counterparts as the preferred route of TV exposure for musical acts. Senior talent editor Melinda Newman reports. **Page 13**

TAP ONCE FOR MARKETING

New Jersey chain Compact Disc World has devised a point-of-sale data-gathering system, TAP Market Research, which revolves around the retailer's consumer discount club. Special correspondent Jim Bessman has the story. **Page 66**

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Letters

WHAT'S GOING ON

Great and ballsy pieces on music and politics ["Music And Politics: A Delicate Balance," Billboard, Nov. 9], especially Charles M. Young's. Bravo.

Danny Goldberg
 President/CEO
 Mercury Records
 New York

I want to thank and applaud you for not only running the "Music And Politics: A Delicate Balance" articles, but for giving them such prominence. Actually, it was stunning and incredibly heartening to see a publication of Billboard's prominence eschew the namby-pamby and often deceptive approach the media generally take to these issues and get to the heart and grit of this country's, and this industry's, problems.

It has been clear for many years that many of the people who run the media and the government have no interest in content unless it spells quick profits and a maintenance of the status quo. It is shortsighted and inevitably self-destructive. People need to hear the

truth much more often if they are to make better choices and then find the courage to step forward to make the changes they believe in. Thank you for presenting a measure of both.

David Tamulevich
 VP
 Fleming-Tamulevich & Associates
 Ann Arbor, Mich.

While I applaud Billboard's editorial focus on music's potential for social change ["Socially Conscious Artists



ETHERIDGE

Speak Out" by Elena Oumano and "Can Music Be A Catalyst For Change?" by Charles M. Young], I consider it an oversight that the struggle for gay/lesbian/bisexual equal rights and visibility was not mentioned along with that of African-Americans, Native Americans, organized labor, women for choice, Tibetan freedom, and others.

The music of many gay/lesbian artists and pioneers of the women's music

movement (Catie Curtis, Extra Fancy, David Clement, Tom Robinson, Romanovsky & Phillips, Alix Dobkin, Cris Williamson, Tret Fure, Meg Christian, Holly Near, the late Michael Callen) has functioned as a rallying call for many activists and deserves inclusion in any discussion of these topics.



JOHN

Just recently, as reported in Billboard [Oct. 19], GLAMA, the Gay/Lesbian American Music Awards, honored artists whose contributions included both political and nonpolitical music. While artists such as Melissa Etheridge and Elton John do not sing specifically of gay themes, their choice to be "out" professionally has far-reaching positive effects that are arguably as important as the contributions of more politically driven artists.

Tom McCormick
 Co-Executive Producer
 GLAMA
 New York

VOICES CARRY

'Mutant' Music Is The New Alternative

(The following is part of an occasional series of articles by Billboard readers expressing opinions about the entertainment industry.)

BY WAMMO

The other day, I was poking around at a garage sale and stumbled across an old 78 of the Sons Of The Pioneers doing "Tumbling Tumbleweeds" and "Cool Water." I can't tell you what a find like that means to me. It's like finding a signed copy of "Bleach" or an old pair of John Lennon's glasses. I took it home and slapped it on the old Victrola. Chills, baby, chills.

Since Kurt Cobain danced the Hemingway shuffle, the entire "alternative" genre has taken a serious downward slide. It happens time and time again—a new style of artistic expression pops up, and suddenly there are hundreds of copycats jumping on the bandwagon. You know the story—bozos in cars are cruising around blasting Billy Ocean or Foreigner. The next thing you know, they are driving, by cranking your favorite band or, even worse, a slicked-up carbon copy of your favorite band. It's enough to drive the old-schoolers to suicide.

Like me, a lot of underground fans have been escaping to old country music, swing, and lounge. I'm not talking about the Nashville Network, new wave, poodle-dog haircut, Strat-wanking country. I'm talking good ol' slap bass, pedal steel, no gate on the snare (or usually, no drums at all) country. I can't tell you how many people I know who were buying every Sub Pop release in the late '80s/early '90s and are listening to Hank Williams and Bob Wills now.

"Hardcore" alternative fans may scoff at this, but you can find the same themes in both styles of music. Compare Green River's "Baby Takes" with Williams' "Take These Chains From My Heart," or Butthole Surfers' "Pepper" with the Louvin Brothers' "Knoxville Girl." The Butts understand this trip. At one show in

'I can't tell you how many people I know who were buying every Sub Pop release in the late '80s/early '90s are listening to Hank Williams and Bob Wills now'

Austin, Texas, they had Don Walser & the Pure Texas Band and the Bad Livers open for them. That was a hoot—Walser yodeling lonesome cowboy songs, and the Bad Livers kicking serious bluegrass. The crowd loved it, and when the Buttholes came on, the same kids who had been two-stepping started moshing in manic frenzy.

Anyone who comes down to Austin can witness this phenomenon in full effect. The Recliners, for instance, do full-on Vegas lounge versions of "(You Gotta) Fight For Your Right (To Party!)," "Back In Black," and so on. My other band, the Asylum Street Spankers, does Tin Pan Alley versions

of Fear's "Let's Have A War" and Violent Femmes' "Country Death Song." The mighty Bad Livers are known to pull out bluegrass versions of Motorhead and Misfits tunes.

Sure enough, you'll see the same people you saw at a Tad show a few years back, their flannel discarded for silk, whistling through their nose-ring scars and jitterbugging the night away. Guitar players have been trading in their Marshalls and Big Muffs for Vibroverbs and Country Gentlemen.

With all the hype that has surrounded the "alterna" scene, it's no wonder that the people who were into grunge before "Nevermind" broke are turning elsewhere to get their underground kicks. When you find yourself surrounded by clones, you change your identity.

It's the natural order of things—the current changes direction, and suddenly your indie heroes are drowning in the mainstream. Some of them swim like hell to shore so they can branch out. Take Mudhoney, for example. Their project with country artist Jimmie Dale Gilmore is brilliant, as is their Monkeywrench stuff with ex-Big Boys guitar player Tim Kerr. It's great to see a band that well-respected screw with the standards they helped establish.

So, what's next? A lounge album from Sonic Youth? Dave Grohl does Merle Haggard? A Courtney Love/Wanda Jackson duet, backed by Combustible Edison? God, I hope so. Wouldn't that be cool?

Wammo's first album, "Fat Headed Stranger," was released Nov. 19 on Mouth Almighty/Mercury Records.

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

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34 Point 3 A

ENIGMA 3

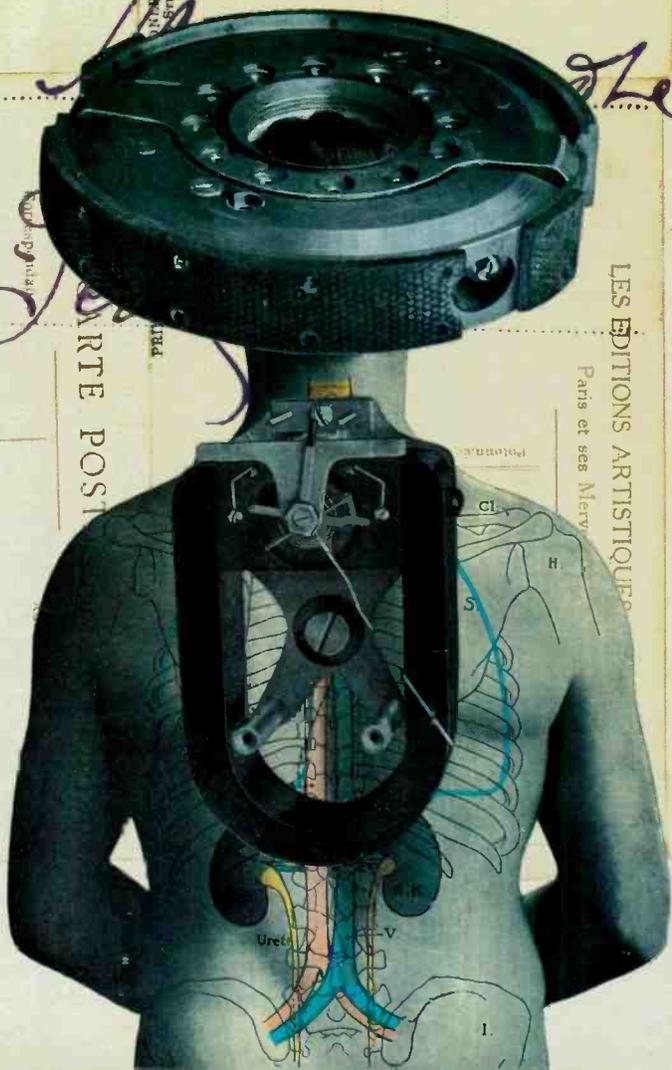
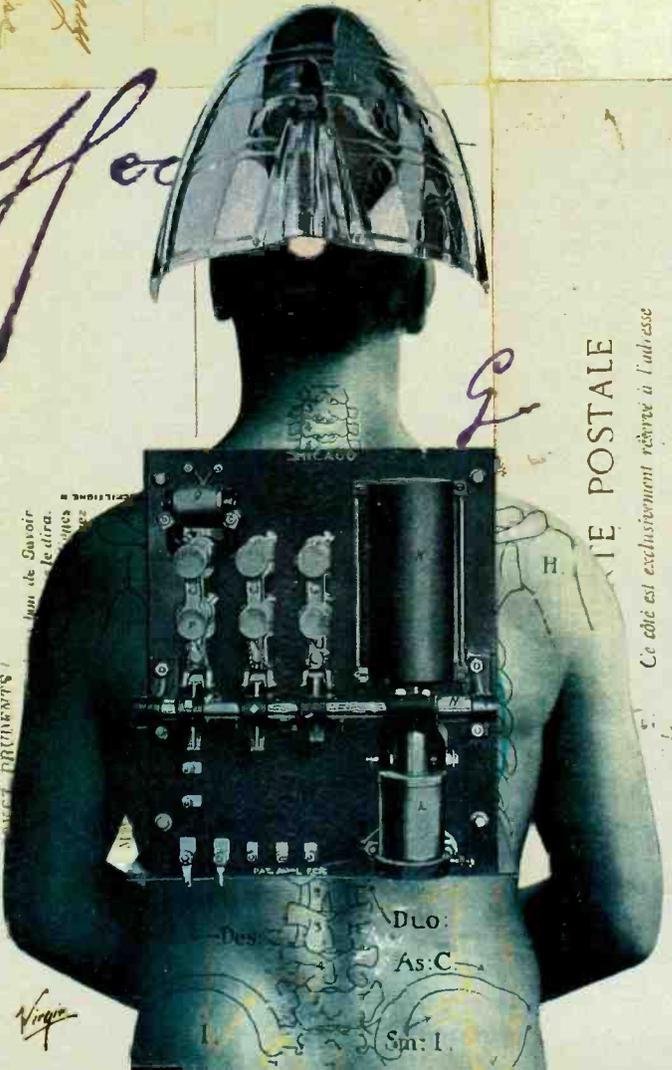
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LES EDITIONS ARTISTIQUES
Paris et ses Merveilles

Fox's 'ID4' Home Video Is Ready To Explode At Retail

■ BY EILEEN FITZPATRICK

LOS ANGELES—"Independence Day" hasn't blown away its closest competitor, but nearly 22 million units of the title have been shipped to stores, according to 20th Century Fox Home Entertainment.

The "ID4" shipment just edges out that of Buena Vista Home Video's "Toy Story," which shipped 21 million units Oct. 31, according to the supplier.

"ID4" went on sale Nov. 22, priced at \$22.98.

The number of units shipped, which Fox reported at 21,954,575, includes U.S. and Canadian wholesale and retail sales, according to president Bob DeLellis.

Fox estimates that more than 100,000 stores will stock "ID4," with many centering in-store marketing campaigns around the title.

In a first, Wal-Mart re-opened all of its 2,279 stores at 12:01 a.m. on Friday (22) to sell "ID4."

A Wal-Mart spokeswoman says the "ID4" promotion is part of a 48-hour marathon sale that will also feature heavily discounted electronics merchandise.

Other chains, including Musicland and Best Buy, say they are not planning midnight sales.

"We're expecting it to be our biggest title this season," says Best Buy video merchandise manager Joe Pagano, "but by itself, it's difficult to justify staying open late."

Pagano says the chain held a midnight sale for the Oct. 31 release of "Toy Story," which coincided with the release of the Beatles' "Anthology 3" and several other high-profile music titles.

"It made economic sense to do it with 'Toy Story,'" says Pagano, "but it doesn't diminish our commitment to 'ID4.'"

Best Buy's marketing campaign for "ID4" includes a free video on UFOs with the purchase of the title.

Int'l Label Execs Visit China Seek To Develop Legitimate Music Biz

■ BY PAUL MOONEY

BEIJING—Executives from the three European-owned multinational record companies ended a two-day visit to China Nov. 15, saying that they wanted to help the country develop a flourishing indigenous music industry. This, by their estimate, could be worth at least \$2 billion in five years.

Norman Cheng, president of PolyGram Far East, Rupert Perry, president of EMI Music Europe, and Michael Smellie, senior VP of BMG Entertainment International's Asia-Pacific operations, accompanied European Union trade commissioner Sir Leon Brittan in his meetings with senior officials of China's Press and Publications Administration.

A prepared statement issued after the talks said the discussions included the enormous benefits of a partnership in China, as well as "serious market-access restrictions and piracy, which continue to stunt the growth of a legitimate Chinese music market."

Perry, speaking on behalf of the delegation organized by the International Federation of the Phonographic Industry (IFPI), says Brittan's mission reflected record-industry concerns over the enforcement of intellectual property rights, an issue he says continues to have a decisive impact on the industry's development in China. "We have seen some evidence of progress in China's fight against piracy, which we welcome, even though a great deal still needs to be done, particularly in the provinces, to strengthen copyright enforcement," he says.

The EMI executive adds that for China to develop to its full potential, there has to be genuine market access, which Perry says would inevitably challenge the illegal activities of pirates. PolyGram's Cheng says, "As soon as the legitimate market comes on, we will see a decrease in the pirate market."

According to Perry, the delegation's key message is that it is China that "stands to gain from solving these

problems, through new investment in Chinese artists and employment, through new export opportunities for Chinese music, and through the tax revenues that will flow from an expanding legitimate music industry."

Smellie notes that this was the first discussion European record companies have had with the Chinese. Adds Perry, "It's interesting that the other industries on the mission [including banking and insurance] tended to have the same concerns as we do over market access," said Perry.

Sources say that the music-industry delegation to Beijing was planning to cite piracy statistics in the city but that Brittan's advisers (themselves cautioned by IFPI officials) recommended against it. "Following the U.S.-Sino piracy talks last summer," says one highly placed executive close to the debate, Chinese government officials "are playing at a very high level. It is difficult for the European delegation to lecture them about piracy."

The music executives emphasize issues of market access but stress that Western companies are not preparing to take over the local market and flood it with Western music. "Our companies seek primarily to meet the vast potential demand for local and regional Chinese music, thereby promoting a healthy, indigenous culture, not undermining it," says Perry.

PolyGram's Cheng reports that his company recently recorded in Beijing a classical music CD featuring Chinese musicians, which he says is doing well in Southeast Asian markets and will soon be released worldwide. He adds that Chinese industry officials were "receptive" to working together on similar projects.

Cheng also points to Hong Kong pop star Faye Wong. "Today, she is the biggest female Chinese artist in Southeast Asia, huge in Taiwan—and she's from Beijing. We are saying to the Chinese: 'These are your talents.'"

J.C. Giouw, IFPI regional director for Southeast Asia, says the Chinese
(Continued on page 96)

EMI Profits Up In 1st Post-Demerger Figures No Purchase Offers Made Since Spinoff From Thorn

■ BY JEFF CLARK-MEADS

LONDON—The EMI Group's first financial figures since its demerger from Thorn show a rise in profits of almost 10%, but chairman Sir Colin Southgate says that, despite acres of press speculation, he still has not had a serious offer to buy the company.

Southgate describes himself as "very pleasantly surprised" by the results for the six months to Sept. 30, which show profits up 9.4% on the same period last year to \$188.44 million. This figure is before tax and exceptional items.

The EMI Group encompasses the

record and publishing operations within EMI Music and the HMV international retail chain; these operations were split off from the former Thorn-

million but showed a loss of \$18.42 million.

However, HMV is now entering its main sales period of the year; in 1995, after a first-half loss of \$14.9 million, the company made a full-year profit of \$32.83 million. Its losses in the latest figures are a reflection of its entry into the German market (Billboard, Nov. 2) and the launch of HMV Direct in the U.K. (Billboard, Nov. 23).

A statement from the EMI Group says EMI Music achieved seven million-unit-selling albums in the six months covered by the figures, with worldwide CD single sales up by 19.4%.

EMI Music has had conspicuous success with George Michael's debut album for Virgin, "Older"; the emer-
(Continued on page 97)

The EMI Group

EMI. In the figures released Nov. 19, EMI Music's operating profit was up 5.9% to \$220.93 million on sales of \$1.83 billion. This sales total fell from \$1.86 billion in the same period last year. HMV had sales up 17.4% to \$602.66



Hey Macarena. Spanish duo Los Del Rio was recently presented special awards for sales of more than 10 million for its worldwide smash "Macarena" at the BMG Entertainment International meeting in Barcelona, Spain. Executives were then treated to a sneak preview of the upcoming holiday remix of the song. Shown, from left, are Rudi Gassner, president/CEO, BMG Entertainment International; Los Del Rio's Antonio Romero Monge and Rafael Ruiz; and José María Cámara, president, BMG Ariola S.A.

NMPA Vet Leonard Feist Dies Exec Helped Push '76 Copyright Act

■ BY IRV LICHTMAN

NEW YORK—Leonard Feist, whose career in music publishing included an almost 30-year, high-profile association with the trade group National Music Publishers' Assn. (NMPA), died here Nov. 18 at the Jewish Home and Hospital for the Aged. Feist would have been 86 Dec. 12.

Even before he made his own mark on the business, Feist, born in Pelham, N.Y., carried a name of great renown in publishing circles. His father was Leo Feist, a pioneering Tin Pan Alley music publisher whose name would live on as part of the old Big 3 Music company once owned by MGM—Robbins/Feist/Miller.

Until the company was sold to MGM in the mid-'30s, Leonard Feist spent three years with the firm after graduating from Yale University in 1932. For 20 years after leaving his father's company, Feist turned to classical and concert music with two firms, Century Music and Mercury Music, he operated with his brother Milton.

Although he did not have a law degree, Feist, as befitting his role at NMPA—first as executive VP from 1955 to 1966 and then as president from 1976 to 1984—had a sophisticated understanding of copyright law. He played a role in fashioning, with the

interests of writers and publishers in mind, the 1976 revision of the Copyright Act. Until then, despite significant technological change, copyright law was largely dictated by legislation enacted in 1909.

"No lawyer or layman was more influential than Leonard in getting Congress to pass the first revision in 70 years," says Ed Cramer, a copyright attorney and former president of BMI who was a longtime friend and associate of Feist. "For that effort alone, he should go down in history." Also, Cramer notes, Feist was "instrumental in taking NMPA from a moribund state and making it into a vital force in our industry."

Feist, a dapper, good-humored man, worked in an advisory capacity for NMPA for another two years after
(Continued on page 14)



FEIST

Triple-A Concert Package Canceled

■ BY DOUG REECE

LOS ANGELES—All Wrapped Up, the holiday concert package that intended to serve as a turnkey event for triple-A radio stations, has been canceled as a result of flat ticket sales.

The tour, which had planned performances by John Hiatt, Steve Earle, Keb' Mo', and Paula Cole, was scheduled to run from Nov. 22 through Dec. 21 (Billboard, Oct. 19).

New York-based Metropolitan Entertainment Group (MEG), the show's producer, announced to radio stations

Nov. 8 that the tour was being shelved.

According to MEG president/CEO John Scher, forecasts based on sales from the first shows and consideration for the artists involved resulted in the cancellation.

"The general pattern was that sales were just OK," says Scher. "They weren't disastrous by any means, but we had to make a decision with the artists, their managers, and the labels on where we felt the tour was going from a career perspective."

In retrospect, Scher says, the main
(Continued on page 93)

Castle Founder Terry Shand To Exit Company

■ BY JOHN FERGUSON

LONDON—Terry Shand, founder and chairman of U.K.-based Castle Communications, will part company with the group next year, according to well-placed sources.

The audio/visual operation, which was acquired by the U.S. group Alliance Entertainment two years ago, is a major force in the U.K. catalog sector and has subsidiaries in the U.S. and Germany.

Shand was unable to comment on the reports that he is leaving, but industry sources say he will exit Castle in March next year, although he is expected to remain in the music industry.

Shand is understood to have had a different vision for the future role of Castle within the group than that held by Alliance chairman Al Teller. In August, Teller assumed the chairmanship of Alliance and is planning a restructuring of the group's activities (Billboard, Nov. 23).

Alliance executives had not responded to calls seeking comment by press time.

It is estimated that Castle, a publicly quoted company in the U.K. before its acquisition by Alliance, will have revenues of around \$65 million for calendar year 1996 and earnings of \$12.5 million before interest, taxes, depreciation, and amortization.

Castle was formed in 1983 by Shand and finance director Cliff Dane, and its
(Continued on page 93)



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Bloomington Scene Tunes Up With New Acts, Compilations

Two Compilations Tout Local Acts

BY BRADLEY BAMBARGER

Serving as calling cards for an increasingly vibrant regional music scene, two new compilations sample sounds from Indiana, specifically Bloomington.

One disc, "B-Town Sampler," comes from Bloomington label Vivi Records, although the album compiles a cross section of not only Vivi bands but unsigned acts and groups on the Indiana-



polis indie Flat Earth. The second album, "Indy Tune Up," is one of a number of compilations of regional artists put together by the 268-store Best Buy chain.

For Jorge Hernandez, president of Vivi and producer of "B-Town," the impetus for the disc was Bloomington's growing profile. "I'd been getting so many calls from industry people wanting to know what the scene is like," he says. "This way, they can not only get contact information but actually hear what a lot of the bands sound like."

From world beat to party funk, from

noise pop to straight rock, "B-Town" offers one look at the diverse Bloomington scene (Billboard, May 4). The Vivi bands on the disc include Stranded At The Drive-In, Fambooy, and Homunculus. From Flat Earth are El Niño and United States Three; the unsigned acts are Vida, Salaam, Old Pike, Johnny Socko, Smart Milk, the Cutters, and Money Shot. "I tried to represent the area fairly objectively," Hernandez says, "to pick bands that are serious in attitude and action, that are developed musically and in business."

The release of "B-Town" coincided with a live showcase, held Nov. 6-8 at Bloomington clubs Second Story, Wild Beet, and the Bluebird and featuring all of the bands on the sampler. Major-label A&R reps attended, as did executives from BMI and ASCAP.

Simon Collins, MCA A&R manager, was there. "It seems like a healthy scene," he says. "I liked a couple of bands in particular, but, of course, I'm not going to say which ones."

More specific is Greg Boggs, director of writer/publisher relations for BMI: "I could sense that some of the bands down there—Old Pike, Stranded At The Drive-In, El Niño, United States Three especially—were really on the verge of something."

"B-Town" has garnered considerable airplay on Indiana University station WIUS and local public outlet WFHB (which also co-sponsored the showcase). According to WFHB music director/PD Jim Manion, not only has the compilation been a perfect fit for his station's eclectic format, but it helps point out the region's musical vitality. "There seems to be more activity and potential here than ever," he says. "But there's more going on than the sampler shows even, a real house-party scene with a lot of different bands."

Hernandez has sent scores of "B-Town" discs to industry contacts and

the media, and the album is for sale at area retailers. At Borders Books & Music in Bloomington, the disc has sold about 100 copies since its late-October release, according to music manager Denise Cavanaugh. Featuring mostly previously unreleased tracks, the disc is priced at \$6.99. It's placed with albums by Lisa Germano, Mysteries Of Life, the Why Store, Carrie Newcomer, Vida, Salaam, and Fambooy in a listening station devoted to local music.

The idea behind "Indy Tune Up" was both booster- and business-oriented, according to Dan Hubbard, Best Buy district buyer in Indianapolis. The retailer's regional compilation disc not



only promotes local talent but helps the chain compete with indie stores.

"Traditionally, local music has only been available in specialty shops," Hubbard says. "But putting these albums out draws attention to all the regional artists we have in stock and helps people see us as the best of both worlds."

"Eventually, all 35 Best Buy districts should have one of these, with new ones every year or so," he says.

Priced at \$7.99, the 16-track "Indy Tune Up" features "Catch My Fall," a B-side from RCA's Mysteries Of Life, and a live acoustic version of "Lack Of Water," the first single from the Why Store's self-titled MCA debut album. The album also accommodates the rootsy "Slip Away" from John Strohm & the Hello Strangers (see story, this page) alongside the futurist folk-pop of "Deaf Baby" from Fabric, as well as the surf rock of Dragstrip and the fuzz pop of Gravelbed.

Other cuts on "Indy Tune Up" come from El Niño, Stranded At The Drive-In, Transportation, United States Three, Johnny Socko, John Walsh & the Sinkholes, the Staple Guns, Slip, and Birdmen Of Alcatraz. Licensed and manufactured by Minneapolis-based Noiseland Industries, the set is featured at Best Buy's seven Indianapolis locations.

The disc has sold more than 200 copies since its late-October release, according to Hubbard. That figure should increase considerably, along with sales of the bands' albums, as Best Buy hosts a concert promoting (Continued on page 16)

Strohm Uncovers Roots On Flat Earth

BY BRADLEY BAMBARGER

Although John Strohm's résumé—a member of Blake Babies and the Lemonheads in the '80s Boston boom and of Antenna and Velo-Deluxe in the burgeoning Bloomington, Ind., scene—marks him as a prime candidate for pop prosperity, the singer/guitarist's influence has heretofore surpassed his individual good fortune.

But that seems poised for change with his latest effort, in which he mines a rootsy amalgam of the late Gram Parsons' country soul and the Stones' more rustic ventures. With sterling songcraft and spirited performances, Strohm & the Hello Strangers' "Caledonia"—just out on Indianapolis indie Flat Earth—makes a contemporary case for classic Americana.

"With my other bands, I started with what were essentially basic rock songs, but I was always thinking, 'Now, how can I freak people out?'" Strohm says. "The Hello Strangers record came from me trying to strip away all the psychedelia and weirdness and just give the songs a classic treatment. More than anything, it's a nod to American musical heritage: from early coun-

try and R&B to '70s rock. seem out of place on a Parsons album, while the moody blues of "Someone Besides Me" and "Freightliner" could be "Let It Bleed" outtakes. The whole affair has a warmth and heart that should resonate with fans of the new wave of country rock à la Son Volt, as well as admirers of the rootsy alt-rock of Cracker, the Southern-accented pop of Tom Petty, and the more progressive strains from Nashville.

Along with some Bloomington rockers—drummer Mitch Harris from Velo-Deluxe and bassist Glenn Hicks of El Niño—the Hello Strangers include two country musicians from Indiana, Steve Woods on lead guitar and Dennis Scoville on pedal steel and fiddle. Recording with ace instrumentalists like Woods and Scoville was a far cry from the usual indie-rock session, Strohm says: "Those guys are such hot players that it was easy to let them arrange the songs themselves. It was pretty much just having a few beers, getting the vibe, and letting 'em play."

Not yet 30, Strohm began his rock odyssey during his college days in Boston, co-founding Blake Babies (with Juliana Hatfield) in '87 and cutting three records with the band for Mammoth. He also began in Boston what has been a revolving tenure with the Lemonheads. Back home in Bloomington, he has been a sage figure on the local scene (Billboard, May 4). Strohm



JOHN P. STROHM & THE HELLO STRANGERS

try and R&B to '70s rock.

"When you're 15 and buying Black Flag and Circle Jerks records, you don't want to know about the Flying Burrito Brothers or the Band," Strohm adds. "But I've always made records for people my own age, and I'm pretty much a full grownup at this point. Most modern rock is targeted to teenagers, and I know that alienates a lot of my friends. There seems to be a void of adult rock, so maybe my thing speaks to that. Hipsters can like 'Caledonia,' but they can put it on for their parents. There's something cool about that."

True to Strohm's intent, the backroads rock of "Slip Away" and rhinestone lyricism of "Tangelo" wouldn't

was part of Antenna, which put out two albums of six-string psychedelia on Mammoth, and he continued in that vein with Velo-Deluxe, which released "Superelastic" on the label in '94.

Strohm is still under contract to Mammoth, which allowed him to record for Flat Earth, but his relationship with the label is under negotiation, he says. He has a publishing deal with Warner Tamerlane (Big Fooze Music, BMI), and he has busied himself lately recording with the Hello Strangers and gigging with the band locally, as well as playing guitar in the studio with Minneapolis fuzz rock outfit Polara and producing sundry Bloomington bands.

(Continued on page 16)



Up, Up, And Away. Capricorn recording act Cake is flying high after its album, "Fashion Nugget," hit the No. 1 spot on the Oct. 19 Heatseekers chart. The band, which recently made its first national television appearance on "Late Night With Conan O'Brien," is touring with Counting Crows through Dec. 10. Cake will also perform at several radio Christmas shows, including the Dec. 15 KITS San Francisco holiday concert. Pictured, from left, are Todd Roper, Greg Brown, and John McCrea. Vince DiFiore is airborne.

'Honky Tonk's' Bill Doggett, Age 80, Dies

■ BY CHRIS MORRIS

Bill Doggett was a jazzman who branched into the burgeoning R&B market in the '50s and never looked back. His greatest claim to fame was "Honky Tonk," a chart-busting 1956 blues instrumental that mated Doggett's surging organ with Clifford Scott's raw-throated tenor saxophone to effectively conjure up a hip-shaking, after-hours vibe.

Doggett died at the age of 80 at Lenox Hill Hospital in New York on Nov. 13.

Released by King Records, the Cincinnati-based independent label operated by Syd Nathan, "Honky Tonk" cemented itself at No. 1 on Billboard's R&B sales chart for 13 weeks and ultimately spent 28 weeks on the chart. The song also spent three weeks at No. 2 on the pop chart and enjoyed a 29-week run there. Certified gold, "Honky Tonk" reputedly sold more than 3 million copies by 1979. Doggett's King labelmate James Brown, himself a keyboardist, cut his own top 10 cover of the number in 1972.

Like many other musicians of his day, Philadelphia-born pianist/organist/arranger Doggett parlayed his skills as a jazz instrumentalist and arranger into R&B stardom during the '50s.

He formed his first group in 1938, after spending several years as a member of Jimmy Goreham's swing group. He went on to work with the jump-style band of Lucky Millinder, wrote arrangements for the Lionel Hampton and Count Basie units, and served as an arranger and accompanist for the smoothest vocal group of the '40s, the Ink Spots. In 1948, he scored his first chart hit with the top five R&B entry "Be-Baba-Leba," sung by his octet-backed vocalist Helen
(Continued on page 95)

Whitney Houston Soundtrack Bridges Gospel, Pop

■ BY LARRY FLICK

NEW YORK—With the soundtrack to Whitney Houston's new movie, "The Preacher's Wife," due to invade retail Tuesday (26), Arista is launching a complex multisingle campaign that is designed to illuminate the various musical styles showcased on the album.

The singer's inspirational power ballad "I Believe In You And Me" started the ball rolling when it hit radio Nov. 20, drawing instant raves from pop programmers. In its first day, the song received 151 spins on 82 radio stations,



HOUSTON

and clubs stateside and in Canada shortly before the Dec. 13 North American opening of the Touchstone Pictures film.

and clubs stateside and in Canada shortly before the Dec. 13 North American opening of the Touchstone Pictures film.

And if that's not enough, on Tuesday (26), Arista will begin circulating to gospel radio stations a four-song promotional CD of the album's songs, with Houston paired with the Georgia Mass Choir.

"This is all intended to create an exciting musical event around the film, as well as to drive home the fact that this album offers the best in contemporary pop, R&B, and gospel music," says Roy Lott, executive VP/GM (U.S.) of the label. "We're graced by a wealth of riches in that we have 15 incredible Whitney Houston songs, with the potential for plenty of follow-up singles."

So far, programmers are responding well to the label's multiple-singles approach. "It opens up the project to getting airplay on a wide range of stations," says Tom Poleman, PD at WHTZ New York. "This approach should also be effective in bringing a lot of attention to the entire album."

Retailers are equally optimistic that the early exposure of so much music will accelerate album sales. "Not that it really needs the help," says Tim Devin, manager of Tower Records' operations in New York. "There's already a tremendous amount of interest in this project. But it's good for people to understand right away that there's a mix of pop and gospel music on the album."

Jay Krugman, Arista's senior VP of marketing (U.S.), says the label will strive to "bridge the cultural gap between the pop and gospel worlds" with a healthy serving of press and TV appearances that will emphasize the variety of music on the soundtrack.

On Thursday (28), Houston performs material from the album on Ebony's 50th-anniversary special on ABC-TV, while December will see spots on "The Rosie O'Donnell Show" and "Saturday Night Live." Additionally, specials are planned for MTV, VH1, and BET. Each will likely intersperse interviews with music videos and performance footage. The singer will soon shoot clips to support "I Believe In You And Me" and "Step By

Step" with director F. Gary Grey.

The international marketing strategy for "The Preacher's Wife" will closely mirror that used in the States, with the exception of slotting "I Believe In You And Me" as the follow-up to "Step By Step." Houston will visit Japan in January for several concert appearances.

The music for "The Preacher's Wife" was largely overseen by Houston; Arista president (U.S.) Clive Davis; and Maureen Crowe, VP of A&R (U.S.) for Arista soundtracks. Houston helmed many of the cuts in the studio with noted gospel producer Mervyn Warren, with additional studio contributions by David Foster, Babyface, and Stephen Lipson.

"The great thing about this soundtrack is that it demanded both gospel and pop music," says Crowe. "There's nothing gratuitous added for the sake

of having 'hit singles.' Every song supports the movie and its characters in some fashion."

Houston is the primary singer throughout "The Preacher's Wife," save for a duet with Shirley Caesar and a solo cut by Cissy Houston. Digging into such traditional church numbers as "I Go To The Rock" and "I Love The Lord" allowed the singer the chance to travel back to her musical roots.

"This project was especially close to my heart," Houston says. "My beginnings are in gospel music. This is where I'm most comfortable."

She and Davis are proud of the results. "I look at this as a major musical event," Davis says. "Very few albums showcase such a dazzling array of musical formats the way that this one does. I think Whitney—as well as everyone involved in making the music of this project—has done a remarkable job."



The Real Article. 550 Music/Sony R&B star Ginuwine holds up his Heatseekers T-shirt awarded after his debut album, "The Bachelor," entered the Heatseekers chart at No. 1 for the week ending Oct. 26. The artist will perform his hit single "Pony" on "Soul Train" Saturday (23). The Box will begin airing a new clip for the remixed version of that song on Wednesday (27). The artist is assembling the band that will tour with him when he opens for Aaliyah early next year. (Photo: Chuck Pulin)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Red Ant Entertainment in New York appoints **Randy Phillips** president, **Randy Miller** GM/executive VP of marketing, **Mark Walker** VP of business affairs, **Lorne Saifer** senior VP of music publishing and international, and **Jonathan Coffino** senior VP of sales. They were, respectively, a partner in the artist management firm Stiefel-Phillips Entertainment and president of Gasoline Alley Records, executive VP/GM at MCA Records, VP of legal affairs at PolyGram Holding, senior VP at Stiefel-Phillips, and senior VP of sales and field marketing at MCA.

Linda Ferrando is promoted to senior VP of Atlantic Records in New York. She was VP of video promotion and media development.

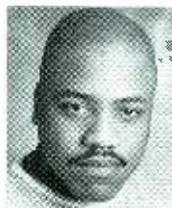
Kedar Massenburg is appointed president of Kedar Entertainment and senior VP of A&R for Universal Records in New York. He was president of Kedar Management.



PHILLIPS



FERRANDO



MASSENBURG



BOERNER



GOLDHAND



MIDIRI



TYLDSLEY



SACHAROW

Dennis Boerner is promoted to VP of video and East Coast alternative promotion for MCA Records in New York. He was director of video promotion.

Sony Music in Santa Monica, Calif., promotes **Jill Ann Goldhand** to director of A&R administration, West Coast, for the Columbia Records Group and the Work Group and **Phil Midiri** to director of A&R administration, West Coast, for the Epic Records Group and Sony Wonder. They were both associate directors of A&R administration.

Bob Tyldsley is promoted to nation-

al director of sales for Discovery Records in Philadelphia. He was director of East Coast sales.

Geffen Records promotes **Scott Van Horn** to national field marketing manager in New York and names **Adrian Moreira** local marketing manager in San Francisco and **Brian Long** A&R representative in New York. They were, respectively, local marketing manager, sales representative for Sony Music, and director of A&R for Caroline Records.

Barbara King is promoted to director of radio and retail promotion for the

Benson Music Group in Nashville. She was manager of national promotions.

MCA Music Entertainment Group in Universal City, Calif., names **Ike Youssef** associate director and **Larry Linietsky** manager, both of business development. They were, respectively, senior analyst in corporate development for MCA Inc. and financial services associate at Sibson & Co.

Danny "Danny C" Coniglio is named manager of dance music/mix-show promotion for Arista Records in New York. He was head of his own independent promotion company.

PolyGram Holding in New York promotes **Marilyn Sidransky** to senior director of royalty systems, **Edward Rogers** to senior director of royalty audits, and **Michael Healy** to senior director of royalty accounting. They were, respectively, director of royalty systems, director of royalty audits, and director of royalty accounting.

PUBLISHING. Jeff Sacharow is promoted to senior VP of business and legal affairs for Windswept Pacific Entertainment. He was VP of business and legal affairs.

Daytime TV A Bright Spot For Music Talk Shows Boost Sales, Expose New Acts

BY MELINDA NEWMAN

NEW YORK—Landing a spot on a late-night talk show has often been seen as the television pinnacle for a musical act. However, as many daytime talk shows surpass their evening counterparts in ratings and clout, their power to expose acts is at an all-time high.

Additionally, labels say, the daytimers are more willing to take chances on new artists, especially R&B acts, which late-night programs seldom feature. They also allow musical guests "couch time," so viewers not only hear the acts' performances, but also get a glimpse of their personalities.

For many labels, the result of such exposure has been quantifiable record sales. Okeh/Epic artist Keb' Mo' saw sales of his album rise 31% the week after September appearances on "The Rosie O'Donnell Show" and "Late Night With Conan O'Brien." Epic artist Amanda Mar-

ing a March repeat performance of an earlier show. Quincy Jones' "Q's Jook Joint" and Eddie and Gerald Levert's "Father And Son" tripled in sales the week after the artists



appeared on Winfrey's show in June.

According to Nielsen Media Research, "The Oprah Winfrey Show," which features well-known music acts on a semi-regular basis, is the top-rated talk show in the country, regularly outpacing its nearest competitor, "The Tonight Show," by a wide margin. In October, Winfrey's show drew an average of 8.8 million viewers per episode, besting Jay Leno's 5.5 million. Both "Live With Regis & Kathie Lee" (4.6 million) and "The Rosie O'Donnell Show" (4.3 million) regularly garner higher ratings than "Late Show With David Letterman" (4.1 million) and "Late Night With Conan O'Brien" (2.4 million).

Upstarts "Fox After Breakfast" and "The Pat Bullard Show" draw about 1 million viewers each. These daytime shows feature musical acts several times a week.

Additionally, other daytimers, such as "The Jenny Jones Show" and "The Ricki Lake Show" occasionally use live acts to perform during makeover segments or at other breaks in the show. "American Journal" now features a live performer playing during the closing credits.

"It has never been easier to get acts on TV," says one major-label pop publicist. "There have never been so many opportunities."

Publicists stress that the daytime shows have picked up some of the slack that occurred when many of the late-night shows cut their musical programming from every night

to two or three times a week.

"They've filled the void from late night," says Vivian Piazza, VP of media relations for Epic Records. "Oprah Winfrey seems to be doing more music, and most of the shows are much quicker to book artists who are just hitting the top 40 than the late-night shows."

"It's much easier to get a black act on a daytime than a nighttime show," adds Diana Baron, senior VP of publicity for A&M Records. "The daytime shows seem to be much more open to reviewing an artist's success and seem to have a better idea of who's buying these records. They know that records by African-Americans are being bought by both white Americans and African-Americans."

All the shows interviewed for this
(Continued on page 15)



The 411 On 311. Capricorn Records and BMI host a party for 311 at Luna Park, Los Angeles. The band was presented platinum plaques for its self-titled album. Shown, standing from left, are 311's manager, Adam Raspler; 311's Tim Mahoney, Chad Sexton, and P-Nut; Capricorn president Phil Walden; and BMI VP of writer/publisher relations Rick Riccobono. Kneeling are 311's Nick Hexum and S.A. Martinez and Variety Artists agent John Harrington.

Cheap Trick Lands At Red Ant; Top Acts Call The 'Shots' For Tribute

TRICK OR TREAT: After being the focus of a small custody battle, Cheap Trick is now signed to Red Ant, the new division of Alliance Entertainment Corp. started by former MCA Music chairman Al Teller. This summer, Cheap Trick signed to Castle U.S., another division of Alliance. However, when Castle U.S. president/CEO Steve Lerner left that company earlier this month to become president of Grass Records, he wanted to take Cheap Trick with him. Many of the people who had worked with the group at Castle, including former director of sales and marketing Derek Graham and project manager Evan Jahn, are now at Grass. Castle was subsequently folded into Red Ant (Billboard, Nov. 9).

According to Cheap Trick's manager, Larry Mazer, Lerner attempted to buy the band's contract from Red Ant. Red Ant president Randy Phillips verbally agreed to the deal; however, when he realized a few days later just what he might be signing away, he changed his mind.

"A lot of [Castle's] stuff got lumped together in a package of older superstars and catalog. Cheap Trick got lumped into that package when it shouldn't have been," says Phillips. "We feel they're a very contemporary act with a lot of potential in the marketplace."

"My concern was that I didn't want to create an environment where Cheap Trick wasn't happy, since none of us were involved with bringing them to the label and since their rabbi was leaving," continues Phillips. "But I and [Red Ant A&R exec] Jason Bernard met with them in the studio, and we think we've given them a comfort level that assures them that Red Ant is a good home for them."

For his part, Mazer is happy with the Red Ant deal, although he says, "I feel bad for Steve." Lerner could not be reached for comment by press time.

The fact is that now is as good a time as any to bet on Cheap Trick. Via a Legacy/Sony boxed set released earlier this year (Billboard, Aug. 10), the idolatry of a number of influential bands such as Smashing Pumpkins, a Lollapalooza date this past summer, a new deal with Sony Music Publishing (the band was with EMI Music Publishing), and a knock-out club tour; Cheap Trick is about as ripe for a comeback as it will ever be.

A long-discussed tribute album, which Mazer says has been bounced about from Epic to Relativity to 510 to Revolution and now to Red Ant, will come out Jan. 21, 1997. Among the acts paying homage to Cheap Trick are Ever-

clear, the Posies, Joey Ramone backed by 22 Jacks, the Nixons, Chainsaw Kittens, Fig Dish, Dig, Deep Blue Something, the Refreshments, New York Loose, and Cockpit (the Posies' Ken Stringfellow, Redd Kross' Steve McDonald, and Hole's Eric Erlandson).

The tribute, called "Cheap Shots," will be followed by a two-sided Cheap Trick commercial vinyl single on Sub Pop, which will be out the first week of February. The band will then embark on a college tour. Cheap Trick's self-titled album will be released March 4.

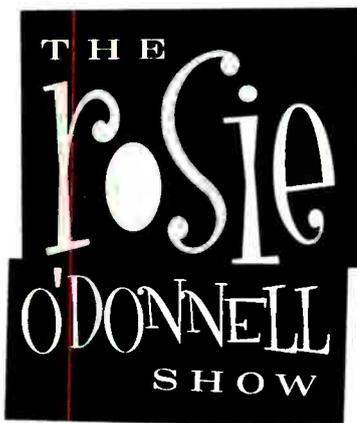
The album will come out on Cheap Trick's new, untitled imprint, which goes through Red Ant. Mazer says the intent is to eventually sign other hands to the imprint.

In other news, Castle act Teddy Pendergrass follows Lerner to Grass and will have the first release on a new Grass imprint.

With Red Ant's intent to "put our resources into developing new talent," Phillips is "evaluating" Castle's roster, which leans heavily towards older acts, such as Bruce Dickinson, REO Speedwagon, and Tangerine Dream.

THE YOUNG AND THE RESTLESS: Independent movie company Regency Productions is still in negotiations to purchase Restless Records. However, one sign that the deal may soon be concluded is that at least two of Restless' first-quarter releases will be distributed through WEA, which shares a parent with Warner Brothers Pictures, distributor of Regency's films. Lori Carson's "Everything I Touch Runs Wild," out in February, and the March self-titled project from Radar Bros. will go through WEA.

THIS & THAT: Henry Rollins' first album for DreamWorks comes out March 11... Smashing Pumpkins' Billy Corgan makes his directorial debut with the video for "Thirty-Three," the fifth single (but who's counting?) from "Mellon Collie And The Infinite Sadness"... Mint Condition is the backing band for Toni Braxton during her co-headlining tour with Kenny G, not the opening act, as was reported here in the Nov. 16 issue... Songwriter/producer/A&R exec Dennis Lambert has launched Babylon Records, an indie label that will have a publishing arm... Metropolitan Entertainment Group will be the exclusive concert promoter for the Hammerstein Ballroom, which will re-open in New York's Manhattan Center in early 1997. The ballroom, which has a capacity of almost 4,000, was built under the direction of Oscar Hammerstein in 1906.



shall's sales rose 16% following her October stint on "Live With Regis & Kathie Lee."

After appearances on "The Rosie O'Donnell Show," sales of Lionel Richie's latest album doubled, and those of Atlantic act Jewel rose more than 10%.

Guest spots on "The Oprah Winfrey Show" often reap the biggest sales bonanza. Sales of Michael Bolton's greatest-hits album increased a staggering 122% follow-



Shepherding Gold. Revolution Records artist Kenny Wayne Shepherd is presented with a gold record for his album "Ledbetter Heights." Shown, from left, are Shepherd's manager, Ken Shepherd; vocalist Corey Sterling; Revolution's Jeff Aldrich; Shepherd; Revolution owner Irving Azoff; and Revolution's Missy Worth, senior creative executive.

VOLUNTARY VIDEO RATINGS APPEAR IMMINENT

(Continued from page 1)

(NCTA) director of public affairs.

On Feb. 8, President Clinton signed the Telecommunications Act, which requires most TV sets sold in the U.S. to include the V-chip, a screening technology that allows viewers to block potentially objectionable programming, by as early as 1998.

The telecommunications law also requires a voluntary ratings system to be in place by Feb. 8, 1997. The initiative to add ratings to all U.S. television programming, with the exception of news and sports shows, is sponsored by NCTA, the Motion Picture Assn. of America (MPAA), the National Assn. of Broadcasters (NAB), the Assn. of Local Television Stations, and other participants.

The implementation of a ratings system could have a profound impact on the music video industry, since each videoclip could conceivably be subjected to a rating based on its lyrical and visual content.

A source at one national programmer says that rather than rating each music video, it is possible that programmers will be asked to assign a voluntary rating to their programming time slots. For example, provocative

and adult-themed clips typically air late at night, so that time slot would receive an "adult" rating.

"There are 2,000 hours of television programming per day, and there is a swarm of three-minute music videos," says Broyles. "That is one of the challenges confronting all of us... the who, what, why, and how of this initiative. But we have done a lot of outreach."

Broyles says the industry groups have talked to child advocacy groups and the creative community, including the music and television industries. "The goal is to establish a resource for parents and kids to help identify the content contained in the programs that they watch."

Specifics of the voluntary initiative are being put in place by an executive committee that comprises MPAA president Jack Valenti, NAB president Edward O. Fritts, and NCTA president Decker Anstrom, as well as a 25-member committee that includes many Hollywood executive and creative forces. Sources suggest that the committee will likely adopt a rating system that identifies specific adult themes, such as content of a violent or sexual nature.

It is undetermined whether music video programmers will identify a clip's rating with an on-screen notation alongside the graphic of artist name, song title, and music label.

A statement of intent released by the backers of the initiative says its aim is to allow programming to be "self-rated, consistent with the overall rating guidelines, with ratings applied by the distributor of the program."

Those "overall rating guidelines" have not yet been determined.

The statement stresses that the enterprise is voluntary. "Within each of us is a unity of belief that government censorship, in whatever form, no matter how benign in its public declarations, is fundamentally in conflict with more than 200 years of our national heritage of freedom of speech and collides directly with the constitutional protection of the First Amendment."

BET programming VP Lydia Cole describes the initiative as "a major challenge for the BETs and MTVs... It is a cause of great concern for us, since music video programming is a large percentage of what we air."

Cole adds, "Ultimately, the labels will have to have some concern about what the ratings may dictate and how that will have an impact on the visuals and lyrics that they produce."

MTV already strongly monitors the content it airs, according to Patti Galluzzi, senior VP of programming for MTV and M2.

"I don't think it's going to change us that much," said Galluzzi during a Nov. 8 panel at the Billboard Music Video Conference in San Francisco. "Being risky and being edgy doesn't necessarily mean being profane."

For example, Galluzzi cited the programmer's decision not to air the video for the Fun Lovin' Criminals' top 40 hit "Scooby Snacks" after it learned that the song's title is slang for marijuana.

Such rigorous self-regulation and standards have had label executives grumbling for years. Some label executives say that if the voluntary ratings system is adopted, it will not change the content of the clips they produce.

"MTV and VH1 are already so careful about what they air," says Wendy Griffiths, VP of video promotion at Reprise Records. "They have firm standards already in place that the labels are used to adhering to. It probably won't matter one way or another to us, but it may have an impact with the kids, who will want to see what it is that they are missing."

Noo Trybe president Eric Brooks is less certain that video will remain a viable selling tool for his label's music once the ratings system kicks in.

"The political powers are putting pressure on the cable networks," said Brooks during the Billboard Music Video Conference panel. "Right now, everything's in a state of limbo." As a result, Brooks says, the label is investigating other methods of exposing its product, including direct marketing.

Assistance in preparing this article was provided by Chris Morris in San Francisco.

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LEONARD FEIST

(Continued from page 8)

stepping down as president in 1984. Says Ed Murphy, current NMPA president/CEO, "Leonard was a dedicated advocate of music publishers, composers, and songwriters. His intelligence, energy, and extraordinary wit have assisted and been appreciated by his many colleagues and friends throughout the industry."

ASCAP chairman Marilyn Bergman says that "in the tradition of his famous music publishing family, Leonard Feist was a major force in our industry. His leadership and wise counsel will be missed, and his contributions as a copyright activist and president of the National Music Publishers' Assn. will long be remembered."

A statement by BMI said that the society was "saddened by the loss of a great executive and music man."

In 1956, he was hired to conduct day-to-day activities for a BMI-owned classical repertoire publisher, Associated Music Publishing. He left the company, now a part of Music Sales/Schirmer, in 1964.

After his retirement from NMPA in 1984, Feist remained active in copyright matters, serving as a member of the ad hoc committee on U.S. adherence to the Berne Convention and assisting in the planning of the U.S. Copyright Law bicentennial celebration in May 1990.

In 1980, NMPA published Feist's account of the history of music publishing in the U.S., "An Introduction To Popular Music Publishing In America."

Feist is survived by his wife of 59 years, Mary; two daughters, Betsy of New York and Linda of St. Paul, Minn.; and two grandchildren, Noah of Pisa, Italy, and Eli of Madison, N.J.

At his request, the family is planning no funeral or other formal event. However, donations in his memory can be made to the Central Park Conservancy, 830 Fifth Ave., New York, N.Y. 10021.

amusement business					
					BOXSCORE
					TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	Cincinnati Riverfront Coliseum Cincinnati	Nov. 13-17	\$1,467,868 Gross Record \$18	83,856 five sellouts	Varnell Enterprises
WHO	Centrum in Worcester Worcester, Mass.	Nov. 12, 14	\$1,072,310 \$55/\$45	28,844 23,773, two shows	Don Law Co
MIGUEL ROSE	National Auditorium Mexico City	Nov. 13-15-17	\$895,209 (6,382,530 pesos) \$41/\$10.25	37,957 four sellouts	R.A.C. Producciones
WHO	San Jose Arena San Jose, Calif.	Oct. 19-20	\$882,300 \$50	17,848 26,172, two shows	Bill Graham Presents
10TH ANNUAL BRIDGE SCHOOL BENEFIT: NEIL YOUNG, PEARL JAM, DAVID BOWIE, COWBOY JUNKIES, PATTI SMITH, AND HAYDEN	Shoreline Amphitheatre Mountain View, Calif.	Oct. 19-20	\$873,960 \$30/\$25	32,327 40,000, two shows	Bill Graham Presents
TRAGICALLY HIP RHEOSTATICS	Edmonton Coliseum Edmonton, Alberta	Nov. 12-13	\$582,030 (\$76), 400 Canadian) \$22.50	28,303 two sellouts	MCA Concerts Canada
JOAN MANUEL SERRAT	National Auditorium Mexico City	Oct. 25-27-29	\$580,904 (4,650,242 pesos) \$25.64/\$6.41	39,343 four sellouts	Erre Ele Asociados
WHO HEADS	Gund Arena Cleveland	Nov. 6	\$545,655 \$65/\$45/\$30	10,483 14,000	Belkin Prods
TRAGICALLY HIP RHEOSTATICS	Canadian Airlines Saddledome Calgary, Alberta	Nov. 15-16	\$520,314 (\$692,017 Canadian) \$20.94	24,848 two sellouts	MCA Concerts Canada
PRISM	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 9	\$414,770 \$22.50	18,399 sellout	Cellar Door Prism Prods

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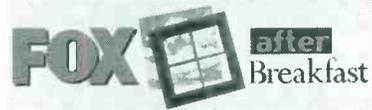
DAYTIME TV A BRIGHT SPOT FOR MUSIC

(Continued from page 13)

story stress R&B as a genre that does well for them, especially when the artists perform a cappella or stand around a piano.

"We've had home runs with R&B," says Kim Swann, co-producer of "Fox After Breakfast." "When Arsenio Hall's show went off the air, a lot of these acts had nowhere to go. But R&B just works great for us."

R&B also works well for "Live With Regis & Kathie Lee." Long considered a haven for 18- to 49-



year-old housewives, "Regis & Kathie Lee" features a surprisingly wide array of musical guests. Performers have included Blackstreet, Julio Iglesias, Sandi Patty, Kristine W, Rasputina, Clint Black, and the Lemonheads' Evan Dando.

"We love the big, established, must-see acts, but we also love to break new acts, the ones whom the buzz is starting to come around on," says "Live With Regis & Kathie Lee" executive producer Michael Gelman.

The biggest complaint labels have about "Live With Regis & Kathie Lee" is that song performances must be cut to two minutes; other shows allow around three minutes. Label execs also complain about the show's production values, which some say aren't compatible with live performances.

Gelman makes no apologies for the short performance time. "When people have the TV clicker in their hand, if it's not a song you love, it's very easy to turn the channel. You can't save souls in an empty church. We're not looking to do a concert series on the air."

Despite the problems that may be caused by the show's time limits, the payoff is worth it, say most label execs. "Regis & Kathie Lee" is a great show to be on, but it's hard to do a song in two minutes," says Ron Shapiro, senior VP/GM of Atlantic Records. "Probably once a year we have an act that says no. But for every artist that goes on there, we always see a SoundScan sales spike."

Gelman thinks that is because the show's audience "reaches far beyond the [traditional] radio audience. Our viewers may be hearing an artist for the first time. Also, since we're on at 9 a.m., if you hear a song you love, you can hop in your car and go to the mall. If you hear it on a late-night show, you fall asleep and forget about it by the time you wake up."

Following "Live With Regis & Kathie Lee" in many markets is the show that seems to have captured the hearts of labels: "The Rosie O'Donnell Show." "There isn't one of our artists who doesn't do the show and have a great time," says Shapiro, echoing the sentiments of every label executive interviewed for this story. "A lot of times, late-night television and news-based television shows tend to relegate music to the end of the show, but

Rosie seems to love it and will place it anywhere. It's much more fun to go on a show where the host is excited about the music."

Indeed, publicists say, O'Donnell has helped make daytime TV hip again. "Rosie took the stigma away from daytime TV," says one publicist. "She is probably opening the door for artists to consider other daytime TV shows that they'd never considered before."

Part of O'Donnell's allure is her love and knowledge of music, which comes across on the show; that knowledge extends to taking an active role in the booking of musical guests. After O'Donnell saw Perspective/A&M's Ann Nesby perform at a Washington, D.C., children's event, she told segment producer Deirdre Dod to book the artist for the show.

"Rosie comes to me with requests," says Dod. "She pretty much signs off on every musical guest. If it's someone she doesn't know, I'll tell her why I think we should do it, or sometimes, she'll go to a show and see someone who's virtually unknown, but if they can sing and



they move her, she'll [ask me to] book them."

Because of the sweeps period, O'Donnell's November bookings have featured more superstars than baby acts, but Dod promises that more developing acts will get shots on the show when the sweeps are finished.

Unlike other daytimers, "The Rosie O'Donnell Show" has a house band. Artists who might not get full segments on the show are able to get exposure by sitting in with the band. Among the acts who have done band duty are Dave Koz, Keb' Mo', and Joshua Redman.

Despite drawing a smaller audience than "Live With Regis & Kathie Lee" or "The Rosie O'Donnell Show," "Fox After Breakfast" draws more than its fair share of big names, ranging from Garth Brooks to Phil Collins to Montell Jordan to Yes. "Fox After Breakfast" often has acts perform on the corner in front of its studios. "We call them curbside concerts," says Swann. "We featured Yes in their first reunion in 18 years. We had 500 businessmen spilling onto Fifth Avenue trying to watch them sing."

Yes' latest album, on CMC Records, entered the Billboard 200 at No. 99 two weeks ago, following the act's appearance on the show.

"Fox After Breakfast," which is set in a loft, has a free-form feel that may see artists sitting around a kitchen table eating breakfast with strangers or lounging on a sofa

(Continued on page 34)

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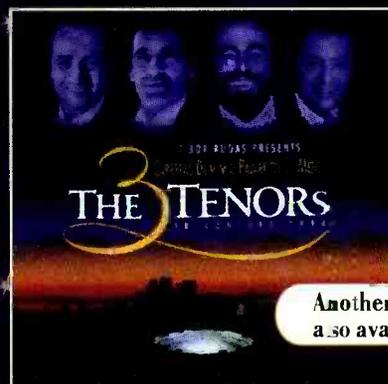
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STROHM UNCOVERS ROOTS ON FLAT EARTH

(Continued from page 11)

Currently, he's on the road once again with the Lemonheads, lending his guitar talents to the alt-pop act's lengthy world tour.

(A fan of "Caledonia," Lemonhead star Evan Dando says Strohm "is the man of the future. I've been a fan of his songwriting since the Blake Babies, but he's got this real Townes Van Zandt thing going on now.")

To Flat Earth co-principal Allan Baker, the international exposure Strohm is getting on the Lemonheads trek is as helpful as any modest Hello Strangers tour. Strohm plans to play acoustic radio shows in cities on the Lemonheads' itinerary, and he's keeping a Lemonheads tour diary for Spin Online, filing periodically from the road. During a break in April, Strohm should play a few gigs with the Hello

Strangers around the Midwest.

His experience having fully acquainted him with the business of music, Strohm has worked with Flat Earth to field a team best suited to promoting "Caledonia," recruiting Memphis-based indie-rock specialists Autotonic for press and Austin, Texas-based Jackknife for radio. Several hundred copies of the disc are going out to national and local press, as well as to triple-A and Americana radio and certain modern rock and mainstream rock stations. (Flat Earth is distributed to retail by Chicago-based Symbiotic.)

Dana Hubbard, district buyer for Best Buy in Indianapolis, is sufficiently sold on "Caledonia" that he chose "Slip Away" as the lead cut for Best Buy's "Indy Tune Up" regional sampler (see story, page 11). Having put an initial 20 copies of "Caledonia" in each of Best Buy's seven Indianapolis locations in the midst of a tight holiday buying season, he expects to order more with the album's imminent airplay on such stations as triple-A WTTS Bloomington.

Stations beyond Indiana have welcomed "Caledonia" as well, including commercial triple-A WRNR Annapolis, Md., and triple-A/Americana public outlet WMKY Morehead, Ky. WMKY music/production director Paul Hitchcock says, "With as many CDs as I listen to every week, everything starts to sound the same. But the Strohm record has hooks that grabbed my attention right away, with a country feel that isn't

too twangy. I think it's going to be accessible to a whole lot of people. We'll probably end up five cuts deep on it."

"Caledonia" is the sixth release from Flat Earth. The label also recently issued "Galileo Was Wrong," a sampler CD that features "Slip Away" and "Tangelo," as well as cuts from Transportation, El Niño, Fabric, and United States Three. Flat Earth promotes its roster via a site on the World Wide Web (www.infostrm.com/flaearth), with audio samples, photos, and press clips. Before Christmas, the label plans to release a 7-inch single from Bloomington band Mysteries Of Life (courtesy of RCA) as part of an ongoing vinyl series. A subsequent single may feature Strohm, with all of the songs eventually compiled onto a CD.

Strohm's connection with Parsons, the Stones ("they played American music—they just happened to be English"), the Byrds, and late-'60s Bob Dylan stems from his folks playing the records around the house when he was a kid. "But I rejected it for so long because punk taught us that that music was lame, supposedly," he says. "As I got older, I knew better. I spent about a year of my life listening to nothing but [Parsons'] 'GP/Grievous Angel.'"

"My first hero was Johnny Cash, when I was a kid, anyway. That's who I wanted to be. Of course, I haven't led the kind of life he did, and I'm not as deep a person as Johnny Cash. But I can at least try on his hat."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

CHARLOTTE, N.C.: The recent mini-explosion of alternative country/roots rock acts might make any new band with a twang in its step appear to be cashing in on the fad. But a few seconds into any Lou Ford song and it's apparent this stuff is coming from somewhere deep inside. Lou Ford burst onto the Charlotte scene in early '96 and immediately made a dent with its rustic, plaintive, soul-stirring sound. The band's demo tape and live shows have drawn heaps of praise from the local music press, including *The Charlotte Observer*, *Creative Loafing*, and *Tangents*, with comparisons usually running along the *Son Volt/Jayhawks* lines. Following a stint in former Bar/None Records act **Chocolate USA**, guitarist/vocalist Alan Edwards, a Georgia native, formed the group with his younger brother, guitarist/vocalist Chad; bassist Mark Lynch; and drummer Shawn Lynch (no relation). (Alan Edwards can be heard on *Chocolate USA*'s second album, "Smoke Machine.") Lou Ford's most shared influence is the **Flying Burrito Brothers**, while Alan Edwards and Shawn Lynch also



LOU FORD

claim allegiance to '60s British folk-pop. Mark Lynch, who plays a stand-up bass, is a die-hard '50s rockabilly fan, and Chad Edwards favors hard-core country legends **Willie Nelson** and **Merle Haggard**. Although there are two brothers in the outfit, don't expect sibling fireworks à la **Oasis' Gallagher** brothers. "Chad's always been my best friend," Alan says. "Musically, we've shared a lot. We'd trade 4-track tapes of our songs with each other when we were living in different cities. It's nice to have someone to play your music for who can also appreciate where it's coming from." Plans call for dates outside the Carolinas and completion of the band's World Wide Web site. Contact Lou Ford at 704-563-5889. E-mail is louford@clt.mindspring.com. **KEN JOHNSON**

MEMPHIS: Leave it to a bunch of Memphians to infuse country music with a heavy dose of earthy roots and attitude. That's exactly what happens every Sunday night, when the **Riverbluff Clan** gets together and performs for a packed house at a popular local nightclub called the Poplar Lounge. Riverbluff Clan contains some of the region's finest country, bluegrass, and rock talents, particularly **Richard Ford** (banjo, steel guitar) and **Tommy Burroughs**, whose fiddle work and guitar playing synthesize fiery soul and brilliant technical skill. When it came time to record new originals and favorite covers, the Riverbluff Clan figured that capturing the sparks at the Lounge made the most sense. "We wanted to capture the spirit of the gig, instead of trying to re-create the magic in a recording studio," says lead singer **Jimmy Davis**, whose solo Chrysalis release, "Hit The Wall," produced a moderately successful album rock hit of the same name in the late '80s. Besides a well-chosen collection of outside material by the likes of **Peter Rowan**, **Doc Watson**, **Craig Fuller**, **Lennon/McCartney**, and **Gregg Allman**, "One Night In A Month Of Sundays" features a number of originals, the best of which are "You're The Man," "Waiting In The Wings," "Making Me Old," and "Your Love Is A Goldmine." "Going Back Down To Memphis," co-written by former **Eagle Bernie Leadon** and Burroughs, is a fine rave-up that showcases the band's many instrumental virtues. "It's about muddy water and barbecue, good grooves, and the soul you find in Memphis," Davis says. "One Night In A Month Of Sundays" is on **Greg Roberson's** Memphibian Records label. Contact Memphibian at 901-725-5265 or memphib@aol.com. **RICK CLARK**

MILWAUKEE: Six months after **Trolly** released its debut CD, "Love's A Twister," the Milwaukee quartet issued a follow-up this month—a 7-inch EP called "Put A Gun To You." Recorded at Madison, Wis.' Smart Studio and produced by **Mike Zirkel**, whose mixing and engineering credits include **Garbage**, **Smashing Pumpkins**, **the Poster Children**, and **the BoDeans**, "Put A Gun To You" was cut fast, its three songs laid down in two blistering nights. The new record accurately echoes Trolly's live sets, with its numerous references to **the Undertones** and other bands on the melodic side of punk rock. "Love's A Twister" was a more carefully crafted affair, a moody pop rock masterpiece drenched in guitar reverb. Songwriter **Paul Wall's** tremulous vocals and vulnerable lyrics were delivered with clean accuracy by the powerful rhythm section of **Terry Hackbarth** and drummer **Don Kurth** and by big guitar interchanges between Wall and **Mike Perotto**. Trolly's key influences begin with **the Beatles** and climax sometime in the '70s with **Big Star** and the **Undertones**, although they also enjoy tossing off original surf instrumentals. One of their surf tunes will be included on "Rock Don't Run Vol. 3," a compilation scheduled for release next year on Nashville's Spin Out Records. Trolly has performed throughout the Midwest, headlining clubs and opening for such acts as **Southern Culture On The Skids** and **Velodeluxe**. "Love's A Twister" has received airplay on Milwaukee college station WMSE and on Milwaukee commercial alternative and new rock stations WLUM and WLZR. Contact Wall at 414-289-9511. **DAVE LURHSSEN**

LOCAL COMPILATIONS

(Continued from page 11)

regional music on Sunday (24) at its suburban Castleton store. **Mysteries Of Life**, **Famboeey**, **United States Three**, **Transportation**, **Dragstrip**, and **Gravelbed** are scheduled to play.

Dan Powell, front man for funk'n'roll outfit **Famboeey**, says discs like "B-Town Sampler" and "Indy Tune Up" provide a good picture of a typical night in Bloomington: "If you walk into any of the clubs here, chances are this is the kind of music you'll hear."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			NOVEMBER 30, 1996	
			★★★★ NO. 1 ★★★★★	
1	1	8	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
2	2	17	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
3	4	5	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN
4	—	1	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
5	5	12	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
6	18	6	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
7	7	8	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
8	10	23	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
9	3	18	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
10	6	12	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
11	9	15	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
12	8	15	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
13	19	7	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
14	17	10	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
15	11	8	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
16	22	40	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
17	20	6	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
18	13	3	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
19	28	3	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
20	14	3	RON KENOLY INTEGRITY 67802/EPIC (10.98 EQ/15.98)	WELCOME HOME
21	12	11	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
22	15	14	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
23	35	16	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
24	16	24	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
25	27	44	ENRIQUE IGLESIAS ▲ FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS

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

26	—	1	GAITHER & FRIENDS SPRING HILL 25388 (10.98/15.98)	JOY TO THE WORLD
27	26	3	ALFONZO HUNTER EMI 52827 (10.98/16.98)	BLACKA DA BERRY
28	21	3	RUPAUL RHINO 72256 (10.98/16.98)	FOXY LADY
29	37	6	RAY BOLTZ WORD 67867/EPIC (10.98 EQ/15.98)	NO GREATER SACRIFICE
30	24	5	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/16.98)	WISEBLOOD
31	25	6	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98)	THE 7 SINS
32	—	1	PHILLIPS, CRAIG & DEAN STARSONG 20100 (9.98/14.98)	REPEAT THE SOUNDING JOY
33	23	14	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
34	45	3	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
35	31	21	4 HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
36	—	1	STEVE GREEN SPARROW 51585 (9.98/14.98)	FIRST NOEL
37	39	8	THE CARDIGANS MERCURY 53317 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
38	48	8	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
39	32	6	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
40	46	2	THE BROOKLYN TABERNACLE CHOIR WARNER BROS. 46392 (10.98/15.98)	FAVORITE SONG OF ALL
41	—	3	GRUPO LIMITE POLYGRAM LATINO 33302 (7.98/12.98)	PARTIENDOME EL ALMA
42	—	1	GAITHER & FRIENDS SPRING HILL 25382 (10.98/15.98)	MOMENTS TO REMEMBER
43	44	18	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
44	33	4	BLACK MOON WRECK 20232*/NERVOUS (10.98/15.98)	DIGGIN' IN DAH VAULTS
45	—	1	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
46	47	3	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
47	29	9	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98)	MY XPERIENCE
48	38	21	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
49	49	54	KENNY WAYNE SHEPHERD ● GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
50	43	16	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE

POPULAR UPRIISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

NOTHING BUT... "Blue Skies," Bryan Duncan's Myrrh Records album set for a Dec. 23 release, is being timed to make the most of holiday promotional opportunities and to provide an added boost for the veteran Christian artist.



Getting There. Columbia Nashville recording artist Deryl Dodd's cover of Tom T. Hall's "That's How I Got To Memphis" rides up the Hot Country Singles & Tracks chart this week to No. 59. Country radio stations KILT Houston, KEYY Minneapolis, and KSAN San Francisco are early on the single. Dodd's debut album, "One Ride In Vegas," hit streets Oct. 18. The artist, who has played for Martina McBride and just wrapped a series of dates opening for Garth Brooks, will perform and make promotional appearances at the National Finals Rodeo in Las Vegas Dec. 7-14.

Among the activities planned are a Duncan-hosted episode of the popular "Myrrh Family Christmas Radio Spe-

cial," set to air the weekend of Dec. 21. Among those joining Duncan on the special will be labelmates Amy Grant and Anointed.

Myrrh will run a 60-second ad for "Blue Skies" during the show.

Anticipating an impact date in late December—after Christian radio charts are reactivated following the Christmas break—Myrrh will service the title track Dec. 17.

The week of the album release, Duncan will call major-market drive-time programs for interviews, then will read each station's weather report.

Also in keeping with the "Blue Skies" weather-themed promotions, Myrrh has included a weather-report bumper on the album's single.

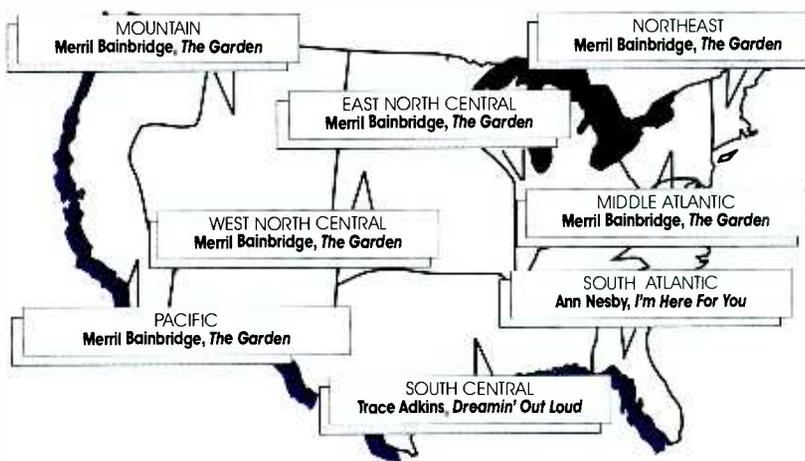
Myrrh VP of marketing Andrew Tempest says that Duncan, who has been favored by Christian radio through his nine-album solo career, is likely to receive a healthy degree of airplay. Hoping to bolster radio support, the label will also launch an aggressive retail program.

"Bryan does very well at radio, and we expect great things, but we are really doing a lot to build awareness at the



The Curator. Sik Wid It/Jive will release "The Hemp Museum," the third solo album and first Jive release by rapper B-Legit, on Tuesday (26). B-Legit, who runs the Vallejo, Calif.-based Sik Wid It label with family members, is also part of the Click, whose debut album entered the Top R&B Albums chart at No. 3 in November 1995. The first single from the artist's new album, "Check It Out," features performances by E-40 and Kurupt.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Merrill Bainbridge <i>The Garden</i>	1. Merrill Bainbridge <i>The Garden</i>
2. Paul Brandt <i>Calm Before The Storm</i>	2. No Mercy <i>No Mercy</i>
3. Kevin Sharp <i>Measure Of A Man</i>	3. Akinyele <i>Put It In Your Mouth</i>
4. Trace Adkins <i>Dreamin' Out Loud</i>	4. Bounty Killer <i>My Experience</i>
5. BR5-49 <i>BR5-49</i>	5. Rupauly <i>Foxy Lady</i>
6. Gary Allan <i>Used Heart For Sale</i>	6. Black Moon <i>Diggin' In Dah Vaults</i>
7. Kenny Chesney <i>Me And You</i>	7. Fun Lovin' Criminals <i>Come Find Yourself</i>
8. Ricochet <i>Ricochet</i>	8. Republica <i>Republica</i>
9. Fun Lovin' Criminals <i>Come Find Yourself</i>	9. Beres Hammond <i>Love From A Distance</i>
10. Cledus "T." Judd <i>I Stole This Record</i>	10. 702 <i>No Doubt</i>

retail level," he says.

Tempest says retail promotions will include mobiles, posters, and a massive floor-display program at Grand Rapids, Mich.-based chain Family Book Stores.

Myrrh will also place ads prominently on programs being handed out at Duncan's performances in December. The artist, who will visit 12 markets, including Indianapolis; Dayton, Ohio; Washington, D.C.; and Little Rock, Ark., will perform music from last year's "Christmas Is Jesus" release.

HOT TICKET: Never heard of *Hidden Persuaders*, *Lughead*, *Marigold*, *TV Fifty*, or *Bloom*? Stay tuned.

On Nov. 21, these unsigned finalists from local and regional band competitions met in Hollywood, Calif., at the Ticketmaster Music Showcase, which has been a venue for several Heatseeker acts, including *Dishwalla*, *the Verve Pipe*, and *the Refreshments*.

ROADWORK: Flydaddy act *Number One Cup* is touring in support of its EP "Kim Chee Is Cabbage," released Nov. 5, as well as its upcoming full-length album, "Wrecked By Lions," which will be

released in late January 1997. In addition to a series of opening spots for *Ditch Croaker*, the band will play a solo gig in New York at Brownies Dec. 15... Matador's *Spoon*, which will follow its album "Telephono" with the EP "Soft



Winter Bloom. Singer/songwriter Nil Lara, whose self-titled debut album was released by Metro Blue in March, is making strides at retail, thanks to persistent touring coupled with price and positioning campaigns and increased radio play of the single "How Was I To Know." Lara is No. 4 on the Northeast Regional Roundup this week. He tours with Rusted Root through November and has opened for Los Lobos, Natalie Merchant, and Me'Shell Ndegéocello. Lara will perform the first week of December at the Mercury Lounge in New York.

Effects" Jan. 28, will hit Brownies Dec. 2... *Dan Bern* plays five Northeast dates in December to support his Work Group debut EP, "Man Dog Van." His album bows in the spring.

Music Video Industry Honors Its Best At Billboard Conference

Programming, production, and record-label executives from the music video industry gathered for the Billboard Music Video Conference and Awards Nov. 7-9 at the Crowne Plaza Parc Fifty Five Hotel in San Francisco. Hot topics included the decline of music video production among major labels and video censorship (see the Eye, page 89). There was also plenty of fun at the conference, including events sponsored by California Music Channel, Sony/the Box, the Music Video Assn./Kodak, and Intel. The finale of the three-day gathering was the 18th annual Billboard Music Video Awards, hosted by Tyler Stewart and Ed Robertson of Reprise act Barenaked Ladies. (Photos: David Braun)



After the daytime panels, music-industry veterans joined to party at night. Pictured, from left, are A&M's Emily Wittman, VH1's Wayne Isaak, Geffen's Peter Baron, and Elektra's Diane Valensky.



MTV/M2 president Judy McGrath unveils the "new MTV" during her keynote presentation at the event.



Big Dog Films' Aqila Turner, center, accepts the award for best director on behalf of Hype Williams.



Alain Morissette's "Ironic" clip is honored in the best pop/rock and best new-artist pop/rock categories. Pictured, from left, are Barenaked Ladies' Tyler Stewart, Reprise's Wendy Griffiths and Gia DeSantis, and Barenaked Ladies' Ed Robertson.



Forefront's Gael Van Sant accepts the award for best Christian clip (dc Talk's "Jesus Freak") from members of Barenaked Ladies.



Tim Horne of production company Professional Slave displays his award for best jazz/AC clip for Herbie Hancock's computer-generated "The Melody."



Billboard honors the best regional programmers in several genres. Pictured winners, from left, are Andre Robbins of "Video Underground" (best R&B/rap show); Mike Drumm, Shari Bernson, and Stefan Goldby of "Punk TV" (best hard rock show); Andy Kawanami of "California Music Channel" (best pop/rock/country show); and Kenneth Burgmaier of "Jazz Alley" (best jazz/AC show).



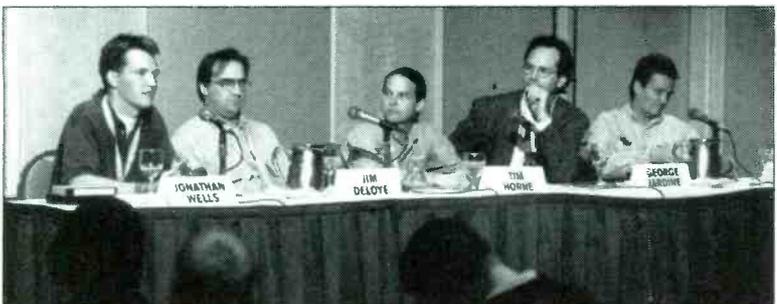
EMI artist Rappin' 4-Tay, left, presents Relativity's Chris Muhammad with the award for best rap clip (Bone Thugs-N-Harmony's "Tha Crossroads").



RCA's Jeannine Panaccione accepts the award for best new-artist dance clip (Kristine W.'s "One More Try") from Tyler Stewart and Ed Robertson of Barenaked Ladies.



Several regional music video programmers are honored at the awards. Pictured, from left, are winners Jonathan Wells of "FLUX Television" (best dance show); Andy Kawanami of "California Music Channel" (best pop/rock and country show); Andre Robbins, Damon Patterson, and Terrence Rainey of "Video Underground" (best R&B and rap show); and Siouxie Crawford and Jeff Crawford of "Bohemia After Dark" (best modern rock show).



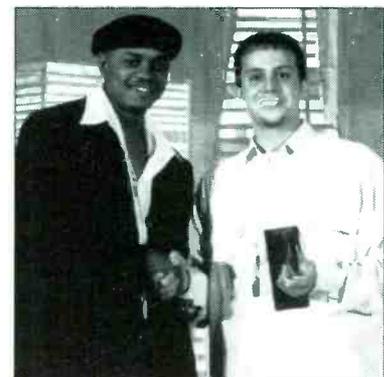
New and emerging music video production techniques are discussed during the "Digital Production Tools" panel. Pictured, from left, are Jonathan Wells of "FLUX Television," Jim Deloye of H-Gun, Tim Horne of Professional Slave, George Jardine of Adobe, and Steve Whitney of Media 100.



Some of Nashville's top music video executives enjoy the festivities at the opening-night party. Pictured, from left, are Arista's Scott Rattray, Forefront's Gael Van Sant, Aristomedia's Jon Howard, and Chris Parr, formerly of MOR Music.



National and regional programmers alike participate in the conference. Pictured at the opening night CMC party is MuchMusic's Denise Donlon and Austin Music Network's Tim Hamblin.



LaFace artist Donell Jones, left, presents Interscope's David Saslow with the award for best R&B clip (Blackstreet's "No Diggity").



Members of Atlantic Records' video department accept the award for best hard rock/metal clip (Stone Temple Pilots' "Big Bang Baby"). Pictured, from left, are Ashley Ohlinger, Marybeth Kammerer, and Doug Cohn.



Arista Nashville's Scott Rattray, center, is congratulated by members of Barenaked Ladies upon accepting the best Christian new-artist award (Third Day's "Consuming Fire").



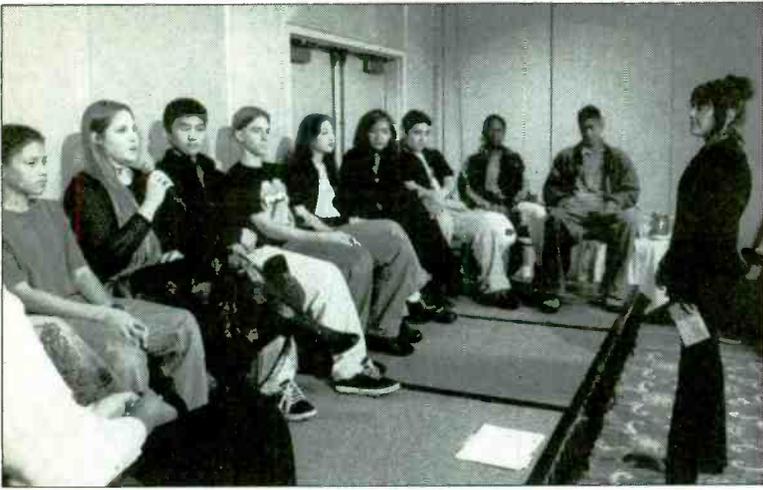
Chillin' at the CMC party is the Urban Video Coalition's Tony Tune, left, and "Big Max," who co-moderated the R&B/rap format breakout forum with Bobby Yan of "Hip-Hop Half Hour."



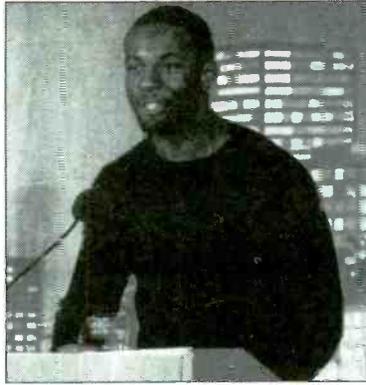
Pictured, from left, are Kalyrn Sloan of "World Entertainment Television," Kenneth Burgmaier of "Jazz Alley TV," and Richard Lee of "World Entertainment Television" at the CMC party.



EMI artist Rappin' 4-Tay, center, presents the best R&B clip award to Elektra's Larry Max and Diane Valensky.



San Francisco State University Professor Michelle Wolf conducts a live focus group with teenagers, who revealed their music video likes and dislikes to a room filled with industry executives.



EMI's Chris Gordon accepts the award for best R&B new-artist clip (D'Angelo's "Me And Those Dreamin' Eyes Of Mine").



Label and programming executives discuss ways to better market regional music video programs at the "Money & Marketing" session. Pictured, from left, are Steve Leeds of Universal, Bobby Castaneda of "The Other Guy," Tony Tune of Urban Video Coalition, Willie Young of "FM Videos," and Lou Robinson of RCA. The panel was moderated by Mike Drumm of "Music Link," who is not pictured.



Paul Carchidi of Boston-based "Rage," left, meets with fellow regional programmers Shari Bernson and Mike Drumm of Denver-based "Music Link."



The crew from "California Music Channel" gather at their opening-night party, held at the historic Mark Hopkins Hotel in San Francisco.



Executives present a taste of the future during the "Cyberlunch." Intel's Avram Miller, left, explains several emerging technologies that will bring music videos to home computers, while Columbia's Mark Ghuneim shows a preview of a computer-delivered clip by the Fugees.



Columbia Records' Marian Bradley, center, accepts the award for best jazz/AC clip (the Philosopher Kings' "Charms") from members of Barenaked Ladies.



Robbie Allen of Thermadore, left, presents Capitol's Bonnie Burkert with the award for best modern rock clip (Foo Fighters' "Big Me").



Arista Nashville's Scott Rattray leads a discussion group about the shape of the country music video industry.



The CVC Report's Mitch Rowen and Aristomedia's Jeff Walker square off at the Music Video Assn.'s cocktail party, which was sponsored by Kodak.



David Law of San Diego-based music video program "Hot Traxx" speaks his mind during the R&B/rap format breakout session.



Programmers and label executives mingle at the opening-night party, which was sponsored by San Francisco-based California Music Channel. Pictured, from left, are Gia DeSantis of Reprise, Kevin Ferd of "Power Play," Ken Schlager of Billboard, and Wendy Griffiths of Reprise.



There is plenty of partying and live music at the Box/Sony's party, held at Club Townsend in San Francisco. Sony artists pictured performing, from left, are Protein (Epic), Puff Johnson (Columbia), Kenny Lattimore (Columbia), and Dru Down (Relativity).

Patterson Arrives With 'Organic' R&B Unconventional Artist Debuts With MCA Set

BY J.R. REYNOLDS

LOS ANGELES—Consumer interest in rhythm alternative acts continues to grow, and MCA executives hope the rich, earthy music of 22-year-old debut vocalist Rahsaan Patterson will strike a chord among progressive R&B listeners and mainstream consumers.

MCA black music president (U.S.) Ken Wilson says, "When you receive [unsolicited] calls from club DJs and radio jocks, as well as executives from competing labels, you know you're onto something special."



PATTERSON

The artist's self-titled set, which streets domestically Jan. 28, is a collection of mostly midtempo and slow ballads that have the rare combination of strong, flowing melodies; reflective lyrics; and diverse contemporary beats. Songs range from youthful bacon-and-grits soul to near-alternative acoustic tracks, with Patterson's thickly textured vocals and emotive delivery the driving force behind the set.

"The theme of my album circles around life's everyday experiences, so there's no contrived notions or gimmicks on it," says the New York native, who resides in Los Angeles. "Being really spiritual is probably why people say I have that sort of 'organic' flavor in my music."

Despite this being his debut solo set, Patterson is no stranger to music or show business. Before beginning his recording career, the artist was a featured performer on the children's television variety series "Kids Incorporated." He has also recorded background vocals on various artists' projects and has garnered songwriting credits on

hit singles that include Tevin Campbell's "Back To The World," which he co-wrote with Keith Crouch, and Brandy's "Baby," co-written with Les Pierce.

Patterson wrote 11 of the 14 tracks on "Rahsaan Patterson," a set that features the production work of Pierce, Crouch, Jammy Jaz, Ira Schick & Dinky Bingham, and Chris Bolden.

Patterson's songs are licensed through Chrysalis Music.

Patterson always wanted to be a recording artist and was headed in that direction until he reached age 14 and his voice began changing. About a year later, the singing bug bit him again, and he began recording demos and doing other studio work.

Says Patterson, "I always knew that I had no choice but to sing [because it was my destiny], but back then, I was scared; I didn't have the confidence and wasn't ready for the commitment. I always knew that God would show me when the time for me to do this was right, and now is the time."

MCA is taking an album-oriented marketing approach to "Rahsaan Patterson" because of the artist's multifaceted creative abilities, approachable nature, and unorthodox taste in fashion. The artist tends to favor the unconventional, which executives say will play in his favor.

Says MCA marketing national director Marilyn Batchelor, "His [personal] style and attitudes toward life and music—it's all a package. He's an array of contradictions that together make a coordinated ensemble."

No commercial singles will be released from "Rahsaan Patterson." "Stop By," the first radio track, will be serviced to R&B formats Jan. 13 and to crossover stations two weeks later. "Although we're beginning his campaign in the [R&B] community, he's not [an R&B] artist or a pop artist,"

says Batchelor. "He's universal in his musical presentation."

With that in mind, MCA's pop, alternative, and R&B marketing departments recently mailed 5,000 six-song sampler CDs to programmers, retailers, and other tastemakers.

Word on Patterson's vocal talents began as early as August 1995, when the artist performed during the annual conference held by MCA distributor Uni. That month, early samplers were circulated within the corporate struc-

(Continued on page 24)



In The Mood. Uptown/Universal vocalist Monifah takes a moment with label executives during a recent press dinner for the artist at New York soul food eatery Laurita's. Pictured, from left, are Uptown product manager Nicole Dollison, Uptown VP Lewis Tucker, Monifah, Uptown president Heavy D., Uptown GM/VP Charles Warfield Jr., Universal black music president Jean Riggins, and Universal R&B promotion senior director Michael Horton.

Ebony Shines With 50th-Anniversary Gala; Blues Master John Lee Hooker Gets Official Nod

EBONY MAGAZINE celebrated its 50th anniversary in business with a live show that was taped at the Los Angeles Shrine Auditorium Nov. 17. The gala was hosted by Oprah Winfrey and featured live and videotaped tributes and retrospectives on black business, political, cultural, sports, and entertainment news that made headlines in publisher John Johnson's monthly magazine.

The event relied heavily on music and featured the talents of Whitney Houston, Brandy, Lou Rawls, Smokey Robinson, Luther Vandross, Michael Bolton, All-4-One, the Four Tops, and Stevie Wonder.

Most of the performances were top-flight. However, notably absent was a live performance or presentation from an act representing rap, which just happens to be one of the most popular new music forms of the last 15 years. The only mention the show made regarding hip-hop and rap was a roughly 10-second clip that featured a still of several rap pioneers.

What a shame, because the show, which airs Thursday (28) on ABC, could have presented to the world all the best elements and contributions of this revolutionary black music form. Instead, the show's writers and producers opted to dismiss rap music in the same way that many in conservative quarters have—as a minimal, passing fad.

Too bad too, because in 1995, that "fad" generated \$825 million in record sales. And that doesn't include all the merchandising, fashion, and advertising dollars the genre has helped generate around the world.

THE FAMILY STAND was ahead of its time when it hit the scene with "Ghetto Heaven" in 1990, and although the single went to No. 3 on the Hot R&B Singles chart, it failed to fuel the band's album "Chain."

But it's a new day at radio, and with such eclectic acts as Maxwell, Eric Benét, Rahsaan Patterson, and D'Angelo gaining significant R&B airplay, the Family Stand has returned to the recording studio, and Elektra plans to release a new set by the group in mid-'97.

Stand co-founders Peter Lord and Jeff Smith and company return sans the luscious vocals of Sandra St. Victor, who has a solo deal. (Her current Warner Bros. disc is "Mack Diva Saves The World.")

Stepping in for female vocal duties is former MCA soloist and Keith Sweat collaborator Jacqui McGhee.

This act has the potential to really blow up this time around, especially if the chemistry gels between newcomer McGhee and Lord and Smith and the prevailing creative tailwinds continue to hold.

HOOKER TRIBUTE: Blues recording artist John Lee

Hooker was honored with the Blues Foundation's lifetime achievement award during the organization's tribute evening at B.B. King's Blues Club in Los Angeles Nov. 7. On hand to pay homage to the legendary blues artist were Bonnie Raitt, Ry Cooder, B.B. King, Robert Cray, Luther Allison, Charlie Musselwhite, Ruth Brown, and Little Milton. In honor of the artist's accomplishments, President Clinton issued a letter of congratulations to Hooker that was read to the audience.

RUNNING THINGS: Acclaimed producer/songwriter James "Jimmy Jam" Harris has been appointed board member for the American Society of Composers, Authors & Publishers (ASCAP). The announcement was made by ASCAP president/board chairman Marilyn Bergman following the performing right organization's board meeting in Santa Barbara, Calif.

NICK ON LOUD: Loud Records has hooked up with television network Nickelodeon to release a soundtrack for "All That," a sketch comedy series that caters to young demographics.

The 21-track compilation, which drops on Tuesday (26), features hit songs that have been performed on the show by such artists as Brandy, Coolio, Naughty By Nature, Soul For Real, Aaliyah, and Faith.

"Watch Me Do My Thing," a new song by Immature, was recorded as the show's theme song and is the first radio single. The track's videoclip was released Nov. 19.

GOODWILL: Double XXposure president Angelo Ellerbee has formed Project XX, a program designed to help those in need through the holiday season. On Monday (25), Ellerbee serves holiday dinners with the support of industry execs that include Island's Hiram Hicks, Select's Fred Munao, MCA's Jocelyn Cooper Gilstrap, and Sony 550's Vivian Scott.

In addition to the dinners, the organization is sponsoring a concert celebration at the Bailey House in New York's Greenwich Village (180 Christopher St.). Artists scheduled to perform include Mona Lisa, Nneka, and Chubb Rock.

HEARING DOUBLE: Not long ago in this section, we announced the coming of two recording acts that feature twins (RCA's Elusion and Silas' Twice), and since we all know that good things come in threes, here's the third: the Braxton Brothers.

Nelson and Wayne Braxton are twins who play six-string bass and tenor saxophone, respectively. "Steppin'" (Continued on page 24)



In God We Trust. Qwest gospel artist Andraé Crouch joins longtime friend Warner Alliance artist Donnie McClurkin in the studio during the recording of McClurkin's self-titled set, which was produced by Bill Maxwell. The album was released Oct. 29 and features the guest vocals of Crouch. Pictured, clockwise from top left, are Alliance A&R VP Eric Wyse, Maxwell, Crouch, and McClurkin.



by J. R. Reynolds

Billboard TOP R&B ALBUMS

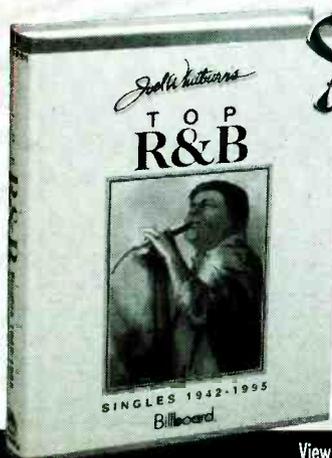
NOVEMBER 30, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Greatest Gainer ***						
1	59	—	2	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98) 1 week at No. 1	THA DOGGFATHER	1
2	1	58	3	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE OON KILLUMINATI: THE 7 DAY THEORY	1
*** Pacesetter ***						
3	55	—	2	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARO CORE	3
4	2	—	2	MO THUGS MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
5	7	9	8	SOUNDTRACK EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
6	3	1	3	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
7	6	4	3	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
8	5	3	4	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
*** Hot Shot Debut ***						
9	NEW	—	1	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	9
10	8	6	21	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
11	10	8	22	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
12	4	2	3	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
13	9	7	11	BLACKSTREET INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
14	13	11	10	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
15	11	—	2	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
16	14	12	7	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
17	17	15	7	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
18	20	14	6	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
19	12	5	3	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
20	16	13	41	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
21	15	10	4	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
22	NEW	—	1	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
23	25	24	27	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
24	21	—	2	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
25	32	31	12	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	4
26	18	—	2	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	18
27	22	20	12	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
28	19	16	13	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
29	27	19	33	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	8
30	23	21	30	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 721127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
31	26	18	3	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
32	29	27	25	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
33	24	17	11	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
34	31	32	6	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	25
35	30	23	8	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
36	33	29	7	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
37	28	22	6	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
38	37	33	23	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
39	34	26	10	SOUNDTRACK BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
40	35	25	8	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
41	39	36	21	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
42	36	30	24	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
43	38	28	4	M.O.P. RELATIVITY 1555* (10.98/15.98)	FIRING SQUAD	12
44	40	34	8	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLAOELPH HALFLIFE	4
45	43	38	70	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
46	47	51	3	GEORGE CLINTON CAPITOL 33911* (10.98/15.98)	GREATEST FUNKIN' HITS	46
47	53	41	40	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1

48	49	37	5	BLACK MOON WRECK 20232*/NERVOUS (10.98/15.98) HS	DIGGIN' IN DAH VAULTS	33
49	46	56	3	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	46
50	57	65	3	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	50
51	41	39	80	2PAC INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
52	42	48	14	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
53	44	57	24	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
54	60	43	8	NATALIE COLE ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	11
55	52	59	12	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
56	50	42	22	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
57	45	49	16	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
58	64	52	53	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
59	58	44	6	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
60	75	69	11	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
61	48	40	5	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
62	51	61	9	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
63	61	60	6	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	37
64	63	62	25	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
65	65	63	30	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
66	54	35	5	ABOVE THE LAW TOMMY BOY 1154* (10.98/15.98)	TIME WILL REVEAL	16
67	68	64	21	QUAD CITY DJS QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
68	62	47	16	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
69	74	81	27	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
70	70	67	20	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
71	81	84	26	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
72	76	76	59	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	OAYDREAM	1
73	69	55	13	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
74	90	—	2	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	74
75	92	90	24	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
76	66	50	4	HOUSE OF PAIN TOMMY BOY 1161* (10.98/16.98)	TRUTH CRUSHED TO EARTH SHALL RISE AGAIN	31
77	87	80	16	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
78	67	68	5	ASHFORD & SIMPSON WITH MAYA ANGELOU HOPSACK & SILK 4512/CHIBAN (11.98/16.98)	BEEN FOUND	49
79	72	54	6	SOUNDTRACK 40 ACRES & A MULE 90089/INTERSCOPE (10.98/16.98)	GET ON THE BUS	38
80	RE-ENTRY	—	5	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF	80
81	56	46	3	YO YO EASTWEST 61898*/EEG (10.98/16.98)	TOTAL CONTROL	46
82	79	66	26	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
83	71	74	9	GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	45
84	97	—	105	SADE EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
85	91	71	3	TAKE 6 REPRISE 46235/WARNER BROS. (10.98/15.98)	BROTHERS	71
86	80	85	3	BEBE & CECE WINANS SPARROW 37048/EMI (10.98/15.98)	GREATEST HITS	80
87	73	53	4	PMD RELATIVITY 1569* (10.98/15.98)	BUSINESS IS BUSINESS	29
88	RE-ENTRY	—	67	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
89	78	89	102	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 721119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
90	98	98	21	ME'SHELL NDEGECELO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
91	99	91	72	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
92	77	82	65	THUG LIFE DEATH ROW/INTERSCOPE 50608/PRIORITY (9.98/15.98)	VOLUME I	6
93	RE-ENTRY	—	51	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
94	83	73	11	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	14
95	RE-ENTRY	—	55	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
96	82	86	12	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
97	96	94	8	SOUL FOR REAL UPTOWN 53012*/UNIVERSAL (10.98/16.98)	FOR LIFE...	29
98	95	77	31	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
99	85	75	3	EARTH, WIND & FIRE PYRAMID 72621/RHINO (10.98/15.98)	GREATEST HITS LIVE	75
100	NEW	—	1	PLAYAZ TRYNA STRIVE SICK WID' IT 45007/JIVE (10.98/15.98)	ALL FRAMES OF THE GAME	100

Albms 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, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.



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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'NOBODY' by Keith Sweat, 'WHAT KIND OF MAN WOULD I BE' by Mint Condition, 'PONY' by Ginuwine, etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'TOUCH ME TEASE ME' by Case, 'GET ON UP' by Jodeci, 'LADY' by D'Angelo, etc.

Recurrences 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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists singles alphabetically by title, including 'TITLE', 'ALL I SEE', 'ANGEL (FROM SET IT OFF)', etc.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'NOBODY' by Keith Sweat, 'PONY' by Ginuwine, 'NO DIGGITY' by Blackstreet, etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'PONY', 'PO PIMP', 'THE RHYME', 'SET IT OFF', etc.

Jungle Brothers Get 'Raw Deluxe'

JBEEZ WITH THE REMEDY: In "Keep It Moving Along," a track from the Jungle Brothers' soon-come come-back collection "Raw Deluxe" (Gee Street Records), one of the siblings in skin asks, "What's the occasion of the invasion of my product?" The answer, delivered with a decidedly frothy and melodic "old-school" touch, is spread evenly across the entire set. At a time when icy player-poses rule the rap world, twin rappers Afrika Baby Bam and Mike G. offer rhymes about such topics as family, spirituality, Afro-consciousness, positivity, and happy hope. Like they say, they're "comin' right and exact to take your mental out the shack." They're countering the random chaos of wild boys "pumpin' self-destruction and bad production," while attempting to "keep it real for this younger generation." However, this album will more likely catch the ears and minds of more mature hip-hop heads.

ONE DAY LAST WEEK, as I was entering a Manhattan hospital for a dental checkup, someone called out at me. It was T. La Rock, the towering '80s rap star who was the first act to emerge from a hip-hop powerhouse on the rise named Def Jam. Voice low, words slow, he said he had just completed a physical therapy session, without elaborating. I was late and had to bounce.

His debut single, "It's Your's," was a pioneering, radically reduced rap romp produced by the brilliant, bearded, heavy-mentalist music man Rick Rubin.

The bouncy bass-heavy classic—which leads off London-based Beechwood Music's true-school compilation "Classic Hip Hop 2: The Definitive Hip Hop Mastercuts Volume 2"—summed up the hip-hop creative process ("Taking a record that's already made, with the help of a mixboard using the cross-fade") as it changed the rap format with the inclusion of a simple, commanding chorus-hook.

Over the splashy sonics, La Rock pumped hardcore intelligence, at one point telling listeners that he was a "commentating, illustrating, description-giving, adjective expert."

La Rock later recorded a few underground albums for Sleeping Bag Records, but none of his later work has ever eclipsed "It's Your's," which still has the power to kick any packed jam to the next level.

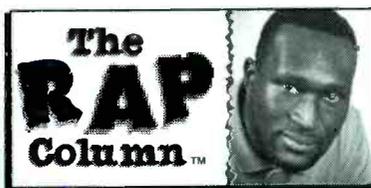
La Rock has not been seen in the last few years, and during a brief conversation I later had with the performer he explained why.

"I'm just literally coming back into the light, into the world," he says.

On Good Friday of '94, T (his real first name is Terry) was hanging at a party and a fight broke out. That's when his journey into darkness began. He says he lost much of his short-term memory and has undergone extensive physical and occupational therapy to help gain some of it back.

Based on what his family has told him, La Rock says he must have tried to break the fight up. In the process, he was hit several times on the head with a blunt object.

He was an intensive care in-patient at Jacobi Hospital in the Bronx, N.Y., for several months. Then he was transferred to Staten Island University Hos-



by Havelock Nelson

pital last year. Later he entered the Chaim Solomon nursing home in Bensonhurst, Brooklyn, which offers rehabilitation to people with traumatic brain injuries. His fellow patients there were "old people and they were mostly Jewish," but he says he eventually became used to them.

La Rock is doing much better these days, but says that there are many people and things that he still does not remember.

Besides that, he says the biggest thing that has changed in his life is the trust he has in others. "Even when I walk down the street," he says, "if someone asks me for the time, I become startled."

La Rock says he has been considering several offers to do a movie about his life, and adds that he may or may not rap ever again.

I'M NOW DOWN with Ricky Powell's famed, long-standing public-access TV show in New York, "Rappin' With The Rickster," like a big, happy puppy dog. I've finally seen it, and with bugged-out, totally fascinating and

unrelated images (original and archived footage), it's hip-hop for the eyes: The visuals, delivered over a shifting soundtrack, are constantly shifting stoniness. It's perfect for a lazy Sunday night.

Big Dog Records, the Freeze/Priority label that we wrote about in the last Rap Column, will now be called D&D Records. . . . Sonia Muckle has left Susan Blond PR and is now senior director of publicity at Jive Records in New York. . . . Priority Records and Buzztone Records will release the soundtrack for "Rhyme & Reason," a Miramax documentary film by Peter Spier, on Jan. 14, 1997. The set will feature tracks by the likes of the RZA, MC Eiht, Lost Boyz, Crucial Conflict, KRS-ONE, E-40, Master P, Guru, Delinquent Habits, Eightball & MJG, A Tribe Called Quest with Busta Rhymes, and Ras Kass with Heltah Skeltah. Its first single, "Nothin' But The Cavi Hit" by Mack 10 and Tha Dogg Pound, will ship Tuesday (26). The film attempts to present in-depth looks into the lives of such performers as the Fugees, the Notorious B.I.G., and Nas.

On "Conspiracy" (Mesa Records), the three harmonious ladies named the Dancehall Divas sing and chat about childhood memories, slow-winin' their waists to notes of tantalizing bass, mattress polo, and other intriguing love games over bouncy, buzzing, bubble beats comprising wormy keys, horny horns, and loopy riddims.



Hard Core Radio Airplay. Big Beat/Atlantic artist Lil' Kim, left, poses in the studio with WVEE Atlanta PD Tony Brown during a promotional stop in support of her debut set, "Hard Core."



Zip-Hop? EMI hip-hop artist Speech visits the campus of Atlanta's Sylvan Middle School in support of Zip Across America, an educational program encouraging student participation in the political process through a presidential letter-writing campaign. "Ask Somebody Who Ain't (If U Think The System's Workin')," from the artist's debut solo album, is the theme song for the program. Pictured, from left, are Speech, Atlanta schools superintendent Dr. Benjamin Canada, student Jeronique Nicole Bartley, Atlanta Mayor Bill Campbell, and Sylvan Middle School principal Gwen Atkinson.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
★★★ No. 1 ★★★					
1	1	1	8	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	◆ LIL' KIM FEATURING PUFF DADDY 3 weeks at No. 1
2	2	2	4	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	◆ NAS
3	3	4	11	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
4	4	5	8	SITTIN' ON TOP OF THE WORLD ● (C) (T) SO SO DEF 78426/COLUMBIA	◆ DA BRAT
5	5	3	33	PO PIMP ● (C) (D) RAP-A-LOT/NOO TRYBE 38559/MIRGIN	◆ DO OR DIE (FEATURING TWISTA)
6	6	6	9	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	◆ LOST BOYZ
7	NEW ▶	1	1	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ MC LYTE
8	7	7	25	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
9	NEW ▶	1	1	ATLIENS (C) (D) (T) LAFACE 24196/ARISTA	◆ OUTKAST
10	8	8	13	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	◆ JAY-Z
11	NEW ▶	1	1	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	◆ RICHIE RICH
12	10	18	3	YOU COULD BE MY BOO ◆ (C) (D) RAP-A-LOT/NOO TRYBE 38571/MIRGIN	◆ THE ALMIGHTY RSO FEAT. FAITH EVANS
13	9	9	22	LOUNGIN ▲ (C) (D) (T) DEF JAM 575062/MERCURY	◆ LL COOL J
14	14	12	13	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) ◆ (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	◆ SOUTHSYDE B.O.I.Z.
★★★ GREATEST GAINER ★★★					
15	32	23	6	THE LOVE SONG ◆ (C) (T) WARNER BROS. 17586	◆ BUSH BABEES FEATURING MOS DEF
16	11	10	11	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") ◆ (C) (D) INTERSCOPE 97008	◆ WARREN G FEAT. ADINA HOWARD
17	12	14	19	ELEVATORS (ME & YOU) ● (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	◆ OUTKAST
18	13	15	3	FRONT LINES (HELL ON EARTH) ◆ (T) LOUD 646937/RCA	◆ MOBB DEEP
19	NEW ▶	1	1	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	◆ XZIBIT
20	16	13	18	ALL I SEE ◆ (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	◆ A+
21	20	22	3	THE LUMP LUMP ◆ (C) (D) (T) LOUD 64690/RCA	◆ SADAT X
22	18	20	9	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
23	15	16	10	NO FEAR ◆ (C) (T) DUCK DOWN 53243/PRIORITY	◆ ORIGINOO GUNN CLAPPAZ
24	17	17	17	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGHT") ◆ (C) (T) BIG BEAT 98045/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
25	36	14	14	ILLEGAL LIFE (M) (T) (X) PENALTY 01777/TOMMY BOY	CAPONE-N-NOREAGA
26	19	19	5	THERAPY (C) (D) (T) DUCK DOWN 53250/PRIORITY	◆ HELTAH SKELTAH
27	NEW ▶	1	1	PHENOMENON (C) (T) (X) NEXT PLATEAU 1440	◆ ONE AND ONE
28	38	—	2	LUCHINI AKA (THIS IS IT) ◆ (C) (T) PROFILE 5458	◆ CAMP LO
29	25	28	7	THE RHYME ◆ (T) JIVE 42405*	◆ KEITH MURRAY
30	29	21	38	C'MON N' RIDE IT (THE TRAIN) ▲ (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	◆ QUAD CITY DJ'S
31	23	23	9	ITZSOWEEZEE (HOT) ◆ (C) (T) (X) TOMMY BOY 7752	◆ DE LA SOUL
32	21	25	15	DIRTY SOUTH ◆ (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	◆ GOODIE MOB
33	30	37	19	FREAK OF THE WEEK ◆ (C) (T) (X) SALMON 372	◆ DJ POLO FEAT. RON JEREMY
34	22	24	17	SHAKE A LIL' SOMETHIN'... ◆ (C) (D) (T) LIL' JOE 890	◆ THE 2 LIVE CREW
35	31	30	7	WAKE UP ◆ (C) (D) (T) WU-TANG 53238/PRIORITY	◆ KILLARMY
36	33	34	8	DEAD & GONE ◆ (C) (D) (T) RELATIVITY 1568	◆ M.O.P.
37	28	32	21	PAPARAZZI ◆ (C) (D) (T) LOUD 64565/RCA	◆ XZIBIT
38	24	26	15	CAN YOU FEEL ME ◆ (C) (D) (T) RELATIVITY 1567	◆ DRU DOWN
39	34	27	15	GETTIN' IT ◆ (C) DANGEROUS 42409/JIVE	◆ TOO SHORT FEAT. PARLIAMENT FUNKADELIC
40	27	40	9	YA PLAYIN' YASELF ◆ (T) PAYDAY/LONDON 120100**/ISLAND	◆ JERU THE DAMAJA
41	26	31	3	I JUSWANNACHILL ◆ (C) (D) (T) WILD PITCH 19404/GEFFEN	◆ THE LARGE PROFESSOR
42	NEW ▶	1	1	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
43	35	33	10	RUGGED - N - RAW ◆ (C) (D) (T) RELATIVITY 1572	◆ PMD
44	37	42	9	MY KINDA N*GGA ◆ (C) (T) PENDULUM 58586/EMI	◆ HEATHER B. FEATURING M.O.P.
45	41	—	4	WORLD WIDE (C) (T) (X) BLUNT 6612/TVT	ROYAL FLUSH
46	39	35	5	HOW MANY EMCEES - THE DJ EVIL DEE '96 REMIX ◆ (C) (D) (T) WRECK 20240/NERVOUS	◆ BLACK MOON
47	NEW ▶	1	1	RUFF RIDE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
48	42	36	43	GET MONEY ▲ ◆ (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
49	40	41	21	IT'S A PARTY ◆ (C) (D) (T) ELEKTRA 64268/EEG	◆ BUSTA RHYMES FEATURING ZHANE
50	RE-ENTRY	2	2	THROW IT UP (C) KILLA CALI/THUG 7003/RAGING BULL	KILLAFORNIA ORGANIZATION

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

Texas Tornados Join Cher As Subjects Of Remixes

TURNABLE VIBES: Although we're not sure how Cher feels about her recent resurrection as a club vixen, it's so nice to hear her distinctive snarl unfurl atop a lively dance beat. Reprise has dipped into her underappreciated current album, "It's A Man's World," and plucked "Paradise Is Here" for reconstruction as a house anthem. Both **Junior Vasquez** and **Sam Ward**, the lads behind the massive "One By One," have a crack at the song with solid results.

Vasquez gets experimental on his Arena mix, jetting back and forth between aggressive tribal rhythms and electro-funk breakbeats. Ward opts for a smoother, more direct



by Larry Flick

Dreams," which offers an edit of a sterling **Deep Dish** house journey in order to squeeze in additional down-tempo mixes. Yeah, the slower grooves by **Carmen Rizzo** and **Joe** are intriguing, but it's the Deep Dish version that DJs all over the world are literally clamoring for. We can only hope that Virgin will see fit to issue the full nine-minute incarnation of this hit-worthy mix on a promo pressing soon.

Ric Wake's budding dV8 Records continues to pick up the dance music slack for its distributing label, A&M, with the release of "Ultra Flava" by the ever-hot **Farley & Heller Project**. Import hounds already worship this winner from its recent AM:PM U.K. pressing. The domestic version features fresh interpretations of the cut by **Ralphie Rosario**, **Mousse T.**, **DJ Sneak**, and **Boris Dlugosch**, in addition to previous mixes by the act and **Grant Nelson**.

For the scant uninformed, the British duo of **Pete Heller** and **Terry Farley** specializes in a savvy, housed-up equivalent of the instrumental fare that made disco-era bands like the **Salsoul Orchestra** legendary. "Ultra Flava" affirms their underground prowess, while making a serious argument for an eventual transition into the pop arena. Hey, if popsters can take **Robert Miles** to heart, then why not these talented lads? A good first step toward being taken seriously in that community would be the creation of a full-length album. Get crackin'!

Brooklyn, N.Y.-based **DJ Strobe** is the latest producer to join the growing fold of Jellybean Recordings. As evident on his slammin' new single, "Say Yeah," which is credited to **Strobe Presents La Casa Grande**, he keeps a close ear to the pop world, while also building muscular beats for the underground to consume. This cut exemplifies his production style, which is to formulate one basic version and then tweak it to suit a variety of formats. No need for a posse of outside producers here—Strobe is clearly quite adept at continually bringing a fresh perspective to his own music. On the salsa-spiked "Say Yeah," for example, he successfully challenges himself to travel down Euro-pop and deep-house roads. Expect to hear a lot more from this young talent in the coming months.

What a delight it is to welcome enduring Chicago siren **Shay Jones** back to the front lines of clubland with "Only You," a Maxi Records stomper produced by **Mike Dunn**. She could teach the throngs of wannabes a thing or two about vocal nuance and finesse. Her performance here is loaded with equal parts of wall-shaking drama and

quiet subtext. **Ron Carroll** provides the icing on the cake with a dub that is riddled with ear-grabbing loops and a rubbery bassline.

Maxi also introduces a promising new production team in **Andy & the Lamboy**, whose first single, "Dancin'," glistens with elements of pop, deep-house, and classic disco. This is not music that will alter the overall direction of dance music, but it sure will make for seven totally festive minutes under a sky of twinkling colored lights—and that is more than some of the biggest names in club music often provide. Think about it.

ALL YOU CAN EAT: **Dina Carroll**, a worldwide pop superstar for tomorrow, takes another credible twirl onto the dancefloor with "Run To You," a glorious number from her Mercury/Manifesto U.K. opus, "Escape." **Brian "B.T." Transeau** and **Paul Van Dyk** make good on the continual critical roses tossed their way with post-production that revs up the pace to a spine-tingling electro-funk pace, while **Masters At Work** and **Mindspell** are true to the original version with softer, more intimate mixes.

Mercury/Manifesto is also now the U.K. home for ex-**Ten City** belter **Byron Stingily**. Still tightly connected to Nervous in the States, he will ring in the new year with "Get Up," an old-school Chicago houser produced by **Paul Simpson** and **Zack Toms**. A glittery army of heavy hitters has been recruited to contribute remixes. The U.S. record will feature the studio musings of **Roger Sanchez**, **Mateo & Matos**, and **Jason Jinx**, while the U.K. version will offer the efforts of **Judge Jules**, **Rhythm Masters**, **Derrick Carter**, and **Paul "Trouble" Anderson**.

Stingily will also finally unveil his long-in-progress debut solo album during the first quarter of the year.



Foxy Folks. Drag superstar RuPaul was all smiles upon completion of the videoclip for his current Rhino single, "Snapshot." Ru is dividing his time between promotional club appearances in support of his new album, "Foxy Lady," and his WKTU New York morning radio show and VH1 chat show. Shown on the set of the video in Los Angeles, from left, are video co-director Randy Barbatto; RuPaul; Andrea Kinloch, director of product management, Rhino; and Fenton Bailey, video co-director.

Most recent cuts completed include "Back To Paradise," a collaboration with **Frankie Knuckles**, and "Sing A Song," which was produced and co-penned by Mousse T. Sounding like a mighty potent collection, doesn't it?

Fans of **Felix Da Housecat** will be pleased to learn that the producer will end his year-plus hiatus from recording in December with "Vengeance Is Mine," a 12-incher that also launches his own new U.K. indie, Clashback Records. Among those slated to release singles on the label within the next month or so are **L.A. Williams** and **Harrison Crump**. Any smart stateside labels looking for something juicy to distribute here?

Toronto act **Outta Control** will build upon the momentum generated by its hi-NRG hit "Tonight It's Party Time" with "Sinful Wishes," its first album for Interhit Records. Led by former **Kon Kan** mastermind **Barry Harris**, the act storms through a field of vibrant jams that includes covers of **Donna Summer's** familiar "Our Love" and the originals "Because We're In Love" and "(Never Give Up) On A Broken Dream." Harris is joined by keyboardist **Rachid Wehbi** and singer **Kimberly Wetmore**. The trio is likely to begin a national concert trek shortly after the holidays.

New York's **Viking Records** makes its maiden voyage into clubland with "Meditate," an impressive trance/ambient anthem by **ISIS**. The keyboards are as warm and soothing as you might expect, with grooves that are hard and urgent enough to render the jam accessible to mainstream house crowds. It's quite good, actually. We wonder what else the folks at Viking have up their musical sleeves.

WORKING THE RUNWAY: True

to its reputation for picking up the quirkiest projects floating around Europe, Popular Records has licensed "Music," a heel-clickin' ditty by revered fashion designer duo **Domenico Dolce** and **Stephano Gabbana**. A recent No. 1 Italian dance smash, the track was inspired by the 1977 chestnut of the same name by **Montreal Sound**.

"We want to communicate with young people not only through our clothes, but also through music," says Gabbana. "This single gives us another opportunity to be close to them."

But don't expect the lads to get too serious about their potential recording careers. Gabbana says the primary purpose of the single is "to have fun—we don't want to become musicians."

Scheduled to hit retail Dec. 13, the single will benefit from the musical input of Junior Vasquez, Roger Sanchez, **Mollela**, and **Alex Natale**. A videoclip of "Music" featuring the designers was directed by **Federico Bruglia**.

PARTING GLANCES: Clubland is mourning the untimely loss of famed Australian DJ/remixer **Robert Racie**, who died of complications resulting from AIDS Oct. 25 (Billboard, Nov. 23).

A key figure during the mid-'80s club explosion in Australia, Racie earned respect for his work on recordings by **New Order**, **Severed Heads**, **Boxcar**, and the **Rockmelons**, among numerous others. He enjoyed minor success in the States in collaborations with **Arthur Baker** and **Francois Kevorkian**. At the time of his death, Racie was operating a successful production studio and mastering lab in Australia.



A Beautiful Future. Enduring diva Barbara Tucker, center, recently signed with Strictly Rhythm to record her first full-length album. Due early next year, the set will include her previous hits, "Beautiful People" and "I Get Lifted," as well as new material produced by "Little" Louie Vega and other clubland luminaries. Pictured with Tucker in Strictly Rhythm's New York offices, from left, are label president Mark Finkelstein and VP of A&R Gladys Pizarro.

approach on his Runway version, rolling out sweet piano lines and disco-leaning percussion that would sound mighty fine on the radio in edited form. Between the two, there are enough dubs to fill a double-pack and keep DJs busy for hours.

Just when we think we have seen and heard it all, something new and bizarre lands on our desk. This week, we're in a haze over Reprise Tex Mex outfit **Texas Tornados** offering "Little Bit Is Better Than Nada" as a pop/disco ditty. What's even stranger is how well the song and performance suit the peppy groove context created by KTFM San Antonio, Texas, mix-show jock **Steven Charles Chavez**. In fact, this refurbished cut from the "Tin Cup" soundtrack could actually break the band in the pop mainstream with a little promotional TLC.

Another of this week's oddities is the club-directed 12-inch version of **Tina Turner's** "In Your Wildest

Billboard. **Dance**
HOT Breakouts
NOVEMBER 30, 1996
CLUB PLAY

1. THE BOSS THE BRAXTONS ATLANTIC
2. PARADISE IS HERE CHER REPRISE
3. SET ME FREE DEEP 6 JELLYBEAN
4. BACK TOGETHER URBAN SOUL FEAT. SANDY B. KING STREET
5. PRESSURE THE BOMB SQUAD LOGIC

MAXI-SINGLES SALES

1. WHAT THEY DO THE ROOTS DGC
2. TOUCH FRANCE JOLI POPULAR
3. HE'S ON THE PHONE SAINT ETIENNE MCA
4. THIS IS FOR THE LOVER IN YOU BABYFACE EPIC
5. IF YOU REALLY LOVE ME LONNIE GORDON FLUP-IT

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/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	2	3	8	THE CHILD (INSIDE) ARISTA 13252 1 week at No. 1	◆ QKUMBA ZOO
2	5	9	8	CAN'T HELP IT COLISEUM IMPORT/PWL	HAPPY CLAPPERS
3	1	1	9	LAND OF THE LIVING CHAMPION 324/RCA	KRISTINE W
4	8	14	5	ONE AND ONE DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
5	3	2	9	FIRE UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
6	11	24	4	SUGAR IS SWEETER FFRR/LONDON 120102/ISLAND	C.J. BOLLAND
7	4	4	11	SNAPSHOT RHINO 76032/ATLANTIC	◆ RUPAUL
8	12	16	7	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
9	6	8	9	IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475	TORI AMOS
10	10	12	7	CUBA STRICTLY RHYTHM 12472	EL MARIACHI
11	23	36	3	UN-BREAK MY HEART LAFACE 24213/ARISTA	◆ TONI BRAXTON
12	17	21	6	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
13	9	7	11	NO FRILLS LOVE GEFEN 22219	JENNIFER HOLLIDAY
14	7	5	10	SHAKE THAT BODY COLUMBIA 78388	ROBI ROB'S CLUBWORLD FEATURING YA KID K
15	16	19	7	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC	◆ CELINE DION
16	19	25	5	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA PROMO	HANNAH JONES
17	18	23	16	EVERYBODY'S FREE (TO FEEL GOOD) PULSE-8 IMPORT	◆ ROZALLA
18	15	11	8	CAN I GET A WITNESS PERSPECTIVE PROMO/A&M	ANN NESBY
19	14	6	11	THAT SOUND SFP 9608	E-N FEATURING CEEVOX
20	22	26	5	HOLIDAY EIGHT BALL 89	GLENN TOBY
*** Power Pick ***					
21	27	32	4	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	BT FEATURING TORI AMOS
22	25	27	6	SHOUT COLUMBIA 78421	STAXX OF JOY
23	28	34	4	THE REAL THING WARNER ALLIANCE 43789/WARNER BROS.	THE WORLD WIDE MESSAGE TRIBE
24	21	15	10	YOU ARE THE ONE SORTED 20222/NERVOUS	WINX
25	30	41	3	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
26	24	20	7	LOVE ME THE RIGHT WAY '96 LOGIC 59053	◆ RAPINATION & KYM MAZELLE
27	20	18	9	GIVE ME A LITTLE MORE TIME GO! DISCS/LONDON 850745/ISLAND	◆ GABRIELLE
28	31	35	4	OHNO TWISTED 55242/MCA	DANNY TENAGLIA
29	38	46	3	ANGEL EASTWEST 63990/EEG	◆ SIMPLY RED
30	35	45	3	LA HABANERA URBAN IMPORT	HANDS ON YELLO
31	26	17	13	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
32	13	10	13	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGEOCELLO
33	34	39	4	BORN SLIPPY WAX TRAX! 8745/TVT	◆ UNDERWORLD
34	41	—	2	INDESTRUCTIBLE H.O.L.A. RECORDINGS 341007/ISLAND	◆ REIGN
35	42	—	2	BECAUSE YOU LOVED ME ARIOLA 42945	SUZANN RYE
36	37	40	5	GET ANOTHER PLAN STREETWAVE 50005	ABSTRACT TRUTH
37	33	28	7	WATCHA GONNA DO? STRICTLY RHYTHM 12464	DEJA
38	40	30	6	LIKE I DO ROWDY 35079/ARISTA	◆ FOR REAL
39	47	—	2	ONLY 4 U CAJUAL 252	CAJMERE
40	36	33	5	MUSIC SAVED MY LIFE MAXI 2044	CEVIN FISHER
*** Hot Shot Debut ***					
41	NEW ▶	1	1	LIVING IN ECSTASY WAVE 50011	FONDA RAE
42	46	—	2	CAN U FEEL IT DV8 120099/A&M	3RD PARTY
43	NEW ▶	1	1	LIVE IT COOL (JUST DO IT) PAGODA 281 010	LYDIA RHODES
44	48	—	2	SPINNING THE WHEEL DREAMWORKS 58002/GEFFEN	GEORGE MICHAEL
45	NEW ▶	1	1	NEVER MISS THE WATER REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
46	NEW ▶	1	1	SHINE THE LIGHT NITEGROOVES 52/KING STREET	CEVIN FISHER
47	NEW ▶	1	1	DE LA CASA MOONSHINE MUSIC 88432	E.K.O.
48	45	—	2	DOES IT FEEL MUSIC PLANT 038	THE DON PRESENTS PHATHEADZ
49	39	29	9	THAT LOOK SLIP'N'SLIDE IMPORT/DECONSTRUCTION	DE'LACY
50	NEW ▶	1	1	COLOUR OF LOVE TOMMY BOY 748	AMBER

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	6	22	WHERE DO YOU GO (M) (T) (X) ARISTA 13273 2 weeks at No. 1	◆ NO MERCY
2	2	2	8	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	◆ BLACKSTREET (FEATURING DR. DRE)
3	3	—	6	TOUCH MYSELF (T) (X) ROWDY/LAFACE 35091/ARISTA	◆ T-BOZ
*** Greatest Gainer ***					
4	28	—	2	DO YOU THINK ABOUT US/WHEN BOY MEETS GIRL (T) (X) BAD BOY 79075/ARISTA	◆ TOTAL
5	18	19	12	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
6	7	1	5	STREET DREAMS (M) (T) (X) COLUMBIA 78408	◆ NAS
7	9	17	4	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
8	4	3	25	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
*** Hot Shot Debut ***					
9	NEW ▶	1	1	ATLIENS (T) LAFACE 24197/ARISTA	◆ OUTKAST
10	NEW ▶	1	1	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
11	12	13	12	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
12	10	7	20	THE THINGS THAT YOU DO (T) (X) MERCURY 578713	◆ GINA THOMPSON
13	6	—	2	NEVER MISS THE WATER (T) (X) REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
14	15	21	9	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAGE
15	5	4	3	FRONT LINES (HELL ON EARTH) (T) LOUD 64693/RCA	◆ MOBB DEEP
16	11	8	12	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY	◆ JAY-Z
17	21	—	2	COME SEE ME (T) (X) BAD BOY 79076/ARISTA	◆ 112
18	16	12	9	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020	◆ LOST BOYZ
19	NEW ▶	1	1	THE LOVE SONG (T) WARNER BROS. 43743	◆ BUSH BABEES FEATURING MOS DEF
20	13	5	3	THE LUMP LUMP (T) LOUD 64689/RCA	◆ SADAT X
21	14	9	4	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	◆ NEW EDITION
22	NEW ▶	1	1	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	◆ EN VOGUE
23	25	16	8	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
24	19	11	26	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
25	23	24	6	THE CHILD (INSIDE) (T) (X) ARISTA 13252	◆ QKUMBA ZOO
26	8	23	19	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY	JOCELYN ENRIQUEZ
27	41	10	7	LIKE I DO (T) (X) ROWDY 35079/ARISTA	◆ FOR REAL
28	32	44	4	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
29	NEW ▶	1	1	THE FOUNDATION (T) LOUD 64707/RCA	◆ XZIBIT
30	20	31	11	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120	ANGELINA
31	31	14	7	THE RHYME (T) JIVE 42405	◆ KEITH MURRAY
32	30	37	14	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG	◆ AALIYAH
33	NEW ▶	1	1	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
34	NEW ▶	1	1	PASSION (T) (X) ROBBINS 72009	K5
35	RE-ENTRY	9	9	BOW DOWN (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
36	22	40	3	JUST THE WAY (PLAYAS PLAY) (M) (T) DEF SQUAD 58593/EMI	◆ ALFONZO HUNTER
37	43	49	31	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
38	27	18	7	PONY (T) 550 MUSIC 78354/EPIC	◆ GINUWINE
39	37	43	22	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
40	24	29	7	IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC	◆ CELINE DION
41	33	22	18	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
42	26	15	9	ME AND THOSE DREAMIN' EYES OF MINE (M) (T) EMI 58592	◆ D'ANGELO
43	36	27	12	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
44	17	28	10	YA PLAYIN' YASELF (T) PAYDAY/LONDON 120100/ISLAND	◆ JERU THE DAMAJA
45	39	25	7	BOHEMIAN RHAPSODY (T) (X) BIG BEAT 95640/AG	◆ THE BRAIDS
46	35	26	8	SITTIN' ON TOP OF THE WORLD (T) SO SO DEF 78427/COLUMBIA	◆ DA BRAT
47	44	50	3	STAY WITH ME (M) (T) (X) MOTOWN 860591	◆ JASON WEAVER
48	RE-ENTRY	7	7	THINGS WE DO FOR LOVE (M) (T) (X) MOTOWN 860569	◆ HORACE BROWN
49	45	—	3	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	C.J. BOLLAND
50	RE-ENTRY	9	9	STEELO (T) BIV 10 860557/MOTOWN	◆ 702

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



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Burnin' Daylight Brightens Nashville Curb Group Comprises Veteran Musicians

BY DEBORAH EVANS PRICE

NASHVILLE—The members of Burnin' Daylight jokingly refer to themselves as the oldest "baby act" in the business. Not that Marc Beeson, Sonny LeMaire, and Kurt Howell are chronologically challenged, but the three have brought more experience to the making of their debut album, to be released Feb. 4, 1997, on Curb than most acts bring to their first projects.

Although country radio is being introduced to Burnin' Daylight via the initial single, "Love Worth Fighting For," programmers and audiences are already familiar with the group's members. LeMaire was part of Exile and penned some of that group's hits, including "Give Me One More Chance" and "She's A Miracle." When Exile disbanded in December 1993, LeMaire had been with the group for 16 years. Howell spent seven years in the West Coast country ensemble Southern Pacific before embarking on a solo career on Reprise that yielded three AC radio hits.

"It was interesting going in, but it wasn't me," Howell says of his solo career. "I'm a band guy."

Lead singer Beeson's songwriting credits include cuts by Restless Heart, Martina McBride, Peter Cetera, Linda Davis, and Steve Wariner. As an artist, he landed a deal with BNA two years ago that resulted in one single. His album was never released.

"I really had some momentum going as a writer at that time, and then I got off this racing horse to get on a three-legged mule," he says. "I learned a lot of things from that. Each one of our experiences has led us to this point right now. Ever since this group started, it has been effortless, and usually it's just the opposite."

"When you are trying to get a record deal, you are pushing and pushing, and you want it so bad. It's not that we don't want it. We have wanted it and increasingly so, but everything has happened naturally."

Curb Group senior VP/GM Dennis Hannon has high hopes for the group's future. "I'm so pleased to have these three talented guys together," he says. "The album is sensational. The consumer wants different music, really quality music, and Burnin' Daylight has delivered that on their debut."

Burnin' Daylight was originally known around Nashville as the Loose Cannons (changed when the members realized that there was another band with that name). The original membership also included writer/producer Trey Bruce, who opted to pursue production offers, and Rob Crosby, who signed a solo deal with River North.

"When we first put it together, it was as friends who missed playing live. [We put] a band together so we could get our songs cut," LeMaire says. "We really didn't think that in today's climate, with all the young artists, we would have a chance to record again. So we didn't think about it. Our main objective was to have fun, play live, and hopefully have some brand-new songs that each of us had written get cut. That was a goal, and the name Loose Cannons was a joke. At the bottom of our

fliers that we sent out, it said, 'We don't want a record deal, just cut our songs.'"

By performing around Nashville, the group attracted the attention of local labels. Curb A&R administrator Michelle Payne told the band members that she thought they should seek an artist deal, and she passed a tape on to Curb



BURNIN' DAYLIGHT

Group chairman Mike Curb, who called to meet with the group.

"He was the only guy that would meet with us face to face," Howell says. "The rest said, 'Let me call your lawyer.' We wanted to look into the guy's face and see if he knew what we were all about."

Beeson recalls, "Mike gave us an opportunity to come over; and we sat at a table with him. He said, 'People who have written and sung hits and performed hits in the past can continue to do it if given the opportunity.'"

"He said he had a load of faith. He said, 'Go and do your dream album.' And he didn't care where or how long, and he wanted us to bring it back when it was done. Our chins were laying on the table. This guy gave us about five Christmases in one day."

For LeMaire, it was like history repeating itself. "It's only appropriate that the guy who signed me to my first record deal would sign me [again] in 1995."

The members of Burnin' Daylight agree that the main thing they've learned from experience is that a group should have only one lead vocalist, so there is an identifiable sound and listeners don't get confused. "When we first put this together, it was real unstructured," LeMaire says of the band. "When we got onstage, I would sing lead, Kurt would sing lead, and Marc would sing lead, but when we got real serious about this and decided we were going for a deal, we knew that we needed one lead singer. I had been in a band, and Kurt had been in a band with two lead singers, and you're just up against a brick wall all the time with that, no matter how good they are. So we decided we wanted one lead singer, and Kurt and I chose Marc without hesitation."

The next order of business was deciding who would sing the high and low backup parts. LeMaire says he and Howell could each do both. "We can both sing real high or real low, but we wanted to find out what sounded the best with Marc as lead. We tried various combinations, and what we came up with was that I would sing the high parts, and Kurt would sing the low parts."

Burnin' Daylight has signed with

the William Morris Agency for bookings and Avalon Entertainment for management, a company the group says it chose because of its reputation for marketing expertise.

"Love Worth Fighting For," No. 58 on Billboard's Hot Country Singles & Tracks chart, is garnering positive response from country radio programmers. "I never saw the John Wayne movie their name comes from, but their music is bright and fresh," says WSOC Charlotte, N.C., PD Paul Johnson. "We're getting incredible response to 'Love Worth Fighting For' here in Charlotte. I love those guys. They are

(Continued on page 30)



Chapin In The City. Mary Chapin Carpenter showcased her new album, "A Place In The World," in New York and was joined onstage by Mercury Nashville artist Kim Richey. Shown backstage, from left, are Sony Music Nashville executive VP/GM Allen Butler, Richey, Carpenter, and Sony Music Nashville executive VP Paul Worley.

Davis Daniel Gets Top Fan Billing; Country Cookin' At Threadgill's

WE'RE MAD AS HELL DEPT: Davis Daniel, who remains stranded without a label since A&M Nashville went belly-up, has had a group of fans come to his rescue. The result is a 25-foot billboard at the Demonbreun exit (leading to Music Row) on Interstate 40 that reads, "Davis Daniel—We Want You Back! Paid for by REAL Country Music Fans." Sharon Watkins, a fan from Lima, Ohio, was the force behind the billboard. She says Daniel's plight embodies her feelings about the state of country music.

"I've been a fan of Davis since 1991," she says (although she doesn't know him), "and I just wanted to let the record labels know that there aren't that many distinctive voices in country anymore, and I want to be able to hear him and see him." She says she saw the billboard in a dream and began calling friends and fans she met at various Fan Fairs. She raised more than \$4,000 in six weeks and now has an unnamed, unofficial group of 1,200 disgruntled country fans itching for grassroots action.

"We wanted to put up 10 billboards all over town, because a package deal for 10 is \$5,600, but only one was available," she says. "I love country music, but it has gotten to the point where 90% of the singers sound the same. I've quit going to concerts and quit listening to country radio. I watch CMT to see what's out and then go buy it. That billboard cost only \$900 for a month, and as soon as more are available, we'll put 'em up."

For country labels and radio, she has this message: "Look out! We've got some money behind us now, and we're going to let the powers that be know what country music fans are thinking. We're not happy about the state of country music. It's too pop; you hear the same thing over and over again. The heart has gone out of it. If things don't change by Fan Fair, we're going to send some more messages."

ON THE ROW: WPOC Baltimore PD Bob Moody moves to Nashville Jan. 1, 1997, as VP of country for Nationwide Communications Group. He replaces Charlie Cook, who exits the consulting firm to be VP of programming for Westwood One Radio Networks. . . . Teresa Blair is the new director of creative services and production for Rising Tide Entertainment. She previously held a similar post at Asylum Records. . . . Ty Herndon will guest star on the KIKK/KILT float in Houston's Thanksgiving Day parade. . . . Shania Twain is donating proceeds from sales of her single "God Bless The Child" to Kid's Cafe, a Second Har-

vest Food Bank program. In Nashville, Lonestar has been conducting a food drive for Second Harvest. . . . John Berry joins the Nashville Symphony and the Symphony Chorus for holiday pops concerts Friday (29) and Saturday (30) at Nashville's Tennessee Performing Arts Center. . . . Frances W. Preston has been re-elected president/CEO of BMI.

Here are a few of the folks who dropped by to pick or sing on Delbert McClinton's next album: B.B. King, Vince Gill, Lyle Lovett, John Prine, Pam Tillis, Patty Loveless, Bekka Bramlett, Lee Roy Parnell, Mavis Staples, and Gary Nicholson. To say that the man cuts across genres is an understatement. . . . Deana Carter makes her network debut with appearances on "The



by Chet Flippo

Tonight Show" Friday (29) and "Late Show With David Letterman" Dec. 30. . . . Vince Gill's seventh annual Basketball Game and Concert raised \$70,000 for Belmont University programs. . . . Steve Cropper's birthday bash at the Opryland Hotel brought in \$150,000 for the T.J. Martell Foundation. . . . Guests seated onstage at the Grand Ole Opry Nov.

16 included fashion critic Mr. Blackwell and the honorable Hifikepunye Pohamba, minister of fisheries for Namibia. . . . CMT has more than 1,000 households in Brunei, because the sultan there is a country music fan.

NASHVILLE SCENE doesn't often recommend cookbooks, but we have a dandy. "Threadgill's: The Cookbook" (Longstreet Press) is not only a comprehensive collection of Southern comfort-food recipes served up by Threadgill's Restaurant in Austin, Texas, it is an illustrated history of the music scene in that city, from Janis Joplin to Willie Nelson. The book's author, Eddie Wilson, previously ran the celebrated and lamented Armadillo World Headquarters, the Austin venue that launched the progressive country movement in the '70s. He also ran one of Nelson's Fourth of July picnics. He now heads Threadgill's, the former gas station/beer joint where the late Kenneth Threadgill, a protégé of Jimmy Rodgers, kept Rodgers' music alive and gave Joplin her singing start. The restaurant is a veritable museum of Texas music artifacts, and it hosts weekly jam sessions and frequent album-launch parties. Jimmie Dale Gilmore wrote the book's foreword, and Guy Clark and Roy Blount Jr. contribute original food-related country song lyrics. Threadgill's is the only successful joint of its kind in the South that I know of that refuses to serve burgers.

Billboard TOP COUNTRY ALBUMS

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

NOVEMBER 30, 1996

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	2	—	2	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
2	1	1	3	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
3	3	2	19	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1	
				*** GREATEST GAINER ***			
4	4	5	11	DEANA CARTER ● CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	4	
5	5	3	8	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
6	6	4	4	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3	
7	7	6	30	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
8	8	7	93	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1	
9	9	9	8	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5	
10	11	—	2	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10	
11	10	8	31	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
12	12	10	12	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3	
13	13	11	29	MINDY MCCREADY ● BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5	
14	14	12	56	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
15	16	14	34	BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
16	15	13	43	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10	
17	17	16	101	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
18	20	20	64	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4	
19	19	17	21	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17	
20	24	35	5	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	20	
21	18	15	12	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
22	23	22	52	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1	
23	27	30	9	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	23	
24	21	24	43	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4	
25	25	23	65	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
26	28	27	61	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1	
27	41	64	3	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	27	
28	29	25	25	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
29	31	32	8	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	29	
30	26	—	2	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26	
31	36	31	23	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14	
32	22	21	21	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21	
33	32	29	128	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
34	34	26	12	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6	
35	33	28	9	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9	
36	35	33	19	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	30	
37	30	18	4	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	37	34	28	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
39	57	—	2	COLLIN RAYE EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	39
40	38	36	9	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	36
41	43	41	40	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
42	42	42	52	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
43	44	44	139	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
44	49	57	4	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	44
45	48	40	22	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
				*** PACESETTER ***		
46	68	—	2	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	46
47	40	37	14	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
48	45	38	8	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	24
49	51	51	62	GEORGE STRAIT ▲ MCA 11263 (9.98/15.98)	STRAIT OUT OF THE BOX	9
50	50	45	218	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
51	58	61	122	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
52	39	19	3	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
53	46	46	62	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
54	52	47	74	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
55	61	65	164	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
56	47	43	67	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
57	54	58	105	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
58	53	48	24	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
59	55	52	32	DIAMOND RIO ● ARISTA 18812 (10.98/15.98)	IV	14
60	69	62	93	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
61	70	74	70	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
62	62	53	21	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
63	59	49	22	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
64	66	67	128	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
65	60	50	44	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
66	64	55	13	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
67	56	39	13	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
68	63	54	56	ALABAMA ▲ RCA 66525 (10.98/15.98)	IN PICTURES	12
69	65	60	9	THREE HANKS: HANK WILLIAMS, SR., JR., III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
70	71	69	3	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	69
71	RE-ENTRY	30	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6	
72	74	63	14	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
73	RE-ENTRY	6	K.T. OSLIN BNA 66920/RCA (10.98/16.98)	MY ROOTS ARE SHOWING...	45	
74	RE-ENTRY	111	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8	
75	RE-ENTRY	85	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1	

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

Billboard Top Country Catalog Albums

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

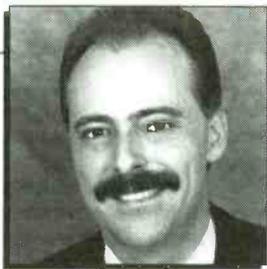
NOVEMBER 30, 1996

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 ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	27
2	2	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	289
3	4	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	40
4	3	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	101
5	8	REBA MCENTIRE ▲ MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	35
6	11	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	2
7	15	DOLLY PARTON ● COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	35
8	17	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	21
9	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	15
10	6	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	268
11	7	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	70
12	5	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	114
13	23	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	37

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	88
15	13	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	8
16	21	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	287
17	10	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	285
18	—	GEORGE STRAIT ▲ MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	38
19	18	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	7
20	—	KATHY MATTEA MERCURY NASHVILLE 518059 (9.98 EQ/13.98)	GOOD NEWS	8
21	12	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	287
22	20	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	54
23	19	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	8
24	16	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	283
25	25	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	8

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

COUNTRY CORNER



by Wade Jessen

TINY KINGDOM: With more than 11,000 units, Alan Jackson halts Deana Carter's two-week reign at No. 1 on Billboard's Top Country Singles Sales chart, as "Little Bitty" (Arista) bumps "Strawberry Wine" (Capitol Nashville) back to No. 2. Carter's single moves 8,000 units, while "Did I Shave My Legs For This?" takes Greatest Gainer honors on Top Country Albums (4-4), with an increase of 4,000 units. In a tight race for No. 1 on Hot Country Singles & Tracks, "Strawberry Wine" remains in charge for a second week, while "Little Bitty" rises 3-2. Despite a whopping 506-spin increase, "Little Bitty" falls short of No. 1 by a mere 27 spins, while Carter's song is down by six spins.

HOT STUFF: Evidence of a renewed presence of superstar artists on country radio is illustrated by high debuts and quick trips to the top. Reba McEntire's "The Fear Of Being Alone" (MCA) rises 5-3 on Hot Country Singles & Tracks after just nine weeks. When the track opened at No. 41 in the Oct. 5 issue, it was McEntire's highest debut since "Rumor Has It" came on at No. 42 in the Dec. 1, 1990, issue. Similarly, Clint Black's "Like The Rain" entered the airplay list 13 weeks ago at No. 42, his highest debut since "One More Payment" popped on at No. 35 in the April 27, 1991, Billboard. "Like The Rain" peaked at No. 1 Oct. 26 and held that position for three consecutive weeks. Black swipes the Hot Shot Debut this week at No. 47 with "Half Way Up."

Alan Jackson's "Little Bitty" became his career-high debut on Hot Country Singles & Tracks six weeks ago, entering at No. 41. Jackson's prior benchmark on our radio chart happened exactly four years earlier, when "She's Got The Rhythm (And I Got The Blues)" entered at No. 42 in October '92. Hmmm... maybe country radio's complaints about the onslaught of unfamiliar artists and label proliferation were more valid than many insiders thought.

HILLBILLY REEL: Reba McEntire and Alan Jackson trade places at No. 1 on Top Country Albums, as McEntire's "What If It's You" outpaces "Everything I Love" (Arista) by more than 5,000 units. With a 2,500-unit gain, McEntire's set moves more than 70,000 units, while the Jackson title moves 65,000.

Dave Weigand, sales VP at MCA/Decca in Nashville, says McEntire's gain is linked to media penetration (see the laundry list of TV appearances in last week's Country Corner). "We're also feeling the airplay impact of 'The Fear Of Being Alone,' which should translate into an even bigger third week," says Weigand. Despite McEntire's gain, her set is pushed back (15-17) on The Billboard 200 by big opening weeks for soundtrack sets from "Evita" and "The Mirror Has Two Faces."

BURNIN' DAYLIGHT BRIGHTENS NASHVILLE

(Continued from page 28)

terrific."

Bill Hagy, operations manager at WXBQ Johnson City, Va., is equally enthusiastic about the group. "I really am excited about them," he says. "It's really fresh. I enjoy the music and their harmonies. It has actually become something I listen to a lot at home, and for someone in radio to do that says a lot."

Burnin' Daylight is also finding support in the retail community. The group recently performed for a gathering of Blockbuster's district managers, regional managers, and senior executives. "They were terrific. They blew everybody away," says Brian Woods, chief marketing officer worldwide for Blockbuster. "We're very excited about them, and we plan to jump all over the CD when it comes out."

Woods attributes the appeal to the group's unique sound. "They seem to have a very strong high-energy harmony that sounds like they've been singing together for years. And I think they are intriguing when you get to know their story too, and you realize that each one of these guys is a successful songwriter and singer in his own right. The fact that they really came together as a collaborative writing effort and then turned into a band is a fascinating story. Then you hear them, and they are so strong, and their songs are very heartfelt. I'm a sucker for big ballads, and they also rock out on songs like 'Nice Work.' You hear some of the roots of their past. You hear some Exile and some Southern Pacific in there."

Woods feels that the group members' experience is an asset. "The music speaks for itself, and it speaks to a pretty broad range of people," he says. "I think it sounds very youthful, but the seasoning is coming through in the quality of the sound, the professionalism, and also the stories being told in the music. There are a few country

music fans out there who aren't 15 years old. When I hear [Burnin' Daylight], I hear a group I can identify with."

Hannon says that Curb has been familiarizing radio with the group via regional showcases. He adds that the label is taking Burnin' Daylight to WEA branches prior to the album's release. After that, the label will take the group to retail accounts. Hannon says that country labels tend to focus their efforts at retail prior to an album's release, but with Burnin' Daylight, Curb plans to "spread that concept over a larger period of time" and will continue to visit retail after the release.

Hannon acknowledges the problems involved with introducing a group, rather than an individual artist. "It's harder to break a group," he says, "but after a band breaks, it tends to have a longer life expectancy."

He says that one of the reasons breaking a group is harder is the visual element. "Our experience in marketing acts that have more than one

member is that it's hard to create a focal point," he says. "So with Burnin' Daylight, the focal point will be the name."

According to Hannon, the group's CD/cassette cover will feature a "very distinctive logo." A photo of the three members will be on the back of the CD. The logo will be featured in the marketing campaign as well as in print advertising and point-of-purchase materials.

Although plans for a tour will depend on the success of the initial single, the members of Burnin' Daylight are optimistic about the future. "When we put this together, it was just for fun," LeMaire says. "We have all come from years of playing and experience. After a lot of years, some of the fire can be taken out of you, and it's a tough existence, but this band has put so much joy back. It has been a tremendously joyful experience, and I think the music reflects it. We are very proud of this. It's the best thing, collectively, that all of us can say we've ever done."



Two Eras Meet. LeAnn Rimes, left, and country music legend Eddy Arnold perform a duet of the song "Cattle Call" on TNN's "Prime Time Country." The pairing came about after Arnold sent Rimes a fan letter.

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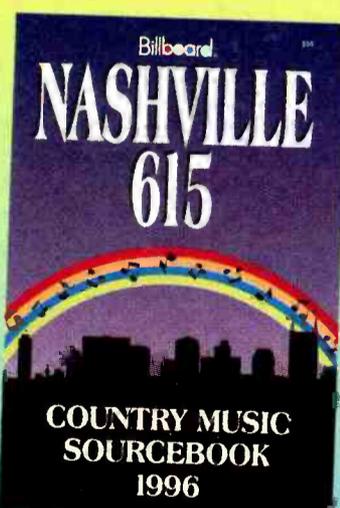
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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 71 AIN'T GOT NOthin' ON US (Warner-Tamerlane, BMI/Warner Works, BMI/Warner Bros., ASCAP/J.E. Robinsongs, ASCAP) WBM
- 44 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Twang, ASCAP) HL/WBM
- 38 AMEN KIND OF LOVE (MCA, ASCAP) HL
- 42 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM
- 73 BETTER LOVE NEXT TIME (Howlin' Hits, ASCAP/Square West, ASCAP/EMI April, ASCAP) HL/WBM
- 13 BIG LOVE (Warner-Tamerlane, BMI) WBM
- 22 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowchase, ASCAP/Arms Songs, ASCAP) WBM
- 15 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM
- 51 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM
- 61 DO YOU WANNA MAKE SOMETHING OF IT (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) WBM, HL/WBM
- 32 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM
- 5 EVERY LIGHT IN THE HOUSE (Irving, BMI/Cotter Bay, BMI) WBM
- 3 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Water-town, ASCAP/Fame, BMI) WBM
- 17 FRIENDS (That's A Smash, BMI)
- 74 GOD BLESS THE CHILD (Loon Echo, BMI/Zomba, ASCAP)
- 46 GOING, GOING, GONE (Sixteen Stars, BMI/Sony/ATV Tree, BMI/All Over Town, BMI/New Wolf, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM
- 10 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI) HL
- 47 HALF WAY UP (Blackened, BMI)
- 61 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM
- 23 HER MAN (Irving, BMI/Cotter Bay, BMI) WBM
- 40 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM
- 4 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL
- 27 I CAN'T DO THAT ANYMORE (Nee Haw, ASCAP/WB, ASCAP) WBM/HL
- 56 I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Polywog, BMI/Socan, BMI) WBM
- 39 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL
- 21 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry,

- ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM
- 33 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL
- 26 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
- 57 I WOULDN'T BE A MAN (BMG Songs, ASCAP/PolyGram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 64 JUST WHEN I NEEDED YOU MOST (Warner Bros., ASCAP/Fourth Floor, ASCAP/Terra Form, ASCAP) WBM
- 54 KING OF THE WORLD (Warner-Tamerlane, BMI) WBM
- 70 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL
- 16 LET ME INTO YOUR HEART (Why Walk, ASCAP)
- 11 LIKE THE RAIN (Blackened, BMI) WBM
- 2 LITTLE BITTY (Hallnote, BMI) WBM
- 6 LONELY TOO LONG (Bash, ASCAP/Cooterco, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL
- 9 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wild-country, BMI/Makin' Chevys, BMI/Sydney Erin, BMI) WBM
- 58 LOVE WORTH FIGHTING FOR (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI/Warner-Tamerlane, BMI/Mac Truck, BMI) HL/WBM
- 66 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 72 MACARENA (COUNTRY VERNON) (Rightsongs, BMI/SGAE, ASCAP) HL/WBM
- 34 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL
- 19 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
- 37 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM
- 20 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
- 14 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/CMI, BMI) WBM
- 49 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
- 24 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL
- 25 NOBODY KNOWS (Hitco, BMI/Jo Shade, BMI/Longitude, BMI/D'jongsongs, BMI/EMI Blackwood, BMI) HL
- 12 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM
- 52 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart,

- ASCAP/Sold For A Song, ASCAP) HL/WBM
- 7 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM
- 30 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM
- 65 REMEMBER WHEN (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM
- 28 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)
- 36 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 45 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL
- 60 SOMEBODY TO LOVE YOU (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Delbert McClinton, BMI), BMI, HL
- 35 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SL, ASCAP/Sony/ATV Tree, BMI/Tenlee, BMI) HL
- 1 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM
- 75 SWINGIN' OORRS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Zomba, BMI) HL/WBM
- 8 THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 29 THAT'S ANOTHER SONG (High Steppes, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
- 18 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP/WB, ASCAP) HL
- 59 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL/WBM
- 48 VIDALIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 53 WE ALL GET LUCKY SOMETIMES (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP) HL/WBM
- 43 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM
- 68 WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
- 62 WHEN COWBOYS DIDN'T DANCE (Music Genesis, ASCAP/Pepe Morchips, BMI)
- 55 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI)
- 63 WHERE DO I GO TO START ALL OVER (Sony/ATV Tree, BMI) HL
- 41 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM
- 31 WOULD I (Starstruck Writers Group, ASCAP) HL
- 50 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
- 69 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 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/PROMOTION LABEL	PEAK POSITION
1	1	3	16	★★★ No. 1 ★★★		
				2 weeks at No. 1		
1	1	3	16	STRAWBERRY WINE C.FARREN (M.BERG,G.HARRISON)	◆ DEANA CARTER (C/D) (V) CAPITOL NASHVILLE 58585	1
2	3	9	6	LITTLE BITTY K.STEGALL (T.T.HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	2
3	5	8	9	THE FEAR OF BEING ALONE R.MCINTIRE,J.GUESS (W.ALDRIE,B.MILLER)	◆ REBA MCINTIRE (V) MCA 55249	3
4	4	6	15	I CAN STILL MAKE CHEYENNE T.BROWN,G.STRAIT (A.BARKER,E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	4
5	7	11	15	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	5
6	2	1	15	LONELY TOO LONG E.GORDY,JR. (M.LAWLER,B.RICE,S.RICE)	◆ PATTY LOVELESS (V) EPIC 78371	1
7	10	12	8	POOR, POOR PITIFUL ME K.STEGALL,C.WATERS (W.ZEVON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	7
8	12	13	10	THAT OL' WIND A.REYNOLDS (L.REYNOLDS,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	8
9	14	17	16	LOVE IS STRONGER THAN PRIDE R.CHANCEY,E.SEAY (R.BOWLES,D.JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	9
10	15	16	18	GOODNIGHT SWEETHEART P.MCMAKIN (K.WILLIAMS,L.D.LEWIS,R.BOUDREAUX)	◆ DAVID KERSH (C) (D) (V) CURB 76990	10
11	8	2	13	LIKE THE RAIN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA #4603	1
12	16	19	10	ONE WAY TICKET (BECAUSE I CAN) W.RIMES,C.HOWARD (J.RODMAN,K.HINTON)	◆ LEANN RIMES CURB ALBUM CUT	12
13	18	20	11	BIG LOVE T.BROWN (M.CLARK,J.STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	13
14	6	4	20	ME AND YOU B.BECKETT (S.EWING,R.HERNDON)	◆ KENNY CHESNEY (C) (V) BNA 64589	2
15	11	10	19	CHANGE MY MIND C.HOWARD (J.BLUME,A.J.MASTERS)	◆ JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	10
★★★ AIRPOWER ★★★						
16	23	24	9	LET ME INTO YOUR HEART J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	16
★★★ AIRPOWER ★★★						
17	26	32	7	FRIENDS C.PETOCZ (J.HOLLAND)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	17
★★★ AIRPOWER ★★★						
18	22	23	16	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS,R.ALBRIGHT,L.SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	18
19	13	14	12	MAMA DON'T GET DRESSED UP FOR NOTHING D.COOK,K.BROOKS,R.DUNN (K.BROOKS,R.DUNN,D.COOK)	◆ BROOKS & DUNN (C) (V) ARISTA 13043	13
★★★ AIRPOWER ★★★						
20	20	21	8	MAYBE WE SHOULD JUST SLEEP ON IT J.STROUD,B.GALLIMORE (J.LASETER,K.K.PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	20
21	25	30	5	IS THAT A TEAR T.LAWRENCE,F.ANDERSON (J.JARRAD,K.BEARD)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	21
22	21	18	10	BURY THE SHOVEL J.STROUD (C.JONES,C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
23	24	27	15	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	23
24	9	5	19	MORE THAN YOU'LL EVER KNOW D.WAS,T.TRITT (T.TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	3
25	27	29	10	NOBODY KNOWS C.FARREN (J.RICHARDS,D.OUBBOSE)	◆ KEVIN SHARP ASYLUM ALBUM CUT	25
26	17	15	15	IT'S ALL IN YOUR HEAD M.D.CLUTE,T.DUBOIS,DIAMOND RIO (T.MARTIN,V.STEPHENSON,R.WILSON)	◆ DIAMOND RIO (V) ARISTA 13019	15
27	30	33	7	I CAN'T DO THAT ANYMORE S.HENDRICKS,F.HILL (A.JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	27
28	19	7	18	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	5
29	31	31	7	THAT'S ANOTHER SONG B.J.WALKER,JR.,K.LEHNING (J.P.DANIEL,M.POWELL,D.PINCOCK,J.MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	29
30	35	44	4	PRETTY LITTLE ADRIANA T.BROWN (V.GILL)	VINCE GILL (V) MCA 55251	30
31	33	34	9	WOULD I K.LEHNING (M.WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	31
32	38	45	4	EVERYBODY KNOWS G.FUNDS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	32
33	37	41	9	IT'S A LITTLE TOO LATE T.BROWN (M.CHESTNUT,S.MORRISSETTE,R.SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	33
34	32	26	20	THE MAKER SAID TAKE HER E.GORDY,JR.,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 64588	4
35	34	28	19	STARS OVER TEXAS T.LAWRENCE,F.ANDERSON (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	2
36	39	48	6	RUNNING OUT OF REASONS TO RUN S.BUCKINGHAM,D.JOHNSON (G.TEREN,B.REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
37	42	53	8	MAYBE HE'LL NOTICE HER NOW D.MALLOY,N.WILSON (T.JOHNSON)	◆ MINDY MCCREARY FEAT. LONESTAR'S RICHIE MCDONALD (V) BNA 64650	37
38	50	56	8	AMEN KIND OF LOVE J.STROUD,D.MALLOY (T.BRUCE,W.TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	38
39	29	22	17	IRRESISTIBLE YOU J.STROUD,B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	22
40	48	58	7	HIGH LOW AND IN BETWEEN C.CHAMBERLAIN,K.STEGALL (D.KENT,H.CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	40
41	40	37	20	WORLDS APART T.BROWN (V.GILL,B.DIPIERO)	◆ VINCE GILL (V) MCA 55213	5
42	47	54	13	ANOTHER YOU, ANOTHER ME R.CROWELL,B.SEALS (T.SEALS,W.JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	42
43	53	63	15	WHAT IF JESUS COMES BACK LIKE THAT P.WORLEY,E.SEAY,J.HOBBS (P.BUNCH,D.JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	43
44	52	55	6	ALL I DO IS LOVE HER D.JOHNSON (S.EWING,W.PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	44
45	55	60	5	SHE WANTS TO BE WANTED AGAIN D.JOHNSON (S.D.JONES,B.HENDERSON)	◆ TY HERNDON EPIC ALBUM CUT	45
46	36	35	10	GOING, GOING, GONE B.BECKETT (S.CROPPER,J.S.SHERILL,B.DIPIERO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87045	35
★★★ HOT SHOT DEBUT ★★★						
47	NEW		1	HALF WAY UP J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	47
48	51	47	19	VIDALIA K.STEGALL (T.NICHOLS,M.D.SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	10
49	72		2	ME TOO N.LARKIN,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	49
50	57	61	6	YOU CAN'T STOP LOVE T.BROWN,J.NIEBANK (M.STUART,KOSTAS)	MARTY STUART (V) MCA 55270	50
51	44	50	11	CHEROKEE BOOGIE J.NUYENS,M.JANAS (M.MULLICAN,C.W.REDBIRD)	◆ BR5-49 (V) ARISTA 13039	44
52	60	67	4	POLITICS, RELIGION AND HER K.STEGALL (T.MARTIN,B.HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	52
53	46	51	11	WE ALL GET LUCKY SOMETIMES S.HENDRICKS,L.PARNELL (G.NICHOLSON,J.SCOTT)	LEE ROY PARNELL (V) CAREER 13044	46
54	56	59	6	KING OF THE WORLD M.BRIGHT (J.BLACK)	BLACKHAWK (V) ARISTA 13049	54
55	73		2	WHERE CORN DON'T GROW D.WAS,T.TRITT (R.MURRAY,M.A.SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	55
56	64	65	3	I MEANT TO DO THAT J.LEO (L.G.CHATER,K.CHATER,P.BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	56
57	63	64	5	I WOULDN'T BE A MAN T.SHAPIRO (M.REID,R.M.BOURKE)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	57
58	59	66	7	LOVE WORTH FIGHTING FOR M.BRIGHT (M.BEESON,S.LEMAIRE,K.HOWELL)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	58
59	67	68	4	THAT'S HOW I GOT TO MEMPHIS C.YOUNG,B.CHANCEY (T.T.HALL)	◆ DERYL DODD COLUMBIA ALBUM CUT	59
60	71	70	3	SOMEBODY TO LOVE YOU T.BROWN (G.NICHOLSON,D.MCCLINTON)	◆ WYNONNA (V) CURB 55286/MCA	60
61	69	74	3	DO YOU WANNA MAKE SOMETHING OF IT B.GALLIMORE,T.MCGRAW (B.DIPIERO,T.ANDERSON)	JO DEE MESSINA CURB ALBUM CUT	61
62	62	52	10	WHEN COWBOYS DIDN'T DANCE D.COOK,W.WILSON (R.MCDONALD,T.K.GREEN)	◆ LONESTAR (D) (V) BNA 64638	45
63	49	42	9	WHERE DO I GO TO START ALL OVER D.COOK (W.HAYES,C.RAINS)	◆ WADE HAYES (C) (V) COLUMBIA 78369	42
64	66	62	9	JUST WHEN I NEEDED YOU MOST S.BUCKINGHAM (R.VAN WARMER)	◆ DOLLY PARTON (V) RISING TIDE 56041	62
65	68	69	3	REMEMBER WHEN J.LEO (R.VEGA,M.CLARK,J.BETTIS)	◆ RAY VEGA (C) (V) BNA 64652	65
66	54	38	13	LOVE YOU BACK M.WRIGHT (B.DIPIERO,C.WISEMAN)	◆ RHETT AKINS (V) DECCA 55223	38
67	70	72	5	HAVE WE FORGOTTEN WHAT LOVE IS B.WATSON,D.RHYNE (B.DEAN,C.BERNARD)	◆ CRYSTAL BERNARD RIVER NORTH ALBUM CUT	67
68	65	57	18	WHAT WILL YOU DO WITH M-E R.PENNINGTON,WESTERN FLYER (C.MARTIN,R.TIGER)	WESTERN FLYER (C) STEP ONE 507	32
69	74	71	5	YOU JUST GET ONE M.BRIGHT,K.BEAMISH (D.SCHLITZ,V.GILL)	JEFF WOOD IMPRINT ALBUM CUT	69
70	RE-ENTRY		6	KISS THE GIRL G.BURR (A.MENKEN,H.ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	70
71	61	43	12	AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBLEY,J.ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
72	75		2	MACARENA (COUNTRY VERSION) S.ROUSE (S.ROUSE,R.MCCOY,A.ROMERO MONGE,R.RUIZ)	THE GROOVEGRASS BOYZ (C) (D) IMPRINT 18007	72
73	RE-ENTRY		3	BETTER LOVE NEXT TIME C.DINAPOLI,C.M.PARKER,S.PARKER,B.D.WILLIS,A.MARTIN (C.M.PARKER,K.PATTON)	◆ CARYL MACK PARKER MAGNATONE ALBUM CUT	67
74	NEW		1	GOD BLESS THE CHILD R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 578748	74
75	58	46	14	SWINGIN' DOORS M.MCBRIDE,P.WORLEY,E.SEAY (C.HARTFORD,B.ROYD,J.FOSTER)	◆ MARTINA MCRIBBE (C) (D) (V) RCA 64610	38

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Billboard Top Country Singles Sales

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

NOVEMBER 30, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	2	5	LITTLE BITTY ARISTA 13048	ALAN JACKSON
2	1	1	14	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
3	4	4	12	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
4	3	3	24	BLUE CURB 76959	LEANN RIMES
5	5	5	16	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
6	6	6	19	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
7	13	18	3	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
8	10	10	5	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
9	9	12	12	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
10	7	8	15	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
11	8	7	17	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
12	12	11	8	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
13	11	9	18	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREARY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	11	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
15	16	19	7	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
16	15	14	34	MY MARIA ARISTA 12993	BROOKS & DUNN
17	17	15	24	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
18	20	23	8	BIG LOVE MCA 55230	TRACY BYRD
19	19	21	23	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
20	21	16	4	ROCKY TOP '96 DECCA 55274/MCA	THE OSBORNE BROTHERS
21	18	17	20	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
22	23	20	17	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
23	22	22	10	IRRESISTIBLE YOU RCA 64598	TY ENGLAND
24	25		2	LET ME INTO YOUR HEART COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER
25	24	24	14	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN

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

Net Brings Brazilian Titles Within Reach

NETTING BRAZILIAN MUSIC: For wholesalers and music enthusiasts who have difficulties locating Brazilian titles at a decent price, it may be time to check in with Laser@br, a CD import/export company based in the southern Brazilian town of São Leopoldo.

Laser@br has made shopping for Brazilian sounds easier than ever by setting up a World Wide Web site (<http://www.laserbr.com.br/>) on the Internet for its clients.

Laser@br executive director Paulo Eltz says his firm's Web locale "is only one more marketing tool, and we don't expect it to bring massive sales right now." However, Eltz points out that his company, which previously operated mainly as an importer, can become a major exporter with the help of the cybernetic shop.

Eltz says Laser@br will ship Brazilian product to wholesalers and to mail-order consumers who order at least three titles.

"We have exported [albums] by all major labels, as well as [some] by many indies and hard-to-get items," says Eltz. "Our printed catalog and new-release list can be requested by anyone who wants to buy Brazilian music."

Eltz can be contacted via E-mail (laserbr@pro.via-rs.com.br), phone (55-51-568-1761) or fax (55-51-568-2007).

SORAYA'S STAR TREK: There are few recording artists, Latino or non-Latino, who have scored as



by John Lannert

many plum tour slots as Soraya has landed this year. Since the beginning of 1996, the PolyGram Latino/Island songstress has opened for an impressive slate of big-name acts, including Sting, Alanis Morissette, Natalie Merchant, and Michael Bolton.

And the tour beat goes on for Soraya. On Friday (29), the alluring singer/songwriter takes the stage as the opening act on the European tour of Italian star Zucchero. In addition, she is booked to open once again for Sting for two shows in December.

In April, Soraya, who released her Spanish-language debut on PolyGram Latino ("En Esta Noche") and its English-language counterpart on Island ("On Nights Like This"), performed in Miami at Billboard's seventh annual International Latin Music Conference.

Soraya pulled a rare chart double recently when "De Repente" and its English-language counterpart, "Suddenly," charted on Hot Latin Tracks and Adult Contemporary, respectively.

An American of Colombian her-

itage, Soraya has contributed vocals to a track recorded with former YMO honcho Ryuichi Sakamoto. Also, she co-authored a tune with songwriting luminary Carole King.

About the only thing Soraya has not done to boost her promising career is make a significant dent on Billboard's retail charts. "En Esta Noche" exited The Billboard Latin 50 on Aug. 17 after only 10 weeks on the chart. The album peaked at No. 31. "On Nights Like This" failed to enter The Billboard 200.

Might a tour with a prominent Latino act spark activity at Latin retail?

RADIO'S BIG LOSS: Heartfelt condolences go out to family and friends of Adrian López, a long-time PD who died Nov. 16. One of the most progressive programmers around, the Argentina native helped broaden the musical spectrum of Latino radio, most notably when he served as PD of KLVE-FM Los Angeles in the early '90s. López, who most recently was PD at KTRO-FM Los Angeles, will be sorely missed.

GIVING THANKS: Sony star actor/singer Ricky Martin drew 200,000 fans during a free, open-air concert in Buenos Aires Nov. 2. Sponsored by two local shopping centers, Alto Palermo and Alto Avellaneda, Martin's impressive light-and-sound extravaganza was broadcast live by Argentine network Telefé, and it snagged a whopping 21 rating. The show took place on downtown thoroughfare Avenida Nueve de Julio.

Martin's latest album, "A Medio Vivir," has rung up 300,000 units in Argentina. The Puerto Rican heart-throb, who is starring in the Broadway production of "Les Misérables," said the sole purpose of the performance was to "thank fans in Argentina for their constant support."

JUST A REMINDER: Billboard's eighth annual International Latin Music Conference is scheduled for April 28-30, 1997, at the Hotel Inter-continental in Miami. Among the panel topics will be Latino dance, rock en español, and retail. Two showcases are scheduled as well. Capping the confab activities will be Billboard's fourth annual Latin Music Awards.

A CMT HOLIDAY: Country Music Television's Latin American channel is scheduled to air two year-end specials Dec. 27. The first is "A Year Of The Big Ones," featuring the year's top videos, such as Enrique Iglesias' "Si Tú Te Vas" (Fonovisa) and Pete Astudillo's "Como Te Extraño" (EMI Latin).

The second show, "CMT Latin 1996 Countdown Special," will announce the winners of various categories, including video group of the year and female video artist of the year. The Latin American video artist of the year is EMI Latin Tejano/country notable Emilio; the Brazilian video artist of the year is PolyGram Brasil's Chitãozinho &

(Continued on next page)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	9	MARCO ANTONIO SOLIS FONOVISA	RECUERDOS, TRISTEZA Y SOLEDAD M.A. SOLIS (M.A. SOLIS)
2	2	4	8	SELENA EMI LATIN	SIEMPRE HACE FRIO J. HERNANDEZ, Q. PRODUCTIONS (C. SANCHEZ)
3	3	2	8	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (ALAZAN)
4	5	13	3	ENRIQUE IGLESIAS FONOVISA	TRAPECISTA R. PEREZ-BOTUJA (R. PEREZ-BOTUJA)
5	4	3	12	AMANDA MIGUEL KAREN/POLYGRAM LATINO	AMAME UNA VEZ MAS D. VERDAGUER (D. VERDAGUER/ANAHI)
6	6	7	6	CRISTIAN FONOVISA	ESPERANDOTE D. FREI/BERG (A. B. QUINTANILLA III R. VELA)
7	10	28	3	LOS TIGRES DEL NORTE FONOVISA	NO PUDE ENAMORARME MAS E. HERNANDEZ (T. BELLO)
				★ ★ ★ AIRPOWER ★ ★ ★	
8	31	21	4	LOS REHENES FONOVISA	SECRETOS QUE NO SE CUENTAN J. TORRES, S. GUZMAN (J. TORRES, S. GUZMAN)
9	8	9	9	CHAYANNE SONY	SOLAMENTE TU AMOR D. POVEDA, H.S. BATT (D. POVEDA, H.S. BATT)
10	7	6	12	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M. ALEJANDRO (M. ALEJANDRO)
11	17	—	2	LOS MISMOS EMI LATIN	NI COMO AMIGOS LOS MISMOS (M. E. CASTRO)
12	9	10	4	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZ)
13	16	15	7	ANA BARBARA FONOVISA	YA NO TE CREO NADA J. AVENDANO LUHRS (M. E. CASTRO)
14	11	8	9	LOS TEMERARIOS FONOVISA	CUANDO FUISTE MIA A. ANGEL ALBA (A. ANGEL ALBA)
15	12	—	2	BRONCO FONOVISA	EL GOLPE TRAIADOR BRONCO, M.A. SANCHEZ (R. LOPEZ GARZA)
				★ ★ ★ AIRPOWER ★ ★ ★	
16	20	29	3	LUIS MIGUEL WEA LATINA	COMO ES POSIBLE QUE A MI LADO L. MIGUEL, K. CIBRIAN (L. MIGUEL, A. ASENSI, K. CIBRIAN)
17	15	11	7	BANDA MACHOS FONOVISA	CHIQUITA BONITA B. LOMELI (I. DIAZ)
18	22	19	11	BOBBY PULIDO EMI LATIN	ENSENAME E. ELIZONDO (B. PULIDO)
19	13	12	5	JESSICA ARIOLA/BMG	TE FELICITO M. CORREA (F. BARRIENTOS)
20	19	—	2	EROS RAMAZZOTTI ARISTA/BMG	LA AURORA E. RAMAZZOTTI (E. RAMAZZOTTI, A. COGLIATTI, J. GUILLEN, J. SANCHEZ BORI)
21	26	—	2	LA MAFIA SONY	UN SUSPIRO M. LICHTENBERGER JR. (H.D. RODRIGUEZ)
22	37	—	2	BANDA MAGUEY FONOVISA	BAILA NENA NOT LISTED (E. SOLANO)
23	25	24	10	JENNIFER Y LOS JETZ EMI LATIN	PURA DULZURA A. QUINTANILLA JR., B. MOORE (R. GARZA)
24	23	18	7	VICTOR MANUELLE SONY	VOLVERAS S. GEORGE (M. DELGADO)
25	28	26	8	SORAYA POLYGRAM LATINO	QUEDATE R. ARGENT, P. VAN HOOKE (SORAYA)
26	36	—	2	THALIA EMI LATIN	GRACIAS A DIOS O. LOPEZ (J. GABRIEL)
27	RE-ENTRY	3	3	CONJUNTO PRIMAVERA FONOVISA	ES MUY TU VIDA V. MATA, C. PRIMAVERA (R. ORTEGA)
28	NEW	1	1	SPARX FONOVISA	EL CORRIDO DE JUANITO T. MORRIE (T. MORRIE)
29	34	27	6	GRACIELA BELTRAN EMI LATIN	PALOMA TRISTE R. GUADARRAMA (M. MARRUQUIN)
30	30	31	5	EZEQUIEL PENA FONOVISA	MUJER TE SIGO AMANDO LOCAMENTE M.A. SOLIS (J.L. MORALES)
31	39	30	14	EDDIE GONZALEZ SONY	EL DISGUSTO T. GONZALEZ, H. FIORES (C. REYNA)
32	40	—	2	GRUPO TENTACION LUNA/FONOVISA	AROMA DE MUJER A. DE LUNA (L. HERNANDEZ)
33	18	5	13	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJARTE LOS MISMOS (E. CORTES)
34	14	14	6	MANNY MANUEL MERENGAZO/RMM	Y SE QUE VAS A LLORAR R. CAMILO, J. QUEROL (C. MARIA)
35	35	—	2	GRUPO BRYNDIS EMI LATIN	POR ESTAR PENSANDO EN TI NOT LISTED (NOT LISTED)
36	21	23	4	OLGA TANON WEA LATINA	MI ETERNO AMOR SECRETO M.A. SOLIS (M.A. SOLIS)
37	24	33	13	LOS PALOMINOS SONY	DUELE EL AMOR M. LICHTENBERGER JR. (J. SEBASTIAN)
38	NEW	1	1	NOEMY FONOVISA	MENTIRAS J. CAZAVOS, F. ZUNIGA (L. FATALELO, D. ROMO)
39	RE-ENTRY	7	7	LAS TRES SENORAS EMI LATIN	OBERTURA MEXICANA J. GABRIEL (J. GABRIEL)
40	27	—	3	TONY VEGA RMM	HAREMOS EL AMOR H. RAMIREZ (O. ALFANNO)

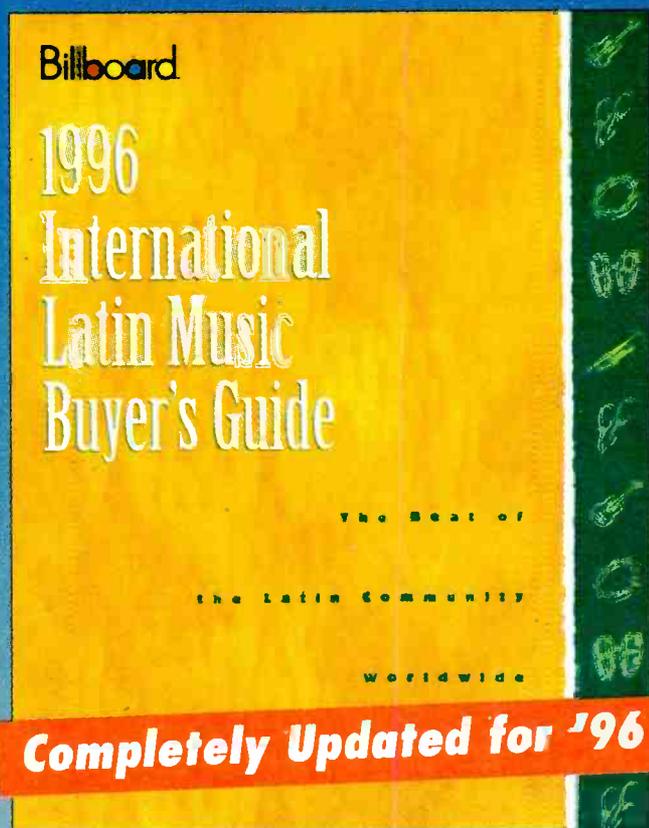
POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	56 STATIONS
1 AMANDA MIGUEL KAREN/POLYGRAM LATINO AMAME UNA...	1 JESSICA ARIOLA/BMG TE FELICITO	1 GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE
2 CHAYANNE SONY SOLAMENTE TU AMOR	2 JERRY RIVERA SONY UNA Y MIL VECES	2 SELENA EMI LATIN SIEMPRE HACE FRIO
3 EMMANUEL POLYGRAM LATINO AMOR TOTAL	3 VICTOR MANUELLE SONY VOLVERAS	3 MARCO ANTONIO SOLIS FONOVISA RECUERDOS...
4 EROS RAMAZZOTTI ARISTA/BMG LA AURORA	4 LALO RODRIGUEZ EMI LATIN JAMAS OLVIDES	4 LOS TIGRES DEL NORTE FONOVISA NO PUDE...
5 CRISTIAN FONOVISA ESPERANDOTE	5 JOHNNY RIVERA RMM TIEMPO DE ESTUDIANTE	5 LOS REHENES FONOVISA SECRETOS QUE NO SE...
6 SORAYA POLYGRAM LATINO QUEDATE	6 LUIS DAMON WEA LATINA ME NIEGO A ESTAR SOLO	6 MICHAEL SALGADO JOEY PALOMITA BLANCA
7 ENRIQUE IGLESIAS FONOVISA TRAPECISTA	7 GILBERTO SANTA ROSA SONY NO QUIERO NAREGALAO	7 LOS MISMOS EMI LATIN NI COMO AMIGOS
8 LUIS MIGUEL WEA LATINA COMO ES POSIBLE QUE A...	8 MANNY MANUEL MERENGAZO/RMM Y SE QUE VAS...	8 BRONCO FONOVISA EL GOLPE TRAIADOR
9 THALIA EMI LATIN GRACIAS A DIOS	9 MICHAEL STUART RMM IMAGINANDO TU AMOR	9 ANA BARBARA FONOVISA YA NO TE CREO NADA
10 MARCOS LLUNAS POLYGRAM LATINO ERES MI DEBILIDAD	10 DOMINGO QUINONES RMM LA MUERTE DUEL...	10 LOS TEMERARIOS FONOVISA CUANDO FUISTE MIA
11 JESSICA ARIOLA/BMG TE FELICITO	11 SERGIO VARGAS BARCO'S/BMG NI TU NI YO	11 BANDA MACHOS FONOVISA CHIQUITA BONITA
12 ANA GABRIEL SONY NO TE HAGO FALTA	12 TITO ROJAS M.P. AMIGO	12 BOBBY PULIDO EMI LATIN ENSENAME
13 EDNITA NAZARIO EMI LATIN LLOVIENDO FLORES	13 JAILENE EMI LATIN COMO TE EXTRAÑO	13 ENRIQUE IGLESIAS FONOVISA TRAPECISTA
14 MARCO ANTONIO SOLIS FONOVISA RECUERDOS...	14 TONY VEGA RMM HAREMOS EL AMOR	14 LA MAFIA SONY UN SUSPIRO
15 RICKY MARTIN SONY BOMBON DE AZUCAR	15 KARIS COMBO ESA NENA NO ME QUIERE	15 BANDA MAGUEY FONOVISA BAILA NENA

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 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

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NOTAS

(Continued from preceding page)

Xororó... The video event of the year is "Voces Unidas" (EMI Latin), a Spanish-language, Olympic-themed album boasting a stellar cast that includes Gloria Estefan, Plácido Domingo, and Emilio.

STATESIDE BRIEFS: Sony Music Latin America has established a label called Sony Music Entertainment Peru. Though formed as a subsidiary of Sony Music Entertainment Chile, the Peruvian company will operate with its own sales, marketing, and A&R staff. Eduardo Weise has been tapped as GM... Warner Mexico pop/rockers Maná can be seen on the Internet at <http://mana.com.mx> and can be reached via E-mail at mana@foreigner.class.udg.mx.

Contrary to what was previously reported, Cristian has not signed with BMG Ariola Mexico, but the Mexican star is negotiating with that label and with BMG U.S. Latin... On Tuesday (27), Marea Rock/Fonovisa drops "Perdiste," the label premiere from Argentinian rock group Halogena. Also, Marea Rock act Hechos Raros is set to launch

a U.S. mini-tour on Thursday (28) in Houston.

COMINGS AND GOINGS: Contrary to what was reported in the Nov. 23 Latin Notas, Salvador Pérez Muñoz will leave PolyGram Latino, where he holds the position of GM, at the end of January '97... Efrén Besanilla has resigned as sales and marketing director of Balboa Records... Country Music Television has named Camille Rojas programming manager, Latin America. She was CMT's programming coordinator.

ARGENTINA NOTAS: EMI Argentina reggae mavens Pericos introduced their latest album, "Yerba Buena," with a show Nov. 1 at Buenos Aires nightclub Dr. Jeckyll. More than 600 invitees were on hand to take in tracks from the set, which contains a very cool English-language cover of the Beach Boys classic "In My Room"... Lito Vitale, the gold-selling keyboard whiz of indie label Ciclo Tres/DBN, toured Europe in November while his latest album, "Solo Piano," was being dropped. Vitale has been

tapped to provide music for a new ballet by famed dancer Julio Bocca.

Heavyweight Argentinian promoter Daniel Grinbank has created a company called Theatrical Y Latino. The outfit is dedicated to promoting Latin artists and musicals. The first production is a five-date Luis Miguel tour in December that takes the Mexican megastar to three Argentinian cities and Montevideo, Uruguay. In addition, the company has secured rights for the local stage production of Walt Disney's "Beauty And The Beast."

CHART NOTES: Marco Antonio Solís' "Recuerdos, Tristeza Y Soledad" (Fonovisa) holds atop Hot Latin Tracks for the eighth successive week, but there are less than 150 points separating "Recuerdos" from Amanda Miguel's No. 5 entry, "Ámame Una Vez Más" (Karen/PolyGram Latino).

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

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
5 AMAME UNA VEZ MAS (Diam, BMI/Anahi Magic, ASCAP)	
10 AMOR TOTAL (Copyright Control)	
32 AROMA DE MUJER (De Luna, BMI)	
22 BAILA NENA (Albersan)	
17 CHIQUITA BONITA (Zomba Golden Sands, ASCAP)	
16 COMO ES POSIBLE QUE A MI LADO (Copyright Control)	
14 CUANDO FUISTE MIA (ADG, SESAC)	
37 DUELE EL AMOR (Vander, ASCAP)	
28 EL CORRIDO DE JUANITO (Striking, BMI)	
31 EL DISGUSTO (Marfie, BMI)	
15 EL GOLPE TRAIADOR (BMG Songs, ASCAP)	
3 EL PRINCIPE (Copyright Control)	
18 ENSENAME (Sniper, ASCAP)	
27 ES MUY TU VIDA (Copyright Control)	
6 ESPERANDETE (Phat Kat, BMI/Lone Iguana, BMI/EMI Blackwood, BMI)	
26 GRACIAS A DIOS (BMG Songs, ASCAP)	
40 HAREMOS EL AMOR (EMOA, SESAC)	
20 LA AURORA (EMI Blackwood, BMI)	
33 ME ESTA DOLIENDO DEJARTE (Pacifc, BMI)	
38 MENTIRAS (Copyright Control)	
36 MI ETERNO AMOR SECRETO (Mas Latin, SESAC)	
30 MUJER TE SIGO AMANDO LOCAMENTE (Copyright Control)	
11 NI COMO AMIGOS (Copyright Control)	
7 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)	
39 OBERTURA MEXICANA (BMG Songs, ASCAP)	
29 PALOMA TRISTE (Copyright Control)	
12 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)	
35 POR ESTAR PENSANDO EN TI (Copyright Control)	
23 PURA DULZURA (Ruben Garza, BMI)	
25 QUEDATE (Yami, BMI)	
1 RECUERDOS, TRISTEZA Y SOLEDAD (Crisma, SESAC)	
8 SECRETOS QUE NO SE CUENTAN (Edimonsa, ASCAP)	
2 SIEMPRE HACE FRIO (Peermusic, BMI)	
9 SOLAMENTE TU AMOR (Peermusic, ASCAP/NMB, ASCAP)	
19 TE FELICITO (Unimusic, ASCAP)	
4 TRAPECISTA (Fonomusic, SESAC)	
21 UN SUSPIRO (Copyright Control)	
24 VOLVERAS (Telearte)	
13 YA NO TE CREO NADA (Fonomusic, SESAC)	
34 Y SE QUE VAS A LLORAR (Fonomusic, SESAC)	

Billboard

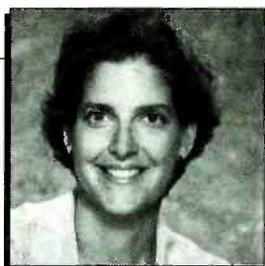
NOVEMBER 30, 1996

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON 9 weeks at No. 1
2	2	50	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
3	3	260	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
4	5	5	THE CAROLS OF CHRISTMAS WINDHAM HILL 11193	VARIOUS ARTISTS
5	4	140	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
6	6	82	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
7	9	4	THE CHOIRS OF CHRISTMAS GTSP 528923	JOHN TESH
8	8	338	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	7	8	GRAVITY NARADA 63037 HS	JESSE COOK
10	21	3	PEACE ON EARTH DOMO 71014	KITARO
11	11	188	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
12	10	4	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
13	14	24	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
14	13	108	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
15	12	11	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
16	16	29	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
17	19	30	SACRED ROAD NARADA 64010 HS	DAVID LANZ
18	17	90	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
19	20	4	RETURN OF THE GUARDIANS NARADA 64011	DAVID ARKENSTONE
20	15	7	ORACLE WINDHAM HILL 11196	MICHAEL HEDGES
21	22	21	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
22	18	36	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
23	NEW		PANORAMA HIGHER OCTAVE 7093	VARIOUS ARTISTS
24	23	58	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
25	RE-ENTRY		WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS

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

Classical KEEPING SCORE



by Heidi Waleson

MUSIC AND MADNESS: "Shine," a remarkable film built around music, was released by Fine Line Features in New York, Los Angeles, and Toronto Nov. 22 and opens in major cities nationwide Dec. 25. The film was inspired by the story of Australian pianist **David Helfgott**, whose prodigious early talent coupled with emotional fragility and the tortured, dominating love of his father resulted in a mental breakdown. But even after 10 years of institutionalization, Helfgott's charm won him new friends, who helped him emerge from his illness and find his way back to music. This poetic and personal film is a cautionary tale about the powerful effects, for good and ill, that people can have on one another's lives.

Music is, of course, central to the film, and the real Helfgott performed for the score such virtuosic classics as **Rachmaninoff's** Concerto No. 3, the film's monumental centerpiece, and **Liszt's** "La Campanella," in arrangements by the film's music director and composer, **David Hirschfelder**. The soundtrack is on Philips Classics.

Helfgott is played brilliantly on screen by **Geoffrey Rush** (as an adult) and **Noah Taylor** (as an adolescent); equally arresting are **Armin Mueller-Stahl** as Helfgott's father, **John Gielgud** as his teacher at the Royal College of Music, and **Lynn Redgrave** as **Gillian**, the gentle astrologer he marries. **Scott Hicks** conceived and directed the film, which won the Critics' Prize and People's Choice Award at the Toronto Film Festival.

REICH NOTES: It's hard to believe that **Steve Reich** is 60. Nonesuch is celebrating with a recording of recent pieces, "City Life/Proverb" (released in October), which, while a bit on the brief side, is rewarding, especially the haunting, medieval-sounding "Proverb," performed with the participation of **Paul Hillier's Theater Of Voices**. "City Life" incorporates sampled sounds recorded on the streets of New York, the same technique Reich used in his shattering string quartet "Different Trains." On Dec. 9, Reich gets a 60th birthday concert performed by **Bang On A Can** at New York's Lincoln Center, and in March, Nonesuch will bring out a 10-CD retrospective boxed set of Reich's

music, with several key pieces newly recorded and/or remastered.

An interesting new book, "Minimalists" by **K. Robert Schwartz**, is out in the Phaidon 20th Century Composers series; it puts Reich in his collegial context, along with **Philip Glass**, who turns 60 in January 1997.

A SHOWCASE FOR SAVALL: **Jordi Savall**, viola da gamba virtuoso/conductor, is getting his own imprint in the Auvidis catalog, to be called Fontalis. Since he began recording for the label in 1976, Savall and his wife and collaborator, soprano **Montserrat Figueras**, have made more than 60 recordings in ensemble incarnations that include **Hesperion XX**, **La Capella Reial De Catalunya**, and **Le Concert Des Nations**.



SAVALL

All future recordings will be concentrated on the Fontalis label, which will be devoted exclusively to Savall. The first two recordings, due Dec. 9, are "El Canto De La Sibila II" and "Vox Aeterna." Fontalis plans to rerelease Savall's back catalog on the label, in five series devoted to the music of England, Spain, Italy, France, and Germany. Savall will make a rare U.S. appearance in New York on April 28, 1997.

WIDE AISLES: The classical department at the new Tower Records at Lincoln Center (known as the "pro shop" for the uptown musician crowd) is a mecca for browsers. Not only is it on the second floor (no more basement blues), but it has high, airy ceilings; windows; and nice wide aisles. There's even a showcase for displays of fancy boxed sets and a big glass-enclosed room with its own sound system, sealed off from the rest of the department, just for opera. **Julian Alvarez**, classical manager, is hoping for lots of in-store artist visits; opening weekend was kicked off by **Leontyne Price**, as well as **James Levine** and some friends from the Met.

NEWS: The **Chicago Lyric Opera** has chosen **William Mason**, the company's director of operations, artistic and production, to succeed **Ardis Krainik** as general director. Krainik will retire for health reasons on April 30, 1997. Like Krainik, Mason has spent most of his career with the company, which he joined in 1962. He assumed his current position, with responsibility for all production and artistic activities, in 1981.

DAYTIME TV A BRIGHT SPOT FOR MUSIC

(Continued from page 15)

being affectionately rubbed by Bob the puppet. "We just want something different," says Swann. "But Bob is very gracious. If someone is talking about a serious subject, Bob bows out."

Like "Fox After Breakfast," "The Pat Bullard Show" has been trying to find its niche since its fall debut. The talk show has gone from featuring music in virtually every episode to doing so only when it seems appropriate.

"We're cutting back because the producer was just putting on music for music's sake," says Burt DuBrow, VP of programming for Multimedia Entertainment and consulting executive to the show.

Guests on the show have included **LL Cool J**, **Vanessa-Mae**, **La Bouche**, **Koz**, **Billy Dean**, the **Coors**, **K.C. & the Sunshine Band**, and **K.T. Oslin**.

DuBrow stresses that the show will continue to feature music acts, if less frequently than before. "We're in the business of ratings," he says. "We need to get people with name value for

now. But once we get the audience, I'll be less concerned about putting on only people who are well-known, because I love the idea of introducing new artists to our audience."

Speaking of ratings, the genres that most daytime shows fear will drive viewers away in droves are metal and hardcore rap. "They still won't touch metal," says one label source. "I don't think the mood really works for them."

Show bookers say, however, that the problem is that many hard rock acts refuse to get up early enough in the morning to do the shows. "I've made offers to a lot of groups, and they just say they don't want to wake up that early," says Gelman. Additionally, hard rock generally appeals to late night's traditionally male audience, rather than daytime's overwhelmingly female audience.

"There are some rock artists that just don't do well in a daytime setting," agrees one publicist. "If the act is strong and brooding, and their audience is 18- to 24-year-old males, they

should be on Letterman."

The daytimers also differ from their evening brethren in that, so far, the stiff competition that exists between the late-night shows, with certain programs demanding that acts appear on their show before any other, is not as rampant. In fact, acts frequently appear on many daytime shows within one week. But that doesn't mean rivalries don't exist. "It's not as ugly as nighttime, but it borders on it," says one label exec. "It sometimes gets a little funky between Oprah, Rosie, and Regis & Kathie Lee."

Indeed, some publicists fear that as the shows become more important in their role of breaking acts, the claws could come out. "The shows will be great as long as the up-and-comers on television continue to give developing artists a shot," says A&M East Coast senior director of publicity **Steve Karas**. "But if every outlet aims to secure A-level acts, then it could be the evolution of a whole new late-night war, except this one will take place in the daytime."

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	1	9	★★ NO. 1 ★★ MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ 8 weeks at No. 1
2	2	5	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
3	3	27	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
4	5	116	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	4	323	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
6	8	141	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
7	NEW		NEW ▶ VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
8	9	9	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
9	10	101	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
10	11	5	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
11	6	7	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
12	7	9	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 21592 (10.98/15.98)	ARVO PART: LITANY
13	NEW		NEW ▶ LARA ST. JOHN WELL-TEMPERED PRODUCTIONS 5180 (16.98)	BACH: WORKS FOR VIOLIN SOLO
14	15	57	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
15	12	6	GIL SHAHAM DG 499232 (10.98 EQ/16.98)	ROMANCES

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	5	★★ NO. 1 ★★ BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD 4 weeks at No. 1
2	3	3	CARRERAS/COLE/DOMINGO ERATO 14640 (10.98/16.98)	A CELEBRATION OF CHRISTMAS
3	1	3	VARIOUS ARTISTS AMERICAN GRAMAPHONE 296 (10.98/14.98)	CHIP DAVIS' HOLIDAY MUSIK
4	4	58	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
5	11	77	VANESSA-MAE ANGEL 55089 (10.98/15.98) [ES]	THE VIOLIN PLAYER
6	10	5	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
7	NEW		NEW ▶ ITZHAK PERLMAN ANGEL 56209 (10.98/15.98)	LIVE IN THE FIDDLER'S HOUSE
8	7	29	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES
9	8	16	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
10	9	5	DAWN UPSHAW NONESUCH 79406 (10.98/16.98)	SINGS RODGERS & HART
11	5	7	BRYN TERFEL DG 449163 (16.98 EQ)	SOMETHING WONDERFUL
12	6	13	VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
13	13	33	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/16.98)	
14	12	30	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
15	14	43	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY

TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	3	★★ NO. 1 ★★ VARIOUS ARTISTS LASERLIGHT 14090 (4.98/5.98)	ROMANTIC EVENING MUSIC: VOL. 10 2 weeks at No. 1
2	2	31	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES
3	4	24	BERLIN SYM. (WOHLERT) LASERLIGHT 15146 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
4	3	2	VARIOUS ARTISTS INTERSOUND 1531 (4.98/6.98)	CHRISTMAS AT THE POPS
5	5	21	VARIOUS ARTISTS LASERLIGHT 12346 (4.98/5.98)	HANDEL: MESSIAH (HIGHLIGHTS)
6	10	14	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 6428 (3.98/5.98)	CHRISTMAS FESTIVAL
7	11	9	VARIOUS ARTISTS INFINITY DIGITAL 69255 (4.98 EQ)	CLASSICAL CHRISTMAS FAVORITES
8	6	3	VARIOUS ARTISTS PILZ 46133 (5.99)	PIANO DREAMS
9	7	3	VARIOUS ARTISTS PILZ 46107 (5.99)	MOZART: SYMPHONY NOS. 35 & 38
10	8	112	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
11	RE-ENTRY		RE-ENTRY ▶ BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 68266 (6.98/10.98)	CHRISTMAS AT THE POPS
12	15	5	VARIOUS ARTISTS PHILIPS 46630 (5.98 EQ/10.98)	BACH FOR BREAKFAST
13	NEW		NEW ▶ VARIOUS ARTISTS INTERSOUND 51542 (4.98/6.98)	CHRISTMAS POPS
14	NEW		NEW ▶ VARIOUS ARTISTS PILZ 46306 (3.99)	BACH: CHRISTMAS CHORALS
15	RE-ENTRY		RE-ENTRY ▶ VARIOUS ARTISTS RCA VICTOR 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS

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. [ES] indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications and SoundScan, Inc.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	3	6	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533215	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
2	1	5	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
3	2	8	JOSHUA REDMAN WARNER BROS. 46330	FREEDOM IN THE GROOVE
4	5	36	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
5	4	54	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
6	16	2	ROSEMARY CLOONEY CONCORD 4719	WHITE CHRISTMAS
7	15	2	VARIOUS ARTISTS REBOUND 520363/POLYGRAM	LATE NIGHT SAX
8	6	77	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
9	8	3	GLENN MILLER RCA VICTOR 52500	THE SECRET BROADCASTS
10	10	14	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
11	9	4	JOE HENDERSON VERVE 533451	BIG BAND
12	7	3	DIANNE REEVES BLUE NOTE 38268/CAPITOL	THE GRAND ENCOUNTER
13	11	152	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
14	14	125	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
15	13	3	BRANFORD MARSALIS TRIO COLUMBIA 67876	THE DARK KEYS
16	17	37	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
17	18	30	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
18	NEW ▶		DAVE BRUBECK TELARC 83410	A DAVE BRUBECK CHRISTMAS
19	23	4	MILES DAVIS LEGACY 64616/COLUMBIA	THIS IS JAZZ #8- MILES DAVIS ACOUSTIC
20	12	158	SOUNDTRACK HOLLYWOOD 161357	SWING KIDS
21	21	37	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
22	22	2	JIMMY SMITH VERVE 527632	ANGEL EYES - BALLADS & SLOW JAMS
23	24	37	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
24	RE-ENTRY		TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
25	RE-ENTRY		DAVID SANBORN ELEKTRA 61759/EEG	PEARLS

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4	5	16	GEORGE BENSON GRP 9823	THAT'S RIGHT
5	6	13	DAVE KOZ CAPITOL 32798	OFF THE BEATEN PATH
6	4	8	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
7	7	8	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
8	9	2	AL JARREAU WARNER BROS. 46454	BEST OF
9	8	12	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
10	10	17	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
11	11	5	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC	SHACK-MAN
12	NEW ▶		VARIOUS ARTISTS KKSF 20	KKSF SAMPLER FOR AIDS RELIEF VOLUME 7
13	12	10	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247	LIVE ART
14	13	49	QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
15	15	2	RANDY CRAWFORD WARNER BROS. 45942	BEST OF
16	14	22	NORMAN BROWN MOJAZZ 530545/MOTOWN	BETTER DAYS AHEAD
17	16	14	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
18	17	22	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
19	18	58	BONEY JAMES WARNER BROS. 45913	SEDUCTION
20	20	13	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
21	21	36	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
22	23	4	ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN	ALFONZO BLACKWELL
23	22	52	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
24	19	9	BOB JAMES & KIRK WHALUM WARNER BROS. 46318	JOINED AT THE HIP
25	25	54	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE

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

Pat Metheny's Suite-Sounding 'Quartet'

Artist Has Played At Japanese Fest, Higgins Tribute

PAT METHENY'S LATEST DISC, which Geffen placed in the racks Nov. 19, is titled "Quartet." It was cut in the spring of '96, at the end of a yearlong tour on which the Pat Metheny Group was playing pieces from its "We Live Here" disc. The new record is named "Quartet" because Metheny pared down his group (often a sextet or septet) to a foursome consisting of keyboardist Lyle Mays, bassist Steve Rodby, and drummer Paul Wertico. Some of set's pieces are composed with typically winsome melodies; some are open improv, abstract and quixotic. All manage a contoured coexistence—ultimately the flow of "Quartet" is that of a suite (Billboard, Nov. 23).

One of the few certainties of Metheny's career is that he'll follow his muse wherever it leads. In the last two years he's made a strident solo record, "Zero Tolerance For Silence"; a disc with pal John Scofield, "I Can See Your House From Here" (Blue Note); a cushy set of pastoral tunes, "We Live Here"; and a blistering date of Coltrane nuggets with saxophonist Kenny Garrett, "Pursuance" (Warner Bros.).

Then there's the live stuff. In August he played the Mount Fuji Jazz Festival in Japan as part of a trio that included bassist Larry Grenadier and drummer Billy Drummond. On Nov. 9 he participated in a tribute/fund-raiser at New York's Lincoln Center for drummer Billy Higgins. On Nov. 16 he participated in a weeklong history of the electric guitar program at the Smithsonian Institution by sitting in on a concert by one of his acknowledged influences, Jim Hall. On Monday (25), Metheny plays at the Thelonious Monk Institute of Jazz's 10th anniversary show, which will be taped by ABC for airing Dec. 28.

In December he's slated to record with iconoclastic improvising guitarist Derek Bailey for the Knitting Factory Works label. Drummers Wertico and Greg Bendian will participate on that date. In January 1997 Metheny goes into the studio with bassist Marc Johnson and saxist Dave Leibman for two separate projects. And in February of next year he'll tour with Michael Brecker's quintet. Metheny helped produce and played on Brecker's latest, "Tale From The Hudson" on Impulse! "Quartet," meanwhile, is bound to attract a good deal of attention from the jazz press.

DATA: Ricky Schultz has reactivated his Zebra imprint, which was last active in the mid- to late '80s under the auspices of MCA. Schultz previously worked at MCA and Warner Bros. as VP. "Through the growth of the jazz division I was building and running at MCA, Zebra became less important a component," he says. "I was like a kid in a candy store there, reviving Impulse! and reviving Decca titles and signing acts to MCA. When I went to Warner, they already had a full-blown roster; there was no room for Zebra. I kept the Zebra corporation active on paper and have been just waiting for the right time to do this again." Zebra

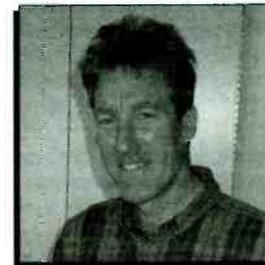
will finalize negotiations with a distributor before Christmas, but some artists are already signed and product is currently in the hands of radio. A promotional disc by ex-Rippingtons' keyboard player Mark Portmann went to radio in mid-October. The track being stressed is "No Truer Words." The full album will be in stores by the

career with James before moving to Tommy Dorsey's band. Some of the 84 subjects Levinson has already interviewed include Jess Stacey, Joe Williams, and Rosemary Clooney.

On Nov. 12, the Milan label released one of composer/producer Miles Goodman's final scores, for the film "Larger Than Life." Goodman died over the summer. His production "A Brazilian Christmas" has recently hit the racks via the Astor Place label . . . Anthony Braxton's opera "Shala Fears For The Poor" premiered in New York Oct. 24-25. The composer/multi-instrumentalist has also debuted his own Braxton House label, distributed by North Country. Initial titles released Oct. 25 include "Sextet (Istanbul) 1995,"

"Solo (Kopje) 1995," "Composition #102," and "Tentet (New York) 1996."

Michael Borstlap has won the fourth annual BMI/Thelonious Monk Institute of Jazz Composers Competition. His duet for synth and sax, "Memory Of Enchantment," will be performed by Herbie Hancock and Wayne Shorter at the Institute's jazz gala in Washington, D.C., on Monday (25). Borstlap takes home \$10,000 as a prize.



by Jim Maenle

end of January. Other Zebra signings include guitarist Zachary Breaux, keyboardist Rob Mullins, and bass player Brian Bromberg . . . Peter Levinson is in the process of writing a biography of Harry James, titled "Trumpet Blues." It's due from Oxford Press in 1999, the 60th anniversary of James' band. Levinson and the band leader were pals for 24 years. The foreword of the bio is scheduled to be written by Frank Sinatra, who started his

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Songwriters & Publishers

ARTISTS & MUSIC

EMI Music, Hootie Label Set Promo Ties

U.K. Band Treehouse 1st To Be Marketed Via Deal

BY IRV LICHTMAN

NEW YORK—For decades, music publishers have provided promotional or marketing support to labels for recordings of songs that they control, but EMI Music is putting a new wrinkle on label/publisher ties.

As an outgrowth of its publishing deal with Atlantic act Hootie & the Blowfish, the publisher has worked out an arrangement with the group's recently formed label, Breaking Records (distributed via Atlantic), whereby a special relationship will be automatically forged with acts that appear on the label published by EMI Music.

"We made a study of joint ventures over a period of four or five years," says Evan Lamberg, EMI Music senior VP of creative, East Coast, "and concluded that it wasn't a good idea in such deals to inherit all acts who are part of the package."

The publishing deal was formed when Hootie & the Blowfish, which Lamberg signed to EMI Music, and its representatives made plans to form a label. "We got the call from the band that its members wanted to start a label, but one that wasn't a glitzy, glam-

orous, hyped-up situation," says Lamberg. "The idea was that they would not get involved in the publishing end, nor would we have to make publishing deals for all acts that make it to the label."

John Caldwell—who was formerly of Stone Temples Pilots' management and relocated from Los Angeles to the Hootie homebase of Columbia, S.C., to



operate the label there with group manager Rusty Harmon and attorney Richard Gusler—says, "Neither side wanted to be bound to the whims and tastes of the other."

"Obviously," Caldwell adds, "publishing is one of the more lucrative areas of the business, but it was very important to Rusty, myself, and [Gusler], and the members of Hootie, who were very specific and adamant about this, not to take a dime of the artists' share out of their pockets. It would have been very easy for us to establish 'Breaking Publishing' and take the lion's share of the income, which, believe me, looked good on paper. We knew we weren't publishers, however, and we felt that going that route would rob the artists of a full shot, with a real

publisher helping to market the band and work the songs."

While terms of the open-ended arrangement allow Breaking Records to make similar deals with other music publishers, Caldwell indicates that the special relationship between Hootie & the Blowfish and EMI Music precludes similar ties.

The first act to appear under the Breaking/EMI Music arrangement is U.K. band Treehouse, which is in the process of finishing its first album for the label. The group was signed to EMI Music by West Coast-based executive Robin Godfrey-Cass, Lamberg notes.

EMI Music's role in making the deal a success is to help market and promote the band, seeking, for instance, ancillary types of exposure, such as film and TV soundtracks. "Our marketing funds will complement Breaking Records' own budgets," says Lamberg.

Although the arrangement precludes direct music publishing participation on Breaking Records' part, the label will have what Lamberg terms "a financial partnership in the net publisher share" of song successes, but no publishing rights of any kind.

"Ninety-nine percent of the time," says Lamberg, "labels want equity, but Breaking Records is taking the view that it does the band an injustice to be involved in a publishing situation that the label is not thoroughly interested in."

Lamberg observes that more traditional joint ventures "haven't worked that well. A lot of money is given up front. Managing or producing a single band is one thing, but signing eight or nine is another. How much room is there to help them? With our deal with Breaking Records, the bands we choose to work with are assured the full backing of two companies. We'll also keep an eye on grass-roots situations that require early nurturing that major labels have little interest in. EMI Music and Breaking Records are, in essence, looking out for each other in first-look A&R terms."

For Hal Leonard, Better Late Than Never With The 'Rent'

NEW YORK—When the rock musical "Rent" opened on Broadway in April to great acclaim, earning a posthumous Pulitzer Prize/Tony Award for its librettist/composer Jonathan Lar-



son, Hal Leonard Publishing put in motion plans to offer the print folio version as quickly as possible.

However, special circumstances dictated that even a staff accustomed to quickly turning around hot print products was delayed in getting the folio out, says Keith Mardak, Hal Leonard's president.

DreamWorks' two-CD cast album, which contains more than 30 songs, didn't make it to the retail bins until August. The folio, containing 12 songs from the score, along with text and photos, is due in January. It will carry a list price of \$17.95.

"Rent" has been an interesting project for the product development crew at Hal Leonard," says Mardak. "Ever

since the show's opening, we've been busy planning sheet music, vocal selections, and myriad of choral and band music for the school market."

But before arranging and engraving, Mardak explains, the first step was to wait for the cast album in order to ensure that all music was accurate and properly represented. Then, the Hal Leonard editorial staff began to work closely with Steve Skinner, the show's musical director, who was

(Continued on page 84)



All Of Them Love Gerald. Songwriter Gerald Marks, left, was paid tribute recently in recognition of his 95th birthday at a gathering of the New York Sheet Music Society several days after his birthday, Oct. 13. At the gathering, Marks, co-writer of such classics as "All Of Me," "Is It True What They Say About Dixie," and "That's What I Want For Christmas," was heralded by many of his music-industry friends, including Oscar Brand, Ed Cramer, Joe Franklin, Gogi Grant, Bill Simon, Sam Teicher, Bobby Weinstein, and Ervin Drake, who presented a parody of "All Of Me." Marks is shown with his friend Sadie Williams, center, and Robert Michalove, a member of the New York Sheet Music Society, who presented him with a birthday cake.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
NO DIGGITY	Teddy Riley, C. Hannibal, L. Walters, William Stewart, Dr. Dre	Donril/ASCAP, Zomba/ASCAP, Chauncey Black/ASCAP, Smokin' Sounds/ASCAP, Queenpen/ASCAP, SIDI/BMI, Sony/ATV Tunes/ASCAP, Ain't Nothin' Goin' On But/ASCAP
HOT COUNTRY SINGLES & TRACKS		
STRAWBERRY WINE	Matraea Bery	Longitude/BMI, August Wind/BMI, Great Broad/BMI, Georgian Hills/BMO
HOT R&B SINGLES		
NOBODY	Keith Sweat, Fitzgerald Scott	Keith Sweat/ASCAP, WB/ASCAP, E/A/ASCAP, Scottsville/BMI, EMI Blackwood/BMI
HOT RAP SINGLES		
NO TIME	Kim Jones, Sean "Puffy" Combs, S. Jordan	Undeas/BMI, Warner Chappell, EMI April/BMI, Dynatone/BMI, Unichappell/BMI, Justin Combs/ASCAP, Amani/ASCAP
HOT LATIN TRACKS		
RECUERDOS, TRISTEZA Y SOLEDAD	Marco Antonio Solis	Crisma/SESAC

Linda Komorsky Back As Indie; Supreme Court To Rule On 'Fools'

ON HER OWN: Since VP of international acquisitions and marketing Linda Komorsky left BMG Music Publishing in September, she has formed an independent consulting business in Los Angeles, representing several overseas independent publishing companies and labels. "I am currently working with rock artist Steve Miller, as well as songwriters Michael Masser and Paul Gervitch," she says. "I have also secured financing and am looking to buy small-to medium-sized publishing catalogs."

Before joining BMG Music, Komorsky was president of E.G. Music Inc., which was the U.S. division of E.G. Music Ltd., a publishing company with the catalogs of such U.K. acts as Brian Ferry, Roxy Music, King Crimson, and Killing Joke. Komorsky also had affiliations with International Music Services and Cherry Lane Music, among others.

NEW 'SUMMER' HOME: Mark Sebastian, a co-writer of "Summer In The City," an oldie-but-goodie introduced in 1966, has received minority copublisher status on the song after an out-of-court settlement of a long-running legal dispute with Jerry Leiber and Mike Stoller's Trio Music and Freddie Bienstock's Alley Music. Sebastian wrote the song at the age of 15 with his older brother John and Lovin' Spoonful bassist Steve Boone. The song, Sebastian's share of which is housed in Mark Sebastian Music (BMI), was showcased in the hit feature "Die Hard With A Vengeance."

HIGH COURT PETITION: Lawyers for Jimmy Merchant and Herman Santiago have petitioned the U.S. Supreme Court to hear a case involving the songwriters' long-running argument that they be deemed co-authors of the 40-year-old classic pop song "Why Do Fools Fall In Love," thereby entitling them to an accounting of royalties. The two won in U.S. District Court in 1993, to wide publicity, but lost in U.S. Appeals Court last August.

The petition, in asking the Supreme Court to reverse the Appeals Court

decision, declares that the statute of limitations on copyright-infringement actions is contrary to the mandates of the Constitution and the express provision of the copyright law, impairs the evidentiary value of the copyright office records, and contradicts a century of precedent. Further, the plaintiffs say, the application of the copyright-infringement statute of limitations to declaratory judgment actions has created a direct conflict with the appeals circuits.

Defendants in the case, which also involves allegations of bogus authorship of the song and intimidation of Merchant and Santiago, are the late label owner/publisher Morris Levy, Big Seven Music, Roulette Records, and Windswept Pacific Entertainment Co. Merchant and Santiago

were members of Frankie Lyman & the Teenagers, which had the original hit version of the song, of which the late Lyman was a co-author. Representing the plaintiffs is Robert Osterberg of the New York law firm of Abelman, Frayne & Schwab.

PEERMUSIC OVER MIAMI: The Miami office of peermusic is officially in operation, with Ramon Arias, newly appointed director of Latin talent acquisition, East Coast, in charge. Arias joined peermusic in New York four years ago and has signed such writers as Mari Lauret, Donato Poveda, and Amparo Sandino. Also, he recently signed writers Rhett O'Neil and Gabriel Llor from the Miami-based act Butterclub. The Miami branch is peermusic's sixth in the U.S.; the others are in Los Angeles, San Francisco, New York, Nashville, and Puerto Rico.

PRINT ON PRINT: The following folios are the best sellers from Hal Leonard Corp.:

1. Alanis Morissette, "Jagged Little Pill."
2. Beatles, "Anthology 2."
3. Weezer, "Weezer."
4. "The Hunchback Of Notre Dame," vocal selections.
5. Mannheim Steamroller, "Christmas In The Air."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Fostex Integrates Affordability Company 'Bets' On Various Formats

■ BY DAN DALEY

At a time when the professional audio industry is breaking price and performance barriers on what seems a daily basis, Fostex Corp. of America seems to have written the book on how to accomplish that feat.

The 20-year-old subsidiary of Japanese electronics manufacturer the Foster Electric Co. started as a technology innovator, bringing to what was not yet called the project studio market a series of downmarket firsts, starting in 1981 with the A-8 open-reel 8-track deck using quarter-inch tape. Two years later, the company followed that successful product with the X-15 Multitracker, one of the first analog cassette-based multitrack recorders.

Each of Fostex's products maintained or exceeded the performance specifications of the time while lowering the price bar for the industry. The company, which also manufactured signal-processing systems, branched out into ancillary products for the burgeoning project studio market with speakers, MIDI controllers, and synchronizers, while continuing to offer larger multitrack decks, such as the under-\$10,000 B-16, one of the two best-selling 16-track decks in history. At the same time, Fostex looked upmarket, developing a line of DAT machines and hard-disk recording/editing systems, the DMT-8 and D-80, respectively.

What has remained constant throughout the last two decades has been an unrelenting focus on bringing products to market at ever-lower price points: The new Fostex D-15 time-code-reading/chase-lock-compatible DAT deck comes at a suggested price below \$4,100, which the company asserts is the most affordable so-configured DAT deck

in the world.

What has changed is the landscape, with a few formats blossoming into many. The result is that Fostex's strategy has shifted from being a technology platform inventor to being an integrator, incorporating various pro audio formats into affordable systems.

Fostex executive VP/GM Dick Ravich says, "In a sense you're betting on various technologies. You have to choose carefully. For instance, we're looking at the MD format now, which has shown up in multitrack systems from Tascam and Yamaha. But in my view, it's a bridge technology; it's not necessarily going to be around for the long run with formats like DVD poised to launch very shortly. We could see a recordable DVD disc in as little as 18 months. We'd never dismiss [MD] or any other format out of hand, but you have to consider formats in the context of the others that are out there or are on the way, and what their life cycles can be expected to be."

Ravich—who previously was president of AKG Acoustics and worked at Philips during his two decades in the industry—adds that market demand and competition are up, particularly in the project studio and musical-instrument markets. Those competitive factors force the industry to push for lower pricing and offer those markets new products, whether they are long term or not.

"The nice thing about the pro audio industry is that it advances the state of the art, whether people ask for it or not," he says with apparent irony. "But that runs up against a financial reality that comes with trying to give everyone everything. Our success as a company has been in taking existing

technologies and applying them in new and more practical ways so that the end user can do things he never could before at a price he never could have afforded before. We didn't invent the multitrack tape recorder, but we did bring it to the market in a way and at a price it had never seen before. Our continued success will be based on continuing to choose the right formats to exploit. That's why we got into hard-disk recorders and editors; we believed in that format from the beginning. And we have the same feeling about DVD, when it becomes available."

Part of the art of Ravich's business model is sensing not only which formats will have good market acceptance, but also which ones have more headroom than their original developers might have suspected.

"We and Tascam took the Philips compact cassette further than Philips could have ever dreamed of," says Ravich of the thousands of cassette-based multitracks that have sold and are still being sold into the lower end of the market.

Fostex also made a good bet on the DAT format. While Ravich says that consumer acceptance of a new format is a bellwether of its potential for success in the pro market, DAT required some degree of faith when Fostex introduced the D-20 in late 1987 as the prelude to a mass-manufactured, highly affordable line of products, from its D-5 basic model aimed at project studios, to its top-of-the-line D-30 for film and broadcast applications, as well as its portable PD-4 deck.

That gamble paid off, as have most of Fostex's bets. The company's venture into higher tech hasn't been as successful, however. In 1992, Fostex hired the research and development staff of the then-faltering New England Digital Corp. (NED), manufacturer of the Synclavier and other hard-disk-based audio systems. The acquisition created Fostex R&D, which produced the Foundation 2000 hard-disk recording system aimed at upscale markets. While the product developed a small but devoted following—primarily in film audio post-production—the venture was deemed a failure and was closed down by the parent company this year.

"It was a question of return on investment," observes Ravich. "In a short amount of time Fostex was able to turn out a product that was very capable at a very affordable price, something that NED was not able to do. The problem was, as with many new ventures, the product tried to be more things to people than it could successfully be. It tried to do it all." (The more stripped-down 2000RE is still being made in limited production.)

However, that experience took place outside of Fostex's parallel plans to enter the hard-disk recording/editing market with the DMT-8
(Continued on next page)



Hooked On Masterfonics. Christian rock band Jars Of Clay worked on a tune for the soundtrack to "The Long Kiss Goodnight" at Masterfonics' Tracking Room. Shown at the Nashville studio, from left, are owner Glenn Meadows, Jars Of Clay engineer Jim Rondinelli, studio manager Susan Dey Sinko, and band members Charlie Lowell and Matt Odmark.

Scream Satisfies High-Profile Clientele With 'Homey' Style

■ BY RICK CLARK

Anyone who has been in the music production business for any length of time knows that well-equipped recording facilities are not hard to find these days. But the

studio industry is less about gear, room characteristics, and rates than vibe and quality of service.

The staff of Scream Studios—located in a purple building at 11616 Ventura Blvd. in Studio City, Calif.—understands the value of being a quality, service-oriented facility. In fact, Scream's commitment to customer service has repeatedly attracted such high-profile clients as Don Gehman, Matt Wallace, Butch Vig, Dave Jerden, Brian Malouf, Peter Collins, Toby Wright, David Kahne, Andy Wallace, David Leonard, and Tim Palmer.

Those producers have recorded or mixed such landmark projects as Nirvana's "Nevermind" and records by Alice In Chains, Fishbone, and Soul Asylum (Andy Wallace); Sublime's "What I Got" (Kahne); both Hootie & the Blowfish albums and Tracy Chapman's "New Beginning" (Gehman); sets by Faith No More, Sheryl Crow, Matthew Sweet, and John Hiatt (Matt Wallace); recordings by Tony Bennett, Dwight Yoakam, Indigo Girls, Shawn Colvin, and Sophie B. Hawkins (Leonard); and tracks by Pearl Jam, Tears For Fears, and David Bowie (Palmer).

"Scream is a nice homey place that features a fine bunch of people who really fit together well and create this vibe that is conducive to great work," says producer Michael Wagener, who has done album and singles remixes at Scream for such clients as Janet Jackson, Extreme,

Ozzy Osbourne, Skid Row, and Saigon Kick. "I moved in there around 1990 and never went anywhere else if it was in my power. Whatever I do inside there, it is exactly what I get outside—or it sounds better outside—which is exactly what you want [from a mixing studio]. It is a very true room for me."

Housed in a building that was a jazz club in the '40s and '50s, and later served as a workshop for one of Hollywood's most successful mask builders for films, Scream was the vision of owner Randy Alpert, who wanted to create a world-class mixing facility that was capable of handling tracking and overdub sessions as well. To ensure that the control room was accurately designed, Alpert brought in Vincent Van Haaff, whose credits include A&M Studios in Los Angeles and Sony's multistudio complex in New York. More recently, studio designer and acoustician Chris Pelonis was hired to refine the sound system.

Scream is a single-room facility that contains a 64-input SSL 4000 G Series console with Total Recall and eight stereo faders, a Mitsubishi X-850 Digital 32-track with Apogee filters, a Studer A-827 24-track analog recorder, and a load of outboard gear, including units by Focusrite, Urei, Manley, Orban, Neve, Lexicon, Eventide, dbx, GML, API, and ADL.

For monitors, Scream uses Tannoy Dual DMT 15 monitors bi-amped with a Crown Macro Reference Amplifier (1,250 watts per side on the bottom) and a Yamaha PC 4004M (with 700 watts per side on the top end). Other monitors include Tannoy System 8 Model IIs and Yamaha NS-10s.

While Alpert understands the need for a wide range of quality equipment, he is quick to point out that Scream's in-house second
(Continued on next page)



Power To The Music People. The Music Power Network (MPN), an Internet site for musicians and the pro audio industry, launched Nov. 9 at the 101st Audio Engineering Society Convention in Los Angeles. Shown at the celebrity bash at the Biltmore Hotel, from left, are Rose Mann, president of the Record Plant Recording Studio; Don Was, MPN advisor and winner of the Technical Excellence and Creativity Award for producer of the year; Gemma Corfield, VP of A&R at Virgin Records; and Chris Stone, executive VP of MPN and chairman of the World Studio Group. (Photo: David Goggin)

SCREAM SATISFIES HIGH-PROFILE CLIENTELE

(Continued from preceding page)

engineer, Doug Trantow, and Jeanne Moultrie, who books the studio and handles various other organizational duties, are major reasons why clients return. Trantow, who is doing quite a bit of major-label mixing work himself, has earned raves for excellent assistant engineering at Scream.

"When Don Gehman was recording the Hootie record, there needed to be a Tracy Chapman remix/recall, where some of the vocals needed to be louder," says

Alpert. "Don knew he could pick up the phone and say, 'Hey Doug, can you handle this for me?' That is a nice thing."

Gehman says, "I have yet to find someone who can pull off recalls like Scream's Doug Trantow. It is mind-boggling. Scream offers a combination of the best mix recalls in town with well-maintained equipment that is always working in a location that is comfortable to work in. There are also plenty of restaurants nearby that are great,

which is important."

Alpert knows that to keep a good staff, a studio should provide not only a quality work environment, but also income security.

"Most studios pay people by the hour," he observes. "When I would speak to a number of second engineers, they would say, 'I just worked 80 hours and there's nothing ahead for the next few weeks.' When you've got people who are scared about whether they are working or not, it's just not a con-

ducive working environment. Nobody likes to worry about whether the rent's going to be paid, so I decided to put everybody on salary and take care of them, so whether we work, whether we have slow times or not, everybody is getting taken care of.

"I also wanted my clients who keep coming back to know that the same people are always here," continues Alpert. "I don't shuttle around people."

Even though a large percentage of Scream's clients use the facility as a mixing and overdub room, many producers like the sound of the triangular, 23-foot-by-28-foot studio for tracking sessions.

"The room isn't large, but it doesn't sound small," says Wagener. "The acoustics in the recording part of the room are very live, without being splattery. The cymbals are still tight sounding. I have done four or five complete records there, including Extreme's hit 'More Than Words.' The first Saigon Kick record was done there.

On that project, everyone was playing in the same room, including the singer. He was singing on a [Shure] SM-58 and everyone else played on 10, and we still had major separation."

Alpert clearly enjoys the caliber of clientele the studio attracts and works to ensure that Scream's vibe is appealingly low-key, while maintaining its full-service capabilities.

"Generally, the people that come work here are not flashy people," he says. "They are guys who work year in and year out, record after record, and they come in and do their job and they want to be quiet and relaxed and not have people running around if they don't need to be."

Gehman echoes Alpert's sentiments. "It is mainly a vibe thing at Scream that keeps me coming back. It is the combination of people and equipment that seems to consistently give me a sound that works out the door. I've done maybe 10 records at Scream. Obviously, I am getting good results."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 23, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB PLAY	ADULT TOP 40
TITLE Artist/ Producer (Label)	NO DIGGITY Blackstreet (Feat. Dr. Dre) / T. Riley, W. Stewart (Interscope)	PONY Ginuwine/ Tim Baland (550 Music)	STRAWBERRY WINE Deana Carter/ Chris Farren (Capitol Nashville)	LAND OF THE LIVING Kristine W./ Rollo, Rob D. (Champion/RCA)	I LOVE YOU ALWAYS FOREVER Donna Lewis/ D. Lewis, K. Killen (Atlantic)
RECORDING STUDIO(S) Engineer(s)	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	PYRAMID SOUND (Ithaca, NY) Jimmy Douglas	EMERALD STUDIOS (Nashville) Steve Marcantonio	SWANYARD STUDIOS (London, U.K.) Goetz	SHELTER ISLAND SOUND (New York) Kevin Killen
RECORDING CONSOLE(S)	SSL 4072	Neve VR48 with Flying Faders	SSL 4064 with Ultimation	SSL 4056	MCI 636 with Neve Flying Faders
RECORDER(S)	Studer 827/Dolby SR	Studer A827/A80	Sony 3348	Otari MTR90	Studer A80
MASTER TAPE	Ampex 499	Ampex 499	Ampex 456	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	PYRAMID SOUND (Ithaca, NY) Jimmy Douglas	EMERALD STUDIOS (Nashville) Steve Marcantonio	SWANYARD STUDIOS (London, U.K.) Goetz	UNIQUE RECORDING (New York) Jimmy Bralower/ Tim Leitner
CONSOLE(S)	SSL 4072	Neve VR48 with Flying Faders	SSL 4064 with Ultimation	SSL 4056	SSL 4000 with Ultimation
RECORDER(S)	Studer 827/Dolby SR	Studer A827/A80	Sony 3348	Otari MTR12	Studer A800 MKIII
MASTER TAPE	Ampex 499	Ampex 499	Ampex 456	Ampex 456	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	SONY MUSIC Vlado Meller	GEORGETOWN MASTERS Denny Purcell	ABSOLUTE AUDIO Leon Zervos	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	MCA	Sony	Capitol-EMI	BMG	WEA

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

FOSTEX INTEGRATES AFFORDABILITY

(Continued from preceding page)

and D-80 systems. Those units, introduced in the mid-'90s, have been successful, thanks to Fostex's twin strategies of enhanced functionality coupled with affordable pricing, according to Ravich.

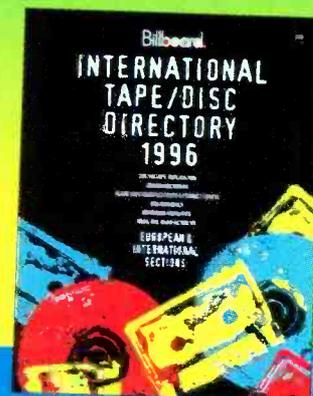
More recently, Fostex released its D-15 DAT deck Nov. 8 at the Audio Engineering Society Convention in Los Angeles, but is holding the bulk of its new product releases for the Winter National Assn. of Music Merchants Show in Anaheim, Calif., in January '97—a strategy that suggests the company is concentrating

on the fast-growing musical-instrument/project studio market.

Regarding future technology bets, Ravich says Fostex is looking hard at magneto-optical systems and recordable CDs, but still believes that DVD holds the most promise as a long-term investment. "It has considerably higher storage capabilities without data compression, and it has the potential to become a universal format, which is something the industry has been searching for a long time," he says.

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GSA

BILLBOARD SPOTLIGHTS GERMANY, SWITZERLAND & AUSTRIA

The German record business—which anchors the regional market of Germany, Switzerland and Austria—is regaining strength after a period of stagnation.

While unit sales in Germany were up only 2.2% in 1995, according to the IFPI, they rose by 5.0% in the first half of 1996. Now it's expected that unit sales should grow by around 4.0% for 1996 as a whole. While consumer spending overall is restrained, the record market has found a niche in which it is performing strongly.

Last year, revenues in the German record market topped \$4 billion, up only 0.4% on 1994, while the inflation rate was 2%. Although the German Phono Association has not published any revenue figures this year, some managing directors of leading music companies expect revenues to be up at least 3%.

The entire German-speaking market comprising Austria, Switzerland and Germany, with more than 100

SUCCESS OF TEUTONIC PROPORTIONS

The German Market Increasingly Encompasses Swiss And Austrian Industries, While Maintaining Three Distinct Identities

BY WOLFGANG SPAHR

million inhabitants, is gaining in importance. WEA Germany managing director Gerd Gebhardt is convinced that the GSA region will continue to converge. Warner Austria, for example, has managed to make the German band Die Schroders a top hit in Austria, even though the group has not had any chart successes in Germany. "Success in Austria is a stepping stone for German sales," says Gebhardt.

All releases can benefit from the close collaboration among Germany, Austria and Switzerland, says Thomas M. Stein, president of BMG Entertainment GSA. As German television programs are broadcast in Austria and Switzerland, retail sales of advertised product is boosted in all three countries.

Yet, while the markets are growing closer together, their cultural differences should not be forgotten. Stein cites the example of rock singer/songwriter Peter Maffay, who has sold millions in Germany and has enjoyed triumphant success in

Continued on page 40



Marius Müller-Westernhagen



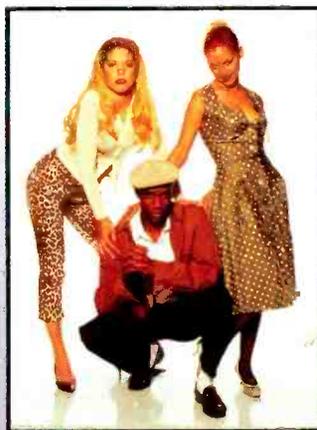
Cucumber Men



Illegal 2001



H-Blockx



Mr. President



Bed & Breakfast

GSA

TEUTONIC SUCCESS

Continued from page 39

Switzerland, but has not yet achieved an equal level of success in Austria, after two decades on the scene. BMG aims to cater to the individual cultures with separate companies in all three countries, while simultaneously conducting cross-border A&R marketing and promotion.

Jochen Leuschner, Sony VP GSA and managing director of Sony Germany, has established "function groups" in the three countries to substantially enhance Sony's joint operations in GSA. Product releases are discussed in the three countries at all levels and then implemented in a joint conversation with Leuschner. This has improved the efficiency of Sony's operations throughout the regional market, he reports. Leuschner also states that the coordination of promotion activities, key events and tours gives the two smaller countries, Austria and Switzerland, a better chance of gaining attention from larger acts. "All sides benefit from this strategy," says Leuschner.

Jürgen Otterstein, managing director of EastWest Germany, attaches great importance to working with Austria and Switzerland, as this allows marketing and promotion activities to be used to even greater effect. "With Warner present in Austria, we have a high degree of certainty that our concepts will also be successful there," said Otterstein.

Helmut Fest, president of EMI GSA in Cologne, is also convinced that this region will continue to grow as a common market. Common efforts in the region are valuable whenever they can be made "without curtailing the individual strengths of national operations and organizations," says Fest. The main advantage of the German market for the individual regions is its size, which justifies more substantial spending in the artist-development area.

According to Fest, A&R and marketing for Swiss and Austrian artists benefit from this. The unique characteristics of these

Germany and Switzerland are converging, making advertising campaigns even more effective. Thus it is possible to market national acts throughout the entire German-language region more effectively, he agrees.



Helmut Fest, EMI

Gramatke also sees creative stimulus coming from Austria and Switzerland, providing welcome additions to PolyGram's overall artist roster. He is also optimistic about the future development of the German music market because, in his view, the European Union is encouraging the formation of a multicultural society in Europe, guaranteeing an even more diverse range of artists.

The great challenge facing national produc-



Jochen Leuschner, Sony



Thomas Stein, BMG



Gerd Gebhardt, WEA



Wolf-D Gramatke, PolyGram

tions from GSA companies is to become even more profitable, says Intercord managing director Herbert Kollisch. Intercord, for example, has achieved this with the million-selling German group P!n, which has sold more than 3 million records in Germany alone over the past 18 months and is also riding the Austrian and Swiss charts. Over the next few years, Intercord will make more intensive use of marketing and distribution concepts that cover the

entire GSA region. However, it is still necessary to pay particular attention to specific tastes in Austria and Switzerland, agrees Kollisch.

The continued variation in tastes among the three markets can be illustrated by the different levels of success achieved by individual single releases, says Udo Lange, who cites the dance act No Sukkas and the song "1-2-3-4 All The Ladies On The Floor," which hit No. 1 in Austria but did not reach that level elsewhere. Still, Lange agrees that all major releases, such as Enigma's new album, are now marketed on a cross-border basis.

Heinz Canibol, managing director at MCA GSA in Hamburg, says the convergence of the music markets of Germany, Austria and Switzerland will generate attractive marketing and promotion opportunities in the future. At the same time, however, Canibol stresses the cultural differences between Austria, Switzerland and Germany. The individual tastes of these countries also must be taken into account when planning activities in the German-language market, he notes. The individual MCA companies operate independently, and this allows them to break local acts and build up a good national product.

Roadrunner managing director Louis Spillmann in Cologne is attaching more and more importance to including Austria and Switzerland in his company's regional marketing and distribution plans. "The influence of German media has grown," he says. "We also liaise on our distribution activities. This allows us to achieve good sales much more quickly." ■



Jürgen Otterstein, EastWest



Heinz Canibol, MCA

artists definitely enrich the music culture in Germany. Fest mentions Austrian pop star Falco and Erste Allgemeine Verunsicherung from Vienna in this respect. Joint distribution activities are still difficult, however, due to the divergent infrastructures and currencies, and Switzerland's lack of membership in the European Union.

CONVERGING MARKETS

Wolf-D. Gramatke, president of PolyGram Germany, sees the same advantages and also observes that media in Austria,

GERMAN EXPORTS

Recent Success Stories Around The World Bear The Stamp "Made-In-Germany"

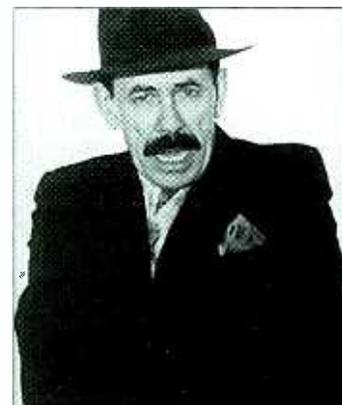
BY WOLFGANG SPAHR

English-language recordings made in Germany have gained great international acclaim in recent years. Once dismissed as cheap imitations of English and U.S. productions, as recently as the '70s and '80s, German productions have come into their own, scaling the charts from Scandinavia to Australia, Japan to England, as well as in the U.S.

Acts such as Scatman John, Real McCoy, Snap, Mark Oh, Magic Affairs, Culture Beat, Haddaway, U96, Captain Hollywood Project, Century, Pharaoh, Scooter and Mr. President, to name only a few, appear frequently on international charts. German productions are now regularly released in more than 50 countries around the world.

UP TO PAR

The quality of German pop and rock music has been meeting international standards for over five years and is now indiscernible from other



Scatman John



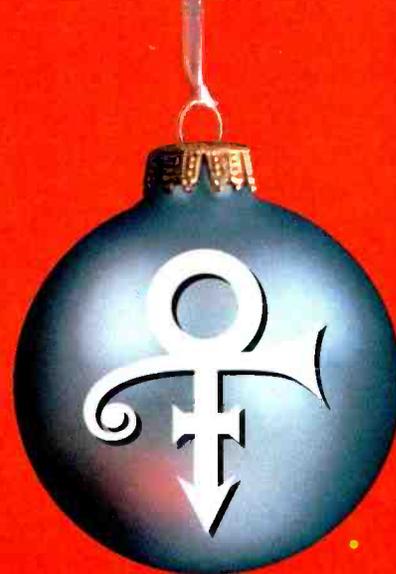
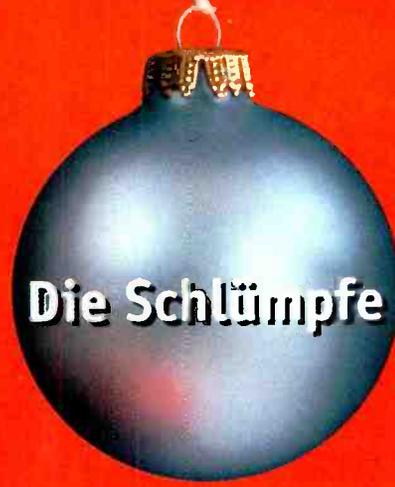
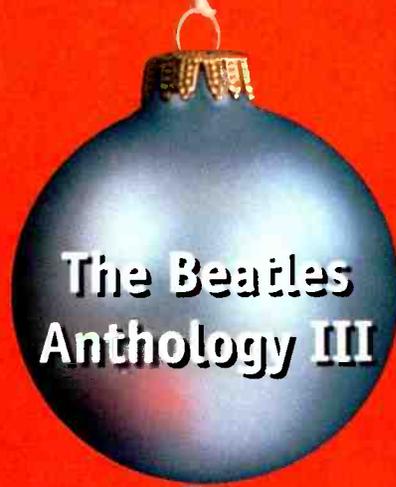
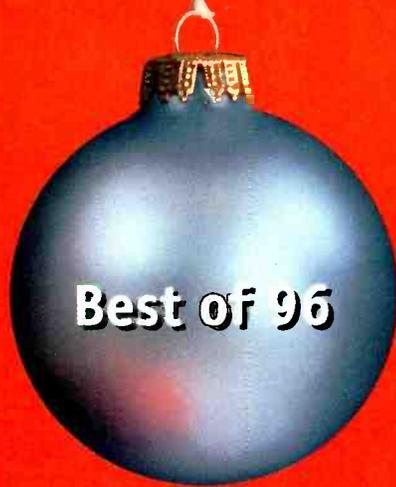
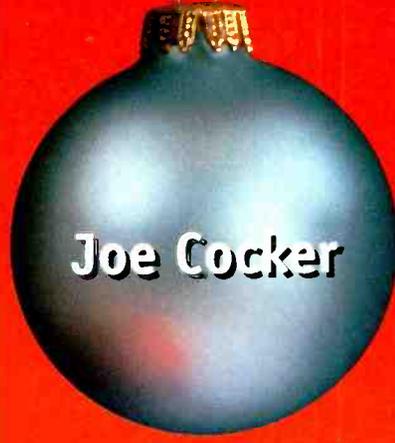
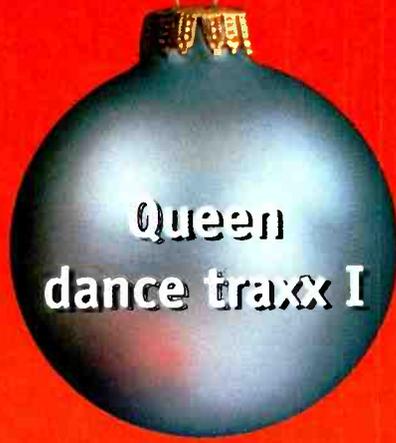
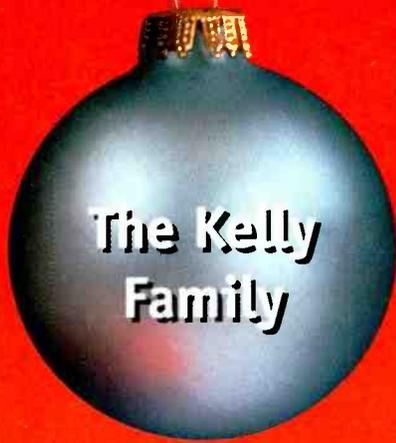
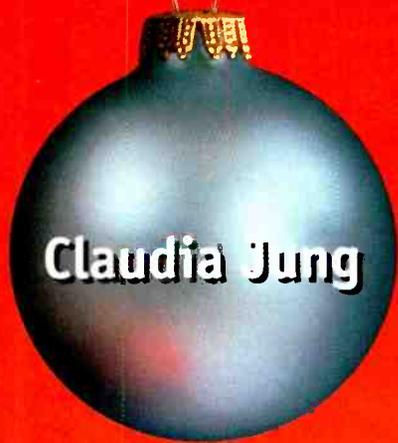
Scorpions

international releases. This opinion is shared by Wolf-D Gramatke, chairman of the IFPI in Germany and president of PolyGram Germany. Just as importantly, notes Gramatke, German pop and rock music has grown up without sacrificing its freshness and youthfulness.

Over the past few years, German writers and producers have become proficient at operating in the international music business, contributing new elements that have stimulated sales in the global record market. According to Gramatke, the systematic attempts of German record companies to nurture new talent have paid off.

"We must invest in our national acts to gain new record-

Continued on page 42



Guess

who will be

NO. 1 IN GERMANY

this Christmas?*

[The EMI Electrola X-Masterpieces]

*Same procedure as last year? Same procedure as every year!



GSA

GERMAN EXPORTS Continued from page 40

buying target groups, which we have lost over the last few years," says Gramatke.

BMG Entertainment sees itself as the company with the greatest international success with national productions. With BMG labels in Munich and Hamburg, and Hansa in Berlin, it has been able to develop numerous acts that have sold very strongly in the U.S. in particular, observes Rudi Gassner, president/CEO of BMG Entertainment International.

Gassner praises the commitment of Clive Davis at Arista

Acts such as Snap, La Bouche, Dr. Alban, Real McCoy and No Mercy have collectively sold millions of albums in the U.S.

Records in America for supporting signings from Germany. Through Arista and other BMG affiliates,

acts such as Snap, La Bouche, Dr. Alban, Real McCoy and No Mercy have collectively sold millions of albums in the U.S. The A&R philosophy pursued by Thomas M. Stein, president of BMG Entertainment GSA, and Hansa managing director Andre Selleneit has been instrumental in generating strong global interest in German productions today.

Sony Music has been consistently at the forefront of those companies whose local product is marketed throughout the world, says Jochen Leuschner, Sony VP GSA and managing director of Sony Germany. The international success of Nena, Jennifer Rush and Andreas Vollenweider in the '80s has been

followed in the '90s by the success of Culture Beat, Jam & Spoon, BG The Prince Of Rap and Pharao. Culture Beat's "Mr. Vain," the single that started the Eurodance trend in 1993, has sold more than 2.5 million copies worldwide. Meanwhile, the group's "Serenity" album won the German music industry Echo award for most successful local act outside Germany; the band's founder, Torsten Fenslau, earned the Echo for most successful producer.

Jam & Spoon, considered by many to be one of the most innovative producer teams to have emerged from the German techno scene, is working on the follow-up to the groundbreaking "Tripomatic Fairytales 2001 & 2002." Sony Music's Dance Pool label has seen BG The Prince Of Rap achieve strong sales in Canada and Brazil, and Pharao, whose debut album was big in Germany, has achieved a strong presence in the Czech Republic and Finland.

Michael Oplesch, head of MTV Central Europe, believes that the regionalization of MTV's programming has helped fuel the boom in music made in Germany. The success of German productions all around the world over the past few years is due, in part, to the exposure these recordings have enjoyed on MTV in Europe. Oplesch sees even greater acceptance of German productions not only in Europe but globally in the years ahead. "Music made in Germany will be the new trend over the next few years and is set to turn many new enthusiastic fans into record buyers," says Oplesch.

Thus, Oplesch wants to launch an even greater offensive for German product at MTV through the music channel's new



Jam & Spoon



Fin Factory



La Bouche

regional programming. Initial tests have shown that international audiences are very eager to see German acts on MTV, he says.

One national MCA signing with international success is the group Pandora, which has sold more than 450,000 records in Japan. MCA managing director Heinz Canibol sees potential for this group in other markets as well.

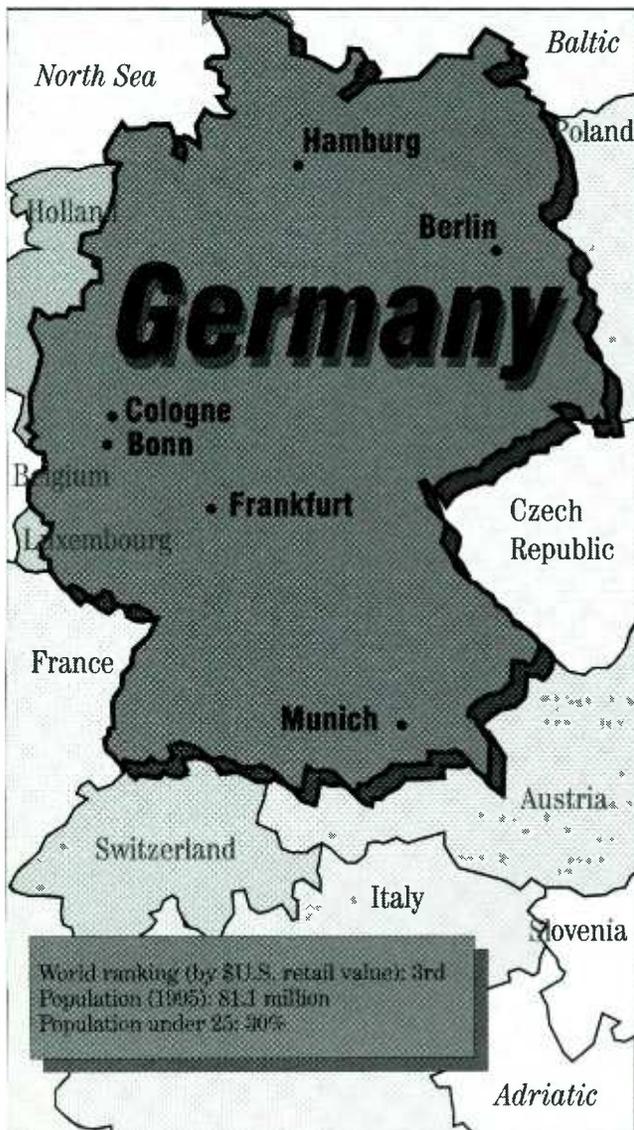
Virgin managing director Udo Lange notes that Enigma, the sonic creation of producer Michael Cretu, has sold more than 17 million albums worldwide, one-third of those in the U.S. Pre-orders for Enigma's new album, "Le Roi Est Mort, Vive Le

Roi," released in late November, surpassed 3.5 million, reports Lange.

BUILDING MOMENTUM

Other artists have been building an international sales base from Germany for a number of years. One example is the

Continued on page 46



ECONOMIC WATCH

Currency: Deutsch Mark
Exchange rate: \$1 = 1.54DM
GDP (1994) = \$1,838.1 billion
Inflation rate (1995): 1.7% pa
Unemployment rate (August 1996): 11.3%

SALES WATCH

Average wholesale list album price (\$ U.S.) = \$14-\$17
Mechanical royalty rate = 9.36%
Sales tax on sound recordings: 15%
Unit sales, first half of 1996: 118.2 million
Change over previous year: 5%
Per capita unit sales: 2.3
Piracy level: 3%
CD player household penetration: 78%
Platinum album awards: 500,000 units
Gold album awards: 250,000 units

MEDIA WATCH (key promotional outlets)

Bravo, weekly youth magazine (1.5 million circ.)
Popcorn, monthly magazine (430,600 circ.)
Viva (2.19 million viewers daily)
WDR 4, Cologne (5.7 million listeners)
MTV (1.75 million viewers daily)

RETAIL WATCH (key music retailers)

Karstadt (164 stores)
World Of Music (19 stores)
Saturn (29 stores)

CHART WATCH

TOP FIVE ALBUMS (JAN-JUN 1996)

1.	Opium Fürs Volk (EastWest)	Die Toten Hosen
2.	Made In Heaven (EMJ/Electrola)	Queen
3.	Dish Of The Day (Intercord)	Fool's Garden
4.	Greatest Hits (BMG Ariola)	Take That
5.	Abenteuerland (Intercord)	Pur

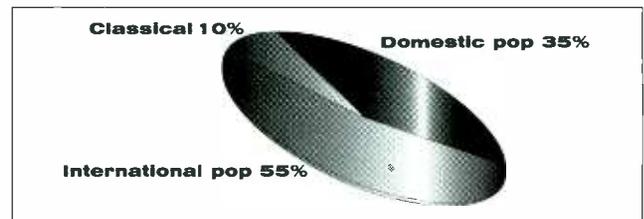
TOP FIVE SINGLES (JAN-JUN 1996)

1.	Children (Urban/Motor)	Robert Miles
2.	Lemon Tree (Intercord)	Fool's Garden
3.	They Don't Care About Us (Epic)	Michael Jackson
4.	Missing (WEA)	Everything But The Girl
5.	Macarena (BMG Ariola)	Los Del Rio

TOP FIVE VIDEOS (JAN-JUN 1996)

1.	Live At Loreley (Kel-Life/Edel)	The Kelly Family
2.	Videos Live And Private (ZYX)	Caught In The Act
3.	Backstage: Tough Road: Vol 3 (Kel-Life/Edel)	The Kelly Family
4.	Tough Road: Vol 2 (Kel-Life/Edel)	The Kelly Family
5.	Greatest Hits (BMG Video)	Take That

REPERTOIRE BREAKDOWN



TRADE CONTACTS

IFPI national group: BPW
Mechanical rights society: GEMA
Performing rights society: GEMA
Music publishers association: DMV

Source: IFPI, Musikmarkt and Billboard research

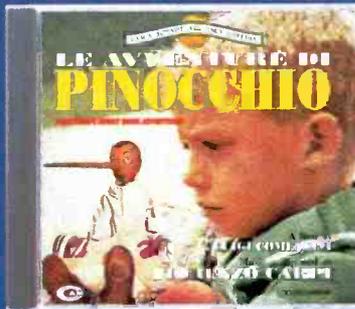
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music by Nino Rota
CSE 800-009



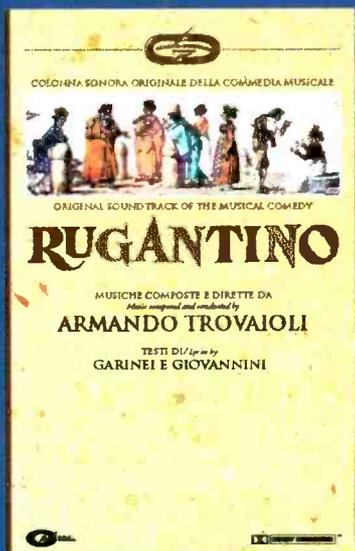
LE AVVENTURE DI PINOCCHIO
(Pinocchio's Story Book Adventures)
music by Fiorenzo Carpi
CSE 800-020



NINFA PLEBEA (The Nymph)
music by Ennio Morricone
COS 700-037



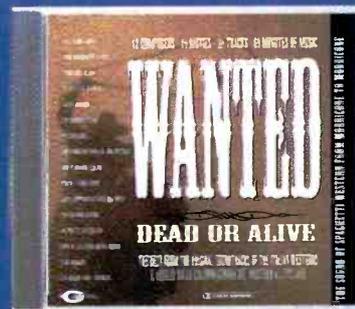
LE AFFINITÀ ELETTIVE
(Elective Affinities)
music by Carlo Crivelli
COS 700-036



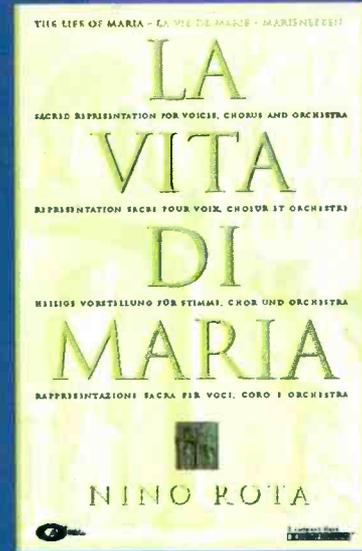
RUGANTINO
music by Armando Trovaioli
Book + 1 CD
CM 600-001



FELLINI & ROTA
music by Nino Rota
CVS 900-045



WANTED DEAD OR ALIVE
music by various artists
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ITALY - CANADA - AUSTRALIA # 2

FRANCE - AUSTRIA # 3

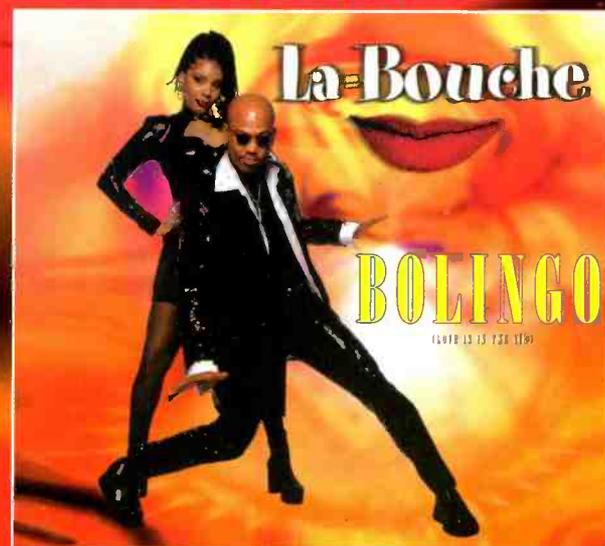
SWITZERLAND # 5

SPAIN # 7

SCANDINAVIA TOP 10

UK TOP 20

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(LOVE IS IN THE AIR)

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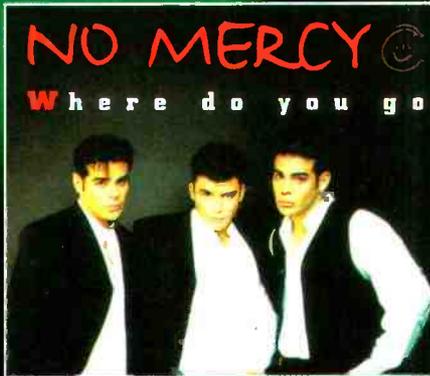
ABOUT THESE POWER-GROUPS!

NO MERCY

The Most Successful Newcomer Pop-Act 1996

'WHERE DO YOU GO'

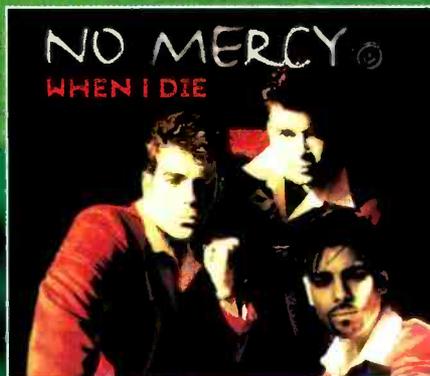
US-DANCE-CHARTS # 1
US-BILLBOARD-CHARTS # 5
GERMANY # 3 + PLATINUM
FRANCE # 4 + GOLD
SWITZERLAND # 4
CANADA #4
AUSTRIA # 6



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'MY PROMISE'



Featuring 'Missing', 'Where Do You Go'
And The Brand New Smash-Single
'WHEN I DIE'



RIAN + THE FAR STUDIOS TEAM.

GSA

Radio Makes The Domestic Difference

Stations Play And Promote More Local Acts As Formats Make Room For Them

BY WOLFGANG SPAHR

Music programming at the more than 400 radio stations in Germany, Austria and Switzerland is in a state of change, as broadcasters play an increasing amount of domestic repertoire and help push German-language productions further up the charts.

Such acts as Stefan Raab, Peter Maffay, Pur and Groove-minister are among those benefiting from the new focus. This trend toward programming more domestic repertoire originated in Germany and has spread to Austria and Switzerland.

DOMESTIC PROPORTIONS

"The proportion of German-language and national productions played by German radio stations has risen enormously over the past few years, although this is not necessarily related to any fundamental change in radio stations'



Pur

approach," says Marcus Friedhelm, artist-marketing director at EastWest Germany. "Rather, it is a question of trends and quality, which are ultimately reflected in the charts.

"We consider the establishment of more specialized broadcasting formats to be a positive development," adds Friedhelm. "This primarily concerns the dance area, which is playing a large role in pushing national dance acts."

Radio stations such as Spree-Radio in Berlin, RPR 2 in Ludwigshafen and Alsterradio in Hamburg have managed to secure a substantial share of their respective markets with a German-language format. These stations boost German-language productions by airing them in high rotation. The more established broadcast outlets, meanwhile, give little exposure to this repertoire.

Friedhelm at EastWest says he would welcome the creation of an alternative-rock format devoted to German-language acts. He says that genre is almost entirely ignored on



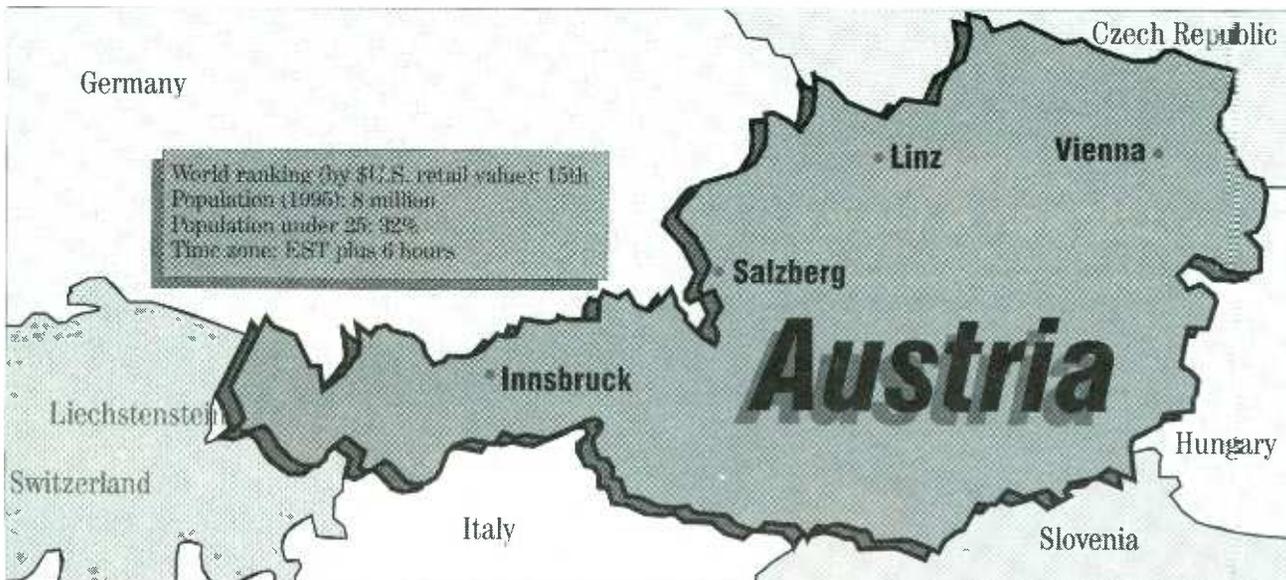
Peter Maffay

standards in the German market as well as in the comedy segment." ■

Germany's airwaves and is featured only in special broadcasts or if the records in question have high chart positions. "All in all, we would be pleased if mainstream radio stations were more open to unknown national and international productions to provide a little variety in the uniform top 40 broadcasting format in Germany," he says.

On the other hand, Joachim Neubauer of Siegel Musikverlage in Munich is more skeptical: "I would be happy if German programmers were to realize that—with the exception of folk music, mainstream pop and German TV Channel 1—virtually no [new] German-language artists have any exposure. We are all growing older with Peter Maffay, Udo Lindenberg, Marius Müller-Westernhagen, Herbert Grönemeyer, Stefan Waggershhausen and Heinz-Rudolf Kunze, but where are the opportunities for new artists?"

Hans Scherer, head of programming at Radio Schleswig-Holstein in Kiel, thinks there has been a change for the better: German-language songs have become cheekier, more creative and wittier. "For example, never before has an album by Die Doofen, a German-language band, made it to No. 1," he notes. "Artists such as Stefan Raab, Burger Lars Dietrich and Die Doofen, among others, are setting new



ECONOMIC WATCH

Currency: Schilling
Exchange rate: \$1 = 10.8 Sch
GDP (1994) = \$197.8 billion
Inflation rate (1995): 2.3% pa
Unemployment rate (Sept 1996): 8%

MEDIA WATCH (key promotional outlets)

Rennbahn-Express, bi-weekly magazine (100,000 circulation)
MTV (Austrian audience figures not available)
Ö 3, Vienna (2.5 million listeners)

SALES WATCH

Average wholesale album price (\$ U.S.) = \$14
Mechanical royalty rate = 9.36%
Sales tax on sound recordings: 20%
Unit sales, first half of 1996: 10.41 million
Change over previous year: 5.1%
Per capita unit sales: 2.5
Piracy level: 2%
CD player household saturation: 50%
Platinum album awards: 50,000 units
Gold album awards: 25,000 units

RETAIL WATCH (key music retailers)

Libro (250 stores)
Media Markt (12 stores)
Virgin (4 stores)

CHART WATCH

TOP FIVE ALBUMS (JAN-JUN 1996)

1. Bravo Hits 12 (EastWest)	Various Artists
2. Bravo Hits: Best of '95 (EMI)	Various Artists
3. Made In Heaven (EMI/Electrola)	Queen
4. Greatest Hits (BMG Ariola)	Take That
5. Grönemeyer Live (BMG Ariola)	Herbert Grönemeyer

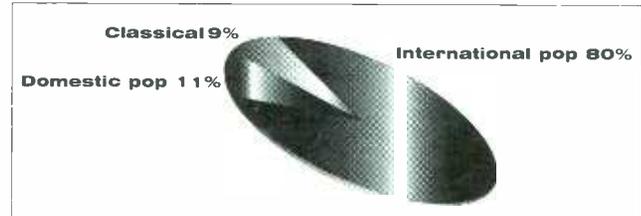
TOP FIVE SINGLES (JAN-JUN 1996)

1. Macarena (BMG Ariola)	Los Del Rio
2. Gangsta's Paradise (MCA)	Coolio & L.V.
3. Lemon Tree (Intercord)	Fool's Garden
4. Children (Urban/Motor)	Robert Miles
5. Earth Song (Sony)	Michael Jackson

TOP FIVE VIDEOS (JAN-JUN 1996)

1. So Far So Good (PolyGram)	Bryan Adams
2. Three Tenors Concert (Decca)	Carreras, Domingo, Pavarotti
3. Tough Road (PMI)	The Kelly Family
4. Tough Road: Vol 2 (PMI)	The Kelly Family
5. Gefangen im Schattentreich... (PolyGram)	Die Ärzte

REPERTOIRE BREAKDOWN

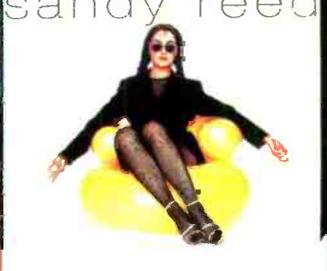
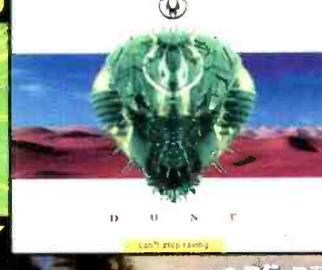
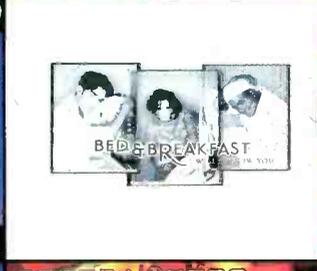
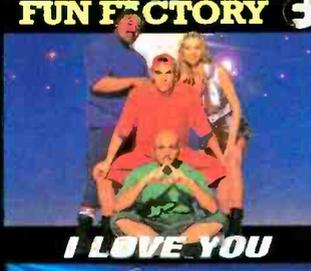
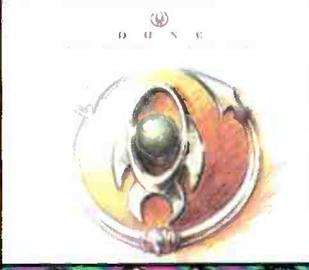
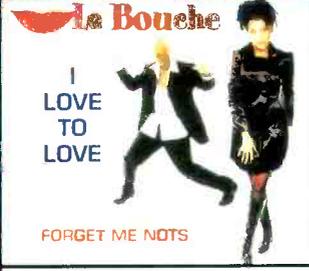
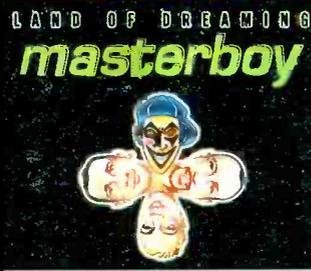
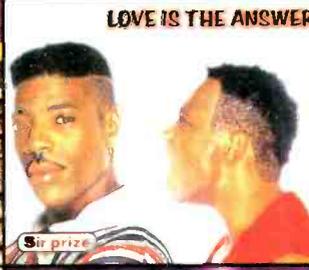
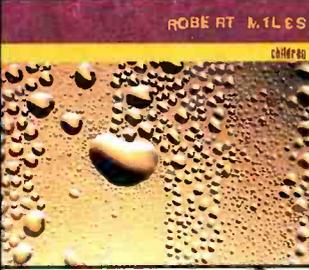
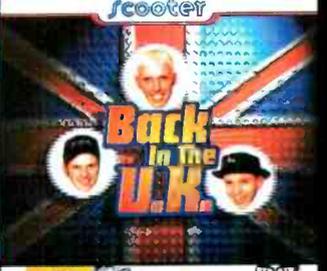
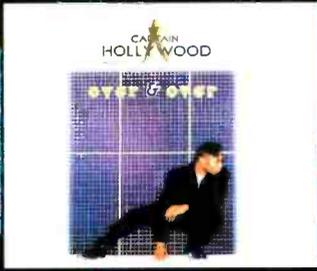
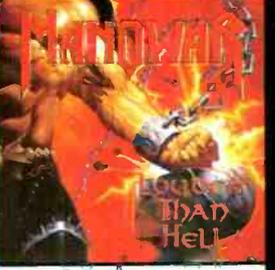
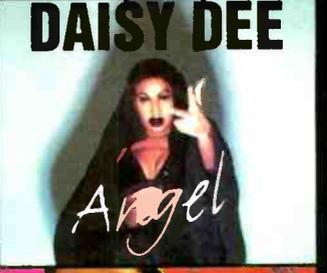


TRADE CONTACTS

IFPI national group: IFPI Austria
Mechanical rights society: VBT
Performing rights society: Austro-Mechana
Music publishers association: AKM

Source: IFPI, Musikmarkt, Austrian Video Assoc. and Billboard research

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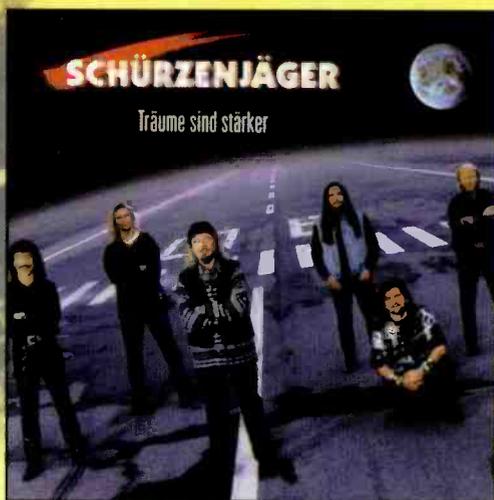
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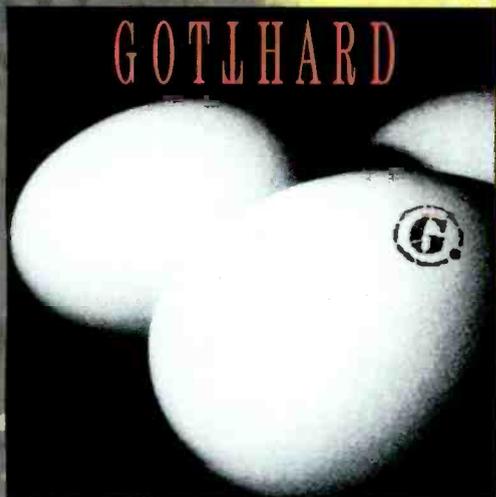
80539 munich · marstallstrasse 8
tel. 089/29069-0 · fax 089/29069-100



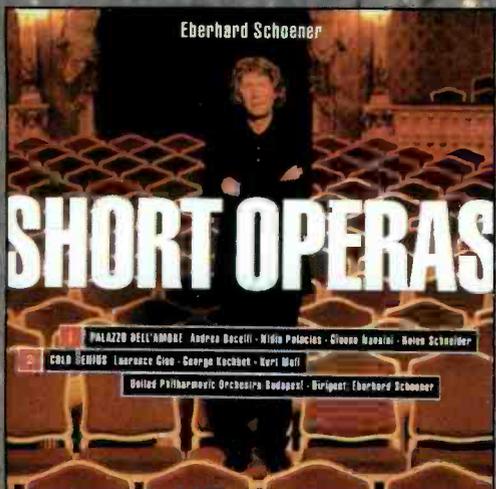
Tempest - It's Gonna Be Alright
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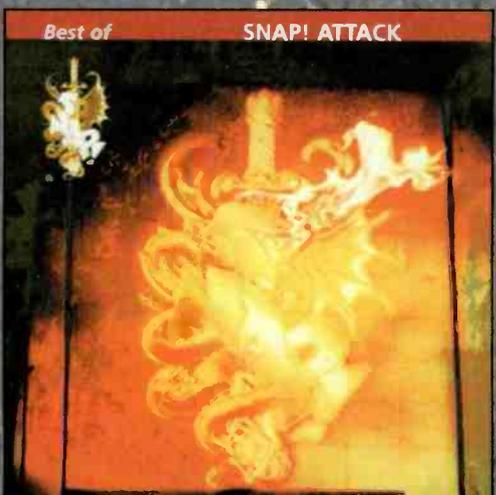
Schürzenjäger - Träume sind stärker
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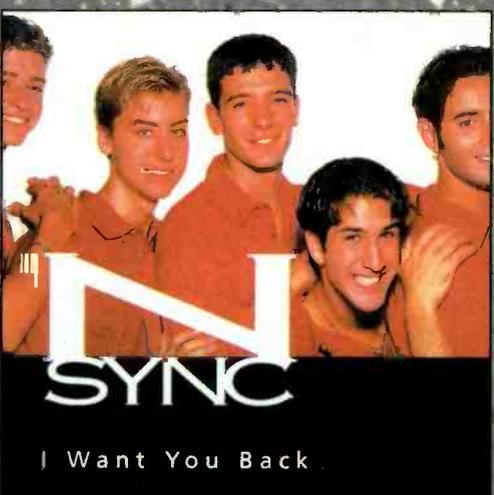
Gotthard - G.
CD 74321 32301 2



Eberhard Schoener - Short Operas
CD 74321 35507 2



Snap! - Attack (Best Of)
CD 74321 38486 2



N Sync - I Want You Back
Maxi-CD 74321 41679 2



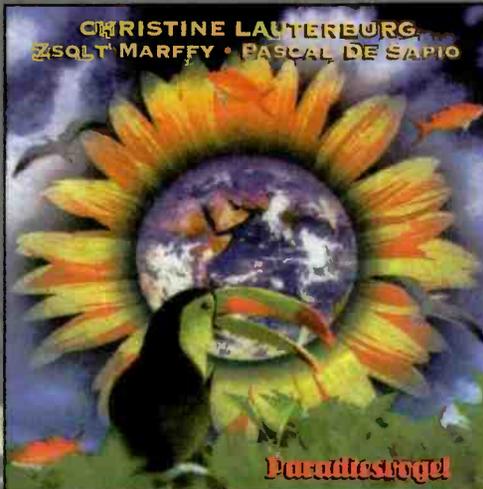
BMG
BMG ARIOLA
MÜNCHEN GMBH

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HAMBURG GMBH

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AUSTRIA GES.M.B.H.

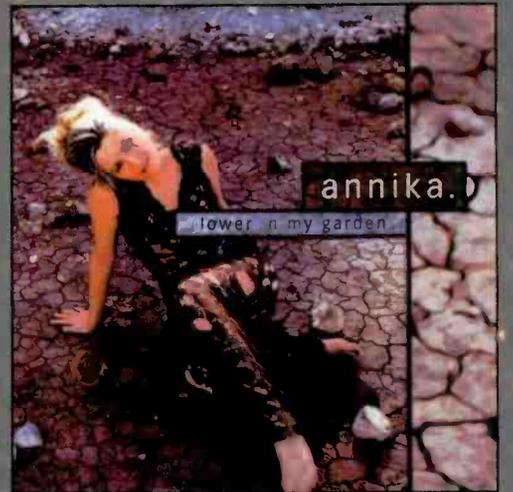
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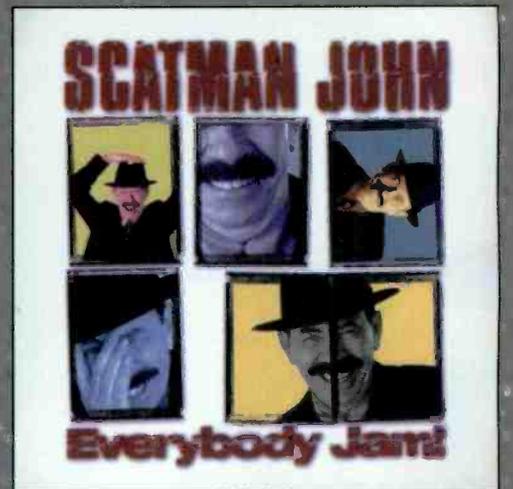
Christine Lauterburg -
Paradiesvogel

CD 74321 37618 2



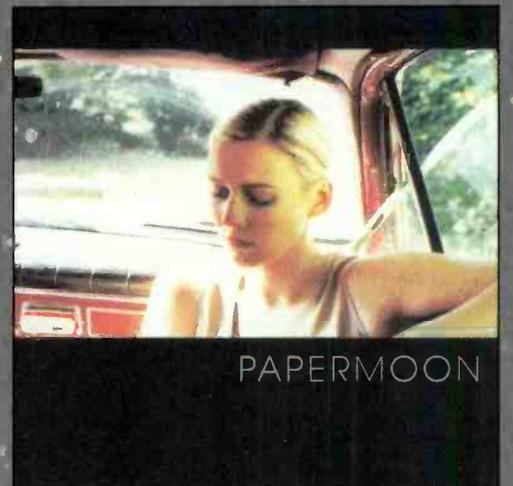
Annika - Flower In My Garden

Maxi-CD 74321 42364 2



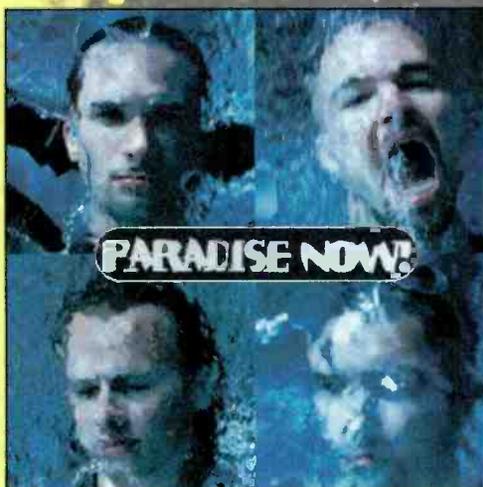
Scatman John - Everybody Jam!

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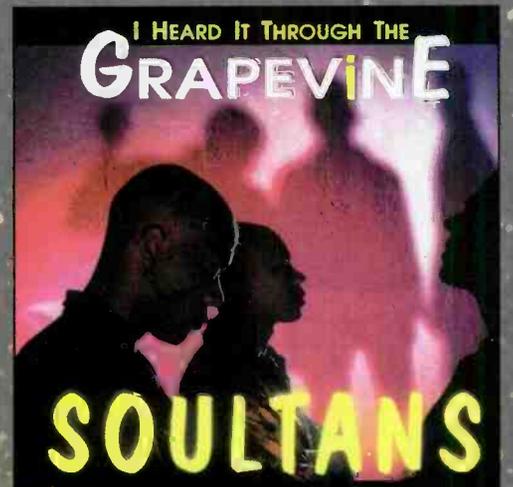
Papermoon - Papermoon

CD 74321 42832 2



Paradise Now! - Tiny Little Fish

CD 74321 40786 2



Souldans - I Heard It Through The
Grapevine

Maxi-CD 74321 42936 2

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GSA

GSA LABELS GET PRIORITIES STRAIGHT

Companies Are Focused On The Most Likely To Succeed

By WOLFGANG SPAHR and ELLIE WEINERT

As German-produced repertoire commands an increasing share of the GSA region and finds greater success in markets worldwide, German record companies face the year ahead with optimism. Here's a look at some of the artists that leading German labels say are their priorities for the fourth quarter of 1996 and early 1997.

- A teen male vocal quintet from Orlando, Fla., called 'N Sync has been signed directly by **BMG Entertainment** in Munich. In October, the label released the debut single, "I Want You Back," produced by Denniz Pop, and an album is slated for February. Following the European success of another Floridian teen act, the Backstreet Boys, and the global mania for the now-disbanded Take That, 'N Sync is seen as having equal potential, says Matthias Immel, BMG product coordinator for GSA. 'N Sync is opening an autumn tour for DJ Bobo and will see exposure in major teen magazines and on nine TV shows in December.

- Another American signing, John Larkin, aka **Scatman John**, will return with a new release through **BMG Ariola** in Hamburg either late this year or early in 1997. "International sales bear out the importance of this release," says managing director Eckhart Gundel. In Japan alone, Scatman John is one of the five best-selling albums of all time (2.5 million units). Planned marketing activities include video productions, merchandising, advertising packages, TV advertising and more.

- "Our key national release is **Halloween**, with the CD 'Halloween Live' released in late September," says Peter

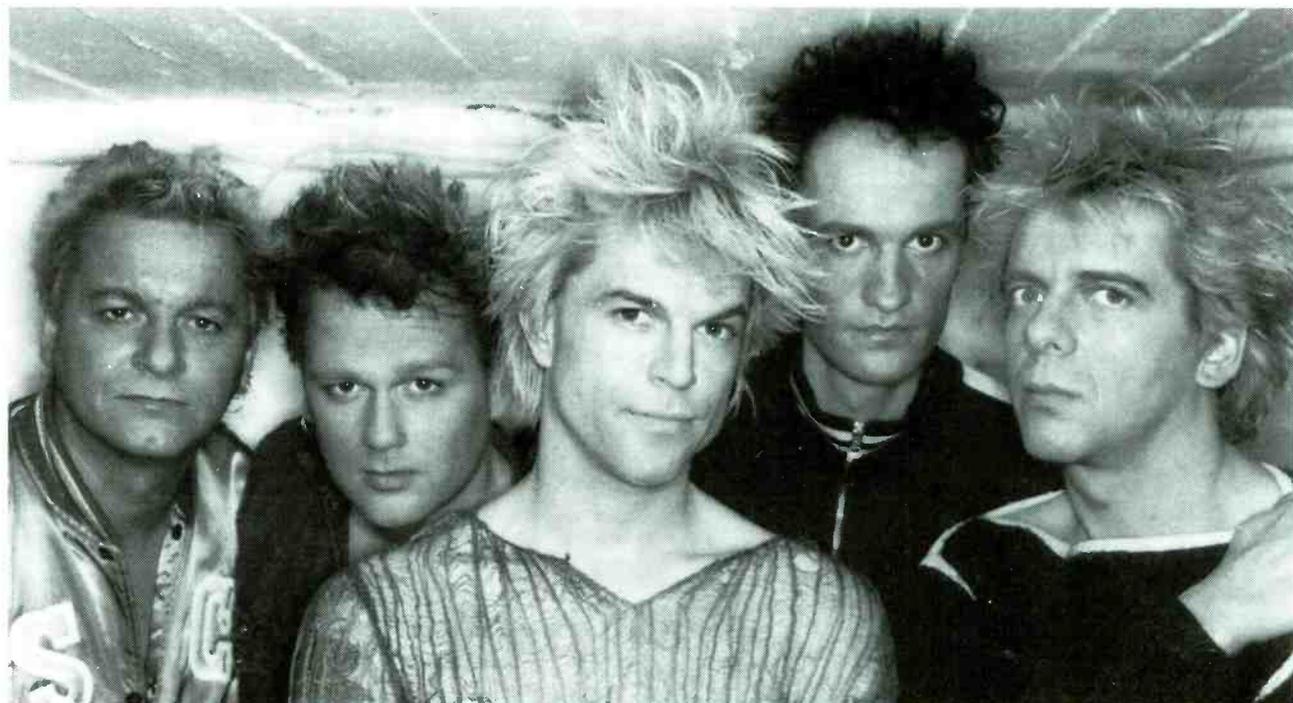
Cadera, managing director of **Castle Communications** in Hamburg. "We also plan to release a live concert video. Halloween is one of our biggest acts. They have been enjoying international success and will be touring Japan and Korea."

- **Columbia Records** Germany believes that the Frankfurt-based DJ/producer team of **Jam & Spoon** (alias Jam El Mar and Mark Spoon) will achieve its greatest sales yet with an as-yet-untitled forthcoming album expected in December or January. "Jam & Spoon have had success with remixes and with their own productions in the past two years, and the dance world is eagerly awaiting a new release from them," says

Continued on page 54



'N Sync



Die Toten Hosen

OSMAR '96

A SPECIAL AWARD FROM
OSSY HOPPE & MAREK LIEBERBERG
FOR ALL THE ARTISTS WHO TOURED WITH US
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TRACY CHAPMAN
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CONFORMITY
DEF LEPPARD
DIE DOOFEN
DIE TOTEN HOSEN
BOB DYLAN
MELISSA ETHERIDGE
FUGEES
GIN BLOSSOMS
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H-BLOCKX
HEROES DEL SILENCIO
HOOTIE &
THE BLOWFISH
THE KELLY FAMILY
KISS
MARK KNOPFLER
KULA SHAKER
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LIGHTHOUSE FAMILY
DAVE MATTHEWS BAND
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METALLICA
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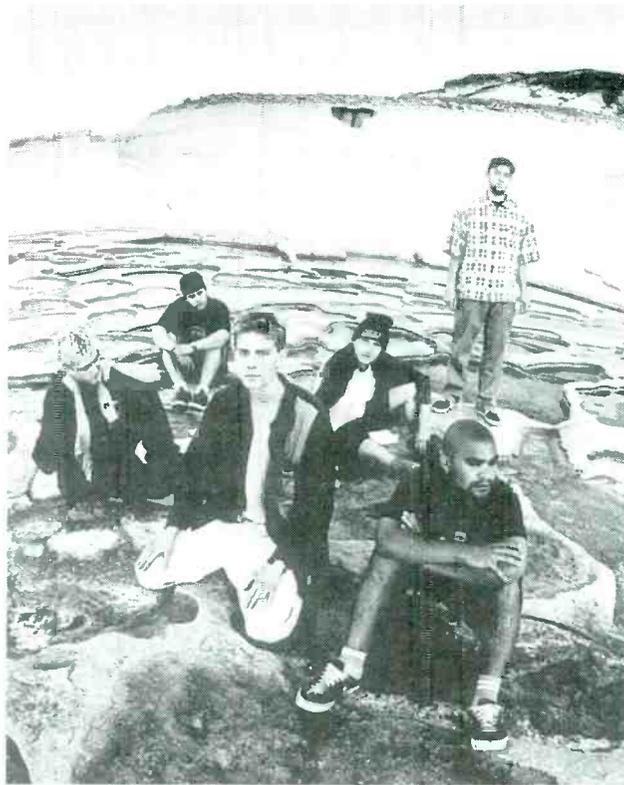
FROM ALL AT
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YOUR ABSOLUTE PROMOTERS.

GSA



Captain Jack



Such A Surge



Fettes Brot

LIKELY TO SUCCEED

Continued from page 52

Hubert Wandjo, MD of Columbia Records and deputy managing director of Sony Music Entertainment Germany. "They have proven to be one of the most creative forces on the scene, enjoying both underground credibility and commercial success."

• The new live album from **Die Toten Hosen**, released in late October, is the most important release of the fourth quar-



Masterboy

ter for **EastWest Records**. The group's previous album, "Opium Fürs Volk," has produced four hit singles and has remained a top 15 album for months after its release.

• **Edel** managing director Chris Georgi foresees high chart positions for the new girl-band **Solid Harmonie** and the single "Got 2 Have Ya." The group cut its record in the U.K. and toured with the Backstreet Boys. Another major Edel release, "Good Times, Bad Times," takes its title from a soap opera on German television and features national and international hits. Consumers picking up the CD will see a snowstorm on the package, designed like a glass snow dome.

• Advance orders of 600,000 units for "Almost Heaven," the fourth-quarter **EMI Electrola** release from the **Kelly Family**, make the album one of the company's strongest titles this quarter, says Helmut Fest, president of EMI GSA. Other important national releases are **Claudia Jung's** Christmas album, "Wintertraeume"; the dance-album "Drop Your Pants" from the act **Squeezer**; and "Queen Dance Trax," an album of remixed Queen hits by acts including **Captain Jack**, **E-Rotic** and others.

• **Epic Records** has placed its bets on the six-piece crossover band **Such A Surge** from Braunschweig. Its second album, "Agoraphobic Notes," entered the album chart in October at No. 25. The band has opened for such acts as Biohazard, Yothu Yindi and Suicidal Tendencies. "The debut album sold over 90,000 units and spent six months on the charts, reaching No. 42," says Willy Ehmann, marketing director and deputy MD of Epic. "The new album is a great leap forward."

Continued on page 56

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over five years
on the Billboard Top 200 Albums chart

GOLD

Austria * Argentina * Brazil
Denmark * Israel * Saudi Arabia * Sweden

PLATINUM

Germany * Greece * Guatemala
Holland * Hong Kong * Indonesia * Italy
Ivory Coast * Norway
Portugal * South Africa * Yugoslavia
2x PLATINUM
Belgium * Canada * Chile
France * Spain * Switzerland
3x PLATINUM
Australia * New Zealand
Singapore * Taiwan * United Kingdom
United States
4x PLATINUM
Ireland * Korea * Malaysia * Mexico

THE CROSS OF CHANGES

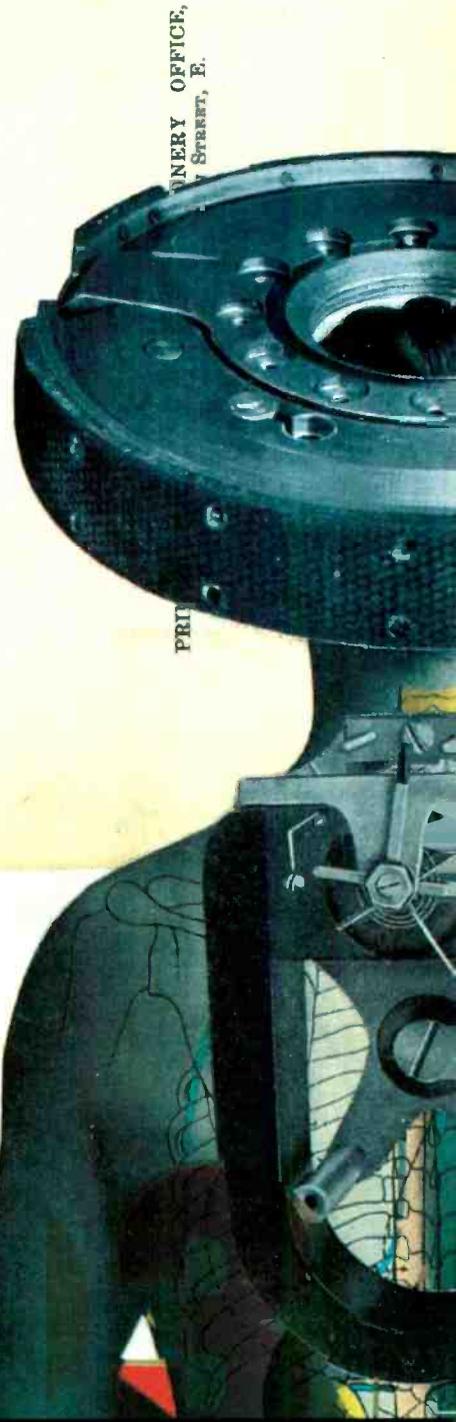
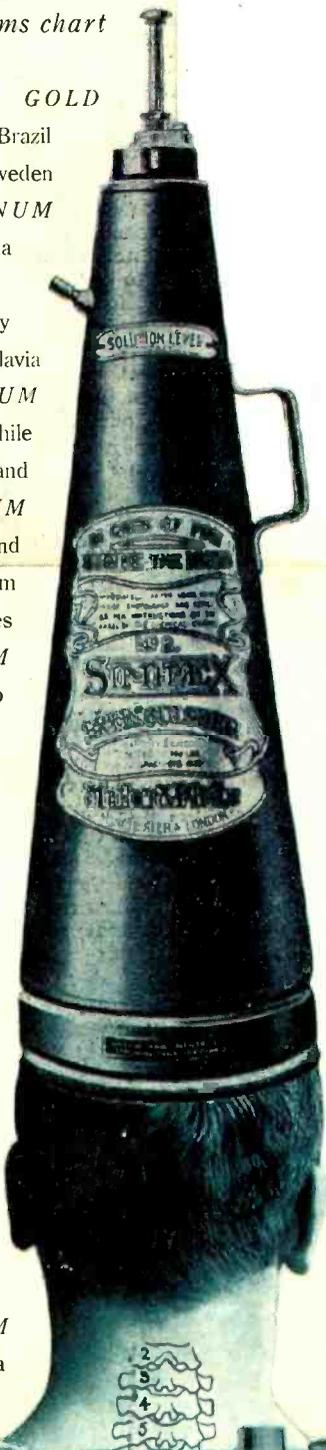
63 weeks on the
Billboard Top 200 Albums chart

GOLD

Austria * Argentina * Belgium
France * Germany
Holland * Italy * Israel * India
Japan * Mexico * Sweden
South Africa

PLATINUM

Australia * Denmark * Hong Kong
Ireland * Norway * Portugal
Singapore * Spain * Switzerland
United Kingdom
2x PLATINUM
Canada * Korea * Malaysia
New Zealand * Taiwan
United States



ENIGMA³ LE ROI EST MORT, V I V E LE ROI!

The newest edition to the Enigma lineage **CD MC** *in stores on* **NOV. 25th**



GSA

LIKELY TO SUCCEED

Continued from page 54

Appearances at Rock Am Ring and the Bizarre festival confirmed the group's reputation as one of Germany's premier live acts. With tri-lingual vocals [English, French, German], the band should prove especially attractive to other markets."

• Priorities at **Hansa Musik** for the busy fourth quarter include **Wolfgang Petry's** "Alles (Best Of ...)"; the compilation album "Der Deutsche Hitmix No. 2"; the **No Mercy** album "My Promise"; and new albums from **La Bouche**, **Real McCoy** and **Die Prinzen**. "All these releases will come with a first-level artist marketing and promotion package," says Hansa's Christian Wolff.

• This year's Echo Award-winning rap trio **Fettes Brot** has a new release cleverly titled "Aussen Top Hits, Innen Geschmack (Top Hits On The Outside—Good Taste On The Inside)," a play on a popular commercial slogan for a brand of aluminum foil. The Hamburg-based group, which won the 1996 Echo Award for best new band, is getting top-level attention from **Intercord**. "Their previous album has sold 130,000 copies and brought forth two top 10 singles," notes Martin Schuhmacher, A&R and marketing manager for Intercord's Alternation label. "The band has built up excellent credibility within the German rap scene, so we have good reason to hope for gold status."

• For Heinz Canibol, managing director at **MCA**, there are two national fourth-quarter releases of equal importance: One is the first album for MCA by **Stephan Remmler**, and the other is the third album from **Illegal 2001**. "These are the key releas-

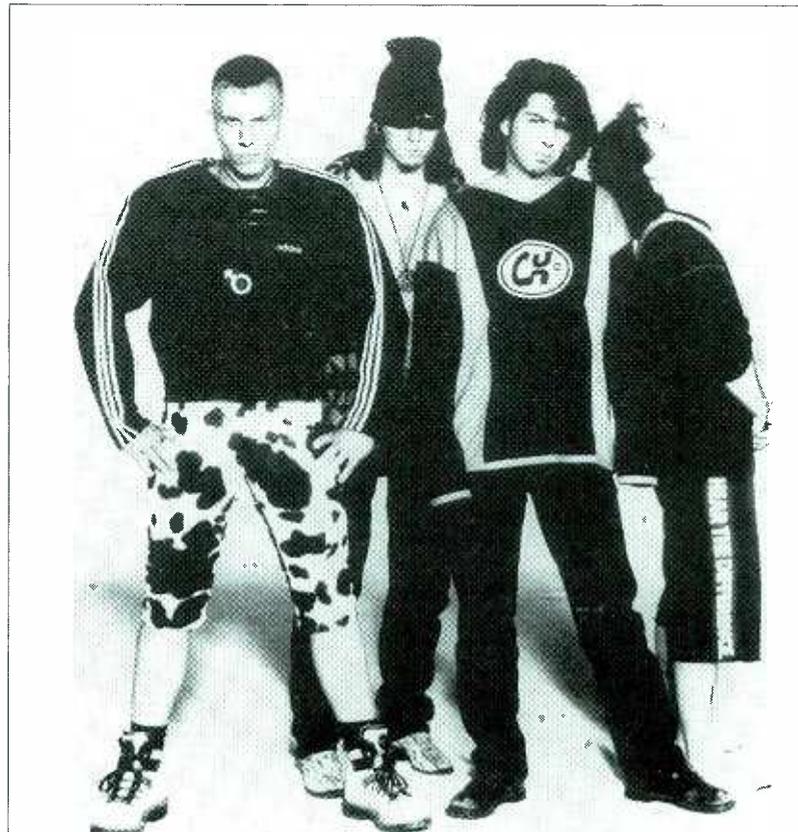
es, and we expect them to achieve the highest unit sales," says Canibol. Plans call for extensive marketing campaigns, video productions, advertisements and, in the case of **Illegal 2001**, a tour through the end of the year.

• **Cucumber Men** are the year's most important signing to **Mercury Records**, says marketing and A&R director Boris Loehe. "Hard, Hendrix-like guitars, driving beats and a pumping bass, coupled with German texts and packed in strong, memorable melodies are the ingredients of this band's success," says Loehe. The single "Ich Kenn Den Bruder" is a focal point of the album, which the act will promote extensively. "In view of the band's strong live performances, a massive tour is planned," says Loehe.

• With the delayed release of a new album from **Uwe Ochsenknecht**, Hamburg's **Metro-nome** label shifts its attention to **Heath Hunter & The Pleasure Company**, reports A&R director Oliver Helwig. A forthcoming album will follow the top 15 success of the single "Revolution In Paradise." Promotion and marketing is directed toward the act's teen fan base, including a tour of more than 20 clubs.

• Three releases are on the fourth-quarter priority list of **Polydor Records**, reports Karin Heinrich, head of A&R and pop marketing. The new **Rolf Zuckowski** album; "Liederbuechermuus," an enchanting work for children featuring classical folk songs in a contemporary production; the new **Masterboy** album, "Colours"; and the German-language soundtrack of the Walt Disney hit "**Hunchback Of Notre Dame**." Says Heinrich, "We think that these releases will mobilize an enormous number of consumers."

• "Discover My Soul" is the new **H-Blockx** album on **Sing Sing** Records, distributed through **BMG Ariola**, and will be released throughout Europe, the label reports. Sing Sing managing director George Glueck says a European tour is planned



Wild Thing

to support the new release.

• **Virgin Schallplatten** is going all-out for the Hamburg-based group **Wild Thing**. A debut single this autumn, "Leave Me In Peace," is setting up a future album release. "We believe in the band because they have great, original as well as commercial songwriting talent, combined with extremely positive charisma," says product manager Stephanie Reisinger. "Furthermore, all four band members are excellent musicians and performers. They are all good-looking and have a contagious easy-going way of presenting their music, which is not typical for most German bands. They definitely have international prospects."

• **WEA Music** enters the fourth quarter of 1996 with a large and colorful set of hit albums from international and domestic artists, reports managing director, Gerd Gebhardt. Highlights include new albums from **Phil Collins**, **Natalie Cole**, **Madonna**, **Mike Oldfield**, **R.E.M.** and **Van Halen**, as well as **Marius Müller Westernhagen**, who is arguably the most successful German act. WEA has released a soundtrack album in time for the cinema release of Müller-Westernhagen's film "Keine Zeit." Says Gebhardt, "The display of creative power will help sweep away much of the pessimism prevailing" in the German music business.

• The English band **BND** has had its greatest success in Germany, where it is signed directly to independent **ZYX Records**. With the debut single, "Here I Go Again," staying on the charts for more than 12 weeks, ZYX released BND's follow-up single, "No Man's Land," in October to set up a new album this quarter. The band will be staging an extended European tour. ■

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Spotlight On:
THE YEAR
IN MUSIC

Issue Date: 12/28
Ad Close: 12/3



DIE TOTEN HOSEN

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proper value of their music for specific advertising campaigns.

"The proportion of advertising music in music publishers' total revenues is not inconsiderable," he says. "Further growth is possible, although this will also depend on overall market trends."

According to Mewes, Melodie Der Welt in Frankfurt has been able to achieve considerable growth through ongoing contacts with advertising agencies and attempts to meet their requirements for music. Recent successes have included the placement of "Stay" in a beer commercial, "In The Mood" for the Fleurop florist group, and the melody "Eso Beso" in a food advertisement.

CATALOGS ON CD

Music publisher Dagmar Sikorski also sees an increased use of music copyrights in advertising. His Hamburg-based company has released a CD featuring the 50 best-known songs from its back catalog to advertising agencies and media partners. The biggest successes include licensing of the songs "Big Spender" for a bank, "Tulips From Amsterdam" for a garden center and "Try A Little Tenderness" for a chocolate company.

The Gerig music-publishing company also is responding to a rising number of inquiries from advertising agencies, says owner Gunter Ilgner. Advertising music currently accounts for 2% of total revenues for the

Cologne-based publisher. However, Ilgner sees reasons why the rate of revenue growth may not necessarily rise with increased use of music in ads. "Advertising agencies are increasingly using public-domain music or commissioning special production," he says.

Music publisher Rolf Budde reports relatively consistent, strong revenues over the past few years from the ad business, with radio broadcasters in particular playing a special role. Berlin-based Budde's greatest successes have been the use of "Drivers Seat" for Nissan Cars, "Save The Best For Last" for a



Wolfgang Mewes, Melodie Der Welt

coffee company and "One Moment In Time" for a beer commercial.

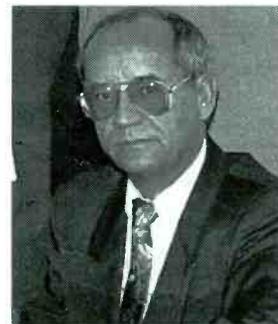
At Edition Intro in Berlin, managing director Michael Kudritzki has seen a very positive trend in the use of his catalog in ads over the last two years—perhaps partly due to the fact that a CD containing segments of 67 titles was distributed to more than 300 advertising agencies, generating many inquiries. A total of 20 titles have been placed in advertising this year.

"There has been an enormous upswing, which has boosted record sales considerably," reports Peter Kirsten, managing director of Global Musikverlag in Munich.

Even so, advertising music accounts for a maximum of 5.5% of total sales, although it is reasonable to assume that this figure will rise to 10% by the year 2000, he says. One of Kirsten's major international successes has been the licensing of "Let's Have A Party" for a beer producer and "You Can Get It If You Try" for Wasa bread.

Astrid Selley of PolyGram Songs in Hamburg finds that most creative staffs at advertising agencies already have an idea of the music they are seeking when they contact publishers and are only after suggestions for possible titles. "We do not merely respond to inquiries but also actively market the music ourselves," says Selley. "We provide assistance by visiting advertising agencies and furnishing samples of our own CDs with a select repertoire via an advertising consulting company." Selley projects only slight growth in advertising music revenues in the years ahead.

PolyGram's most successful songs in advertising have been "You Can Get It If You Really Want" for Aral gasoline, "The Night Chicago Died" for a beer company, "Corso Delle Condole" for a pasta ad and "Save The Best For Last" for a coffee company.



Michael Kudritzki, Edition Intro



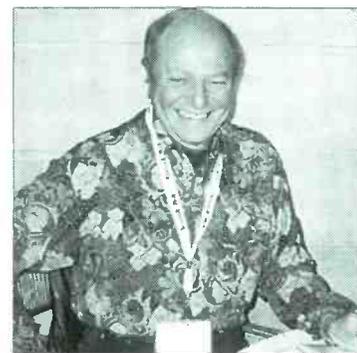
Peter Ende, EMI Publishing

MUSICAL SYNERGY

At MCA Music Publishing, "Placing our copyrights in commercials has always been very important," says managing director Adrian Facklam-Wolf, who reports his company has signed an agreement with the commercial production company Audiofactory to promote its catalog in ads. MCA has signed writers with connections to advertising agencies and has worked with the Hamburg-based Soundfactory studio in generating commercial work.

Peter Ende, managing director of EMI Publishing in Germany, is confident of strong sales in the future, as EMI has had great success with music placement in advertising. The importance of a varied catalog for advertising use is stressed by Hartwig Marsuch of BMG UFA in Munich, who says he is "very confident" about future opportunities in the advertising realm.

Warner/Chappell has been placing music in advertising for years and, according to managing director Jürgen Grunwaldt, has recorded considerable revenue growth as a result. "This form of repertoire exploitation is merely the beginning of a strong trend," says Grunwaldt.



Peter Kirsten, Global Musikverlag

ADVERTISERS SERVE AS GREAT CATALOG OUTLETS

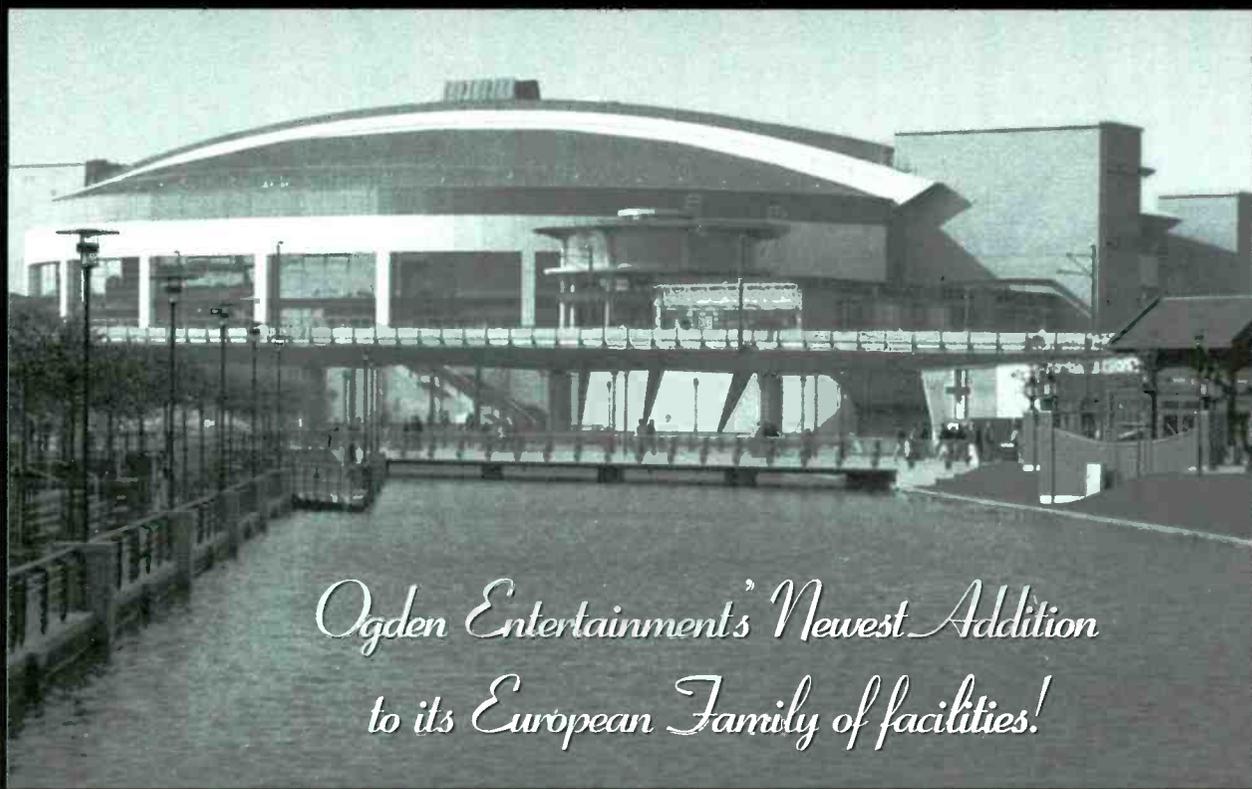
Publishers Are Placing Songs In Ads For Everything From Chocolates To Banking — And Lots Of Beer

BY WOLFGANG SPAHR

Over the past few years, advertising agencies in Germany have increasingly discovered that oldies and current hits are ideal vehicles for their advertising messages. Music publishers in Germany, in turn, are reporting strong revenue growth in this area and are becoming more aggressive when it comes to selling their back catalog for advertising purposes.

Wolfgang Mewes, managing director of Melodie Der Welt and one of the pioneers in selling music to advertisers, has ensured that German publishers are able to determine the

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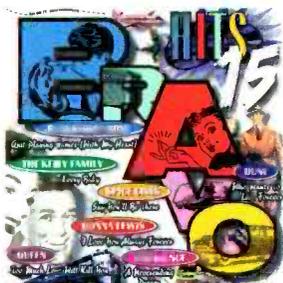
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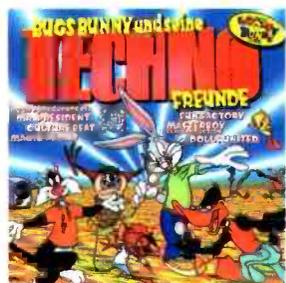


Even in making **compilations**.

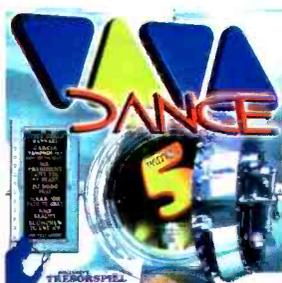
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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

PolyGram's Metronome Musik To Close German Label's Demise Part Of Parent's Restructuring

BY WOLFGANG SPAHR

HAMBURG—Metronome Musik is to close at the end of the year as part of a restructuring by parent company PolyGram Germany.

Metronome is the smallest of PolyGram's mainstream music labels here, and its closure will result in the loss of 20 jobs. Its demise and the allied realigning of labels here is part of PolyGram International's \$90 million global restructuring, which will eventually lead to 400 job losses worldwide (Bill-

board, Nov. 2). In Germany, the changes will assist PolyGram in addressing issues raised by the country's new electronic sales charts (see story, page 1).

PolyGram Germany president/CEO Wolf-D. Gramatke says the closure of Metronome and the reassigning of some of its artists to sister label Motor Music will capitalize on the success of the 2-year-old Motor. Those Metronome acts not assigned to Motor will move to Mercury and Polydor. Metronome's

international repertoire from the London, ffr; Go! Discs, and Barclay labels will now be marketed in Germany by Motor.

Metronome managing director Albert Slendebroek, who joined the company in 1991, is in discussions over a new role within PolyGram.

Gramatke comments, "These changes will enable Mercury, Motor, and Polydor to increase their clout in the German market, and although some of the faces may change for Metronome's artists, we will be doing our utmost to ensure that they will be in the very best of hands."

Control of the Motown roster in Germany will switch from Polydor to Motor under managing director Tim Renner, 33. Renner founded Motor for PolyGram in 1994, and it is already Germany's market leader in dance and jazz, with national acts like U 96, Ramstein, Mark' Oh, and Element Of Crime.

Gramatke states, "Motor Music is easily the most successful new label in

Germany in recent years, and full credit is due to Tim and his team for their A&R and marketing efforts. By taking on the roster of Motown, as well as Metronome's international repertoire, they will be able to increase their skills and experience in the areas of international repertoire and catalog marketing."

Asked whether the additional responsibilities could undermine Motor's image as an indie-oriented label, Gramatke says, "Independence is not a question of size but attitude. Motor's impressive success has been built on its courage and entrepreneurial prowess, and we see no reason why that should not carry on."

To adapt to Germany's new electronic gathering of chart data, PolyGram Germany's sales force, PolyGram Vertrieb, is also to be revamped, says Gramatke, to make it more flexible and responsive to the changing market conditions.

A spokesman for PolyGram Inter-
(Continued on next page)



Food For Thought? Tower Records U.K. is selling fruit and vegetables in its flagship Piccadilly store in London to highlight what it sees as the damaging music policies of leading supermarkets. Pictured at the store is Andy Lown, managing director of Tower's European and Middle East operations. The store is offering produce at cheap prices to highlight the policies of supermarkets that Lown claims will "in the long-term, limit choice and restrict the creative development of new artists."

newsline...

DAVID SNELL, managing director of EMI Australasia, has been promoted to chairman of the group, effective Dec. 31. He relinquishes the running of the day-to-day affairs of the company and will concentrate on the manufacturing and data divisions and on joint-venture distribution company EDC. Snell continues to represent EMI on the board of the Australian Recording Industry Assn. In another change, EMI New Zealand managing director Kerry Byrne will now report to the London-based senior VP of EMI International, Charles Dimont, instead of to Snell. Meanwhile, the position of EMI Australia managing director remains vacant following the departure of Paul Martinovich; his role is being temporarily filled by Dirk DeVries, VP of Virgin/EMI Holland and Belgium.

BMG ARIOLA Munich has bought artist Peter Maffay's share in the joint-venture company Red Rooster Records, based in Tutzing, near Munich. Maffay, who is signed to BMG Ariola, says he could not devote as much as time as he wished to artist development after the formation of the company in 1992. The label will now be brought under the umbrella of BMG Ariola. Thomas M. Stein, president of BMG Entertainment International Germany/Switzerland/Austria, says, "We respect the decision of our most significant artist and label partner and look forward to continuing the work he began."

SONY MUSIC Germany has formed a new dance label, Epidrome, which will be handled by the company's Epic label. It will be headed by Bela Cox, formerly of Frankfurt-based Logic Records. The new label will focus on progressive club music, with a planned initial slate of two releases per month. The first commercial crossover act for Epidrome will be British techno act Apollo 440.

JUAN MÁRQUEZ has been appointed director of Sony Music Publishing Spain, six weeks after leaving his position as director general of EMI Music Publishing Spain (Billboard, Oct. 19). Previous Sony head John Echeverria moved last summer to a new position with Sony in Miami.

Rappers Face Jail For Lyrics Artistic Freedom At Issue In France

BY EMMANUEL LEGRAND

PARIS—Members of Supreme NTM, one of France's most popular rap bands, were sentenced to an unprecedented three months in prison and banned from performing in public for six months for "committing an offense against public authorities."

It is the first time since 1881 that French artists have been sentenced to jail for words spoken during a stage performance, and the case has sparked debate on the issue of artistic freedom.

The conviction followed an incident during a July 1995 concert in La Seyne-sur-Mer in the South of France, held a few weeks after neighboring city Toulon elected a mayor from extreme-

right party the National Front. The two NTM front men, Joey Starr and Kool Shen (real names Didier Morville and Bruno Lopes), performed the track "Police," which is a strong account of the relationship between young people and policemen in tough neighborhoods. "These people are dangerous for our freedom. Our enemies are the men in blue," they are reported to have said.

The court in Toulon ruled that the NTM front men committed an "outrage against public authorities." NTM lawyer Michel Blum says the band will appeal the judgment, and the band members remain free until an appeals court rules on the case.

The judgment prompted mixed com-
(Continued on next page)

Sony Europe Merges Indie Operations

BY JOHN FERGUSON

LONDON—Sony Music Entertainment Europe is integrating its independent repertoire operations under one roof, in a new division to be headed by Mark Chung.

Sony Music Independent Network brings together the Licensed Repertoire Division (LRD) and the European Repertoire Division (ERD), combining the activities and functions of the two operations.

Paul Russell, Sony Music Entertainment Europe president, says the aim was to mold a network across Europe for independent
(Continued on next page)

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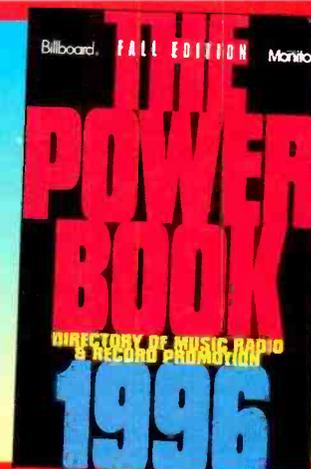
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International Stars For Spanish Awards

Anka, Collins, Los Del Río Honored At Ondas Show

■ BY HOWELL LLEWELLYN

BARCELONA, Spain—A record 160 candidates from 30 countries reflected a growing international presence at Spain's 43rd Premios Ondas ceremony, held Nov. 14 at the Palau Nacional palace.

Paul Anka, Phil Collins, and the Los Del Río duo of "Macarena" notoriety were among the stars honored at Spain's equivalent of the Oscar, Grammy, and Emmy ceremonies rolled into one. "A celebration of creativity and of products that entertain and inform," was how Augusto Delkader, director general of Spain's biggest radio group, Cadena SER, described the ceremony, which acknowledged the year's best in radio, cinema, television, and music.

This year's entrants, which, for the first time, included artists from Russia, Australia, and South Korea, were whittled down by the four juries to the eventual 33 winners and four special mentions.

The star of this year's event was Rosana Arbelo, who won two awards—the revelation and best album prizes—for her debut, "Lunas Rotas" (Broken Moons), which has sold some 370,000 units, according to label MCA Spain.

She performed at the event along

with Anka, who was awarded a special prize for his contribution to the profession over some 40 years and who performed "My Way." The Canadian singer has always been popular in Latin America, and this year he released his first English/Spanish album, "Amigos," singing old hits with old and new friends.

Collins, whose award was for his contribution to popular music, rounded off the event with two songs that included his current hit, "Dance Into The Light."

Not surprisingly, the ubiquitous "Macarena," by the Los Del Río duo of Antonio Romero and Rafael Del Río, which is now the most successful Spanish single ever, won a special jury mention. Other awards went to Luz Casal (best song, "Lo Eres Todo"), Ketama

(best Spanish band for the second year in a row), Miguel Bosé (best video for "El Autorradio Canta"), Héroes Del Silencio (best live group), José Menese (jury mention for best flamenco singer), Brazil's Caetano Veloso (best Latin artist), and Ricky Martin (Latin revelation). Also performing live during the two-hour show were Kenny G and Carlos Goñi, singer of Spanish band Revolver.

The Premios Ondas is organized by the Grupo Prisa media holding company, which includes Cadena SER. It began life in 1953 through Radio Barcelona, now part of the SER network, and at first just covered radio. Cinema, TV, and at the beginning of the '90s, music were added to make the Ondas the biggest such award ceremony in Spain.

Momentum Builds For Maanam

Expectations High For Polish Act's New Set

■ BY BEATA PRZEDPELSKA

WARSAW—Polish rock band Maanam has seen its fans give a warm welcome to its latest album, "Ozko" (The Bed).

Observers here have high expectations for the new disc after the success of the band's previous album, "Roza" (The Rose). Last year, that album sold 320,000 units, according to the label, Pomaton-EMI.

"Ozko" achieved gold status for more than 50,000 units sold on the first day of sale, Sept. 30.

Maanam is one of Poland's biggest-selling acts. In June 1994, Kamiling Co., Maanam's management, production company, and concert promoter, signed a deal with Pomaton-EMI to release all 12 Maanam studio and concert albums.

In a year and a half, the label says, it has sold more than 350,000 units of the band's albums. Pomaton-EMI is a domestic affiliate of EMI.

Maanam began in 1979 under the name Maanam Elektryczny Pryszynek (Maanam Electric Shower). The band has produced more than 20 videoclips; two short films, "Night Patrol" and "Mental Cut"; and three feature films, "Wielka Majowka" (The Great Picnic), "Koncert" (Concert), and "Stojem Czuje Sie Sweitnie" (I'm Standing, I'm Fine).

In November 1995, the band released the first EP ever put out in the Polish market, "Kolekcjoner" (The Collector), which had four new songs. It was a foretaste of the new album, which was produced by British producer and musician Neil Black and has guest contributions by Mexican drummer Davis Saucedo Valle. "Kolekcjoner" sold 40,000 units, according to Pomaton-EMI.

"Ozko," "Roza," and "Kolekcjoner" were recorded at Sonus Studio in Debrowa Lesna, near Warsaw. Says Maanam lead singer Kora, "Neil Black is for us just like a member of the band. He understands all our ideas, and he even helped us with arrangements. We have worked with him for years."

Another success was the band's Collector tour and additional concerts organized as "Wielka Majowka Radia

Zet" (Radio Zet's Great Picnic), held last May. It was the most expensive tour ever organized in Poland, costing more than \$1 million, and included the nine largest Polish towns. During these concerts, the band played to more than 400,000 people.

"Ozko" is Maanam's third studio album and is similar in style to the last two albums, "Derwisz I Ani" (The Dervish And The Angel) and "Roza." After years of rebellion and fascination with punk, the band is now presenting a more poetic and mystical side. With lyrics by Kora and music by band member Marek Jackowski, the album features 10 songs that are devoted primarily to love.

"The bed," says Kora, "is an important place in our life. We don't notice it because the bed is the object of everyday use, simply a piece of furniture. But we were born in bed, we make love in bed, we spend half our life or more in bed, we die in bed. It is the key to our common, human existence."

"We address the album," continues Kora, "to all people who are sensitive and who love beauty, who can think. All three of Maanam's last albums we can call 'mystic' because they are devoted to love—love for other people and for God."

Kora and the rest of the band say that they enjoy playing live and that concerts are like essential doses of adrenaline. After promotional work, they embarked on a tour of Poland in late October. Their main sponsor is brewer Brzmienie EB, and the main promoter is Poland's most popular private radio station, Radio Zet.

According to Gazeta Muzyczna, a Polish business magazine for the music industry, "Ozko" is the best-selling album in Poland. It is currently at the top of the country's Hot 100 album chart, based on sales data from more than 140 record shops nationwide.

Two songs—"Po To Jestes Na Swiecie" and "Po Prostu Badz"—are high on various airplay charts at private and public stations, as well as on club charts. DJs here say the songs have a universal appeal, as they mix rock with pop and even dance and reggae tunes.

Third MTV Europe Awards Show Grows In Magnitude

■ BY JEFF CLARK-MEADS

LONDON—MTV Europe's third Music Awards show has been delivered to a potential audience of 1 billion people worldwide.

The event was held Nov. 14 at Alexandra Palace, London. The resulting two-hour TV broadcast was carried by all MTV affiliates across the globe and on terrestrial television in the U.K., Germany, and Italy. In addition, 24 European radio stations covered the event.

The ceremony was a showcase mainly for British and American acts, which, says MTV Europe, keeps with what viewers want.

MTV Networks Europe president Bill Roedy says he is delighted by the scale of the show and the magnitude of achievement it represents. Noting the 400 performers and technicians who worked on the set during the evening, he comments, "The size of the production was by far the biggest thing we have ever done. The accomplishment of pulling it off was quite something."

Press criticism of the event has centered around its supposed lack of atmosphere, but Roedy argues that this is a function of the show being primarily for a TV audience rather than for the industry executives and journalists in the hall. He adds that MTV's internal analysis of the event will begin in the coming weeks.

Roedy says, though, that his com-

pany is proud of the show and is pleased that, as an allied benefit, it has exposed a number of artists to a global audience.

Most of the performers at the event were British or American—George Michael, the Fugees, Mick Hucknall, Metallica, Bryan Adams, the Smashing Pumpkins, Kula Shaker, Peter Andre, Boyzone, and Garbage—with just one continental European act, Italy's Eros Ramazzotti. Brent Hansen, president, creative director, at



METALLICA

MTV Europe argues that the Anglo-American dominance is merely a reflection of the global market and corresponds to the tastes of the station's viewers.

Members of Metallica eschewed their own material for their set and chose instead the sexually lurid Anti-Nowhere League song "So What."

Roedy says the choice of song was a last-minute decision by the band of which MTV was not informed, and he adds, "You take risks when you do a live show. Recording is much safer, but it's not what MTV is about. MTV is about taking risks."

The London awards show follows the inaugural event in Berlin in 1994 and last year's ceremony in Paris. Main winners this year were Oasis, best group, best song ("Wonderwall"); George Michael, best male; Alanis Morissette, best female; and Garbage, breakthrough artist.

The awards are voted on by MTV Europe viewers.

RAPPERS FACE JAIL FOR LYRICS

(Continued from preceding page)

ments from political parties and support for the band from the artistic community. Police organizations, which filed the complaint against NTM, were satisfied with the judgment, as was the National Front.

NTM's label, Epic France, stood by its act. In a statement, Epic described the court decision as "shocking" and expressed its solidarity with Supreme NTM. "Such a decision, which hinders so deliberately the artistic freedom, is unprecedented in France," adds Epic.

Socialist party leader Lionel Jospin called the judgment "a stupidity." Even government members distanced themselves from the court ruling; minister of justice Jacques Toubon admits that the sentence was "severe," while his government colleague Philippe Douste-Blazy, minister of culture, adds, "Personally, I don't approve of those who call upon violence. But I think you have to fight for freedom of speech. When the politics start to rule the cultural life, it is the beginning of dictatorship."

Fellow rapper Akhenaton from the band IAM supported NTM by asking, "Is NTM creating the violence, or is it the violence in our society which has created NTM?"

NTM's career started in the late '80s, and it soon became the first French rap band to earn a gold record, for sales of more than 100,000 units. It has recorded three albums for Epic, including its latest, "Paris Sous Les

Bombes," sparking controversy for its provocative lyrics. Earlier this year, the organizer of a festival in the South of France cancelled the appearance of NTM following strong pressure from local political authorities.

METRONOME MUSIK

(Continued from preceding page)

national in London confirms that the changes in Germany are part of PolyGram's global restructure but adds, "We are constantly looking at ways of improving creativity and efficiency."

Rick Dobbis, president of PolyGram Continental Europe adds, "Record companies continually need to change and refocus themselves if they are to remain creative and dynamic. I fully support Wolf's plans to streamline our record business in Germany and build up our key labels there."

Asked whether the changes are the start of a process of centralization at PolyGram Germany, Gramatke stresses, "No, we are strengthening our labels' market power and identity. Motor was originally a subsidiary of Polydor but grew into a stand-alone company. We have always believed that A&R should be decentralized as much as possible. Motor is an excellent example of this."

Jeff Clark-Meads in London provided additional reporting for this story

Folk Veterans Launch Label

Borealis Sets 'Sustainable' Goals

BY LARRY LeBLANC

TORONTO—Four high-profile Canadian folk music veterans, Bill Garrett, William "Grit" Laskin, Paul Mills, and Ken Whiteley, have become partners in the Borealis Recording Co., launched here Nov. 15.

Distributed in Canada by Festival Records of Vancouver, the Toronto-based Borealis debuts with "Sixteen Shades Of Blue," a blues/R&B/gospel album by the Whiteley Brothers, Ken and Chris.

Borealis has also signed Calgary, Alberta-based singer/songwriter Eileen McGann and Cape Breton, Nova Scotia, multi-instrumentalist J.P. Cormier. McGann's self-produced album will be released in February '97, while Cormier's set, produced by Mills, will be released in the spring of next year.

While Garrett is overseeing distribution for the label, Mills will handle administration, Ken Whiteley will oversee manufacturing, and Laskin will be responsible for promotion. The office will be managed by Eve Goldberg.

"We're planning on being a small, sustainable label that will get [Canadian folk] music to a wider public than the artists can themselves," says Mills.

Garrett adds, "The vast majority of independent singer/songwriters in Canada make an album, put all their money into its production, and then drag their records around with them on the road, while 1,000 copies sit in their basement. End of story. We thought that if we could also put a certain amount of money into promotion, that with six or eight of these kinds of records, if we increased their sales by 50%, we'd have a [viable] operation. If we took some records from 1,500 to 3,000 copies, and with the occasional one doing 5,000 or 10,000 copies, we'd do amazingly well. We're not talking a lot of records."

Laskin says the label doesn't need hits. "If it happens, great but that's not what the label is geared toward," he says. "Our goal is to take Canadian [folk] music farther than it's ever gone."

Holger Petersen, owner of roots-based Stony Plain Records in Edmonton, Alberta, says that the Borealis partners are highly regarded by Canadian folk artists. "In their professional positions in the past, they have been seen as really supportive of the folk community and the singer/songwriter community in Canada," says Petersen.

Joe Lewis, host of the program "Folk Music And Folk Ways" on community radio station CJRT Toronto, says, "With their shared background and experience, there's no one better to [launch] a label like this."

Multi-instrumentalist and noted guitar-builder Laskin got Borealis rolling 18 months ago. He had recorded his third album, "A Few Simple Words," and was unable to find a Canadian-based label interested in releasing it. Executives at several U.S. folk-based labels who had shown interest in the album, he says, couldn't understand why a Canadian company wasn't involved.

Says Laskin, "I had to tell them that [Canadian folk labels] either don't exist or have gone commercial or are region-

al in terms of their focus. Then I thought that instead of me pulling \$5,000 from my bank account to [release] an independent record, why not talk to some other people, and see if we could collectively do something better." Laskin released his first two albums, "Unmasked" (1979) and "Lila's Gig" (1986), on the late Stan Rogers' label, Fogerty's Cove.



BOREALIS PARTNERS

Laskin telephoned Whiteley, Mills, and Garrett and suggested that they create a label catering to the folk and roots-based music they love. The three were receptive, but it took more than a year to set up the label due to planning and developing funding.

Since 1972, Toronto-based Whiteley has produced more than 50 recordings, including albums for Raffi, Fred Penner, Cathy Fink, Tom Paxton, and John Hammond. The prolific multi-instrumentalist has also appeared on hundreds of blues, children, and folk-styled recordings, including albums by Rogers; Sharon, Lois & Bram; and Leon Redbone.

In 1982, following releases with a variety of folk-styled groups, including Original Sloth Band, Junior Jug Band, the Honolulu Heartbreakers, and the Paradise Revue on various Canadian independent labels, Whiteley created Pyramid Records in order to release the Paradise Revue album "Stand The Storm."

Whiteley has brought several recordings from the Pyramid catalog into the new company (Pyramid still has some titles in its catalog, but any new titles will be rolled over to Borealis). These include albums by Mose Scarlett, Jackie Washington, Chris Whiteley, the Whiteley Brothers, and Scarlett, Washington & Whiteley.

Asked why he was willing to get involved with yet another independent label, Whiteley says, "I knew that there were more things that could be done [working with others]. I'm still going to be producing and performing, but [with Borealis] there's now more people to cover all the little things that need to be done. There will be more work to do too, hopefully, as we also expand our opportunities beyond Canada."

Borealis is seeking distribution outside Canada.

Until last January, Mills was head of the technical department of CBC-Radio here. A musician and record producer, Mills, under the name Curly Boy Stubbs, has performed with Garrett in a duo for the past 18 years. Last January, the two founded GMS Productions, a production company, which will con-

tinue to operate independently of Borealis.

During the '70s and '80s, Mills produced a number of pivotal Canadian folk and children's recordings, including albums by Rogers; Sharon, Lois & Bram; John Allen Cameron; the Jarvis-Benoit Quartet; and Eric Nagler. Mills had also been executive producer of CBC-Radio's influential "Touch The Earth" program, which, running from 1974-80, gave national exposure to an entire generation of Canadian folk and roots-styled performers.

"When Grit phoned and suggested a meeting about a record company, it came before I left the CBC," recalls Mills. "[At the meeting] I liked what was being discussed, and I was excited by the prospects. However, all four of us were cautious, really. That's somewhat a product of age and experience."

Adds Garrett, "We sat down and talked this label through eight ways to Sunday. We wanted to be sure all of our philosophies lined up. We knew we had different tastes. We're all supportive of the same kind of music, but we do have different [musical] tastes."

Coincidentally, when Laskin called Garrett, he was poised to leave CBC-Radio. At the time, he was executive producer of performance programming in Montreal. "I didn't know that Bill had this dream [about owning a label] in the back of his mind for over a decade," says Laskin.

At CBC-Radio, Garrett had also worked as a segment producer for Mills on "Touch The Earth" and had produced such high-profile shows as "The Entertainers" and "Six Days On The Road."

Garrett says that at CBC-Radio, "I must have recorded every singer/songwriter in Canada at one time or another. During the '80s, I'd do songwriter [studio] sessions with Roy Forbes and Connie Kaldor, followed by sessions with [jazzman] Don Thompson, then do concerts with Bruce Cockburn, Murray McLauchlan, Ry Cooder, and Randy Newman. However, in my last five years there, I moved more over to management."

To raise operating capital for Borealis, the foursome created a business plan and presented it to close friends. "We set a minimum and maximum [level of funding], and we came close to [raising] the maximum," says Laskin. "We now have [funding to operate] for five years. At that point, investors can take their money back or roll it into a different kind of share participation."

With the Borealis founders working closely for so many years, why didn't they launch a label years ago? "We were all trying to cut our teeth in different areas," says Garrett. "Now, we can launch a label, realistically. We don't have pie in our eyes."

Adds Mills, "I'm not sure [a new label] would have had the same chance of surviving 15 years ago as [it does] today. There's more of a bubbling of [folk] music now. However, while major labels are now listening to [folk] music more, many folk artists are still having difficulty getting the ear of the major labels, and frankly a lot of artists don't want to be part of the major-label scene. That's where we can fit in."

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HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 11/25/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	PRIDE MIKI IMAI FOR LIFE	
2	2	CAN'T STOP FALLIN' IN LOVE GLOBE AVEA TRAX	
3	4	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC	
4	3	SONY	
4	3	KOIGOKORO NANASE AIKAWA CUTTING EDGE	
5	6	NOW AND THEN MY LITTLE LOVER TOYS FACTORY	
6	NEW	NICE BOY! SYARANQ BMG VICTOR	
7	NEW	A BOY—ZUTTO WASURENAI GLAY PLATINUM	
8	7	CLASSIC JUDY AND MARY EPIC/SONY	
9	8	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI-BA EMI	
10	5	MIRAIENO PRESENT MIHO NAKAYAMA WITH MAYO KING	
ALBUMS			
1	7	SHOGO HAMADA THE DOOR FOR THE BLUE SKY SONY	
2	4	UA 11 VICTOR	
3	2	SPITZ INDIGO CHIHEISEN POLYDOR	
4	1	X JAPAN DAHLIA EASTWEST JAPAN	
5	3	NORIYUKI MAKIHARA UNDERWEAR WEA JAPAN	
6	NEW	VARIOUS ARTISTS MAX 3 SONY	
7	NEW	KEIKO UTOKU KOHRI ZAIN	
8	NEW	GLAY BELOVED PLATINUM	
9	NEW	VARIOUS ARTISTS NOW 5 TOSHIBA EMI	
10	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC/SONY	

CANADA		(SoundScan) 11/30/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WHERE DO YOU GO NO MERCY ARISTA	
2	7	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE	
3	4	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	
4	5	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA	
5	6	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION	
6	10	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA	
7	2	YOU MUST LOVE ME MADONNA WARNER BROS.	
8	13	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA	
9	NEW	THA CROSSROADS BONE THUGS-N-HARMONY SONY	
10	9	HAPPY DAYS P.J. COOH	
11	NEW	WE'VE GOT IT GOING ON BACKSTREET BOYS ZOMBA/JIVE	
12	12	MACARENA LOS DEL RIO RCA	
13	NEW	HIT ME OFF NEW EDITION MCA	
14	15	CHILDREN ROBERT MILES DECONSTRUCTION	
15	NEW	CHRISTMAS EP ENYA WERE UK	
16	14	HOW DO U WANT IT 2PAC FEATURING KC AND JOJO DEATH ROW/INTERSCOPE	
17	8	LOUNGIN LL COOL J DEF JAM/MERCURY	
18	NEW	ALL THE WAY LIVE COOLIO TOMMY BOY	
19	NEW	TIAMO PAUL LONDON CAPITOL	
20	NEW	YOU LEARN ALANIS MORISSETTE MAVERICK	
ALBUMS			
1	3	CELINE DION FALLING INTO YOU COLUMBIA	
2	NEW	THA DOGGFATHER SNOOP DOGGY DOG DEATH ROW	
3	6	VARIOUS ARTISTS DANCE MIX '96 QUALITY	
4	5	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
5	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE	
6	2	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	
7	NEW	SOUNDTRACK ROMEO + JULIET EMI	
8	1	VAN HALEN BEST OF VOLUME 1 WARNER BROS.	
9	NEW	FRANCOIS PERUESSE AL ALBUM PEUBLE DU TOMS 5 LA PO ZRO	
10	NEW	TONI BRAXTON SECRETS ARISTA	
11	NEW	CHRIS SHEPPARD DESTINATION DANCE FLOOR 2 QSP	
12	NEW	TRACY CHAPMAN NEW BEGINNING ELEORA	
13	NEW	R.E.M. NEW ADVENTURES IN HI-FI WARNER	
14	NEW	NEW EDITION HOME AGAIN MCA	
15	15	FUGEES THE SCORE COLUMBIA	
16	14	SHANIA TWAIN THE WOMAN IN ME MERCURY	
17	NEW	SOUNDTRACK EVITA WARNER	
18	NEW	DONNA LEWIS NOW IN A MINUTE ATLANTIC	
19	18	BRYAN ADAMS 18 TIL I DIE A&M	
20	NEW	TRAGICALLY HIP TROUBLE AT THE HEN HOUSE MCA	

GERMANY		(Media Control) 11/19/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE/ZOMBA	
2	5	WHO WANTS TO LIVE FOREVER DUNE VIRGIN	
3	11	VERPIS DICH TIC TAC TOE RCA	
4	3	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA	
5	2	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST	
6	4	A NEVERENDING DREAM X-PERIENCE WEA	
7	8	WORDS BOYZONE POLYDOR	
8	7	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST	
9	12	IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ COLUMBIA	
10	10	I WANT YOU BACK N SYNC ARIOLA	
11	6	HOW BIZARRE OMC POLYDOR	
12	9	I'M RAVING SCOOTER EDEL	
13	NEW	PAPARAZZI XZIBIT RCA	
14	13	BECAUSE YOU LOVED ME CELINE DION COLUMBIA	
15	14	RUN A WAY SOUND LOVERS POLYDOR	
16	NEW	ONE & ONE ROBERT MILES MOTOR MUSIC	
17	17	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
18	NEW	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	
19	NEW	BREATHE PRODIGY INTERSCOPE	
20	NEW	7 SECONDS NOMANSLAND EMI	
ALBUMS			
1	1	KELLY FAMILY ALMOST HEAVEN EMI	
2	2	PHIL COLLINS DANCE INTO THE LIGHT WEA	
3	3	DIE TOTEN HOSEN IM AUFTRAG DES HERRN ... EASTWEST	
4	11	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA	
5	5	WOLFGANG PETRY ALLES ARIOLA	
6	4	BOHSE ONKELZ E.I.N.S. VIRGIN	
7	7	VAN HALEN BEST OF VOLUME 1 WEA	
8	6	SIMPLY RED GREATEST HITS EASTWEST	
9	8	CELINE DION FALLING INTO YOU COLUMBIA	
10	15	EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR METRONOME	
11	9	JOE COCKER ORGANIC EMI	
12	10	DJ BOBO WORLD IN MOTION EAMS	
13	19	SOUNDTRACK EVITA WEA	
14	18	PUR LIVE—DIE ZWEITE INTERCORD	
15	14	SPICE GIRLS SPICE VIRGIN	
16	13	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	
17	12	R.E.M. NEW ADVENTURES IN HI-FI WEA	
18	NEW	SCHLUMPF ALLES BANANE! EMI	
19	16	FUGEES THE SCORE COLUMBIA	
20	17	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC	

FRANCE		(SNEP/IFOP/Tite-Live) 11/16/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FREED FROM DESIRE GALA SCORPIO	
2	2	AICHA KHALED BARCLAY	
3	3	WANNABE SPICE GIRLS VIRGIN	
4	4	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA	
5	14	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST	
6	8	SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN	
7	6	PARTIR UN JOUR 2 BE 3 EMI	
8	10	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA	
9	5	ALL BY MYSELF CELINE DION COLUMBIA	
10	17	POPULAR NADA SURF WEA	
11	9	JE TE PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS	
12	11	RAIDE DINGUE DE TOI G. SQUAD ARIOLA	
13	18	WAN'T LOVE HYSTERIC EGO SONY	
14	7	WHERE DO YOU GO NO MERCY BMG	
15	12	RADIE DINGUE DE TOI PASCAL OBISPO SONY	
16	20	ABC POUR CASSER ... KITSCH PETER STARRING OLIVIA RCA	
17	NEW	VIRTUAL INSANITY JAMIROQUAI BMG	
18	NEW	OH HAPPY DAY CHORALE DE PAGNY, FLORENT & SARCELLES BMG	
19	NEW	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA	
20	15	BAD BOYS DE MARSEILLE AKHENATON VIRGIN	
ALBUMS			
1	3	DESIR NOIR 666667 CLUB POLYGRAM	
2	2	CELINE DION LIVE A PARIS COLUMBIA	
3	1	BARBARA BARBARA POLYGRAM	
4	19	KHALED SAHRA EMI	
5	4	DIVERS STARMANIA WEA	
6	20	MICHEL JONASZ SOUL MUSIC AIRLINES EMI	
7	11	SPICE GIRLS SPICE VIRGIN	
8	15	JIMMY CLIFF HIGHER AND HIGHER POLYGRAM	
9	NEW	SNOOP DOGGY DOGG THA DOGGFATHER BMG	
10	9	FUGEES THE SCORE SONY	
11	5	PASCAL OBISPO SUPERFLU EPIC	
12	NEW	FINE YOUNG CANNIBALS FINEST POLYGRAM	
13	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
14	6	CELINE DION FALLING INTO YOU COLUMBIA	
15	7	PHIL COLLINS DANCE INTO THE LIGHT WEA	
16	14	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	
17	8	LE FESTIVAL ROBLES BEN MON COCHON VER-SAILLES	
18	NEW	EELS BEAUTIFUL FREAK BMG	
19	17	JOE COCKER ORGANIC CHRYSALIS	
20	13	EDDY MITCHELL MR. EDDY POLYDOR	

EUROCHART HOT 100		11/14/96		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN		1	1
2	2	WANNABE SPICE GIRLS VIRGIN		2	2
3	3	INSOMNIA FAITHLESS CHEEKY		3	3
4	7	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE		4	7
5	4	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST		5	4
6	8	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC		6	8
7	6	WORDS BOYZONE POLYDOR		7	6
8	10	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA		8	10
9	9	AICHA KHALED BARCLAY		9	9
10	5	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE		10	5
ALBUMS					
1	1	PHIL COLLINS DANCE INTO THE LIGHT WEA		1	1
2	2	SIMPLY RED GREATEST HITS EASTWEST		2	2
3	3	CELINE DION FALLING INTO YOU EPIC/COLUMBIA		3	3
4	NEW	SPICE GIRLS SPICE VIRGIN		4	NEW
5	4	KELLY FAMILY ALMOST HEAVEN KEL-LIFE		5	4
6	6	FUGEES THE SCORE COLUMBIA		6	6
7	8	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2		7	8
8	NEW	CELINE DION LIVE A PARIS EPIC/COLUMBIA		8	NEW
9	7	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE		9	7
10	5	BEATLES ANTHOLOGY 3 APPLE/PARLOPHONE		10	5

HITS OF THE U.K.		11/18/96	
THIS WEEK	LAST WEEK	SINGLES	
1	8	BREATHE PRODIGY XL RECORDINGS	
2	2	HILLBILLY ROCK, HILLBILLY ROLL WOOLPACKERS RCA	
3	1	WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA	
4	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION	
5	3	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	
6	NEW	GOVINDA KULA SHAKER COLUMBIA	
7	NEW	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA	
8	4	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
9	NEW	MILK GARBAGE MUSHROOM	
10	6	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON	
11	12	STRANGER IN MOSCOW MICHAEL JACKSON EPIC	
12	9	I BELONG TO YOU GINA G ETERNAL/WEA	
13	NEW	STAR BRYAN ADAMS A&M	
14	20	ATOM BOMB FLUKE VIRGIN	
15	NEW	CHASING RAINBOWS SHED SEVEN POLYDOR	
16	10	DON'T MAKE ME WAIT 911 GINGA/VIRGIN	
17	7	INSOMNIA FAITHLESS CHEEKY	
18	NEW	THIRTY THREE SMASHING PUMPKINS HUT	
19	11	THE FUN LOVIN' CRIMINAL FUN LOVIN' CRIMINALS CHRYSALIS	
20	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS JIVE/ZOMBA	
ALBUMS			
1	14	ROBSON & JEROME TAKE TWO RCA	
2	1	SPICE GIRLS SPICE VIRGIN	
3	3	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS./WEA	
4	2	BEAUTIFUL SOUTH BLUE IS THE COLOUR GOI DISCS	
5	5	SIMPLY RED GREATEST HITS EASTWEST	
6	NEW	FINE YOUNG CANNIBALS FINEST LONDON	
7	NEW	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II THE MINISTRY OF SOUND	
8	NEW	KULA SHAKER K COLUMBIA	
9	NEW	SNOOP DOGGY DOGG THA DOGGFATHER DEATH ROW/INTERSCOPE	
10	11	DANIEL O'CONNELL SONGS OF INSPIRATION RITZ	
11	NEW	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN	
12	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM	
13	NEW	TRICKY PRE-MILLENNIUM TENSION 4TH & B'WAY	
14	NEW	FUGEES THE SCORE RUFFHOUSE/COLUMBIA	
15	NEW	SMURFS SMURFS CHRISTMAS PARTY EMI	
16	6	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
17	13	VARIOUS ARTISTS THE BEST IRISH ALBUM IN THE WORLD ... EVER! VIRGIN	
18	7	CELINE DION FALLING INTO YOU EPIC	
19	10	EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR LONDON	
20	NEW	VARIOUS ARTISTS THE BEST 60'S ALBUM IN THE WORLD	

HITS OF THE U.K.		11/23/96	
THIS WEEK	LAST WEEK	AIRLAY	
1	2	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON	
2	1	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
3	6	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	
4	11	STRANGER IN MOSCOW MICHAEL JACKSON EPIC	
5	4	YOU'RE GORGEOUS BABYBIRD ECHO	
6	3	ROTTERDAM BEAUTIFUL SOUTH GOI DISCS	
7	5	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST	
8	10	ALISHA RUES THE WORLD ALISHA'S ATTIC MERCURY	
9	8	ANGEL SIMPLY RED EASTWEST	
10	7	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA	
11	9	WHAT IF ... LIGHTNING SEEDS EPIC	
12	27	EVERYDAY IS A WINDING ROAD SHERYL CROW A&M	
13	26	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION	
14	14	WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA	
15	13	NEIGHBOURHOOD SPACE GUT	
16	12	WORDS BOYZONE POLYDOR	
17	15	DON'T MAKE ME WAIT 911 GINGA/VIRGIN	
18	20	I BELONG TO YOU GINA G ETERNAL/WEA	
19	19	THE FLAME FINE YOUNG CANNIBALS LONDON	
20	39	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS JIVE/ZOMBA	
21	16	FOLLOW THE RULES LIVIN' JOY UNDISCOVERED/MCA	
22	32	SINGLE BILINGUAL PET SHOP BOYS PARLOPHONE	
23	30	IF YOU'RE THINKING OF ME DODGY A&M	
24	31	NO WOMAN, NO CRY FUGEES COLUMBIA	
25	17	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC	
26	NEW	COSMIC GIRL JAMIROQUAI SONY	
27	21	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN	
28	22	GOOD ENOUGH DODGY A&M	
29	29	THIS IS FOR THE LOVER IN YOU BABYFACE EPIC	
30	40	INSOMNIA FAITHLESS CHEEKY	
31	18	FLYING CAST POLYDOR	
32	NEW	GOVINDA KULA SHAKER COLUMBIA	
33	NEW	WHEN I FALL IN LOVE ANT & DEC TELSTAR	
34	NEW	THE FUN LOVIN' CRIMINAL FUN LOVIN' CRIMINALS DIFONTAINE/CHRYSALIS	
35	NEW	GIRL IN A SPORTS CAR CHRIS REA EASTWEST	
36	23	VIRTUAL INSANITY JAMIROQUAI SONY S2	
37	NEW	ONE KISS FROM HEAVEN LOUISE 1ST AVENUE/EMI	
38	28	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA	
39	36	CHASING RAINBOWS SHED SEVEN POLYDOR	
40	38	1ST OF THE MONTH BONE THUGS-N-HARMONY RUTHLESS/EPIC	

ITALY		(Musica e Dischi/FIMI) 11/18/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	BORN SLIPPY UNDERWORLD DO IT YOURSELF	
2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER JT COMPANY/DBX	
3	4	VOO-DOO BELIEVE DATURA TIME	
4	9	OCEAN WHISPERS R.A.F. BY PICOTTO MEDIA/GFB	
5	NEW	NUMBER ONE ALEXIA DISCOMAGIC	
6	10	DEDICATED MARIO PIU MEDIA/BXR	
7	6	PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EASTWEST	
8	NEW	FOLLOW THE RULES LIVIN' JOY ZAC	
9	NEW	WHERE DO YOU GO NO MERCY BMG RICORDI/SELF	
10	7	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE/DANCE FACTORY	
ALBUMS			
1	1	LUCIO DALLA CANZONI PRESSING	
2	NEW	RAF COLLEZIONE TEMPORANEA CGD	
3	2	FRANCO BATTIATO L'IMBOSCATA MERCURY	
4	5	MINA CREMONA EMI	
5	4	BIAGIO ANTONACCI IL NUCCHIO MERCURY	
6	7	EROS RAMAZZOTTI DOVE C'E MUSICA BMG	
7	8	R.E.M. NEW ADVENTURES IN HI-FI WARNER	
8	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	
9	6	FABRIZIO D'ANDRE ANIMA SALVE RICORDI	
10	10	POOH AMICI! PER SEMPRE CGD	

AUSTRALIA		(Australian Record Industry Assn.) 11/24/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WANNABE SPICE GIRLS VIRGIN	
2	2	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA	
3	5	WHERE DO YOU GO NO MERCY BMG	
4	3	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST	
5	4	MACARENA LOS DEL RIO BMG	
6	6	SOMETIMES WHEN WE TOUCH NEWTON FESTIVAL	
7	7	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M	
8	8	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC	
9			

HITS OF THE WORLD

CONTINUED

MALAYSIA (RIM) 11/19/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	5
5	6
6	4
7	9
8	8
9	10
10	NEW

PORTUGAL (Portugal/AFP) 11/19/96	
THIS WEEK	LAST WEEK
1	NEW
2	9
3	5
4	7
5	2
6	8
7	NEW
8	1
9	6
10	NEW

NETHERLANDS (Stichting Mega Top 50) 11/14/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	5
6	9
7	7
8	10
9	6
10	NEW
11	1
12	2
13	3
14	4
15	5
16	6
17	9
18	4
19	8
20	10

NEW ZEALAND (RIANZ) 11/13/96	
THIS WEEK	LAST WEEK
1	6
2	4
3	5
4	3
5	7
6	1
7	2
8	NEW
9	8
10	NEW
11	NEW
12	1
13	2
14	9
15	3
16	NEW
17	10
18	6
19	7
20	NEW

BELGIUM (Promuvi) 11/19/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	5
5	10
6	NEW
7	8
8	7
9	6
10	NEW
11	NEW
12	2
13	1
14	3
15	7
16	4
17	NEW
18	6
19	NEW
20	8

SWITZERLAND (Media Control Switzerland) 11/14/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	5
5	4
6	NEW
7	6
8	10
9	NEW
10	9
11	1
12	6
13	2
14	5
15	3
16	4
17	8
18	NEW
19	5
20	NEW

SWEDEN (GLF) 11/15/96	
THIS WEEK	LAST WEEK
1	3
2	1
3	6
4	7
5	2
6	10
7	5
8	4
9	NEW
10	9
11	1
12	NEW
13	3
14	4
15	NEW
16	10
17	8
18	4
19	9
20	7

FINLAND (Seura/IFPI Finland) 11/17/96	
THIS WEEK	LAST WEEK
1	3
2	1
3	2
4	5
5	7
6	6
7	NEW
8	4
9	9
10	NEW
11	1
12	5
13	4
14	2
15	6
16	7
17	3
18	8
19	NEW
20	NEW

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: It is not often that popular music embraces the heroes of past wars, but the capital city of Madrid witnessed just such an occasion Nov. 5. Flamenco stars and veteran singer/songwriters staged a concert in the 10,000-capacity Sports Palace in honor of some 400 members of the International Brigade, a volunteer force that fought in the 1936-39 Spanish Civil War alongside the democratically elected Republican government, which was eventually defeated by the fascist rebels led by Francisco Franco. The 400 were among 60,000 volunteers from 50 countries who came to the Spanish government's aid while Western governments declined to take sides, apart from Germany and Italy, which supported the fascists, and Russia, which helped the Republicans. The concert was fronted by flamenco *cante jondo* (pure song) stars **Carmen Linares** and **José Menese** along with singer/songwriters **Imanol**, **Labordeta**, **Paco Ibanez**, and **Quintín Cabrera**. Many volunteers, of whom the youngest is now 78, were in wheelchairs. They included 68 Americans, 29 Cubans, and 27 Russians as well as various Britons, Swiss, Brazilians, Mexicans, Chinese, Australians, Yugoslavs, Czechs, Canadians, Algerians, and Israelis. The first volunteers arrived in Spain 60 years ago this month, and they returned to receive Spanish nationality, an honor that they were promised 58 years ago. **HOWELL LLEWELLYN**



IRELAND: As well as recording many new songs by Irish writers in recent years, **Christy Moore** has added a substantial number of his own compositions to his repertoire. But "Graffiti Tongue" (Columbia) is the first album for which he has written, or co-written, all the material himself. After "Live At The Point," which became the best-selling album in Ireland in 1994, Moore decided to make an album unaccompanied by other musicians. He set up a stage in Sulan Studio, Ballyvourney, County Cork, with his own engineer at the desk. "We had a live sound as well as the direct sound going into the desk," he says. "I had everything around me, and it was a good feeling. I think I projected in a way I hadn't done in a studio before." Songwriting collaborations on the album include "North And South (Of The River)" with U2's **Bono** and **the Edge**; "Rory Is Gone," a tribute to the late **Rory Gallagher**, co-written with performance artist **Nigel Rolfe**; and "Folk Tale," a poem by **Paula Meehan** set to music. Moore wrote eight of the 12 songs himself, including "Yellow Triangle," about the consequences of failing to take a stand against injustice, and "Riding The High Stool," in which he sings that "knowin' it all is a lonely place to be." Speaking of his songwriting method, Moore says that the words come first, and "only when I'm completely happy about the lyric do I think about the tune." **KEN STEWART**

JAPAN: Two excellent compilations of cutting-edge indie music have just been released. "Tokyo Invasion: Cosmic Kurushi Monsters" (Virgin) was assembled by **Tony Herrington**, editor of fashion/media magazine *The Wire*. This double-CD set tends to focus on the deep underground end of the local indie scene, with such tracks as "Sick Zip Everywhere" by **Melt Banana**, "Spook City" by **the Boredoms**, and "You Who Will In No Way I Who Can In No Way" by **Keiji Haino**. Roughly a third of the tracks are by God Mountain artists. Virgin hopes to release the album in the U.S., but as yet no firm date has been set. "I've been collecting these kinds of extreme Japanese experimental records for three or four years now," says **Simon Hopkins**, catalog marketing manager in Virgin's commercial marketing department. "And I thought there were one or two people who were absolute genius figures, in particular the **Boredoms**, **Ruins**, and **Keiji Haino**. The *Wire* had covered this scene pretty extensively . . . and I felt that Tony would be in a good position to talk to the right people, and so I handed the project over to him." Tending toward the *slightly* more accessible end of the indie spectrum is "Japanese Homegrown Vol. 2," which has just come out on Tower Records Japan's Gianormous label. This compilation also includes a wide variety of Nipponese indie bands, with tracks ranging from the power-pop of "Lazybones" by **Shonen Knife** to the hardcore thrash of "Maradise" by **Nunchaku**. Other standout tracks are "Zone Tripper" by veteran band **Friction** and the mutated weirdness of "Happy Shopper" by **Audio Active**. A surprisingly large number of the bands sing in English—not that it really matters, given the kind of music we're talking about here. **STEVE McCLURE**



FRANCE: Generally regarded as this country's first "concept" album, "La Mort D'Orion" (The Death Of Orion) was released here on EMI Pathé in 1970. The composer, performer, and producer of this remarkable work was a young man named **Gérard Manset** (Global Music Pulse, Billboard, Jan. 7, 1995). The title track is a 20-minute epic that tells the story of the collapse of the people of the planet Orion. The album, famous for its black cover and equally dark content (one song is titled "Elegie Funèbre" (Gloomy Elegy), sold few copies at the time but earned Manset a reputation as a demanding and original artist, and it gradually became a cult phenomenon. For many years, Manset refused to reissue most of his work from the '70s, and "La Mort D'Orion," which was released only on vinyl, has been unavailable for more than a decade, selling only as a valuable collector's item. But now, at last, Manset has given his blessing to a digital transfer, and the album was released on CD by EMI this month. Manset is also in the spotlight thanks to the release of a compilation of cover versions of his songs. Titled "Route Manset" (EMI), the album features such artists as **Francis Cabrel**, **Salif Keita**, **Alain Bashung**, **Nilda Fernandez**, **Françoise Hardy**, and **Pierre Schott**, among others. **EMMANUEL LEGRAND**

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

N.J. Chain Taps Into Research Via Discount Club

■ BY JIM BESSMAN

NEW YORK—Music marketing appears to have a potent new tool in TAP Market Research, a point-of-sale data gathering and sharing system devised by New Jersey retail web Compact Disc World. The system is designed within the context of a consumer discount club program.

TAP, an acronym standing for "transactions are power," essentially allows computer-interactive subscribers to "tap" into the system's regularly updated sales data in order to glean consumer profiles and buying habits. This information can then be used by music and non-music suppliers in a wide range of direct-marketing applications.

"Basically, the system gives the user a profile of the music store

use music as a marketing vehicle. For example, Lang notes, an advertiser might discern the appropriate music to use for an ad campaign, à la the classic Chevy truck spots featuring Bob Seger's "Like A Rock."

"Music can help identify a product and sell it, and [TAP data] can show what music the target audience listens to—through transactional analysis, and not just opinion," says Lang.

At Compact Disc World, where non-music items like lollipops and rock'n'roll stickers are sold, "we can look at what else people buy, in merchandising our stores for suggest-selling," Lang says. "So if you come up and buy one item, we can suggest something else that other people who buy the same item have a tendency to buy, like stickers or rock'n'roll air fresheners. When we found out that 25% of those who buy the air fresheners tend to buy stickers, we told our store managers to suggest-sell the stickers to those who buy the fresheners."

Additionally, the stores can now direct-market to customers based on their past purchase, using postcards and other mailings about product, Lang says. Sometimes the mailings have added-value offers, such as T-shirts or other merchandise. "Labels always dream of target-marketing consumers, and we've started a program where we can do it," he says.

The way TAP works is through a discount club that Compact Disc World launched in February 1995. For a \$12 annual membership, members get an \$11.99 discount price on regular \$16.98 and \$15.98 music product, with similar discounts on budget-priced product and double-CDs. "Everything in the store basically has two prices—regular and club," says Lang, adding that members also get "buy it, try it" privileges involving a 30-day money-back guarantee on music purchases.

"This gives club members a high comfort level, knowing that what-



ever they buy, they'll enjoy—or they don't have to keep it," says Lang. He tallies 100,000 members signed up so far, with 600 new members coming aboard each week,

along with 350 renewals. In exchange, Compact Disc World gets personal information about each member, which was filled out in the application form. This information is then used in tracking member purchases, as members are given bar-coded club cards to identify them at the checkout counter.

"Before, market research was done mostly through opinion," says Lang. "You'd call and ask what people do and think—which was very valuable but relied on memory.

Here we capture everything transactionally, leaving no room for error."

The chain is now selling its TAP-obtained data to subscribers and looking to expand the system beyond its New Jersey borders. It is enlisting other retailers to start similar customer loyalty programs that can likewise capture consumer data. That data would be managed online by Compact Disc World specifically for those stores and
(Continued on page 71)



The Compact Disc World Club CD card.

customer," says David Lang, president of the South Plainfield-based, nine-store Compact Disc World chain. "It shows the types of radio stations people listen to, what kinds of music and artists and titles they buy, and what other products they buy. So a record label executive or radio programmer or someone who's interested in understanding who buys music can punch in an artist and title and take a look at the sales trends in sex, age, marital status, income levels, listening and buying habits—all in an instant and up-to-date."

Such information, adds Lang, offers great opportunities for anyone looking to market music, "suggest-sell" accessory products, or

Say It With A Green Hill CD Greeting Card Gospel Label Finds Success With Niche Product

■ BY FRANK DiCOSTANZO

NEW YORK—Who says every day can't be Christmas? For at least one music company, CD greeting cards aren't just the perfect gift—they're the ideal niche.

In fact, sales have been booming since Nashville-based Green Hill Productions, the gift market division of Spring Hill Music Group, launched its line of CD greeting cards in May 1995. The privately owned Spring Hill is known for its gospel music label, which focuses on the Christian bookstore market.

"The idea behind this product is that it combines a card and a gift in one convenient package," says Greg Howard, the company's VP of product development and marketing. The CD greeting cards, which began with three Christmas titles, retail for \$9.98. They are packaged as self-mailers, with the CD held securely in a sleeve.

The product opens like a book and is shrink-wrapped on both sides, allowing customers to read the card's inscription and CD song titles. Each CD contains 40-50 minutes of newly recorded instrumentals. As executive producer, Howard oversees each project from start to finish, including

concept, music selection, packaging, production, and hiring artists and producers.

The primary markets for the CD greeting cards are card/gift shops, bookstores, stationery stores, and other specialty retailers. In addi-



tion, the product is distributed to Christian bookstores through Chordant Distribution, an arm of EMI.

From its original three Christmas titles, the line has grown to an eclectic mix of more than 30 instrumental titles. Holiday themes include Old English Christmas, big band Christmas, and Christmas

angels. Among the nonseasonal titles are "For Sentimental Reasons," "Piano Hymns," "Guitar Romance," "Angel Songs," and "Classic Movie Love Songs." Each recording complements its card's message. The products are merchandised using eye-catching, multi-tier counter-top displays to facilitate impulse sales.

Last January, Green Hill introduced its nonseasonal titles and made changes in the card packages, which initially were sealed closed in shrink-wrap, requiring retailers to explain exactly what the product was. "We made the necessary changes by creating a simpler design and making it more accessible to the consumer," explains Howard. "Now, a buyer need only fill out the address, add postage, write a personal message inside, seal the card with an enclosed tape, and drop it in the mail." One of the biggest selling points, he emphasizes, is that the design has eliminated the need for an envelope.

And while the cards offer several types of holiday greeting packages, the company will focus, Howard claims, on producing cards of a general nature that can be used for var-

(Continued on page 70)

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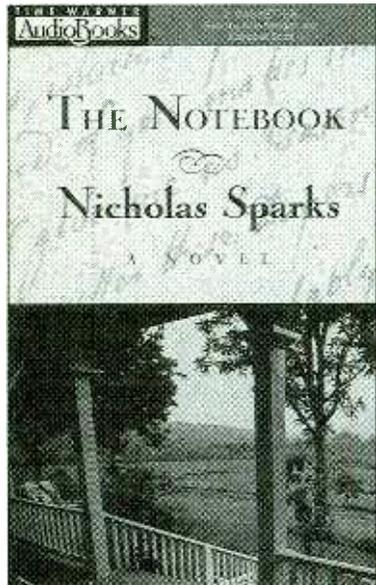
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Retailers Step Up To The Plate For Audiobooks Publishers Work With Stores To Build Medium's Profile

This is the second of two articles on audiobook marketing. This installment focuses on store-level promotions and TV exposure. The first, which appeared four weeks ago, covered radio and print media.

BY TERRI HORAK

NEW YORK—With the public's awareness of audiobooks on the rise, publishers are taking advantage of marketing opportunities, including



store-level promotions.

"What I see for 1997 is a healthy industry that's not growing as fast as it used to because it's bigger now," says Seth D. Gershel, senior VP and publisher of Simon & Schuster Audio.

"So to get to the next level, we have to go back around and see what we've missed. Retailers kind of took audio for granted and were amazed that it worked at all. Now they're more open, curious, and looking for new ways to do things."

Anne-Lise Spitzer, director of publicity, promotion, and advertis-

ing for Random House Audio Publishing, agrees. "Stores are now supporting audio in a bigger way, including merchandising more upfront with the book [title] so it creates an awareness in the store not only of the title but of the medium."

Gershel adds, "We need to show the retailer how vibrant this category remains and will be in the future. If you let a section dwindle, the results are not as good. The category is working fine. If you make sure you're working it, it will work for you."

Simon & Schuster promotions have included a sweepstakes tie-in with Swiss Air for its Pimsleur Language Program series, as well as a special offer and discount coupon program with Davis-Kidd Booksellers' Nashville location.

BIBLIOTECH

Some publishers are beginning to experiment with rebates as well, including Bantam Doubleday Dell (BDD) Audio Publishing, which is offering a \$10 rebate on its unabridged version of John Grisham's "Runaway Jury."

"It's our first foray into the unabridged best seller market, and since it's a backlist title, we wanted to give it a little extra attention and let people know what we're doing," says Christine McNamara, marketing manager for BDD Audio.

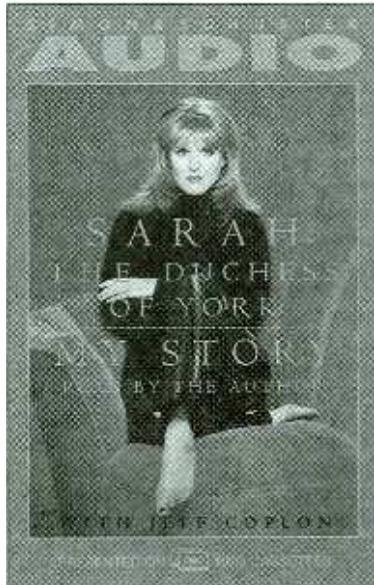
The 12-cassette unabridged "Runaway Jury" went on sale Nov. 4, so it's too early to gauge response, but the title is selling well in chains, according to McNamara.

St. Paul, Minn.-based HighBridge Audio ran its first rebate program for its line of titles by popular NPR host Garrison Keillor. The promotion ran from January through July and offered \$5 back on any pur-

chase of \$25 or more worth of Keillor titles.

"We thought it would be an effective tool to create sell-through for our accounts. It worked fairly well, and with some minor adjustments I think we could get that up to quasi-phenomenal the next time," says HighBridge VP Jim Brannigan.

While stores stand to benefit from publisher-driven promotions, they are also taking their own initiative in promoting titles. "We're



doing a number of different things internally to promote titles in display and advertising programs to make audio more visible," says Susan Yeager, buyer/merchandise for Borders Books & Music.

At Earful of Books, which is opening its sixth location next year, president Paul Rush says its coupon and discount offers are very successful in generating new traffic and audiobook users.

The company recently did a live radio remote with "The Notebook" author Nicholas Sparks at its Austin, Texas, location and had a "really good turnout," Rush says.

Alan Livingston, president of Houston-based audiobook/CD-ROM outlet Booktronics, also uses coupons extensively. "We do it to get people into the store and to create name recognition," he says.

With the retailer in mind, Niagara Falls, N.Y.-based publisher Durkin Hayes has established a number of programs, including the "whole package audio program," which centers around its paperback audio series.

"We really try hard to support the retailers. We're not title-driven, so we try to stay away from title promotion and do more overall audio promotion," says BJ Wood, marketing manager.

Retailers who sign up for the program receive 100 trial tapes and a free display. The Durkin Hayes sample tapes differ from other industry samplers in that they feature a complete story as opposed to snippets.

Time Warner Audio Books is also focusing on connecting with retailers to get the word out about its product.

(Continued on page 71)

BARRY GIBBONS, chairman of Spec's Music, will deliver the keynote address March 9, 1997, during the National Assn. of Recording Merchandisers' (NARM) 39th annual convention in Orlando, Fla. The speech is titled "Entertainment Merchandising In The '90s (Or Hey! You! Get Off Of My Cloud)." Before joining Spec's, Gibbons was chairman/CEO of Burger King. NARM also announces that Rounder act Alison Krauss & Union Station will perform during the general session, which includes the keynote address.

K-TEL INTERNATIONAL has formed a subsidiary, K-tel Direct Media & Marketing, which will develop and distribute programming that includes infomercials. The company has drafted three senior executives from infomercial producer Positive Response Television to run the subsidiary. They are Gary Hewitt, CEO; Doug Gravink, president; and Valerie Castle, VP.



RENTRAK reports net profit of \$4 million on \$35.4 million in revenue for the second fiscal quarter, which ended Sept. 30, compared with a net loss of \$0.2 million on \$27.9 million in revenue in the same period last year. Rentrak says that revenue from its pay-per-transaction videocassette leasing operations rose to \$29.9 million in the quarter from \$26.6 million a year ago. During the quarter, Rentrak signed a 10-year deal with Movie Gallery, an 867-store video retailer, to provide leased videos. Excluding Movie Gallery, Rentrak's base of participating stores grew 20% to 4,077 as of Sept. 30.

TURNER BROADCASTING SYSTEM says it will take a \$109 million write-off in the third quarter—its last as an independent company—on its entertainment division because of disappointing results from its movie companies. Time Warner, which has acquired Turner, says it will phase out Turner Pictures. New Line Cinema and Castle Rock Productions, the other Turner movie companies, are expected to be sold.

BORDERS GROUP reports that sales from Borders Books & Music superstores open at least one year rose 8.6% in the third quarter from a year ago. Total superstore sales increased 42.3% to \$212 million from \$149 million. Borders added 15 superstores during the quarter, for a total of 148. Sales from Planet Music record stores fell 51.4% to \$3.6 million due to the closing of stores. Same-store sales for the Waldenbooks mall outlets declined 0.2% in the quarter on an overall 3.8% decrease in sales to \$197.9 million.

MCA has signed a long-term agreement with Bagdasarian Productions for exclusive rights to the Chipmunks. MCA will acquire a 35% stake in Bagdasarian, whose principals are Ross Bagdasarian Jr., whose father created the Chipmunk characters in 1958, and his wife, Janice Karman. The deal, which is for a minimum of 10 years, will include movies, television, home video, music, publishing, recreation, licensing, merchandising, and interactive products.

IMAGE ENTERTAINMENT reports that net profit plunged to \$496,058 from \$2 million in the second fiscal quarter, which ended Sept. 30, while sales dropped to \$17.7 million from \$26 million in the same period a year ago. The company, which distributes films on laserdisc, attributes the declines to "a weaker new-release schedule." A year ago, hits included "The Lion King" and "Pulp Fiction." This year, the biggest titles included "The Birdcage" and "Mr. Holland's Opus." Image says that its results were also affected by weakness in hardware sales. The Electronics Industry Assn. has reported that sales of laserdisc players are off 35% this year because of consumer confusion about the pending rollout of DVD.

BARNES & NOBLE says sales from superstores open at least a year rose 4.5% in the third quarter from a year ago. Many of the bookseller's superstores sell music. In the quarter, the retailer opened 23 superstores, for a total of 408. Overall, New York-based Barnes & Noble reports a net loss of \$2.6 million on \$532.5 million in revenue for the three months that ended Oct. 26, compared with a loss of \$3.5 million on \$432.3 million in revenue a year ago.



ACTV, a producer and distributor of interactive television programming, reports a net loss of \$1.8 million on \$332,220 in revenue for the third quarter, compared with a loss of \$2.3 million on \$322,036 in revenue last year. The New York-based startup company, which has done tests with Canadian music video firm MuchMusic, says it expects to break even by 1998.

SENSORMATIC ELECTRONICS says it has acquired all the stock of its Argentinian distributor, Sensormatic Argentina S.A., which has served the company exclusively since 1980. The company says that more than 300 vendors place Sensormatic electronic anti-theft tags on products in Argentina.

EXECUTIVE TURNTABLE

DISTRIBUTION. Guy M. Marsala is appointed COO of Navarre Corp. in Minneapolis. He was VP/GM of the scholastic division of Jostens Inc.

HOME VIDEO. LIVE Entertainment in Van Nuys, Calif., promotes Ivette Rodriguez to VP of publicity and promotion and Karen Crawford to VP of creative marketing. They were, respectively, executive director of domestic publicity, marketing, and promotion and senior designer.

Brendan McDonald is appointed account executive at EFX Communications in Arlington, Va. He was a senior account executive at Quantum Financial.

The Video Software Dealers Assn. in Encino, Calif., names Dave Mechem manager of regional chapters, Tina Wells manager of member benefits (both of which are effective Monday [25]), and Marsha Miera meetings coordinator. They were, respectively, Western region retail sales manager for Turner Home



RODRIGUEZ



CRAWFORD

Entertainment, mid-Atlantic retail sales representative for Turner Home Entertainment, and group coordinator for Club Med Sandpiper Resort.

ENTER*ACTIVE. Scott Bonn is appointed VP and publisher at Blender in New York. He was VP of advertising sales for the Box.

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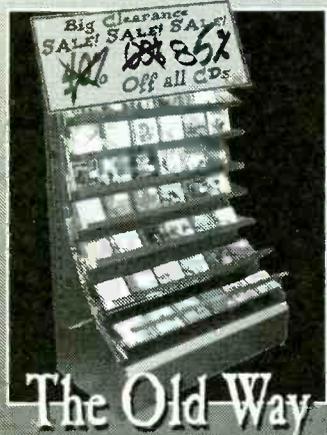
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Merchants & Marketing

Trans World Losses Down; MCA Golden In 4th Quarter

TRANS WORLD Entertainment Corp., in the midst of a turnaround, moved closer to profitability in its third fiscal quarter, when it posted a net loss of \$2.5 million, or 25 cents per share, on sales of \$98 million. But that loss was slightly less than half the loss of \$5.1 million, or 52 cents per share, that the company posted in the same period last year, when it had sales of \$103 million.

This is the seventh consecutive quarter that the Albany, N.Y.-based chain has had a red bottom line. But a restructuring of the company, which began in the fourth quarter of 1994 and has included the shuttering of more than 200 stores, has been paying dividends for the chain.

In the quarter ended Nov. 2, Trans World posted a 4% comparable-store increase. In a press release, company executives say that they anticipate the chain posting a profit for the fourth quarter and the year and that they are optimistic that the chain will show continued improvements in the new year.

In breaking out operating results, the company said that its gross profit increased to 37.1%, up from the 34.9% it had in the same period last year. In the same time frame, selling, general, and administrative expenses dropped one percentage point this year to 34.7%. Earnings before interest, taxes, depreciation, and amortization were \$2.3 million. Last year, the company posted a negative cash flow of \$862,000.

For the 39-week period, the company showed a net loss of \$7.6 million, or 78 cents per share, as compared with a net loss of \$15.3 million, or \$1.57 per share, in 1995.

THERE HAS BEEN nearly a year of restructuring since Doug Morris assumed the chairmanship of the MCA Music Entertainment Group, and retailers have been warning that MCA and its Uni Distribution will emerge as a force to be reckoned with in the fourth quarter. Sure enough, that has come to pass. The company has twice nailed down the top spot on The Billboard 200, with albums by the Counting Crows (Geffen) and New Edition (MCA). In the week ending Nov. 10, the company posted a 20.7% market share, to lead the industry. This week, the company nails down the No. 1, No. 2, and No. 3 spots on The Billboard 200 (see Between the Bullets, page 96).

When Henry Droz and Jim Urie joined Uni in the top two spots in August, they acknowledged that they had "stepped in it" with regard to the timing of their entries into the MCA fold. They anticipated that the restructuring would be easier than usual, thanks to the maneuvering of Morris, who brought Interscope under the company's umbrella by acquiring a 50% stake in the label; the formation of Universal; and the restructuring of MCA Records. All that change, Droz and Urie say, resulted in 19 albums coming out in the fourth quarter by acts whose previous sets went gold or platinum.

WITH ALLIANCE Entertainment Corp.'s bid to buy DNA canceled (Bill-

board Nov. 23), the two partners in the company, Valley Record Distributors and Rounder Records, are involved in negotiations to decide which will assume 100% control and ownership of the distributor. That issue was expected to be decided by Nov. 25, after press time. Regardless of which company winds up with control, DNA will likely be placed on the block, as other independent distributors—M.S. Distribution, Koch International, and Allegro—have already been approached to gauge interest, sources say. Barney Cohen, chairman of Valley Record Distributors, confirms that his company is involved in negotiations with Rounder about which of the partners will control DNA, but he declines to comment further. Rounder executives didn't return calls seeking comment. (For details on DNA, see Declarations of Independents, page 69.)

RETAIL TRACK

by Ed Christman



SPEAKING of Alliance, Retail Track had a chance to catch up with Larry Stessel, who has been named to head the inde-

pendent distribution operations at the company. Stessel, who was GM at EMI Records, says that he sees his role at Independent National Distributors Inc. (INDI) to be label- and artist-sensitive. He says that through his career, which has been mainly in marketing, his job has been to give distributors the tools they need to break records, and he plans to bring that experience to bear in his new position.

He says that INDI has many labels that have strong artist rosters, and his role as head of the distribution company will be to help those labels grow by aiding them with artist development. Recognizing that he has worked mainly from the label side of the equation, Stessel says that he expects to bring on as senior VP of sales/field operations an executive with a strong distribution background.

BMG ENTERTAINMENT has announced that Worth Linen has resigned from his position of president of the company's record club, BMG Direct. In a press release, Linen said that he was leaving to seek "new challenges." Strauss Zelnick, president/CEO of BMG Entertainment N.A., will assume Linen's responsibilities at BMG Direct until a replacement is named.

Since Linen joined BMG Direct in 1991, the company's membership and revenue base have nearly doubled. On the other hand, 1995 was a difficult year for record clubs, with some sources saying that BMG Direct suffered a loss and others suggesting that results were in the black but were down significantly from the previous year's performance.

THE VIRGIN Entertainment Group and Hard Rock Cafe International have announced that they are seeking development opportunities that will incorporate their respective retail, hotel, and restaurant businesses. Initially, the two companies are said to be seeking sites in Seattle, New York, Detroit, Baltimore, St. Louis, Honolulu, and Salt Lake City.

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No DNA/Alliance Deal Likely Now

BACK TO SQUARE ONE: In the face of the massive reorganization confronting Alliance Entertainment Corp., it comes as little surprise that the company's proposed acquisition of Cambridge, Mass.-based Distribution North America (DNA) is off.

The deal was announced in August, virtually on the eve of Alliance's pact to acquire **AI Teller's** Red Ant Entertainment; as part of that agreement, Teller was installed as co-chairman, president, and CEO of Alliance (Billboard, Aug. 24).

Last week, Alliance revealed its plans for a sweeping 18-month restructuring of its distribution interests (Billboard, Nov. 23). There was no official announcement of the DNA deal's termination, and **Eric Weisman**, senior executive VP of corporate development at Alliance, declined to comment.

But several well-placed sources acknowledge the collapse of the deal. An official announcement was expected the week of Nov. 18.

With Alliance's existing distribution companies facing much-needed but massive consolidation, which will necessitate both a cut in the work force and the trimming of what is believed to be hundreds of labels, the DNA purchase—which would have brought hundreds of other imprints into the fold—may not have made sense to Alliance execs on a second look.

"I don't think they thought they needed to add another major distribution company to the mix," one source says. "The DNA deal would have just complicated the matter."

"If [Teller is] cutting labels," says another informed source, "what does he need another distributor with non-hit product for?"

Debt-burdened Alliance, which last week reported a \$9.4 million loss for



by Chris Morris

the third quarter of this year and more than \$35 million in losses for the first nine months of '96, may also have pondered the wisdom of such a new distribution acquisition valued at between \$5 million and \$10 million, given the prevailing financial climate in the business this year.

The break-off of the Alliance/DNA deal essentially puts DNA's 50-50 partners, Rounder Records in Cambridge, Mass., and Woodland, Calif.-based Valley Record Distributors, back where they started.

With Rounder's three-year distribution pact with Alliance, posited in tandem with the proposed purchase of DNA, now an unlikely scenario, the label would likely look to DNA as the outlet for its product. The label historically has had a hand in its distribution fate, via Rounder Distribution, the REP Co. (in which Rounder was originally a partner), and DNA (which Rounder formed with Valley after the label's partnership in REP ended).

But fundamental changes in the ownership of DNA would appear to be in the offing: Both Rounder partner **Marian Leighton Levy** (the label's co-owner) and Valley CEO **Barney Cohen** cited divisive differences in philosophy regarding the operation of the distributor when discussing the then-pending Alliance purchase in August.

Valley, which fulfills all of DNA's orders, still holds half of the distribu-

tion company; finalization of the sale of its interest in DNA back to Rounder was evidently incumbent on the completion of the Alliance purchase.

Cohen has openly discussed his interest in starting a new distribution company since the proposed DNA sale was announced.

Neither DNA president **Duncan Browne** nor Valley CFO/VP of finance **Randy Cerf** had any comment and did not confirm the terminus of the Alliance offer.

FLAG WAVING: The music made by the **Paul deLay Band**—heard on the current Evidence Music album "Ocean Of Tears," as well as on "Take It From The Turnaround," an Evidence compilation of two previous albums—is soulful and blues-based. No small part of the act's punch is derived from the singular harmonica work of singer/songwriter deLay.

But the Portland, Ore.-based musician says that despite the impact on his style of such blues performers as **Paul Butterfield**, **Junior Wells**, and **Johnny Young**, you can't really categorize his group as strictly a blues band. "It's still in there, but the more I think about it, the more ridiculous it is to write that way, because my experience is so different."

That experience is unique, though, and deLay is upfront about it. An alcoholic who stopped drinking only to become addicted to crack cocaine, he was busted in 1990 for drug dealing and ended up serving 41 months in federal prison. (The material on "Turnaround" was cut before deLay served his sentence; "Ocean Of Tears" is a post-jail recording.)

"Being busted was a relief," says deLay, who is now clean and sober. "If things had continued on, I don't think I would have made as much [musical] progress . . . Being [in prison] was so goddamn awful, so frustrating. That added a sort of desperate energy to [the music]."

The sobriety that has followed deLay's arrest and incarceration helped focus the musician on writing the material on "Ocean Of Tears": dynamic songs like the self-mocking "Bottom Line," the sprightly "Maybe Our Luck Will Change," and the confessional "Slip, Stumble, Fall."

"After I sobered up, I started to see things more clearly," deLay says of his musical direction, which adapts the blues into a solid, non-12-bar song format. "I also had some guys who were behind me, instead of fighting my ideas."

Indeed, deLay has a swinging relationship with the other members of his sextet—guitarist **Peter Damman**, drummer **Louis Pain**, saxophonist **Dan Fincher**, bassist **John Mazzocco**, and drummer **Mike Klobas**—who lend a tightly knit cushion for the front man's earthy vocals and bruising harp work.

With all the pieces in place, deLay is starting to attract the attention reserved for such fellow Oregon-bred blues stars as **Robert Cray** and **Curtis Salgado**. With a West Coast tour under his belt, deLay says he is contemplating another road stint after the turn of the year.



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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	KENNY G ARISTA 18767 (10.98/16.98)	NO. 1 MIRACLES — THE HOLIDAY ALBUM -11 weeks at No. 1	19
2	2	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	4
3	3	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	105
4	6	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	15
5	4	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	47
6	—	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS	7
7	5	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	47
8	12	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	20
9	7	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	275
10	29	CROSBY/SINATRA/COLE LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	30
11	8	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	284
12	26	NAT KING COLE ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	38
13	35	AMY GRANT ▲ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	28
14	22	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	19
15	—	ELVIS PRESLEY ▲ RCA 5486 (7.98/15.98)	ELVIS' CHRISTMAS ALBUM	18
16	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	289
17	9	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	206
18	—	BARBRA STREISAND ▲ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	34
19	11	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	286
20	14	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	4
21	34	BING CROSBY ● MCA 31143 (3.98/4.98)	MERRY CHRISTMAS	4
22	—	BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	20
23	16	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	52
24	15	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	269
25	13	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	36
26	19	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	282
27	20	THE DOORS ▲ ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	25
28	—	LUTHER VANDROSS ● LV 57795*EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	1
29	21	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	78
30	17	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	132
31	18	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	281
32	25	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	17
33	28	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	74
34	27	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	261
35	—	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT	33
36	39	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	231
37	—	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...	12
38	—	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	2
39	31	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	257
40	36	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	253
41	33	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	163
42	37	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	163
43	32	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	269
44	30	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	278
45	—	VARIOUS ARTISTS ▲ A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	38
46	49	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	116
47	38	NIRVANA ▲ DGC 24727*/GEPFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	2
48	—	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	96
49	50	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	9
50	—	VARIOUS ARTISTS ● RHINO 71116 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS: 1955-PRESENT	24

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. **HS** indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

GREEN HILL

(Continued from page 66)

ied occasions.

Although Howard declines to reveal the company's sales, he estimates that growth over last year is nearly 50%.

According to Howard, there are 6,000 Christian bookstores and nearly 80,000 gift shops in the U.S. Spring Hill employs about 20 people, including four in-house telemarketers and two sales managers. In addition, the company works closely with dozens of independent sales reps.

"In total, we have about 100 people on the road working the product," says Howard, adding that the CD greeting cards are also sold through the Lillian Vernon catalog. Special orders, consisting primarily of corporate gift packages, have also helped boost sales. "We'll customize the product for corporations that want to offer a unique Christmas card," notes Howard.

Meanwhile, Hallmark, the privately held Kansas City, Mo.-based greeting-card giant, has successfully test-marketed its own brand of CD greeting cards, which will hit the market Jan. 1.

"We tested 42 different CD greeting-card designs," says Linda Fewell, a spokeswoman for Hallmark. She describes the final package as being like that of a CD, with illustrations on the outside that open to reveal the inner inscription, along with a pocket sleeve to contain the CD. The envelope is separate.

"They will be sold in the same display as you'd buy any Hallmark card," she notes, adding that each CD will include four songs performed by high-profile artists. "The music will cover a wide range of genres, which will tie in with the sentiment of the card," she says, citing blues, country, classic rock, jazz, pop, and oldies.

Hallmark's Friendship Cards feature songs by Patti LaBelle ("You Are My Friend"), Lou Rawls ("Wind Beneath My Wings"), Bill Withers and Grover Washington Jr. ("Just The Two Of Us"), and Andrew Gold ("Thank You For Being A Friend"). Hallmark's CD greeting cards will retail for \$9.95 and will be sold exclusively through Hallmark's Gold Crown stores.

Naturally, Spring Hill's gift division is hardly surprised to see competitors entering the scene. Ironically, notes Howard, "our CD greeting cards are being sold in Hallmark stores and are doing well, because we offer better value." He adds that Hallmark stores make their purchasing decisions on an individual basis.

Comparing the two gift cards, Howard explains, "The music on our CDs average 40, 50, and even 60 minutes in length, whereas theirs is only about 15 minutes, for the same price."

Besides CD greeting cards, Green Hill distributes CDs and audiocassettes featuring, among others, guitarist Jack Jezzro, musician Sam Levin (dubbed the Kenny G of the gift market), pianist Stan Whitmire, musician/arranger David Huntsinger, and keyboardist/arranger David Hamilton. The company's catalog consists of light jazz, Dixieland, classical, piano, guitar, ethereal, traditional, lullabies, and Christmas music.

CD greeting cards scheduled for release in January include "Big Band Favorites" (cover message, (Continued on next page)

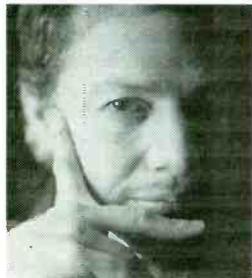
Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	KENNY G ARISTA 18767 (10.98/16.98)	NO. 1 MIRACLES — THE HOLIDAY ALBUM
2	—	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM
3	2	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE
4	5	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
5	—	JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND
6	3	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS
7	21	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS
8	7	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT
9	4	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS
10	8	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
11	11	CROSBY/SINATRA/COLE LASERLIGHT 15152 (2.98/5.98)	IT'S CHRISTMAS TIME
12	10	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	THE CHRISTMAS SONG
13	15	AMY GRANT ▲ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS
14	16	VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II
15	13	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
16	—	VARIOUS ARTISTS SPARROW 51556 (9.98/15.98)	EMMANUEL
17	12	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II
18	9	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH
19	19	ELVIS PRESLEY ▲ RCA 5486* (7.98/15.98)	ELVIS' CHRISTMAS ALBUM
20	17	VARIOUS ARTISTS WALT DISNEY 60887	DISNEY'S CHRISTMAS COLLECTION
21	22	BARBRA STREISAND ▲ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM
22	14	BING CROSBY ● MCA 31143 (3.98/4.98)	MERRY CHRISTMAS
23	18	BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS
24	20	COLLIN RAYE EPIC 67751 (10.98 EQ/16.98)	CHRISTMAS THE GIFT
25	—	JOHN DENVER & THE MUPPETS LASERLIGHT 12761 (2.98/5.98)	CHRISTMAS TOGETHER
26	26	LUTHER VANDROSS ● LV 57795*EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS
27	24	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT
28	32	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...
29	23	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS
30	33	VARIOUS ARTISTS WINDHAM HILL 11193 (10.98/15.98)	THE CAROLS OF CHRISTMAS
31	30	VARIOUS ARTISTS ▲ A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS
32	27	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT
33	—	VARIOUS ARTISTS ● RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS: 1955 - PRESENT
34	31	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM
35	25	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (7.98/10.98)	BEYOND THE SEASON
36	—	GAITHER & FRIENDS SPRING HILL 25388 (10.98/15.98)	JOY TO THE WORLD
37	36	AARON NEVILLE A&M 540127 (10.98/16.98)	SOULFUL CHRISTMAS
38	29	JARS OF CLAY ESSENTIAL 5622/BRENTWOOD	DRUMMER BOY (EP)
39	—	STEVEN CURTIS CHAPMAN SPARROW 51489 (9.98/13.98)	THE MUSIC OF CHRISTMAS
40	37	REBA MCENTIRE ▲ MCA 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU

○ 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 LP is available. ©1996, Billboard/BPI Communications, Inc.

BY DAVID SPRAGUE

FOR THE PAST DECADE, few names have been as ubiquitous in the film music world as that of **Danny Elfman**, whose compositions have appeared on the soundtracks of such blockbuster hits as "Mission: Impossible," "Batman Returns," and "To Die For." Elfman's work, hailed for its versatility and its capacity to entice sans visual accompaniment, has been collected for a "best of" release that seems custom-made for celluloid heroes this holiday season.



ELFMAN

"Music For A Darkened Theater Volume 2," a two-disc set that MCA has slated for release Dec. 3, weaves Elfman's film work into a series of seamless suites, punctuated by shorter bits culled from his small-screen work, including snippets from **Steven Spielberg's** short-lived "Amazing Stories" series.

"I didn't realize exactly how much stuff there was until we set aside two days to edit and found ourselves still going through it a week later," says Elfman. "It looked like it was going to be simple, until I thought we were finished and we were still 30 minutes over what could fit on two CDs."

According to **Deanna Cohen**, senior director of soundtracks for MCA, the label will be promoting the set, which contains Elfman's poignant "Edward Scissorhands" score, through a wide variety of "tastemaker outlets" like art galleries and coffeehouses.

"We're going to target our advertising in nontraditional outlets like Playbill and gallery guides, because this is the kind of package that could easily appeal to a more upscale audience," says Cohen. "We're going to pursue that train of thought in retail as well, with a lot of emphasis on places like Borders and Rizzoli, in addition to our usual outlets."

MCA will promote the set, a follow-up to the 1993 release "Music For A Darkened Theater," as a holiday release, with a second wave of promotion that will include possible placement, via AEI, on in-flight listening loops.

"It's a collection fans will want because it has things like Danny's TV themes, which aren't really available anywhere else," says Cohen. "It's also a very nice catalog item, which I see selling consistently for a long time to come."

Although Elfman is in demand as a composer, his work hasn't always gotten due respect from his peers, a fact that he once bemoaned. More recently, however, Elfman's attitude has changed. "I'm of the opinion that being an outsider in that particular club that is responsible for most of the music you hear in films is a good thing," he says. "Besides, I've found that even people who claim to hate what I do steal enough ideas from me to show a certain amount of respect despite themselves."

Elfman maintains a decidedly full schedule: His latest project, in the editing process, is "Mars Attacks!," slated to open in theaters Christmas Day. "It's a real throwback, which I love," he says. "There's lots of brass, bombast, and noise, which makes it totally ridiculous and more fun than I've had in a long time."

TZADIK, AN INNOVATIVE LABEL operated by saxophonist/composer **John Zorn**, has long occupied a prominent place in experimental circles, despite the fact that most of its releases have been available only as imports. Thanks to a new distribution deal with Koch International, however, Tzadik's profile should be noticeably higher, starting with its November slate of releases.

The prolific Zorn heads up the schedule with "Filmworks 5" and "Filmworks 6," two collections documenting his recent soundtrack work. (The earlier volumes will be granted stateside reissue in the coming months.) The former is a fascinating set, collecting 48 one-minute pieces that Zorn contributed to films by **Oki Hiroyuki**, who the album's liner notes describe as "Japan's premier director of gay pornography." All 48 tracks are said to have been recorded in a single 12-hour session in October 1995.

In addition to those packages, Tzadik has issued "Chronologia," a selection of film work by New York avant-garde scene fixture **Peter Scherer**, and "Cue Sheets," a montage of soundtrack pieces by British composer **Steve Beresford**. All titles were released Nov. 19.

AS THE FIRST SNOWFLAKES flutter down in the northern climes, a spot of surf music can be mighty rejuvenating. For that reason, **EMI's** release of "Televentures" (a collection of TV themes interpreted by surf-rock maestros the **Ventures**) couldn't come at a better time. Set for release Tuesday (26), "Televentures" features reverb-heavy remakes of themes as varied as "The Green Hornet," "M*A*S*H," and (of course) "Hawaii 5-0." Cowabunga, dudes!

Please send material for the Reel Thing to David Sprague, Contributor, Billboard, 1515 Broadway, New York, N.Y. 10036; phone 718-626-3028; fax 718-626-1609; E-mail Spizzbo@aol.com.

N.J. CHAIN TAPS INTO RESEARCH VIA DISCOUNT CLUB

(Continued from page 66)

offered in more general form to other stores as well. Lang says he's working with Record and Tape Traders in Baltimore and New England's Strawberries chain in developing nonclub programs to capture consumer information in those regions and help "fill in the gaps" in his own chain's region-specific data.

"Yes, we're only in New Jersey now, but as we expand with other retailers in other areas, we'll be able to capture the demos which we lack and track the music that breaks out from specific areas which we aren't in. Then these retailers will also have the ability to target-market their consumers based on purchases—in conjunction with the labels," says Lang.

So far, label subscribers to TAP include the BMG family, Lang says, with labels distributed by Sony and RED coming on. WNEW-FM New York is also subscribing, as is Broadcast Data Systems. "We expect that the vast majority of labels and distribution companies will be signed up by next year," says Lang. "The information is just too compelling not to start using it."

Concurring is **Rick Bleiweiss**, BMG Distribution's senior VP of marketing, who says he uses TAP information on a weekly basis. "We were the first company to sign up," adds Bleiweiss, "because we believe strongly in the role that market research plays in marketing and breaking artists and products. This is the first tool that we know of where the research is based on transactions instead of opinion."

Adds RED Distribution director of marketing **Laura Giarratano**, "We're currently testing TAP to best utilize its invaluable information that clearly identifies audience and demographic. We are working to integrate TAP's potential within our current MIS [Management Information Systems] technologies."

Deals with labels and other subscribers for TAP data are negotiated separately based on ability to pay, says Lang, with large companies paying more since they have more users. Retailers, again, pay nothing in exchange for their data. "We're now in discussion with non-music companies, like ad agencies and others that have a real need to understand who buys music," adds

Lang.

Bleiweiss, meanwhile, says that at least one BMG label has commissioned a study using Compact Disc World's customer base. Lang says that in working on a project involving MCA act the Why Store, "a real affinity" was discovered between the group and Interscope act the Wallflowers, and Why Store cards were sent out to people who bought Wallflowers albums.

"We see greater sales on bands every time we send out mailings and build bridges with customers based on creating loyalty," says Lang. "TAP gives the music industry new insights based on real-time data into who's buying music and gives retailer's advantages they've never had in identifying and understanding their customers, direct-marketing them at home, and energizing them to come back into the store for specific reasons."

"We're now enhancing and expanding the amount of information given online, which we update weekly. So the project is still developing, but with industry support it will give new understanding on how music sells to consumers."

RETAILERS STEP UP TO THE PLATE FOR AUDIOBOOKS

(Continued from page 67)

"We are participating most heavily in co-op advertising, because when retailers give us an opportunity to do something they feel will be useful, we feel that's the best chance to get to the consumer. Especially when we don't have budgets that allow us to do heavy consumer advertising and promotion to reach them directly," says **Judy McGuinn**, VP/director of Time Warner Audio Books.

Audiobooks are beginning to receive slightly more exposure on television, a sign that the format is slowly creeping into popular culture consciousness.

A recent episode of "Seinfeld," for example, featured audiobooks as part of the plot line. Meanwhile, Time Warner had some exposure on "CBS This Morning" when it ran a feature on "The Notebook" and aired audio segments on the title, read by actors **Kate Nelligan** and **Campbell Scott**. "They called and said allowing the book to literally speak for itself was an interesting way to present it. So that was a tremendous day for us," McGuinn says.

GREEN HILL

(Continued from preceding page)

"greetings"); "For Sentimental Reasons, Volume Two" (cover message, "you are special"); and "Classic Movie Love Songs, Volume Two" (cover message, "I love you").

The company's plans also include producing a line of CD gift books. Reflecting on the fact that the gift trade industry recently ranked Green Hill as the fifth-best-selling music line in the gift market, Howard proudly adds, "I'd say that's pretty good for a business that's only 2½ years old."

The company has had previous television exposure with the audio version of **O.J. Simpson's** book "I Want To Tell You," the Simpson-read parts of which received considerable exposure in the media.

High-profile authors reading their own work is, of course, an excellent advantage of audiobooks, and **Simon & Schuster** recently capitalized on the presence of the **Duchess of York**, **Sarah Ferguson**.

The duchess read "My Story" for the publisher, and a recent "Prime Time Live" aired some of the recording session and audio track as part of its recent feature on Ferguson.

BDD Audio Publishing is receiving some exposure on PBS with the broadcast of the **Bill Moyers** special, "Genesis." BDD has published a 12-tape soundtrack for the series, and the audio version is plugged alongside the book following each episode.

For "Swamp Critters Of The Lost Lagoon," a new PBS show created by singer **Bobby Goldsboro**, **Durkin Hayes** will test the television direct-marketing waters. The company will participate in Goldsboro's Thanksgiving weekend appearance on QVC with the books, audiobooks, and music product tied in to the series.



If I Were A Richman. Vapor Records/Warner Bros. artist **Jonathan Richman** performed with his band at the Sam Goody store in New York's Greenwich Village recently in support of his new album, "Surrender To Jonathan." The event was co-sponsored by Request magazine, which is published by Sam Goody parent Musicland, and The Village Voice. Shown in the front row, from left, are **Dan Eisenberg**, band member; **Richman**; and **Matt Morgan**, store manager. In the back row, from left, are **Frank Gironda**, GM of Vapor; **Tim Edwards**, district manager of Sam Goody; **Nick Augustine**, band member; **Tommy Larkins**, band member; and **Chris Nadler**, Sam Goody/Request.

The Enter*Active File

MERCHANTS & MARKETING

ECDs Get Hip-Hop Flavor Via Loud Records

BY BRETT ATWOOD

LOS ANGELES—"Hell On Earth," the new release from hip-hop act Mobb Deep, contains a hidden bonus song that is accessible only to those who investigate the enhanced CD's (ECD) multimedia content. Loud Records is using the hidden song as a way to get consumers interested in the ECD format, as well as to build traffic for its World Wide Web site at <http://www.loud.com>.

To access the track "In The Long Run," computer users must go to the label's Web site to find a secret code that "unlocks" the track from the disc. The user must explore the ECD content to find the appropriate place to enter the secret code. Since many computer owners do not have Internet access, the ECD provides free 30-day Internet access through Earthlink Network. The disc is one of the first major-label ECDs to contain a direct Internet-access component.

"There are many labels that have Web sites, but there is not a lot of incentive for people to go there,"

says Steve Rimland, senior national director of new media and retail promotion for Loud Records. "Fans of Mobb Deep will want to hear the extra track and may make the effort to check out the Web site if they know that it is the only way they can get it."



Gabriel Levy, manager for interactive music development at BMG Entertainment North America, adds, "The secret song is the incentive to check out the Web site and to check out the ECD format. . . It bridges together the online and offline interactive experience."

Those who access the Web through the disc will default to the Loud Web site, where they can get up-to-date information on the label's acts. Rimland says that users who choose to register their names and E-mail addresses at the site will be eligible to receive free Loud music and merchandise.

The disc, which is stickered with

an ECD label that promises "free month of Internet access," "exclusive music videos," and a "bonus hidden track," was developed by Nettmedia with creative input from BMG and Loud staffers, as well as from members of Mobb Deep. Three full-screen music videos and behind-the-scenes footage of the making of the video for the single "Hell On Earth" are contained on the disc.

"I didn't even know that we could do this until a couple of months ago," says Havoc of Mobb Deep. "But we just wanted to do something that added some fun to the album. The hidden track takes our music to the next level."

Havoc says that he recorded the secret song specifically for the ECD.

The rap and hip-hop communities have been notoriously absent from the first wave of ECD releases, but that is about to change, says Rimland.

Most, if not all, of Loud's forthcoming releases are expected to be available in the ECD format. Forthcoming Loud releases include 1997



ECDs by Dead Presidents, Tha Alkaholiks, Funkmaster Flex, and Divina, as well as a double ECD by Wu-Tang Clan.

"We don't want to be known as 'the ECD label,' but we are trying to give our audience a little more information about our acts," says Rimland. "I think people have not been educated yet about what an ECD really can do. Maybe ECDs haven't been presented the right way yet. The music should always come first."

Internet Game 'Emulators' Threaten Hardware Sales

LOS ANGELES—Electronic reproductions of many top-selling set-top game systems, known as "emulators," have debuted on the Internet and threaten to take a bite out of legitimate hardware sales of many 8-bit and 16-bit game systems.

Among the systems that are being illegally reproduced on the Internet are Nintendo's NES, Super Nintendo, and Game Boy, as well as Sega's Genesis and Game Gear systems.

Computer hackers have created software programs that digitally reproduce the architecture of these hardware systems for easy download on the Internet. Illegal distribution of these copyright-protected materials is commonplace on many file transfer protocol (FTP) areas of the Internet, which frequently change locations to avoid detection by copyright protection authorities.

However, there are several emulator-themed World Wide Web sites that routinely provide links to these underground FTP sites, including Node 99 (<http://www.infinity.com/~swhalen/node99>), Damaged Cybernetics (<http://www.futureone.com/~damaged/ar/>), and Dave's Video Game Classics (<http://www.gamepen.com/gamewire/classic/classic.html>).

Many of the FTP sites also contain PC-compatible copies of the original game cartridges for use with the set-top emulators. Among the recently released games that can be found for free on the Internet are Sega's "Vectorman" and Acclaim's "Mortal Kombat III."

There is plenty of open trading of these illegal programs on Internet Relay Chat (IRC) discussion rooms under channels with names like "#emu" and "#emulate."

Though Nintendo and Sega are concentrating most of their current

marketing efforts on the "next generation" Nintendo 64 and Sega Saturn systems, respectively, there is still a significant market for older game systems and software.

"Sega is against the use of emulators that make Sega games available on public boards on the Internet," says a company spokesman. "We are active in protecting our assets against this misuse. We have won cases in the past and will continue to monitor and take legal action to protect our trademark on Sega properties."

A spokeswoman from Nintendo declined to comment.

Hackers have filled the demand

for retro-gaming by emulating several defunct game systems, including the Atari 2600, ColecoVision, and Vectrex, and vintage computers, such as the Vic 20, Atari ST, and Sinclair 2000.

Computer hackers are also taking aim at coin-op arcade classics, such as the original "Pac-Man," "Donkey Kong," and "Space Invaders."

Activision, which is selling two "Atari 2600 Action Pack" CD-ROM titles that contain an emulator and several reproductions of classic 2600 games, hopes to offer many of these same titles for legitimate sale on the Internet. However, the widespread availability of illegally reproduced

titles may present a problem for the company and its Internet gaming plans.

"I don't mind so much people emulating the hardware, as long as I can sell software for it," says Robert Kotick, president/CEO of Activision. "In the case of the Atari 2600, these are 4K or 8K games that can be downloaded in a reasonable amount of time. There is considerable interest in these games, since many people grew up with them. But we need to protect our copyrighted properties before we can begin charging for these games on the Internet."

BRETT ATWOOD

Digizine Launch Gets TV Ad Boost

LOS ANGELES—The 2-year-old electronic publication Launch, which has been a relatively low-key presence in the music industry, is getting a significant boost in profile from a new multimillion-dollar TV ad campaign. Intel is featuring the E-zine in a 30-second spot that promotes its Pentium processor and the concept of an Internet-linked "connected PC."

Launch, which is produced by Santa Monica, Calif.-based 2Way Media Inc., is a CD-ROM entertainment publication that relies heavily on multimedia content, such as audioclips and videoclips. The disc contains a direct link to the Internet, where Launch Online contains additional, up-to-date content. Intel's ad, which prominently features the Launch logo, celebrates the Internet-connected content in the CD-ROM magazine.

The campaign includes national TV spots on MTV, as well as on such

network shows as "ER," "The X-Files," and "News Radio." The cost of the promotion, which is expected to run through December, was financed entirely by Intel, according to 2Way Media Inc. CEO Dave Goldberg.

According to Goldberg, the company recently received about \$7.5 million from several strategic investors, including Chris Blackwell, Larry Mestel, SoftBank, Cheil Jedang, and an unnamed technology company.

The financial boost could help Launch succeed where other electronic publications have failed. The graveyard of so-called "digizines" is filled with short-lived publications such as Medio and Substance. However, Launch still faces competition



from a handful of music E-zines, including Blender, Undercover, and Digizine. In addition, there are numerous aspiring multimedia-intensive music sources springing up on the Internet, including Addicted To Noise, allstar, and Billboard Online.

Launch plans several expansions in the coming months, including its first DVD-ROM edition, which is expected to be bundled with DVD-ROM-equipped computers and upgrade kits beginning in June 1997. The DVD version of Launch will likely contain more content than its CD-ROM counterpart, says Goldberg.

Launch is also preparing to have more multimedia content delivered directly over the Internet through emerging broadband technologies, such as satellite and cable modems.

A TV show based on Launch is reportedly in the works.

BRETT ATWOOD

AOL Enhances Sony; U2 Songs Reach Web

SONY TEAMS WITH AOL: Sony Music has entered into a strategic relationship with America Online (AOL) to put AOL's Internet-access software on several upcoming enhanced CDs (ECD), which Sony releases under the name "CD EXTRA."

The first title to include the software bonus is Korn's "Life Is Peachy" album, released by Immortal/Epic. Inside the jewel case is a card promoting the software and Sony Music's World Wide Web site (<http://www.sony.com/music>).

Those who install the AOL software will have their Web browsers default to Korn's Web site each time they enter the Internet. Consumers will also receive 30 days of free Internet access with the software.

The artwork for the Korn release bears the ECD logo, which has been absent from most 1996 Sony releases, while the CD EXTRA logo is present on the disc itself.

Fred Ehrlich, senior VP/GM of new technology and business development at Sony Music Entertainment, says that the time is right to inform consumers that Sony labels are enhancing CDs with multimedia content, following early compatibility problems with the ECD format.

Sony plans several CD EXTRA titles in the coming months. Columbia will have releases by the London Suede, Buckshot LeFonque, and Talking To Animals; Epic releases will feature Protein, Jamiroquai, Chris Whitley, Pond, Silverchair, Shudder To Think, Dan Bern, and Mundy.

U2 ON THE NET: Portions of two new tracks from U2 have surfaced illegally on the Internet. Thirty-second samples of "Discotheque" and "Wake Up Dead Man," songs expected to appear on the Island act's next album, due in January of '97, surfaced on several unofficial fan Web sites in early November. Island is reportedly investigating how the tracks were leaked on to the Internet and has asked radio stations to not play the tracks, which have not yet been completed.

RETAILERS WAR FOR EXCLUSIVES:

Best Buy and Computer City are among the retailers aiming to lure in more consumers through the use of exclusive software premiums. Best Buy is giving away a "Bush Interactive" CD-ROM to the first 50 consumers who buy the act's "Razorblade Suitcase" on CD. The CD-ROM, which is not being made available to any other retailers, includes audio and video of five unreleased tracks, as well as interviews with and home video footage of the rockers. The retailer is also offering a free "Krazy Kavey" screen saver to consumers who purchase any computer software. Not to be outdone, Computer City is offering an exclusive "Myst" screen saver CD-ROM free with the purchase of the top-selling game "Myst." Music and home video retailers are also getting in on the war to get premium exclusives.

Home Video

MERCHANTS & MARKETING



Goodnight, Gracie. MCA/Universal Home Video celebrated the release of "The George Burns Collection" at a party held at Planet Hollywood in Beverly Hills, Calif. Sharing memories about the great comedian and his equally funny wife, Gracie Allen, from left, are Andrew Kairey, MCA/Universal executive VP; Anne Volokh, president/executive publisher, *Movieline* magazine; legend in his own right Milton Berle; and Louis Feola, president of MCA Home Video.

Video Piracy Declines In Britain

Group Uses Policing, Education To Fight Illegal Dubs

■ BY PETER DEAN

LONDON—British video pirates are hauling down their skull-and-crossbones flag, increasing the chances that Hollywood gold won't be stolen on the way to retail shelves.

Illegal duplication isn't what it was, now that the Federation Against Copyright Theft (FACT) has discovered that aggressive policing and public education are effective weapons. FACT unquestionably has made significant inroads, slashing the level of lost retail business 28% to 180 million pounds (\$270 million) from mid-1995 to Aug. 1. Thieves

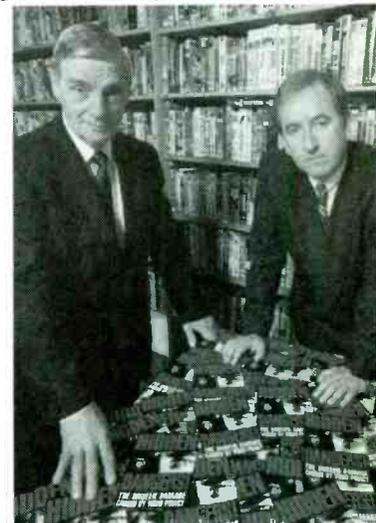
stole \$375 million worth of rental and sell-through volume in the previous year.

The decline augurs well for the legitimate trade in the run-up to Christmas. In fact, a confident FACT claims that piracy in Europe's largest video territory could be on the way out. "If we can build on our current successes next year, then I predict that in three years, piracy in the form in which we now know it will be a thing of the past," says FACT director general Reg Dixon.

FACT has a team of 12 officers assisted by the police and so-called trading standards officers (TSOs), who pursue illegal copies at the source rather than pursuing end users. The federation, say observers, has been strengthened by British courts, which have stiffened penalties. Pirates now face up to 18 months in prison, with fines of more than \$1,500.

With police and TSO cooperation, through midsummer, FACT investigators confiscated some 2,500 VCRs making unauthorized copies, almost double the figure of 1995. Three hundred were taken in a single raid; another seizure, still waiting to come to court, netted 100 machines. FACT also took possession of 330 pieces of direct broadcast satellite equipment, an increasingly vital program carrier.

FACT attributes much of its success to public awareness. Leaflets, on-cassette commercials, ads in movie theaters, and warnings on trade screeners have been inces-



Federation Against Copyright Theft director general Reg Dixon, left, and chairman Marek Antoniuk display British anti-piracy leaflets.

U.S. Home Video Business Faces Deadly Enemy In Shells Battle: Itself

SHAPES OF THINGS TO COME? The storm clouds that threatened U.S./Sino trade relations earlier this year haven't blown away.

Indeed, in recent weeks, there have been news reports and at least one Wall Street Journal editorial suggesting more thunder and lightning—and the possibility that cassette shells, known as V-Os, could be held hostage. As noted in this space several months ago, the home video industry is highly dependent on Chinese-made shells. Lose that source and, no kidding, you've lost an industry worth approximately \$8 billion wholesale in 1996.

Not to put too fine a point on it, but precisely one U.S. manufacturer produces V-Os. "We are pretty much it," says **Tom Parkinson**, president of Shape in Biddeford, Maine. He's not boasting, either. Shape, which can turn out 200 million shells annually, has struggled—successfully—to stay afloat in the tidal wave of super-budget Chinese imports.

But Parkinson does toot the corporate horn for a new development that could give U.S. duplicators and Hollywood some leverage in the market. Shape, he says, has created the Global 120, a shell capable of containing a two-hour movie. In assembly-line quantities, it will cost about 30 cents per unit, competitive with the Chinese.

The genesis of the Global 120 was Shape's purchase of another Maine-based venture, Global Zero, which several years ago developed and marketed a 60-minute shell made from recycled plastic for business and promotional applications. About 100 million of the environmentally correct units have been manufactured, Parkinson estimates.

By combining Global technology and the last remaining U.S. shell-making plant, acquired from Rank Video Services America, Shape has positioned itself to build market share. Parkinson is now ready to take the next step, a "production cell" primed to turn out as many as 20 million Global V-Os starting early next year.

"The whole thing is capital vs. price," he maintains. In other words, Shape will take advantage of state-of-the-art robotics and molding machines enabling just two workers to run the entire cell. Chinese manufacturers prefer cheap labor—lots of it—to expensive technology. The easy-to-assemble Global 120 also has fewer parts than conventional shells. "We have found a way to do it with substantially less," Parkinson adds.

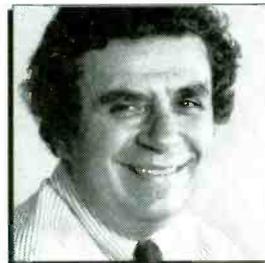
Nevertheless, Shape will have to spend substantially more for a chance to compete. Parkinson estimates that the cost of replacing Shape's production lines is \$30 million-\$50 million. Shape, in financial hot water a few years ago, can't go it alone, Parkinson acknowledges. "I'd like to

have some people help us. We need partners," he says.

The company can afford the \$5 million required for the first cell, but for there to be a Global future, "we need Hollywood to say it's important." Therein lies the rub. Although Parkinson says he's got "a couple of studios interested" in a 50,000-shell test in first-quarter '97, Shape still lacks a signed deal for any movies, much less the front-line releases he's seeking.

Indeed, the company's biggest enemy may reside in Los Angeles, not China. Pitching a product and a change in attitude of the studios requires the salesperson to ask "How high?" when Hollywood says "Jump." Even when the last hurdle has been cleared, it still may not be high enough, as numerous vendors have discovered.

One home video executive who understands production liked the idea of breaking China's stranglehold and couldn't wait to learn about the Global



by Seth Goldstein

120. However, Shape needs more than enthusiasm. It's going to need a commitment from Hollywood that will make capital flow. The company does have the support of what Parkinson describes as "fairly deep-pocketed investors" that helped the company through some hard times, including Alliance Capital, Oak Investment Partners, Princeton University Endowment Fund (his alma mater), and the Pritzker family of Chicago.

Missing is grass-roots industry support needed to drive Shape to the finish line. Parkinson hopes to take advantage of the sense of urgency fanned by the ITA "white paper" on V-Os (Billboard, Oct. 19). "We're committed to making this happen," he says. And Parkinson emphasizes the development is nothing out of the ordinary. "It really is middle of the road. We're going with fewer parts and robotics because technology has moved in that direction."

Shape is happy to wave the flag to convince fence sitters that the Global 120 is worth trying. "It absolutely helps," Parkinson believes. "I'm saying to the industry I sell to that if it's important to have us as a manufacturer, then give us a shot. We are the last, but we can win this battle."

Parkinson doesn't lack business. Thanks to a seemingly endless flow of multimillion-unit, direct-to-sell-through titles, "this has been a very strong year for us." Shape operated at 85% of capacity in 1995. Now, it's running flat out, due to home video but also in part to a rival medium, direct broadcast satellite (DBS).

Dish owners who want to tape DBS programs for their libraries or later viewing have sparked an upsurge in blank cassette sales.



P'Gram Video Hopes 'Last Shout' Proves To Be Absolutely Fabulous

■ BY SETH GOLDSTEIN

NEW YORK—CBS/Fox Video has made a tidy business of the hit BBC series "Absolutely Fabulous." Now it's PolyGram Video's turn.

On Jan. 27, two days after the premiere on the Comedy Central cable network, PolyGram will release a 90-minute AbFab feature called "The Last Shout." It stars Jennifer Saunders and Joanna Lumley as those irrepressible mistresses of excess, Edina and Patsy.

PolyGram's British parent produced the show, separating it from the BBC half-hour episodes and from the CBS/Fox deal. PolyGram Video president Bill Sondheim says he could have released "The Last Shout" independent of a cable tie-in but elected to take advantage of the three-year exposure Comedy Central gave the BBC series. AbFab's cable audience was a natural target for the home video edition.

"We would have undermined the value for Comedy Central," says Sondheim, and perhaps undercut cassette exposure. "It was a conscious decision on our part."

There won't be any danger of

sant—and convincing. As a result, more people than ever are responding with complaints about illegal dubs. In the first six months of 1996, FACT acted on 623 leads, the most ever.

FACT secretary David Lowe gives publicity most of the credit. "I think we are getting more calls because we have had a massive campaign in the past 12 months," he says. "Most complaints are about the poor quality of pirated tapes."

With this in mind, FACT teamed up with the British Video Assn. (Continued on page 78)

slighting the title, which will be heavily promoted before, during, and after the cablecast. Sondheim estimates the value of the 150 on-air spots at \$750,000-\$1 million. PolyGram expects to ship 75,000-100,000 copies of the \$19.95 title by street date.

Ads will begin running two weeks in advance of the Jan. 19 premiere and will continue for several weeks more. "Without the partnership, we wouldn't be able to do this," Sondheim says. To further stir the pot, PolyGram plans a sweepstakes, with the grand prize an all-expenses-paid ski trip to Switzerland, where much of the AbFab adventure takes place.

"The Last Shout" will also serve as the next call for CBS/Fox and New York-based BBC Video. They plan to build another series promotion around the PolyGram/Comedy Central effort.

Sondheim and marketing VP David Kosse have more on their plate than Edina and Patsy. PolyGram's fall/winter schedule includes a new children's series, Kratt's Creatures, and an old British standby, Mr. Bean. Time-Life Video & Television is (Continued on page 78)

Industry Panel Speculates On DVD's Initial Impact

MORE DVD THEORIES: After two years of heated debate, everyone has an opinion about DVD.

Here's what another group of industry experts had to say on the subject at the Kagan seminars held Nov. 13-14 in Los Angeles: Some second-generation DVD players might not be compatible with first-generation players, some DVD software might be priced for the rental market instead of strictly for sell-through, and most consumers probably won't be compelled to buy the player.

These were the predictions from the group, which gathered to discuss

the impact DVD will have on home entertainment. But with no firm DVD launch date, the format's immediate future is cloudier than a

"Twister" storm front.

When DVD finally gets here, though, it won't be a revolution but an evolution characterized by gradual adaptation over several years, according to Image Entertainment president **Martin Greenwald**.

As head of a leading laserdisc supplier, Greenwald obviously needs to protect the niche market, so he also shot down DVD's sell-through pricing model, explaining that it isn't popular with the studios. While DVD has been pounded as a sell-through product, Greenwald says Hollywood isn't ready to give up its current pricing strategies.

If DVD comes with both sell-through and rental pricing, it won't provide enough of an incentive for consumers to buy it, he said. "The two-tiered pricing strategy is a culture that the studios have made a lot of money on, and they are not ready to change their religion for the sake of DVD."

Rentrak president **Ron Berger** also blew holes in the shaky roll-out plan. "The early adapters are ego driven," said Berger, "but the scuttlebutt out of Japan is that the players, which will be available there this year, won't be compatible with the players available three to six months from now. If the consumer press gets a hold of that, they're not going to sell a million units in the first year."

Philips Media senior VP **Emiel Petrone** agreed that the Japanese are releasing product "prematurely" but wouldn't comment on how much damage he thought jumping the gun might do.

Berger added that copy protection and regional coding issues won't go away, despite recent accords (Picture This, Billboard, Nov. 9). "It might not be possible to have a platform release of anything in a digital world," he warned.

In addition, Berger wondered why any consumer would want to purchase a DVD player when, he says, most wouldn't be able to notice the difference from VHS. "There has to be a good reason for a person to buy one, and right now, there's no

hook to make it different."

Caught in the crossfire was Warner Home Video director of DVD marketing **John Powers**, the lone studio rep on the panel. "We've thought a lot about the consumer and now have a product that offers better quality at a lower price," said Powers. "And we have so much support from the movie community, unlike laserdisc."

But Powers couldn't say when Warner or any other studio would be releasing DVD titles.

Meanwhile, Greenwald pointed out that laserdisc isn't dead yet. "Independence Day" will ship 150,000 units in March, "Toy Story" did 100,000, and "The Rock" should top 80,000.

ARCTIC ADVENTURE: Columbia TriStar Home Video will release "Alaska" Jan. 21 with a \$5 rebate and two consumer sweepstakes.

Although there is no suggested list for the title, Columbia has set a \$14.95 minimum advertised price. Consumers who purchase "Alaska" plus either "The Bear" or "Born Free" will receive \$5 back from Columbia.

In addition, Columbia has hooked up with Holland-America Cruise Lines for a contest that will award a family vacation for four to Alaska.

The studio will run a separate Canadian sweepstakes sponsored by McCain Foods. Consumers who buy the title can enter the contest, which will also award a trip to Alaska.

Other marketing elements include clamshell foil packaging, network and cable ads, and trailers on Columbia titles, including "Dracula: Dead And Loving It," "Matilda," "Fly Away Home," "Jumanji," and "The American President."

SUPER PROMO: LIVE Home Video will reprise seven theatrical features as part of a first-quarter promotion called "Super 7."

Aimed at driving sales for LIVE's budget line marketed under the Avid umbrella, Super 7 features "The Doors," "Hoosiers," "Eyes Of An Angel," "An American Werewolf In London," "Deception," "Kickboxer 4," and "Weekend At Bernie's." Each will be dropped to \$9.98 and arrive in stores Jan. 21. Those who buy any three titles will receive a \$5 rebate from LIVE. Each of the titles is duplicated in standard play mode.

FUNKY FREEBIE: Capitalizing on the trend of using urban music to hook a young audience into buying exercise videos, 3-G Home Video will package a free CD with its latest exercise release, "Funky Bizness Cardio Hip Hop Workout."

The video arrives in stores Dec. 17 priced at \$12.95. The CD will contain original music created especially for the video. **Michelle Lemay**, who stars in the ESPN fitness show "Gotta Sweat," puts viewers through the paces.



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	3	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
2	2	5	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
3	3	7	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
4	6	5	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
5	4	76	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
6	9	2	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
7	7	8	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
8	10	5	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
9	5	6	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
10	NEW ▶		THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
11	NEW ▶		311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
12	13	12	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
13	8	17	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
14	NEW ▶		MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
15	11	189	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
16	NEW ▶		THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
17	18	8	COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98
18	20	25	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
19	12	5	FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
20	16	8	PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni Dist. Corp. PBV0796	Various Artists	1996	NR	19.98
21	15	4	WALLACE AND GROMIT: A CLOSE SHAVE	CBS/Fox Video FoxVideo 8399	Animated	1996	NR	9.98
22	14	6	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
23	21	2	VAN HALEN: VIDEO HITS-VOLUME 1	Warner Reprise Video 3-38428	Van Halen	1996	NR	19.98
24	19	12	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
25	22	11	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.98
26	17	299	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
27	25	5	PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996	Penthouse Video WarnerVision Entertainment 57003-3	Various Artists	1996	NR	19.95
28	26	10	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
29	39	2	THE WALLACE AND GROMIT GIFT SET	CBS/Fox Video FoxVideo 4101059	Animated	1996	NR	24.98
30	31	24	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
31	NEW ▶		DEAD MAN WALKING	PolyGram Video 8006382433	Susan Sarandon Sean Penn	1995	R	19.95
32	33	5	DANCE THE MACARENA	Quality Video, Inc. 26033	Wil Veloz	1996	NR	19.95
33	40	3	JIMI HENDRIX: LIVE FROM THE ISLE OF WIGHT, 1970	Rhino Home Video 72301	Jimi Hendrix	1970	NR	19.98
34	32	7	THE X-FILES: BEYOND THE SEA/E.B.E.	FoxVideo 8992	David Duchovny Gillian Anderson	1994	NR	14.98
35	NEW ▶		MR. BEAN: MERRY MISHAPS	PolyGram Video 8006367753	Rowan Atkinson	1996	NR	19.95
36	23	53	MY FAIR LADY ◆	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
37	29	5	PENTHOUSE: AMATEUR VIDEO 2-SEXIEST CENTERFOLDS	Penthouse Video WarnerVision Entertainment 50792-3	Various Artists	1996	NR	19.95
38	24	14	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
39	NEW ▶		MR. BEAN: FINAL FROLICS	PolyGram Video 8006367813	Rowan Atkinson	1996	NR	19.95
40	30	7	THE X-FILES: DARKNESS FALLS/ THE ERLENMEYER FLASK	FoxVideo 8993	David Duchovny Gillian Anderson	1994	NR	14.98

● 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. ◆ IFA 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. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Promotions Blow In For 'North Wind'

PLAZA TREAT: Plaza Entertainment, the new independent created by former top executives of Hemdale Home Video, has readied a gale-force promotion for its premiere release, "The Legend Of The North Wind."

The 74-minute animated feature, priced at \$14.95, blows into stores Jan. 7, 1997, accompanied by a sweepstakes that awards a grand prize of a trip for four to Busch Gardens/Sea World. Not one but five grand prizes will be presented; trips include airfare, hotel, food, and tours of the theme parks. The contest runs through May 15, 1997, and will be featured with Plaza's March 5 video release of the animated feature "Treasure Island." Entry forms are packed in all videos or can be



by Moira McCormick

acquired from Plaza Entertainment without a purchase.

In addition to the contest forms, each video will include coupons and discount offers worth more than \$100 from participating sponsors. They are an offer for a free plush whale toy, a bounce-back card redeemable for an airfare discount from American Airlines, a buy-one-get-one-free coupon

from restaurant chain TGI Friday's, and a coupon for \$5 off admission to Busch Gardens, good for up to six people.

"I hope it's not overkill," says Plaza Entertainment CEO Eric Parkinson, "but we wanted to make a big splash with our first release." Parkinson previously served as president of Hemdale Home Video; Plaza Entertainment president Tom Schon was Hemdale's VP of sales. Parent Hemdale Entertainment filed for bankruptcy in November 1995.

Parkinson, who notes that the company's financial problems were unrelated to the video division, says, "We always ran exciting promotions at Hemdale." He has carried that approach to Los Angeles-based Plaza. "The fact that you're an indie is no excuse for not creating consumer demand. My feeling is that you should either support your film or video release or not put it out."

Many independents aim their promotional efforts at retailers rather than consumers, but Parkinson maintains that "our job begins once the product is in stores." At the same time, Plaza's pricing structure is set up to encourage retailers to give the company's product a chance—"to make it financially smart." Parkinson believes that family titles should be priced at \$19.95, so video retailers can get their investment back "after five or six [rental] turns."

Plaza's kid-vid releases will be sell-through priced. "It results in a stronger retail base," says Parkinson, who says that the prevailing studio strategy is to "milk the retailers." He expects to release a major title every six to eight weeks.

"North Wind," which has won awards from the Film Advisory Board, the Dove Foundation, and the Family Network, is a co-production of Nelvana Enterprises of Canada and Episa of Spain. The voices and post-production were done in Canada, says Parkinson, and the animation was done in Spain. The film was released in Europe last year.

The story of a sister and brother and their Native American friend who save a pod of whales in danger from greedy hunters, "North Wind" is available in clamshell and slipsleeve packaging. Stickers on the outside of the package alerts consumers to the sweepstakes and coupons.

"If you've got a good product," Parkinson observes, "major sponsors will want to get involved." For this first release, he wanted to make sure the discount offers "had real value. Many times, coupon redemption can be so convoluted or restricted that you might as well wait until the video goes on sale."

Parkinson adds, "These coupons, though, are easy to redeem and truly money-saving. If a family's planning a vacation, this is a good video to buy."

TEA FOR TWO: Sony Wonder targets the oft-neglected demographic of 2- to 7-year-old girls with the new animated series Party Town Friends. Its premiere release, "Tea Party Twins," is an original production developed and created by Sony Wonder and New World Entertainment. Thirty minutes long and priced at

(Continued on page 78)

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
1	1	2	*** No. 1 *** TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6203	Tom Hanks Tim Allen
2	6	2	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
3	2	5	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
4	4	6	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
5	5	8	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
6	3	7	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
7	10	3	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
8	7	5	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
9	13	3	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
10	9	3	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
11	8	4	FEAR (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
12	NEW		SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
13	11	4	JAMES AND THE GIANT PEACH (PG)	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon
14	12	9	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
15	18	2	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
16	19	3	DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R)	Miramax Home Entertainment Buena Vista Home Video 8099	Shawn Wayans Marlon Wayans
17	14	9	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
18	16	15	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
19	15	7	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
20	NEW		MRS. WINTERBOURNE (PG-13)	Columbia TriStar Home Video 11663	Shirley MacLaine Brendan Fraser
21	NEW		STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
22	17	6	THE GREAT WHITE HYPE (R)	FoxVideo 8994	Samuel L. Jackson Damon Wayans
23	NEW		MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
24	NEW		LAST DANCE (R)	Touchstone Home Video Buena Vista Home Video 8288	Sharon Stone Rob Morrow
25	20	4	CELTIC PRIDE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8024	Damon Wayans Daniel Stern
26	28	11	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
27	NEW		THE NUTTY PROFESSOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
28	NEW		THE ADVENTURES OF PINOCCHIO (G)	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas
29	24	7	A THIN LINE BETWEEN LOVE & HATE (R)	New Line Home Video Turner Home Entertainment N4442	Martin Lawrence Lynn Whitfield
30	34	12	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
31	21	9	SGT. BILKO (PG)	MCA/Universal Home Video Uni Dist. Corp. 82596	Steve Martin Dan Aykroyd
32	26	12	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
33	22	8	THE QUEST (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82869	Jean-Claude van Damme Roger Moore
34	36	21	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
35	32	2	MOLL FLANDERS (PG)	MGM/UA Home Video M905529	Robin Wright Morgan Freeman
36	23	13	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
37	NEW		JANE EYRE (PG)	Miramax Home Entertainment Buena Vista Home Video 8946	Charlotte Gainsbourg William Hurt
38	NEW		ORIGINAL GANGSTAS (R)	Orion Home Video 3577	Fred Williamson Jim Brown
39	31	21	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
40	25	19	12 MONKEYS (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Top 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
1	1	7	*** No. 1 *** OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
2	5	3	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
3	2	13	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
4	12	3	WALLACE AND GROMIT: A CLOSE SHAVE CBS/Fox Video/FoxVideo 8399	1996	9.98
5	7	3	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
6	4	37	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
7	3	31	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
8	9	9	GOOSEBUMPS: STAY OUT OF THE BASEMENT FoxVideo 4464	1996	14.98
9	8	11	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
10	6	15	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718	1994	12.95
11	13	47	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
12	NEW		BARNEY'S ONCE UPON A TIME Barney Home Video/The Lyons Group 2014	1996	14.95
13	15	91	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
14	NEW		SKY DANCERS: PINK VOLUME Cabin Fever Entertainment CF2155	1996	14.98
15	11	9	GOOSEBUMPS: A NIGHT IN TERROR TOWER FoxVideo 4463	1996	14.98
16	17	29	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
17	19	223	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
18	18	7	BEAVIS & BUTT-HEAD: DO CHRISTMAS MTV Music Television/Sony Music Video 49807	1996	14.98
19	21	31	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
20	22	35	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
21	10	9	WINNIE THE POOH: SPOOKABLE POOH Buena Vista Home Video H196	1996	14.99
22	16	35	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
23	20	33	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
24	RE-ENTRY		A CHARLIE BROWN THANKSGIVING Paramount Home Video 83714	1994	12.95
25	24	3	CHUCKLEWOOD CRITTERS: THE TURKEY CAPER Unapix Consumer Products 70076	1996	9.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

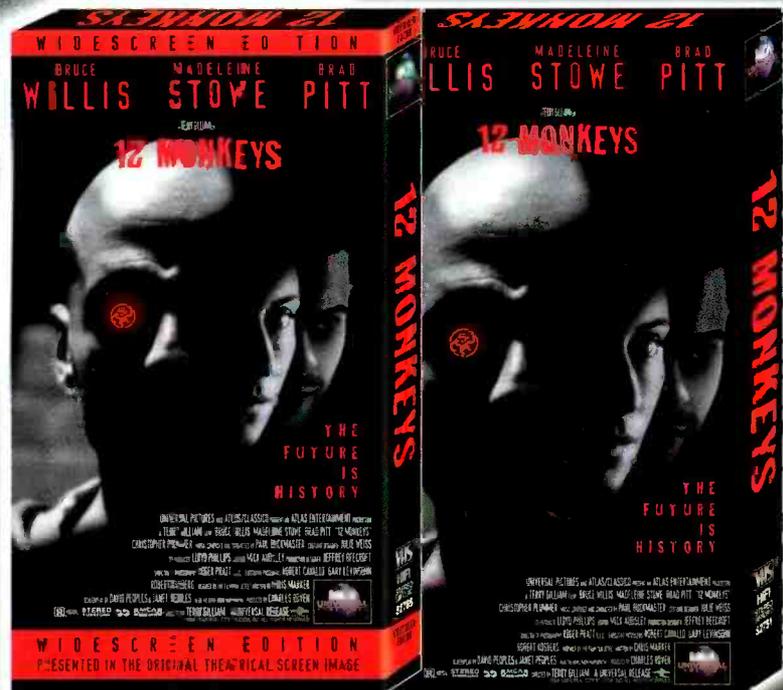
**TERRY GILLIAM'S
\$60 MILLION
SCI-FI THRILLER
IS NOW PRICED
TO SELL!**

12 MONKEYS

**NEW TO SELL-THROUGH
JANUARY 28, 1997**

**\$19.98
S.R.P.**

**ALSO AVAILABLE FOR THE FIRST
TIME IN A WIDESCREEN EDITION.**



A #1 BOX-OFFICE SMASH!
12 MONKEYS TOPPED THE CHARTS WITH A \$15 MILLION
OPENING WEEKEND, THEN REMAINED IN THE TOP FIVE
FOR THE NEXT FOUR WEEKS!

**BACKED BY A CONSUMER
ADVERTISING CAMPAIGN!**

**PREMIERE
Entertainment
Movieline**

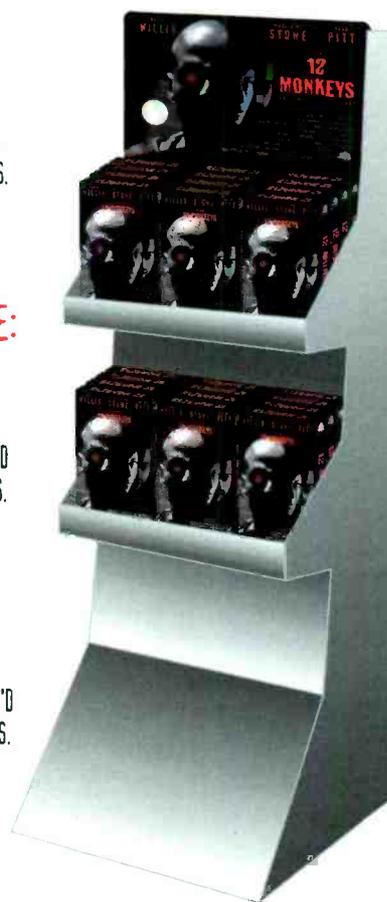
**POWER SALES WITH
EYE-CATCHING MERCHANDISERS!**

**24-UNIT FLOOR
MERCHANDISER**
52" H X 17 3/4" W X 17 1/2" D
WT. AND SHIP SIZE: 25 1/2 LBS.
24 1/4" L X 18" W X 11" H
#83175

ALSO AVAILABLE:

**12-UNIT COUNTER
MERCHANDISER**
20 1/4" H X 17 1/2" W X 6 1/2" D
WT. AND SHIP SIZE: 11 1/4 LBS.
18" L X 7" W X 14 1/2" H
#83174

**48-UNIT FLOOR
MERCHANDISER**
62 1/2" H X 17 3/4" W X 17 1/2" D
WT. AND SHIP SIZE: 42 3/4 LBS.
25 7/8" L X 18" W X 11" H
#83176



**ANOTHER TERRY GILLIAM
SCI-FI MASTERPIECE, BRAZIL,
NOW AVAILABLE FOR JUST...**

**\$14.98
S.R.P.**

SEL. #80171

COLOR / 2 HOURS 10 MINS.
VIDEOCASSETTE #82751 (\$19.98 S.R.P.)
WIDESCREEN VIDEOCASSETTE #82785 (\$19.98 S.R.P.)

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VIDEO PIRACY DECLINES IN BRITAIN

(Continued from page 73)

(BVA) to fund the second of three anti-piracy commercials for television, cassettes, and movie houses. It's a pocketbook pitch: Customers are warned that they're wasting money on a less expensive but inferior copy. In the ad, which came out this month, a buyer is seen complaining to a merchant in a flea market, where pirated copies are often on display.

FACT's latest approach is opposite the one taken in July 1994, when the federation tied anti-piracy to national security. Two years ago, it revealed that 20% of the money captured by pirates went to the Irish Republican Army to fund weapon purchases.

This time around, FACT is trying to reach 16- to 24-year-olds, who buy

most of the unauthorized copies for the thrill of having titles before they are legitimately released—and to get their hands on adult-rated features not legally available to teenagers.

"It's no good appealing to teenagers' consciences about funding drug rackets or organized crime," says BVA director general Lavinia Carey. "We need to communicate on a level that strikes home—telling them they could be ripped off."

Carey continues, "We are fighting video piracy on a number of different fronts to protect the public's interests, and, as part of our ongoing consumer awareness campaign, this commercial is another step forward in our battle. By again warning peo-

ple of the serious risk of buying pirate videos, we aim to lessen demand for these videos to help put the pirates out of business."

FACT and BVA note much of the campaign's success depends upon the organization and commitment of member companies, the attitude of the courts and police, the copyright laws in place, the level of censorship, the time between a movie's theatrical release in the U.S. and the U.K., and the window between theatrical and home video release.

It also depends upon the strength of the rental market against competing media. In France, for example, where rentals have to fight a powerful pay-TV trade, video piracy

is minimal.

European piracy ranges from highs of 80%-90% in former Eastern Bloc states to a low of 5% and less in Scandinavia (where crime is generally negligible).

Territories with piracy problems include Hungary, at 60% of retail volume, and Italy, at 40% and growing, despite TV commercials. A weak Italian judiciary keeps fines low and pirates in business. They're clearly winning the battle, observers report.

Greece is another example of a country with lax controls, which presents the local anti-piracy body with formidable obstacles. For instance, only 12 of some 200 TV stations are licensed to operate. Despite pressure from the international community, the Greek government doesn't appear keen to bring violators to heel.

Until that attitude changes, cassette suppliers are pessimistic that a solution is at hand to reduce illegal dubs to less than 20% of retail volume. The one ray of hope: enforce-

ment of the 1995 Mass Media Law.

Piracy in Ireland, however, has been halved in the past three years to 20% of retail volume, and improvements are even more dramatic in Spain, where in 1991, cable subscribers were freely copying and trading movies. Legislation has since made things tougher. Equally important, home video suppliers have successfully battled against unauthorized duplication. In response, tape shipments and consumer spending are up, and the Spanish rental market is beginning to look healthy again.

Piracy is 10% or less in Austria, Belgium, Denmark, Finland, France, Norway, and Portugal, where it was as high as 50% in 1990.

The Netherlands, though, remains a hard case. No matter how hard they try, Dutch authorities can't get the figure below 12% of retail volume. The reason, however, is less illegal dubbing than illegal imports to a country where English is a prominent language.

Billboard®

NOVEMBER 30, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	21	3	TOY STORY	Walt Disney Home Video Image Entertainment 6703	Tom Hanks Tim Allen	1995	G	29.99
2	1	7	TWISTER	Warner Home Video 20103	Helen Hunt Bill Paxton	1996	PG-13	34.98
3	NEW ▶		ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	34.98
4	6	3	THE ARRIVAL	Live Home Video Pioneer Entertainment (USA) L.P. 60259	Charlie Sheen Teri Polo	1996	PG-13	39.98
5	2	7	FARGO	PolyGram Video Image Entertainment 8006386931	Frances McDormand William H. Macy	1996	R	34.95
6	NEW ▶		POCAHONTAS	Walt Disney Home Video Image Entertainment 5741	Animated	1995	G	29.99
7	4	13	HEAT	Warner Home Video 14192	Al Pacino Robert De Niro	1995	R	39.98
8	9	3	PRIMAL FEAR	Paramount Home Video Pioneer Entertainment (USA) L.P. 32832-2	Richard Gere Laura Linney	1996	R	44.98
9	11	3	THE ROLLING STONES: ROCK & ROLL CIRCUS	ABKCO Video Image Entertainment 3878110031	Various Artists	1996	NR	34.95
10	3	7	THE BIRDCAGE	MGM/UA Home Video Image Entertainment ML105536	Robin Williams Nathan Lane	1996	R	49.98
11	8	3	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	34.98
12	7	11	EXECUTIVE DECISION	Warner Home Video 14211	Kurt Russell Steven Seagal	1995	R	39.98
13	5	9	THE BEATLES ANTHOLOGY	Capitol Video Pioneer Entertainment (USA) L.P. 96-570	The Beatles	1996	NR	229.98
14	18	35	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
15	NEW ▶		MISSION: IMPOSSIBLE	Paramount Home Video Pioneer Entertainment (USA) L.P. 31899	Tom Cruise	1996	PG-13	44.98
16	19	3	FEAR ◊	MCA/Universal Home Video Uni Dist. Corp. 42903	Reese Witherspoon Mark Wahlberg	1996	R	34.98
17	12	25	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
18	23	3	THE CROSSING GUARD	Miramax Home Entertainment Image Entertainment 7404	Jack Nicholson Anjelica Huston	1995	R	39.99
19	10	21	BRAZIL	The Criterion Collection Image Entertainment 13481	Jonathan Pryce Robert De Niro	1985	NR	124.95
20	16	15	BROKEN ARROW	FoxVideo Image Entertainment 0896385	John Travolta Christian Slater	1996	R	39.98
21	20	11	HIGHLANDER	Republic Pictures Home Video Image Entertainment 25895	Christopher Lambert Sean Connery	1986	R	69.98
22	RE-ENTRY		THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
23	17	25	CASINO ◊	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
24	25	3	SUPERMAN II	Warner Home Video 12031	Christopher Reeve Gene Hackman	1980	PG	39.98
25	NEW ▶		DAWN OF THE DEAD	Elite Entertainment Image Entertainment 6255	David Emge Ken Foree	1978	NR	39.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

POLYGRAM VIDEO

(Continued from page 73)

introducing Kratt's Creatures via direct response as the first step toward creating retail demand. "You shouldn't be fearful of competing media," Sondheim advises.

Kid vid is estimated to account for 30% of PolyGram revenues, equal in importance to the National Football League line. The Reebok fitness videos and music are 15% each; comedy, including Mr. Bean, is 10%.

The latter is a well-established line, and PolyGram figures that the two latest Mr. Bean episodes will add substantially to the 500,000 units already on the market. The series' success is due in part to its star, Rowan Atkinson, also featured in PolyGram's "Four Weddings And A Funeral," and in part to the sales strength of British comedy, Kosse suggests. "It's much bigger than five years ago," he says.

Atkinson is appearing in another movie, made for PolyGram Filmed Entertainment, that Sondheim thinks could go direct to sell-through late in 1997. In the meantime, he and Kosse are planning elaborate campaigns supporting two repriced movies, "Fargo" and "Home For The Holidays."

A box office and rental triumph, "Fargo" should be a sell-through winner when it arrives in first-quarter '97. "Home For The Holidays"



PolyGram Video is counting on Comedy Central to build demand for the latest AbFab release, "The Last Shout."

didn't do particularly well, but Sondheim maintains that its title and story will make it a "perennial."

Also on PolyGram's agenda is the recently acquired ITC television catalog. "We're digging into it," Sondheim promises.

CHILD'S PLAY

(Continued from page 76)

\$9.98, "Tea Party Twins" hits stores Feb. 4, 1997 (order cutoff Jan. 9).

Promotional plans include an unusual offer from Sony Wonder in conjunction with software developer Live Pictures and Kodak Digital Processing. For \$10, consumers can receive a LivePix trial kit from Live Pictures that lets them manipulate photos and put them in a computer photo album using Party Town Friends templates. For another sawbuck, Kodak Digital Processing will develop a roll of 35 mm film in prints, as well as on a comput-

er disc, to be used in conjunction with the LivePix software.

The Party Town Friends series revolves around the themes of friendship, cooperation, and responsibility. Each episode has a special party theme. "Tea Party Twins" is about identical twins named Honey and Cinnamon, who've been chosen by the Party Princess of Pink Moon Valley to host an afternoon fete. They enlist friends from around the kingdom to help them pull it off, learning about the value of working together.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► BARENAKED LADIES

Rock Spectacle
 PRODUCER: none listed
 Reprise 46393
 ♪ Featured in *Music to My Ears*, Aug. 31

► WHITNEY HOUSTON

The Preacher's Wife—Original Soundtrack Album
 PRODUCERS: various
 Arista 18951
 Pop diva Whitney Houston's latest soundtrack project—her third this decade—delivers on fans' expectations of R&B-flavored pop perfection while venturing headlong into the world of gospel. In the pop/AC/R&B realm, highlights include peppy Annie Lennox cut "Step By Step" (in the original version and Teddy Riley remix); leadoff ballad "I Believe In You"; and "Somebody Bigger Than You And I," featuring Bobby Brown, Faith Evans, Johnny Gill, Monica, and Ralph Tresvant. Among the album's most uplifting gospel tunes are "Joy," "I Go To The Rock," and "I Love The Lord," all with the Georgia Mass Choir. An album that cements Houston's standing as a pop superstar and establishes a base in gospel, her birthright musical genre.

► VARIOUS ARTISTS

Music From And Inspired By The Motion Picture Space Jam
 PRODUCERS: various
 Warner Sunset/Atlantic 82961
 Soundtrack to the extensively advertised Michael Jordan/Bugs Bunny flick features some of the top names in the worlds of pop, R&B, hip-hop, rock-'n-roll, comedy, and animation: Seal, Coolio, Quad City DJ's, R. Kelly, B-Real, Busta Rhymes, LL Cool J, Method Man, D'Angelo, Monica, Salt-N-Pepa, Robin S., Barry White, Chris Rock, All-4-One, Spin Doctors, Biz Markie, and Bugs himself. The music ranges from well-chosen covers (Seal's version of Steve Miller's "Fly Like An Eagle") to spirited dancefloor romps (Quad City DJ's' title cut). A high-grade collection that has as much street credibility as mainstream appeal.

TV CAST

Mrs. Santa Claus
 PRODUCERS: Don Pippin, Jerry Herman
 RCA Victor 686665
 Jerry Herman, bless his tuneless heart, has penned his first TV musical, and its songs surpass any new score you'll hear on Broadway these days. Even the bright orchestrations by Larry Blank have the zip of a Broadway pit orchestra. Angela Lansbury, who starred in Herman's "Mame" and the less successful "Dear World," leads the way as the unheralded wife of Santa (played by Charles Durning), giving her vocal charm to nine of the 11 Herman songs. The highlights include the ballad "He Needs Me," the spirited "Whistle," "The Best Christmas Of All," and the witty comic duet "We Don't Go Together At All." The show airs Dec. 8 on CBS,

SPOTLIGHT



♀
Emancipation
 PRODUCER: ♀
 NPG Records/EMI 54982
 With the coming of "Emancipation," it's time *all* concerned parties were granted a pardon.

In fairness to Warner Bros., time and a Prince-negotiated 1992-96 product glut ("♀," "Come," "The Black Album," "The Gold Experience," "Chaos And Disorder," "Music From The Motion Picture Girl 6") have proven that the Artist's former label was quite prudent in hesitating to issue all of his impulsive, often lackluster output. (Indeed, about the only truly memorable song in the six albums cited is "The Most Beautiful Girl In The World.")

In fairness to the self-enslaved performer—who still dances, composes, and concertizes better than any male contemporary in pop—"Emancipation" is mostly worth the price of his manipulations. Great tracks amid the grist are "Get Yo Groove On," the Cab Calloway-influenced "Courtin' Time," the rocking "We Gets Up," "In This Bed I Scream," "Soul Sanctuary," Springsteen-like "The Holy River," "The Human Body," "Style," "Sleep Around," "My Computer," "One Of Us," and the title track. Otherwise, the jaunty jams are pleasant but commonplace, and the cover versions are largely prim. Thus, the free-spirited but undisciplined Artist has passed up the chance to construct his best single-disc release since 1986's "Parade."

and if the production is as good as the music, the show and its cast album could be perennial successes.

TWIGGY

London Pride—Songs From The London Stage
 PRODUCER: Bruce Kimmel
 Varese Sarabande 5715
 Twiggy, the supermodel of the '60s who has also proved a charming musical comedy actress (i.e., "My One And Only" on Broadway and "The Boy Friend" on screen), is an utter delight in assessing songs first heard on the London stage, although several of the best known numbers are contributions by American writers who shipped out to write shows there. With bright and often nostalgic orchestrations by Larry Moore, Twiggy offers solid evergreen currency with "A Nightingale Sang In Berkeley Square," "Dancing On The Ceiling," "The Physician," "If Love Were All," "The Lambeth Walk," and "I Don't Know How To Love Him." That's a lot of musical territory, and Twiggy is an informed, ingratiating guide.

DANCE

RUPA PAUL

Foxy Lady
 PRODUCERS: various
 Rhino 54342
 Given his ability to remain an omnipresent public figure, it's hard to believe that more than three years have lapsed between albums by America's favorite drag queen. He christens his new connection with the kitsch-conscious Rhino with an appropriately festive set that is keen on the fluffy Euro-dance sound that radio is currently embracing. Uplifting anthems like "A Little Bit Of Love," "Happy," and "Celebrate" provide pop programmers plenty to ponder. Meanwhile, those who question Ru's singing skills are answered with "Falling," a lush and romantic ballad that offers a glimpse into a soulful stylist who needs to be heard far more frequently in the future.

NO MERCY

PRODUCER: FMP
 Arista 32342
 Photogenic male trio should have no trouble accelerating the momentum started by its gold-selling single, "Where Do You Go," with an engaging set that leans heavily on the Latin-spiced dance sound of that hit. Producer FMP (aka former Milli Vanilli mastermind Frank Farian) keeps the set relentlessly bright and rife with fluttering flamenco guitars—save for the brooding ballad "When I Die," which allows singer Marty CINTRON to fully flex his boyish, star-powered charm. Kneedeep with potential hits, the album's next logical single should be either the giddy rendition of Exile's "Kiss You All Over" or the spirited "Don't Make Me Live Without You."

JAZZ

★ BOB STEWART

Then & Now
 PRODUCER: Ralph Simon
 Postcards 1014
 Veteran tuba player Bob Stewart spans about a century's worth of jazz, blues, and related forms to reclaim his instrument's historic role (although his pursuit is joined by the likes of Henry Threadgill and Lester Bowie, the latter of whom Stewart has accompanied). Stewart's warm, deep bass tones are celebrated with a variety of backing bands whose members include Steve Turre, Dave Burrell, Carlos Ward, and Graham Haynes. Among the Stewart originals are the chugging riffs and elongated melody lines of "Hambone" and the jagged jazz-funk rhythms of "Rambler." Taj Mahal's vocals give the session a deep-blues bent with his tunes "Big Kneed Gal" and "Fishin' Blues." A fine, old-yet-new approach revitalizes Jelly Roll Morton's "King Porter Stomp," and Ornette Coleman's "Law Years" receives a glowing, enchanted treatment.

PRODUCERS: Preston Glass, Alfonzo Blackwell, others
Street Life 75509
 The sophomore release from contemporary jazz saxophonist Alfonzo Blackwell comes on the heels of his recent high-profile sax work on "Baywatch Nights Theme: The Nights Will Never Be The Same," which is included here. Blackwell's lithe soprano licks resonate best against the deep funk groove of the Omar Hakim-produced "Keep It Rite There!," but also in such originals as the graceful, yearning "Hermina" and the balladic, sweetly neoclassical "One Moment Please." Cover material includes Gamble & Huff's "Love Is The Message," R. Kelly's "Down Low (Nobody Has To Know)," and the Mariah Carey/Boyz II Men hit "One Sweet Day." Cover highlights include an enjoyable version of Bobby Womack's good-time R&B standard "Breezin'," a sweetly lilting treatment of Seal's "Kiss From A Rose," and a nod to traditional jazz with Benny Golson's "Killer Joe."

ALFONZO BLACKWELL

PRODUCERS: April Barrows, David Hungate
Kokopelli 1313
 April Barrows has a voice that's reminiscent of Maria Muldaur and Blossom Dearie, which is to say, sweetly agreeable and gently swinging. She's also a capable songwriter (10 of the 12 tunes here are hers), with a real flair for the kind of mellow, jazz-tinged pop music that one associates with Hoagy Carmichael or Johnny Mercer. Barrows is accompanied here by an octet led by ex-Toto member David Hungate strumming 4/4 rhythm guitar, playing uncluttered, unhurried arrangements. In these retro days, it's a perfectly tailored album for relaxed nighttime listening in the easy chair.

APRIL BARROWS

My Dream Is You
 PRODUCER: James Mallinson
 Telarc 80424
 A royally booted opportunity. Having succeeded with fresh period-instrument takes on Bach and Mozart, Martin Pearlman stumbles with this, the first and finest English opera. The instrumental textures are gorgeous; it's the singing that sinks it, specifically mezzo Nancy Maulsby's husky, maddeningly mannered Dido. The inclusion of airs from additional Purcell theater works is the set's unique enticement.

CLASSICAL

PURCELL: DIDO & AENEAS
 Martin Pearlman, Boston Baroque
 PRODUCER: James Mallinson
 Telarc 80424
 A royally booted opportunity. Having succeeded with fresh period-instrument takes on Bach and Mozart, Martin Pearlman stumbles with this, the first and finest English opera. The instrumental textures are gorgeous; it's the singing that sinks it, specifically mezzo Nancy Maulsby's husky, maddeningly mannered Dido. The inclusion of airs from additional Purcell theater works is the set's unique enticement.

GOSPEL

THE CRAIG CRAWFORD PLAYERS

What Have We Learned?
 PRODUCER: Craig Crawford
 Life Jam 96158
 In recent years, Craig Crawford has emerged as a significant figure in New York jazz circles, and with this fine new effort he and his quartet lend their formidable chops to a collection of originals and gospel standards. After a 1992 release that was crushed under the weight of a collapsing label, Crawford has taken matters into his own hands, and the results are often stunning. With instrumental prowess to burn, Crawford incorporates an occasional rap, lead and choral vocals, and frequent melodic phrasing to create a user-friendly sort of jazz, using a blueprint that has proved successful lately in carrying jazz to the masses. Programmers and listeners who labor under the misconception that jazz doesn't work for them should look again. Crawford brings it home with imagination, virtuosity, and tremendous accessibility. Contact: 718-949-6740.

CONTEMPORARY CHRISTIAN

LARRY STEPHENSON

I See God
 PRODUCER: Sonny Osborne
 Pinecastle/Webco WEB 0152
 Known in the bluegrass community for his prowess on the mandolin and his evocative tenor voice, Larry Stephenson has recorded nine solo albums. This project includes gospel songs gleaned from those previous outings as well as four new cuts. Stephenson's clear, pure voice breathes life into some of gospel's best loved classics, such as "In The Garden," "Where The Soul Of Man Never Dies," "When The Roll Is Called Up Yonder," and "Take My Hand Precious Lord." Other highlights include "Yes, I See God" and the beautiful ballad "Jesus Hears, He Cares, He Can." A welcome addition to any bluegrass aficionado's collection.

VITAL REISSUES

LAMBERT, HENDRICKS & ROSS

The Hottest New Group In Jazz
 REISSUE PRODUCER: Nedra Olds-Neal
 Legacy 64933

OSCAR BROWN JR.

Sin & Soul . . . And Then Some
 REISSUE PRODUCER: Joel Dorn
 Legacy 64994
 Jazz singing was changed forever when Dave Lambert (primarily an arranger) joined forces with Jon Hendricks (primarily a lyricist) and Annie Ross (primarily the star) to fully embrace bebop with vocalese—fitting lyrics to jazz themes and solos. The two-CD LH&R set compiles the three Columbia albums they recorded from 1959 to 1962 with the Ike Isaacs Trio. It includes such classics as "Cloudburst" and "Twisted," the latter immortalizing pop diva Ross as much for her comic skills as for her awesome range and technique. The vocal remakes include Miles Davis and Gil Evans' "Summertime" and Ellington's "Cotton Tail," with Hendricks singing Ben Webster's original solo. Other LH&R revisions include Dizzy Gillespie's "A Night In Tunisia," John Coltrane's "Mr. PC.," Horace Silver's "Come On Home," and a spiritualized version of Bobby Timmons' "Moanin'." Singer/storyteller/satirist Oscar Brown Jr. was also noted for his words to a Timmons tune—the elegantly bluesy "Dat Dere." This 1960 debut album of Brown's cleverly drawn portraits reveals in his edgy, almost tormented vocals—often accompanied by only the sparest drum. While he added words to Nat Adderley's "Work Song" and Mongo Santamaria's "Afro-Blue," Brown's sardonic originals put a black-consciousness spin on the folk movement of the day. Many of his powerfully soulful, blues-based melodies have a folkish simplicity and traditional grounding, like the spiritual impressions of "Watermelon Man," the syncopated urban realism of "Somebody Buy Me A Drink," and his bitter re-creation of a slave-auctioneer's patter in "Bid 'Em In." Both the Brown and LH&R albums include previously unreleased tracks.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collection of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bambarger (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

▶ WHITNEY HOUSTON I Believe In You And Me (3:56)

PRODUCER: David Foster
WRITERS: D. Wolfert, S. Linzer
PUBLISHERS: Charles Koppelman/Martin Bandier/Jonathan Three/Linzer, BMI

Arista 3285 (c/o BMG) (cassette single)

The first peek into the soundtrack to "The Preacher's Wife" is a deliciously theatrical cover of a tune first recorded by David Peaston. As she did with Dolly Parton's "I Will Always Love You," Houston redefines the composition with a soaring, glass-shattering performance that will leave her legions of fans breathless. She finds a perfect musical counterpart in David Foster, whose signature flair for pop-orchestral drama is tempered this time with a subtle, complementary gospel flavor. A wonderfully uplifting way to usher in the holiday season, this gem will be heard well into the new year. For a softer, slightly more intimate version of the song, investigate the alternate recording on the album, produced by Houston and Mervyn Warren.

▶ QUAD CITY DJ's Space Jam (no timing listed)

PRODUCERS: Jay "Ski" McGowen, C.C. Lemonhead
WRITERS: J. McGowen, N. Orange, V. Bryant
PUBLISHERS: QuadraSound/Warner-Chappell, BMI

Big Beat 85166 (c/o Atlantic) (cassette single)

Didn't get enough of "C'mon N' Ride It (The Train)"? Here ya go... a fitting sequel to that hit. The act hits a lot of the same marks, rattling a booty-bass beat and contagious chants. The added glow of its connection to the successful film "Space Jam" only adds to the single's programming allure. No sophomore slump here.

▶ POE Hello (4:13)

PRODUCERS: Matt Sorum, R.J. Rice, Poe
WRITERS: Poe, R. Estelle
PUBLISHERS: Sony/ATV Songs/Apro Poe Go, BMI

Modern 6967 (c/o Atlantic) (cassette single)

With her recent top 10 modern rock hit "Angry Johnny" and an album nearing gold status, this singer has a chance to make the transition into the pop arena. In fact, this wicked jam could prove to be one of the surprise smash hits of the season. Tucked between the track's skittling funk beat and layers of buzz guitars lay a memorable melody and a la-di-da chorus that you'll be humming for hours after one listen. Added pleasure comes from Poe's vocal patter, which is an imaginative hybrid of Chrissie Hynde and Cyndi Lauper.

★ MITCH Open Your Eyes (3:23)

PRODUCERS: Gino Olivieri, Ivan Pavlin
WRITERS: M. Sabourin, G. Olivieri, I. Pavlin
PUBLISHERS: Gi-Note/Xsentrix, SOCAN
REMIXERS: B. Burn, Eastwood Interchange, Francois Tessier, Gino Olivieri, Ivan Pavlin

Premier Muzik 126 (CD single)

Canadian heartthrob continues his bid to win the acceptance of stateside programmers with another instantly infectious pop/dance ditty. His boyish tenor is an excellent match for a fast and rubbery beat, adding up to a single that could score equally well with mainstream club jocks and teenage girls. A half-dozen remixes travel down a variety of stylistic paths, though none are as good as the vibrant album version.

R & B

TINA TURNER FEATURING BARRY WHITE

In Your Wildest Dreams (3:47)

PRODUCER: Trevor Horn
WRITERS: H. Knight, M. Chapman
PUBLISHERS: Coigems-EMI/Knighty Knight/Mike Chapman, ASCAP

REMIXERS: Joe, Deep Dish, Carmen Rizzo

Virgin 11584 (cassette single)

The second single from Turner's cur-

rent "Wildest Dreams" set pits her feline purr against White's seductive growl on top of a slow and shuffling funk groove. Jeepmeister Joe refuels the Anglo-leaning album version with a hip-hop flavor that renders it a viable radio contender, while Deep Dish reinvents the song as a silky house music journey that could even make the grade with popsters. The single also features Turner's duet with Antonio Banderas, which previously was only available in the U.K. This version is actually a bit sexier, riddled with ear-grabbing electro-pop riffs. Check out both versions and pick your fave.

COUNTRY

▶ NEAL MCCOY That Woman Of Mine (2:53)

PRODUCER: Barry Beckett
WRITERS: D. Cook, T. Mensy
PUBLISHERS: Sony/ATV Songs/Tree, BMI; Sony-ATV Songs/Cross Keys/Miss Dot, ASCAP

Atlantic 6793 (7-inch single)

McCoy has a winning way with this kind of smooth love song. Songwriters Don Cook and Tim Mensy provide McCoy with an upbeat lyric, pretty melody, and infectious chorus that will have drive-time country radio audiences singing along by the second time they hear the chorus. The warmth in McCoy's tone gives this fine record an effortless feel, as if he were singing his woman's praises to a good buddy during a coffee break.

★ GEORGE JONES Billy B. Bad (3:01)

PRODUCERS: Buddy Cannon, Norro Wilson
WRITER: B. Braddock
PUBLISHERS: Sony/ATV Songs, BMI

MCA 55287 (c/o Uni) (7-inch single)

Jones cracked the charts with his last outing, "Honky Tonk Song." This new offering from his fine "I Lived To Tell It All" album is a lively little ditty about a fictitious country star's rise and fall. It's sure to have industry insiders smiling (or wincing) at such lines as "He sounds like everybody on the radio/He's building up his biceps for his video/The people at the label said 'We like to start 'em young/We know you're 23 but we'll say you're 21'/ They played him some Strait/They played him some Jones/Now he's got the country music way down in his bones." Nothing like calling them the way you see them. Score one for the Possum!

★ THREE HANKS: HANK WILLIAMS SR., HANK WILLIAMS JR. & HANK WILLIAMS III

Move It On Over (2:15)

PRODUCER: Chuck Howard
WRITER: H. Williams Sr.
PUBLISHERS: Acuff-Rose/Hiriam, BMI

MCG Curb 1300 (7-inch single)

This is a slice of hillbilly heaven. From the album "Three Hanks: Men With Broken Hearts," this record combines the legendary talents of Hank Williams Sr. with his son Hank Jr.—who introduces his own son, Hank III. Although the whole affair sounds a little too busy at times, the fascinating interplay of the voices overrides any distractions. Isn't it marvelous that modern recording technology allows listeners to be exposed to the incredible talent of this legendary family tree on one disc? What a tribute to the Williams' legacy, as well as a glimpse to the future via Hank III.

★ JAMES HOUSE Until You Set Me Free (3:29)

PRODUCER: Don Cook
WRITERS: R. Van Hoy, J. House
PUBLISHERS: Sony Tree/Taylor Rose/True South, BMI

Epic 78458 (c/o Sony) (7-inch single)

House has an inherent sense of drama in his voice that works particularly well on this finely crafted ballad about a man trying to purge his heart of a failed relationship so his new love will have a chance. Don Cook's skilled production provides an excellent framework in which House can work his vocal

magic, and there's an almost Roy Orbison-like quality that will make this textured ballad stand out on country radio. Programmers should give House a break. He's not one for the Stetson-wearing, tush-pushing crowd. He just consistently turns out quality songs and deserves more recognition.

DANCE

ALTHEA McQUEEN Heartbroken (6:31)

PRODUCER: Blacklight
WRITER: not listed
PUBLISHER: not listed
REMIXER: MC Mario

Tycoon 9608 (CD single)

The oh-so-talented and plucky McQueen has been toiling around the dance music underground for quite a while now. She is long overdue a hit that will transform her into the international club star she deserves to be. This springy, disco-soaked nugget could actually do the trick. Surrounded by jiggly funk and swelling synths, she delivers the kind of sassy, finger-waving performance that made Linda Clifford a legend. MC Mario adds to the track's potential with a jumpy remix that balances pop sensibility with house aggression.

GUILTY Hooked On Luv (7:48)

PRODUCER: Kingsley O.
WRITER: Kingsley O.
PUBLISHERS: Kingsley/BMG, ASCAP

REMIXERS: Kingsley O., Zack Toms

K4B 026 (CD single)

Single shows photogenic female duo warbling about being toys for the boys in their lives, all while a sugar-walled hi-NRG groove soars in the background. It's cute. It's catchy. And it's completely in the pocket of momentary radio and club trends. Sometimes, that's all a record needs to be. Will it stand the test of time? Maybe. Kingsley O.'s beat-smart production certainly holds promise, as does Zack Toms' more bottom-heavy house remix. Contact: 203-854-0654.

AC

▶ NIL LARA How Was I To Know (3:47)

PRODUCERS: Susan Rodgers, Nil Lara
WRITER: N. Lara
PUBLISHER: Nil Lara, ASCAP

Metro Blue 10134 (c/o Capitol) (cassette single)

Here's a firm reminder why critics and pop tastemakers are tripping over themselves to applaud Lara's unique brand of pop music. It's not simply in

NEW & NOTEWORTHY

HELLER & FARLEY PROJECT Ultra Flava

(no timing listed)

PRODUCERS: Heller, Farley, Wilkinson
WRITERS: P. Heller, T. Farley
PUBLISHER: not listed
REMIXERS: Pete Heller, Terry Farley, Grant Nelson, Ralph Rosario, Mousse T., Boris Dlugosch, DJ Sneak

DV8 00352 (c/o A&M) (12-inch single)

Mega-hot U.K. production/song-writing team is primed to enjoy matching stateside success with this, a rousing instrumental anthem influenced by legendary disco bands like the Soul Orchestra. Partners Pete Heller and Terry Farley prove adept at crafting taut pop hooks while maintaining a credible deep-house edge. A summertime club favorite on import, the domestic pressing of "Ultra Flava" boasts refreshing new interpretations by Mousse T., Ralph Rosario, Boris Dlugosch, and DJ Sneak. A snug radio edit could easily result in a pop/crossover smash à la Robert Miles' "Children."

the subtle lyrics or memorable melody—or even in the sleek and artful rock texture of his songs' instrumentation. It's in a vocal style that is riddled with emotional subtext. He seems to be inviting the listener to read volumes into every word he utters. At the same time, however, he allows those who simply want to chill the freedom to take songs like this on enjoyable face value. A cool new twist on giving something to everyone, eh?

ONCE BLUE Stardust And Snow (2:58)

PRODUCER: Steve Addabbo
WRITERS: R. Martin, J. Harris
PUBLISHERS: Plump/Rebby Tunes/Beanly Songs/Warner-Tamerlane, BMI

EMI 11654 (cassette single)

Another soft and strumming ballad from this clever yet underappreciated band. There's no pomp and circumstance here, just a simple song with smart words and a sweet chorus. The instrumentation is intentionally spare, leaving plenty of room for Rebecca Martin's delicate singing and Jesse Harris' anchoring harmonies. Open your heart and find room for this act. And while you're at it, bask in the warmth of this single's added holiday tune, "I Heard The Bells On Christmas Day."

CHUCK GROGG Broken Arrow (4:10)

PRODUCER: Chuck Grogg
WRITER: C. Grogg
PUBLISHER: Strum Thumb, ASCAP

Circare 001 (CD cut)

Camarrillo, Calif., native Grogg is a refreshing new figure on the folk/pop circuit, bringing forward a sensitive and introspective lyrical voice that never wallows in self-indulgence. This spare cut from his impressive home-made debut, "The Dumb Hours," is smooth enough to attract the widespread attention of triple-A and college radio tastemakers—though one has to wonder what heights he might reach with the support of a backing band. In any case, Grogg is a talent worth monitoring in the future. Contact: 805-388-5554.

ROCK TRACKS

▶ VAN HALEN Can't Get This Stuff No More (4:09)

PRODUCERS: Glen Ballard, Van Halen
WRITERS: E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth
PUBLISHERS: Van Halen II/Diamond Dave/WB, ASCAP

Warner Bros. 8571 (CD promo)

By now, the furor surrounding the band's backstage drama has simmered down enough to allow for proper enjoyment of the momentary reunion of Van Halen with David Lee Roth. This other new recording featured on the current best-of package is a metallic blues strutter with Roth appropriately cast as a weather-beaten but still-frisky observer of the times. The combination of his showboating snarl and Edward Van Halen's signature guitar work is still the stuff of pure rock'n'roll magic. A rock radio smash that should allow Roth to easily cruise into a successful new solo career phase.

★ LISA SANDERS Truly Divine (no timing listed)

PRODUCER: Josquin des Pres
WRITER: L. Sanders
PUBLISHER: not listed

Earth/Cargo 011 (CD single)

San Diego-based Sanders comes on like a bright and sunny equivalent to Tracy Chapman on this acoustic-rock cut from her exquisite debut, "Isn't Life Fine." Proudly wearing the influence of Joni Mitchell and Joan Armatrading, she boasts a charming, poetic flair and a smoky, soulful voice that you'll want to listen to for hours. Sanders' past as a jingle writer comes in handy here, as she weaves her

words into bite-sized hooks that permanently embed in the brain upon impact. If you test only one brand-new artist this week, make it Sanders. Contact: 619-483-9292.

★ SYD STRAW People Of Earth (3:47)

PRODUCER: Syd Straw
WRITER: S. Straw
PUBLISHER: Strawsongs, BMI

Reprise 8537 (c/o Warner Bros.) (CD promo)

Straw provides one of the many potent moments from the soundtrack to Fox-TV's "Party Of Five." Her lyrical perspective of the world's woes is biting and dead-on, without falling into the trap of vitriol. In fact, she manages to convey her message within the context of a concise and utterly infectious pop melody. It may sound idealistic, but this gem could click at pop and triple-A formats in addition to the expected modern and mainstream rock outlets. All that is required is a fair, open-eared listen from radio's power brokers. Straw's music will do the rest.

MICHAEL TODD Not All Angels (Have Wings) (3:22)

PRODUCER: not listed
WRITER: M. Todd
PUBLISHER: not listed

Talent Network 001 (CD cut)

Veteran guitar sideman Todd aims to build upon his Pittsburgh club following with the national release of this highly charged acoustic rocker. Todd's voice has a brusque growl that brings to mind the guttural belting of Warren Zevon. Catchy as can be, the song has an unmistakable '70s feel that can only work in its favor during these retro-minded times. Have a listen. Contact: 412-264-4727.

RAP

K-OS Take You There (no timing listed)

PRODUCERS: Victor Romeo, Jerry King, John Salley
WRITERS: K. Brereton, J. King, V. Romeo
PUBLISHERS: Long Tall Salley/WCGI, BMI

Pure 36427 (c/o ILS) (cassette single)

The confidence that K-OS exudes with his vocal and rhyming ability gives "Take You There" a "cuteness" that viewers of BET will enjoy. His musical pallet serves up R&B, with an added dash of hip-hop and a pinch of jazz, but doesn't show strength in any one ingredient to secure him extensive airplay. Feigning to fully flex his promising vocal versatility on "Take You," K-OS' future work is worth listening for.

PSYCHO DRAMA Do Whatcha Wanna Do! (no timing listed)

PRODUCERS: the Legendary Trackster, Bossman Benny, Danny Reedy, Big Dre
WRITERS: Yung Buc, SideKic, Newsense
PUBLISHER: VinAsh, BMI

U-Chi 0065 (CD single)

Chi-town gives the world another harmonious rhyme clique with newcomer act Psycho Drama. A Do Or Die-meets-Michael Myers track, "Do Whatcha Wanna Do!" has a street-grit, underground-hit flavor. Though the song's hardcore lyrics won't sit well with radio programmers, true hip-hop heads will relate to the group's raw style and grim tales.

LITEFOOT FEATURING O.G. ENIUS

NDN Summer (4:23)

PRODUCERS: Tony G., Klev
WRITERS: Litefoot, O.G. enius
PUBLISHERS: Tribalistic, BMI; Lauren Loves My Music/Whutevaklewa, ASCAP

Red Vinyl 9608 (CD single)

Proof of the widespread exposure MTV affords hip-hop culture, "NDN Summer" is the "Summer Madness" for the Indian reservation type—although Litefoot and O.G. enius' tale proves that summer activities are universal. Released off-season, "NDN Summer" might suffer at radio as the cold winds rage against the song's summertime sentiment.

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. Contributors: Doug Reece (L.A.), Shawnee Smith, (N.Y.).



MUSIC

HOOTIE & THE BLOWFISH... A SERIES OF SHORT TRIPS

Atlantic Video
55 minutes, \$19.98
Hootie comrades Mark, Darius, Dean, and Soni clearly like to provide their "How I Spent My Summer Vacation" essay via a longform video. Last year, they squeezed their summer tour into "Summer Camp With Trucks"; this year, they treat fans to an audiovisual experience filmed on and off the road. A more personal visit with the band than last year's release, "Trips" comprises scenes of the band members hanging out as well as footage shot in the studio, during the filming of several videoclips, onstage, and more. There are also interviews aplenty that reveal such nuggets as how they came up with the title for the video and the pains they took to make current Atlantic album "Fairweather Johnson" different from hit debut "Cracked Rear View." Additionally, the tape includes 14 songs, among them breakthrough hit "Hold My Hand," "Let Her Cry," "Time," and "I'm Over You."

CHILDREN'S

HANDEL'S LAST CHANCE

Devine Entertainment/Sony Classical
50 minutes, \$19.98
Devine Entertainment saved the booming inspiration of Georg Friedrich Handel for the sixth and final film in its live-action Composers' Specials series. A young, street-smart boy with serious monetary troubles and a voice like a bird develops a friendship with the celebrated composer, who also happens to be down on his luck at the time. As their relationship blossoms on the streets of 18th-century Dublin, each helps the other to appreciate and delight in his own talents, and together they make the first performance of "The Messiah" a smashing success. The holiday-tinged program will premiere Dec. 9 on HBO and will be rebroadcast throughout the month.

A CELEBRATION OF KWANZAA

MVP Home Entertainment
30 minutes, \$9.99
The holidays are almost here again, and although there are Christmas and Hanukkah videos aplenty, one celebration that has been largely overlooked by the industry is Kwanzaa. Enter this live-action treatment hosted by actors Dorian Harewood and Mary Catherine and chock-full of information about the weeklong African holiday that marks the first fruits of the harvest. The focus here is on teaching children and others who may not be in the know the history and meaning of the holiday, the traditions and symbols that accompany it, and even a new vocabulary of Kwanzaa-related African words. A nice way for retailers to round out their December in-store displays. Contact: 800-637-3555.

MAGIC ADVENTURES OF MUMFIE—THE MOVIE

BMG Video
110 minutes, \$14.98
No, it's not the adventures of Babar but those of another whimsical little elephant, Mumfie, who has a special talent for friendship, happiness, and song. In this feature-length title, he enlists the help of his pals Pinkey the Flying Pig, Scarecrow, Whale the Self-Made Ocean Liner, and others, who bond and bound around in a very "Wizard Of Oz"-like manner. The task at hand is to find the captured Cloak of Dreams and bring it back to its rightful home on an enchant-

ed island. Created by Britt Allcroft of "Thomas The Tank Engine" fame, the animated story hits retail with several promotions, including a tie-in with a 9-inch Mumfie Gund toy.

SESAME STREET KIDS' GUIDE TO LIFE: TELLING THE TRUTH

Sony Wonder
30 minutes, \$12.98
A young boy tries to impress his friends by telling them that his uncle is a circus ringmaster and quickly learns a tough lesson when that same uncle, played by Dennis Quaid, stops by Sesame Street to say hello. The reactions of his peers are not quite what he was expecting. Meanwhile, Elmo gets a dose of "truth serum" from learning the story of the boy who cried wolf. The program makes a strong addition to the Guide to Life series, which aims to help preschoolers understand a variety of real-life interpersonal situations. Also new in the series is the video "Get Up And Dance," book-and-tape package "The Emperor's New Fur," and audiocassette "Hot! Hot! Hot! Dance Songs."

HEALTH & FITNESS

KATHY SMITH: FUNCTIONALLY FIT

WarnerVision Entertainment
40 minutes each, \$14.95 each
It's the battle of the Kathys as Smith and Ireland rush to the shelves in time for the fourth-quarter blitz. The former heralds her new Functionally Fit series with two programs: "Lower Body Firming" and "Peak Fat Burning." Time efficiency and ease of use are the overriding philosophies of both tapes, which take basic principles of gym-style workouts and incorporate them into a home environment. "Lower Body" takes target training a step further, working groups of muscles rather than one at a time. "Fat Burning" melds aerobic exercise with muscle toning intervals for maximum results. Fresh and functional.

KATHY IRELAND'S ABSOLUTELY FIT, ADVANCED SPORTS FITNESS

UAV Entertainment
60 minutes each, \$14.98 each
Ireland offers two approaches to fitness via these new tapes that round out her workout series to five titles. "ABSolute-

ly Fit" is just what it sounds like: A series of five 12-minute abdominal workouts designed to be undertaken separately, by those who are short on time, or in various combinations, by those with a little more freedom. "Advanced Sports Fitness" is a hardcore target training program that combines movements culled from popular sports and weight segments. The attitude of both is young and endlessly peppy.

SPORTS

ICE HOT: THE BEST OF THE 1995-96 NHL SEASON

CBS/Fox Video
45 minutes, \$14.98
CBS/Fox follows its September release of its debut National Hockey League tape, "NHL Overtime," with this look back at the just-concluded season. Rife with heat-of-the-moment action, the tape demonstrates a sense of humor with its fair share of bloopers interspersed with game footage. The tape is hosted by Fox sports analyst John Davidson and includes such highlights as the top 20 goals of the season, footage from the championship series between the Colorado Avalanche and the Florida Panthers, a visit to All-Star Weekend, and a look at the newly crowned quartet of "500 Goal Club" members: the Rangers' Mark Messier, the Penguins' Mario Lemieux, the Flyers' Dale Hawerchuk, and the Red Wings' Steve Yzerman.



THE BARE FACTS VIDEO GUIDE

The Bare Facts
PC/Mac CD-ROM
Curious to know in what movie Sharon Stone exposes her "breasts in a steam room"? Can't wait to find out in which flick Mel Gibson reveals his "buns, after getting out of suspended-animation chamber"? Wonder how you can

get your hands on the infamous Rob Lowe bedroom-tryst tape? The bare truth on these and lesser-known actors is documented on this exhaustive, text-only CD-ROM modeled after the book of the same name. In fact, the nakedness hook nearly takes a backseat for film "buffs" (pun intended) curious about the roles of their favorite actors, since this product lists films with and without nude scenes. Helpful notes, actors' birthdates, and a variety of search modes ensure that users that will get their \$39.95 worth.

LEONARDO DA VINCI

Corbis
Windows CD-ROM
The complete works of artist, scientist, and engineer Leonardo da Vinci are unraveled and explored in this intriguing reference disc. Equal time is given to da Vinci's artistic endeavors, such as "Mona Lisa," and his scientific experiments, including an in-depth look at his scientific notebook, the Codex Leicester. One of this disc's most unexpected elements is the presence of Microsoft chief Bill Gates, the owner of the historic notebook, who, along with Oxford art history professor Martin Kemp, provides commentary on the origins of the document. Users can also explore da Vinci's theories on geology, astronomy, and the movement of water, as well as his complete works of art. A fascinating disc.



WHITE ON WHITE

By E.B. White
Read by Joel White
River Music
One hour (unabridged), \$10
Award-winning novelist E.B. White (perhaps best known for his children's classic "Charlotte's Web") was also a prominent essayist for The New Yorker. In this excellent collection, White's

son Joel reads a selection of his father's essays, letters, and poems. Joel reads in a natural, friendly voice that is perfectly suited to E.B. White's easygoing style. The writing is witty and descriptive and gives the listener a sense of White as a man who was insightful and perceptive, but also relaxed and down to earth, with a great sense of humor. Among the best pieces in this collection: "Song Of The Queen Bee," a whimsical poem inspired by the fact that queen bees mate in mid-air with any drone bee they come across, thus frustrating the attempts of beekeepers to breed them selectively. White's poem portrays the queen bee as a carefree gal who just can't say no. "A Letter To The IRS" is White's comic response to a bureaucratic mixup, in which he received a letter stating he owed back taxes and threatening to sell his property in Maine. White responded with an amiably rambling, folksy letter, chatting about his dogs and his tomato plants, and adding, "I am sore about your note, which didn't seem friendly... I showed a lawyer your notice about the warrant of seizure and sale, and you know what he said? He said, 'Oh, that doesn't mean anything, it's just a form.' What a crazy way to look at a piece of plain English! I honestly worry about lawyers... They're hopeless, don't you think they are?" (Contact: 207-374-2208)

THE COMPLETE STORIES OF DOROTHY PARKER

By Dorothy Parker
Edited by Colleen Breesee
Read by Barbara Rosenblat
Recorded Books
21 hours, 45 minutes (unabridged), \$111
Parker's sharp, biting wit is in full force in this delightful collection of stories, a must for Parker fans. The superb Barbara Rosenblat draws out every bit of irony and every perceptive nuance in Parker's writing, and her marvelous vocal characterizations bring to life a host of Parker creations: shallow society women; callous men; giggly, flirtatious young ladies; and hypocrites of all kinds. This thoroughly enjoyable collection has just one flaw, but it's a baffling one: This set contains 16 cassettes full of stories, but inexplicably there is no table of contents anywhere! If you have a favorite Parker story, it's in here somewhere, but you won't locate it without hours of searching. Aside from that, it's a very worthwhile listen.

ISABEL'S BED

By Elinor Lipman
Read by the author
The Publishing Mills
3 hours (abridged), \$16.95
Harriet Mahoney is having a midlife crisis. The man she's been living with patiently for 15 years, hoping for an eventual commitment, has just dumped her to rush into marriage with a woman he's known three months—and he wants Harriet out of the apartment now. An aspiring writer, Harriet has been stuck in a secretarial job for ages. It's time for a major change, and it comes in the form of an ad from one Isabel King, a glamorous, carefree, wealthy woman seeking a writer to stay in her sprawling Cape Cod, Mass., house and ghostwrite her scandalous memoirs. Isabel's flamboyant personality and *carpe diem* attitude are just what shy Harriet needs to break out of her shell, and after a series of adventures she ends up with a new career, a new love, and a new lease on life. Listeners will relate to Harriet and laugh at her adventures, and Lipman is perfect for the role, reading Harriet's dialog in a self-deprecating but hopeful tone.

IN PRINT

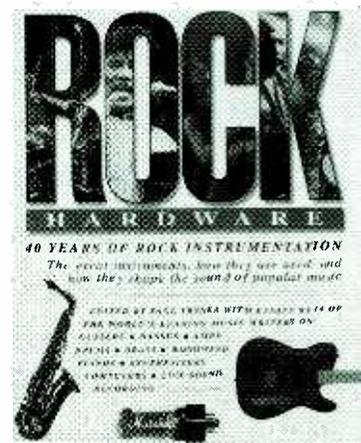
ROCK HARDWARE—40 YEARS OF ROCK INSTRUMENTATION

Edited by Paul Trynka
Miller Freeman Books
144 pages, \$24.95
Implicit in the visual and aural power of rock'n'roll and dear to the hearts of musicians for generations, the guitars, drums, amplifiers, keyboards, brass and woodwind instruments, effects, and recording equipment that make the music we listen to are spotlighted in this wonderful new volume.

Edited by Mojo reviews editor Paul Trynka and based on chapters written by some of the best-known authorities on the subject, "Rock Hardware" is heavy on style and substance, offering the reader eye-catching graphics and ample information on a wide range of rock'n'roll instrumentation—from the Gibson Flying V, to the Hammond organ, to Ringo Starr's Ludwig Black Oyster drum kit, to hi-tech samplers.

Sidebar on such topics as analog synthesis, cymbals, and solid-body guitars—and timelines that indicate

milestones in recording technology and other subjects—augment a clear, intelligent layout. On a couple of pages in the drumming chapter, readers can see a full-color shot of Who skinsman Keith Moon at the height of his popularity, scan a timeline of major events in the history of drums, and read about the centuries-



old intrigue surrounding the Zildjian cymbal company.

Similarly, the guitar chapter showcases some of the most storied instruments of all time, from the Gibson acoustics used by the Everly Brothers, Bob Dylan, John Lennon, and others, to visually outrageous creations concocted for the likes of Bootsie Collins and Eddie Van Halen.

If "Rock Hardware" has a flaw, it's that the book is so engrossing it leaves the reader hungry for more information about the subjects it covers. Indeed, entire volumes can be devoted to any of the various categories here—guitars, synthesizers, live sound, etc.

As an inspirational tool for beginning musicians, a primer for students, or a reference source for music fans and scholars, "Rock Hardware" hits the spot. It drives home the point that Rush drummer Neil Peart—featured on the book's back cover—made in 1980: "All this machinery making modern music can still be open-hearted."

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(Continued on page 84)

Programming

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Breakfast Of Champions. Stone Temple Pilots recently performed a live interview and performance for 50 KROQ Los Angeles winners and their guests on top of the Hyatt on Sunset Boulevard during the station's Kevin and Bean Breakfast in Bed with Stone Temple Pilots promotion. The band performed an acoustic set from its current release, "Tiny Music . . . Songs From The Vatican Gift Shop," then took time to answer questions, sign autographs, and take pictures with all of the winners. The band is pictured in front in pajamas, with morning hosts Bean and Kevin in back.

On-Air Indecency Moves To Fore Stations Head Off FCC Fines With Vigilance

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

For a while, it appeared that ownership deregulation was consuming most of the FCC's energy and efforts, bringing a lighter touch to its tough-as-nails stance on "indecency" over the air.

After all, most of the storied Howard Stern fines had been settled and indecency looked like it was on the back burner, if not wholly off the radar screen, for radio stations.

Then came Jaz McKay, newly reinstated in mornings at album WVIC

Lansing, Mich., who aired a phone conversation containing the term "M-F." By early October, the FCC had slapped WVIC with a fine.

Not two weeks later, the old WVGQ Richmond, Va., was fined by the FCC for two incidents on the Stern program, even though the show itself was no longer on the frequency. And recently, top 40 KTFM San Antonio, Texas, was fined for playing Prince's "Erotic City," a record that had already netted KLUC Las Vegas a fine several years ago.

With the FCC back on its watch, are rock PDs who deal with potentially controversial morning talent re-evaluating the terrain? While they deny any knee-jerk reaction to the latest round of FCC fines, they say that working closely and on a pro-active basis with their morning shows is the key to avoiding trouble with the FCC—and advertisers.

IF I ONLY HAD DELAY

"I wasn't real surprised when the FCC got in touch with us about this," says WVIC PD Todd Thomas. McKay had a successful history in the market, and Thomas says, "I know that my competition is frightened that we've got Jaz McKay. They tape every one of his shows. I do know that for a fact."

McKay had been on the air only a week when the incident occurred. WVIC was working on installing a delay system when McKay went to the phones July 3 and got the foul-mouthed caller.

"In hindsight," Thomas says, "we should have just had Jaz do his show without going to the phones" until the delay was up and running.

Not all in the industry take pity, however: "I don't see how a radio station in 1996 who puts callers on the air or has other guests in the studio can't find room in the budget for a delay," says Marty Bender, operations manager of album WFBQ Indianapolis, home of the syndicated Bob and Tom show. "There's no excuse for that, [given] the amount of money you'll save in the long run. Say a delay costs a couple thousand, and you get fined a couple thousand, it's a wash."

If you didn't have the delay, you're going to pay the fine. You've got to have it, and we've had it in there a long time."

SETTING BOUNDARIES

As a programmer, Bender says, "you really have to read. You can't just sit there one day and interpret the vague restrictions that we have. You have to read and know each case that's been acted upon and apply it to whatever you're doing or are about to do. Knowledge is essential, and I am the person who takes in the most amount of knowledge at the radio station."

He may be the repository of such information, but Bender makes a point to "discuss the laws that are definite. Those are the ones under the umbrella of libel, slander, and all that kind of stuff that's been getting broadcast and all media in trouble for a long time. These laws are on the books, and there's no way you can misinterpret libel or slander."

Bender is certain that the Bob and Tom show will remain within the boundaries. "I'm here at 6 in the morning," he says. "If they're about to do something they think is rough, they'll check with me. I'm also a participant in the show. I'm on the air with them. I help write."

WATCHING THE MEDIA

Album KLOL Houston morning team Stevens and Pruett have run afoul of the FCC over indecency before. However, PD Andy Beaubien didn't need the recent fines to change anything at his station.

"It's very much in our best interest to stay out of trouble with the FCC and at the same time maintain the integrity of our programming," says Beaubien. "It's something we've been dealing with for years. [Stevens and Pruett] don't want to get in trouble with the FCC, and they come to management to help them stay within those bounds."

Beaubien, like Bender, takes an active interest in the program. "It's not a matter of having one meeting or issue" (Continued on next page)

Arbitron Positions Itself For Expansion Ratings Company To Bid For U.K. Contract

■ BY MIKE MCGEEVER

ROME—Arbitron, the leading radio ratings company in the U.S., is aggressively pursuing expansion in other nations, beginning with the U.K. and aiming for a presence in Germany, Italy, and China.

The news was announced at the fourth annual National Assn. of Broadcasters (NAB) European Radio Operations Seminars at the Hotel Cavellier Hilton here Nov. 17-19. Nearly 200 delegates from the U.S. and Europe attended.

Industry consultant Robert Richer, who is retained by Arbitron to look at the potential of other markets, told delegates on the first day of the conference that the company is seeking audience research contracts in those nations, adding that Arbitron's "mission No. 1" is to win the ratings contract in the U.K. when it is put out to tender in 1998.

The contract is commandeered by Radio Audience Joint Research (RAJAR), a committee of broadcasting executives. RAJAR is also the research contractor.

The contract is currently held by London-based Research Services Ltd. (RSL), which secured it in 1992. Arbitron was among the bidders at that time. RSL carries out research covering the entire U.K. radio industry, including public broadcaster the BBC and commercial radio for RAJAR.



RAJAR/RSL came under fire from the industry this year after it changed its diary methodology, resulting in significant discrepancies in audience figures for two survey periods. Under pressure from broadcasters, RAJAR was forced to revert to the previous methodology.

Because broadcasters remain disgruntled with those research glitches, Richer claims, Arbitron decided to bid for the U.K. contract.

"We had no intention to go for the U.K. at this time," he says, "but because the situation is so vulnerable now, this is a good time to go in with a bid."

Even so, Arbitron's profile at U.K. radio trade conventions and confer-

ences over the past 18 months has been considerably higher than in previous years. Arbitron was also a major sponsor at the NAB conference, along with such international powerhouse organizations as France Telecom, Radio Dimensione Suono/Italy, Radio E Reti/Italy, and Music & Media.

"Basically, what you get with RAJAR is a great big book without much information," Richer says. "Arbitron will offer more than just numbers. We can provide demographic information and support such as software packages. This is important as the radio landscape in the U.K. expands and competition increases."

As Arbitron's point man, Richer claims that he has had good response from public and private broadcasters in the U.K. after meeting with them to discuss Arbitron's proposals for the U.K. market.

If successful in winning the RAJAR contract, he predicts that the door to other countries will open. "If we get the U.K., other countries will follow. We have budgeted for this endeavor."

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2	2	2	24	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
3	4	4	8	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
4	3	3	18	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
5	5	5	10	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	◆ ELTON JOHN
6	7	9	7	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
7	14	29	3	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
8	6	7	13	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
9	8	6	9	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	◆ PHIL COLLINS
10	10	21	3	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
11	9	8	22	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
12	11	12	8	LOVE IS THE POWER COLUMBIA ALBUM CUT	MICHAEL BOLTON
13	12	10	31	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
14	13	11	40	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
15	16	19	4	YOU MUST LOVE ME WARNER BROS. 17495	◆ MADONNA
16	19	16	7	THE MOMENT ARISTA 13260	◆ KENNY G
17	15	13	44	NOBODY KNOWS LAFACE 24115/ARISTA	◆ THE TONY RICH PROJECT
18	17	14	46	INSENSITIVE A&M 581274	◆ JANN ARDEN
19	18	15	23	WHERE DO WE GO FROM HERE MERCURY 578102	◆ VANESSA WILLIAMS
20	20	18	37	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
				★★★ AIRPOWER ★★★	
21	24	30	3	FLY LIKE AN EAGLE WARNER SUNSET ALBUM CUT/ATLANTIC	◆ SEAL
22	23	22	6	THAT THING YOU DO! PLAY TONE/EPIC SOUNDTRAX 78401/EPIC	◆ THE WONDERS
23	21	20	12	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
24	22	17	11	MISSING YOU VIRGIN 38553	◆ TINA TURNER
25	29	—	2	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
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2	4	5	11	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
3	2	2	24	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
4	3	3	16	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
5	5	4	9	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
6	8	8	20	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
7	6	6	16	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
8	9	9	14	MOUTH UNIVERSAL 56018	◆ MERRIL BAINBRIDGE
9	7	7	21	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
10	10	11	5	FLY LIKE AN EAGLE WARNER SUNSET ALBUM CUT/ATLANTIC	◆ SEAL
11	18	23	5	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
12	15	19	11	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
13	11	14	8	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
14	14	15	14	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
15	13	12	35	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
16	12	10	28	YOU LEARN MAVERICK 17644/REPRISE	◆ ALANIS MORISSETTE
17	21	22	13	WHERE DO YOU GO ARISTA 13225	◆ NO MERCY
18	20	17	27	JEALOUSY ELEKTRA 64301/EEG	◆ NATALIE MERCHANT
19	19	18	27	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	◆ JEWEL
20	17	13	18	NOWHERE TO GO ISLAND 854664	◆ MELISSA ETHERIDGE
21	16	16	13	BIRMINGHAM EPIC 78385	◆ AMANDA MARSHALL
22	22	20	8	THAT THING YOU DO! PLAY-TONE/EPIC SOUNDTRAX 78401/EPIC	◆ THE WONDERS
23	24	25	5	YOU MUST LOVE ME WARNER BROS. 17495	◆ MADONNA
24	28	35	3	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
25	25	24	20	TUCKER'S TOWN ATLANTIC B7051	◆ HOOTIE & THE BLOWFISH

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 50 adult contemporary stations and 57 adult top 40 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 songs which attain 300 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

'Rick's Cafe' Opens For Business

Wisconsin Collective Produces Syndicated Triple-A Show

BY DOUG REECE

Hoping that local air personality Rick Murphy's talents will translate to outside markets, a maverick collective of Madison, Wis.-based professionals—including a dentist, the owners of a computer-parts design company, and a building-maintenance corporation—have joined to produce a new triple-A program, "Rick's Cafe."

Murphy, a longtime staple in the Madison market with his Saturday night program "Radio Free Madison" on triple-A WMMM, says he earlier dismissed the idea for a syndicated, independently produced version of his show.

"The idea has been percolating for a while, but I always kind of pooh-poohed it until this group [known as the Madison Radio Syndicate] finally got out a checkbook and put a gun to my head,"

PROMOTIONS & MARKETING

says Murphy.

Besides a subtle use of comedic drops, Murphy is known for his wealth of music knowledge. The host, who has performed in several bands, still produces albums and commercial music as well as television soundtracks.

The show targets small and mid-sized markets, playing mainly core triple-A artists such as Tracy Chapman, Lyle Lovett, and Los Lobos.

Still, Madison Radio Syndicate director of marketing Scott Stewart says "Rick's Cafe" is also being pitched to heritage and mainstream rock stations that could benefit from Murphy's broad music knowledge and the widening musical horizon.

"There are only about 65-70 stations reporting triple-A, and we didn't want to miss the 30-45 markets with mainstream and other types of rock stations," says Murphy.

"What everyone sees going on—with triple-A developing a Sheryl Crow or Blues Traveler that crosses over to modern rock stations—helps us achieve a wider base," he adds. "We're just taking those artists and going deeper into their records so that we don't sound too much like their regular play."

Taking a cue from his successful WMMM formula, Murphy spikes his show with various live tracks and rarities, as well as an occasional blues or zydeco song.

"The playlist is partially standard triple-A, but it's a bit farther afield," Murphy says. "I'll play Asleep At The Wheel or a world beat track to give the stations an opportunity to have a more progressive sound."

So far, triple-A stations WXRC Charlotte, N.C.; KAFR Angel Fire, N.M.; WIIS Key West, Fla.; and WIVI St. Thomas, Virgin Islands—as well as mainstream rocker WKVT Brattleboro, Vt.—have signed on.

Madison Radio Syndicate is also talking to foreign syndicators with the hope that the program will be picked up in markets hungry for hip and eclectic American programming.

Stewart says that while the show is personality driven, it has been difficult selling stations on an unknown talent, especially as a start-up syndie.

"We're jumping through a lot of hoops, but we know we don't have the recognition of a House of Blues or King Biscuit," he says. "It's a matter of going through the process of educating everybody."

At least one programmer says Murphy's delivery has proven successful.

According to WXRC PD Anthony Michaels, "He's has a really good, solid

jock show, and so far, we've been getting a lot of good response. Sure, there are people wondering who he is, but they like the mix of music, and the show sounds great."

The four-hour program is distributed on CD and customized for each market with station-specific liners and promos. It is bartered for a negotiated number of spots.

ON-AIR INDECENCY MOVES TO FORE

(Continued from preceding page)

ing one memo," say Beaubien. "It's an ongoing, almost daily process of examining and analyzing what we do and making judgments almost on a case-by-case basis as to whether this is acceptable or not."

Not a day goes by that Beaubien doesn't meet with his morning men to recap the day's show and discuss what's planned for the next day. "Sometimes the talks are specific, sometimes they're general," he says.

Given the FCC's lack of a specific indecency guideline, Beaubien says, "One is required to constantly re-evaluate where we are. One of the things that we'll do is constantly monitor what's going on throughout the media—not just radio, but all of the media—trying to get a sense of what is acceptable on a nationwide basis and on a local basis."

Beaubien sees a distinction in how a subject is presented. "Some topics," he says, "are controversial, but not necessarily offensive. It all depends on the treatment. I can't think of a particular topic that is completely out of bounds, because I can think of a possible treatment that would be acceptable. On the other hand, some fairly mundane topics, if treated in a crude and callous way, could be offensive."

LIMITS SPAWN SUCCESS

When John Hager, PD of Buffalo, N.Y., outlets album WGRF and modern WEDG, looked at the nebulous regions of FCC indecency rules, he and his Mercury Radio parent decided to issue guidelines for their morning shows, including sister WHTT, that "are even tighter than FCC rules," he says. The belief was that, while the FCC may have gray areas, "if we create our own standards and our own rules, we can at least make them clear to [the talent so] they have a better, clearer idea of what they can do."

At first, Hager says, "It took a lot of almost daily meetings and reviews to get them where we needed them to be. I have daily contact with WGRF's and WEDG's morning shows. Right now, as far as dealing with issues of what you can and cannot do and where they get us into trouble, I'm spending a lot less time in that area."

The result, Hager claims, is that "all three [morning shows] have never been rated higher, so it hasn't hurt us to be more sensitive to what we perceive are the community standards. In the case of WGRF, it certainly helped, because the station has become more mass appeal, and as a result, the numbers have never been better. The morning show is No. 1 25-54 in the last two books for the first time in its history. I think it's helped."

On the day-to-day level, threats of

advertisers pulling their money eclipse any threat of FCC problems.

"We have some clients who tell us, 'We want to buy your station because it's successful, but we want to buy it after 10 a.m.,'" says WVIC's Thomas. "My response is, one of the reasons we're successful is because of that 6-10 a.m. slot. That's an anchor for us. I call it ignorance. If the clients listened to Jaz's show instead of listening to people talk about Jaz's show, they would say, 'You know what? It's very entertaining. It's not just vulgarity. It's not just him telling locker-room jokes.'"

Beaubien, too, says that, overall, "Stevens and Pruett have a fabulous relationship with advertisers," although there are still some holdouts. "The people who don't want to advertise on the Stevens and Pruett show don't. And the people who do find it very successful."

STERN TAKES HEAT

Bolton Research's Ted Bolton thinks that Stern's presence takes the heat off smaller morning shows in two ways. "Howard gets the attention he does, because through one single source, he goes out to many individual stations."

And Stern's content, Bolton says, "set the bar at the FCC for others to say 'We're under that bar, and therefore we're OK.' He changed the way people think about content of morning shows. Pre-Howard, you had difficulty saying words like 'ass.' Now you practically hear them on AC stations."

While WVIC's Thomas agrees that Stern's stature draws FCC attention away from other stations, he counters Bolton on one point, saying, "I've heard a lot of morning radio shows around the country, and a lot of them are much more offensive than anything I've ever heard on Howard Stern. But they can get away with it, because they're not in the spotlight."

Perhaps, as consultant Burkhart/Douglas' Dwight Douglas points out, the Internet has taken the governmental heat off radio. On the World Web, indecency is "there if you want it, no matter how old you are," Douglas says. "I think Al Gore feels that this is the government's great challenge now."

Douglas goes so far as to surmise that last month's free flow of FCC fines had a lot to do with proximity of the election. "One of the issues in the election was about character and morality and legalities. There were two slams that came down before the elections." That was "your government at work," says Douglas. "Now that the election is over, people may be less inclined and less worried about what the impact of that might be."

Bender agrees. He says, "I wonder how much more we'll see now that the elections are over."

Although he has spoken freely about his extended lost weekend, head Lemonhead Evan Dando says his tuneful essay on inarticulation, "If I Could Talk I'd Tell You," isn't about slurred words but obscured meanings.

"I've had this gift since I was a kid of being able to talk myself out of any situation with funny wordplay, just hiding behind cleverness when backed into a corner," Dando says. "I think for most of us, the most terrifying thing in the world is being honest."

The first single from "Car Button Cloth"—the Lemonheads' third TAG/Atlantic album—and No. 16 on Modern Rock Tracks this week, "If I Could Talk I'd Tell You" is one of a long line of songwriting collaborations Dando has undertaken with such fellow travelers as Tom Morgan, Epic Soundtracks, and

Noel Gallagher: Dando penned the tune with Scot Eugene Kelly (of Eugenius/Vaselines renown) one night in his New York apartment after they saw an Oasis show, with Kelly coming up with the main guitar riff and Dando the lyrics and vocal melody.



"I think for most of us, the most terrifying thing in the world is being honest."
—Evan Dando of the Lemonheads

"Eugene's the master of the simple pop hook," Dando says. "The simplicity, the sincerity of something like the Vaselines' 'Jesus Don't Want Me For A

Sunbeam' is just so cool. Collaborating is a great thing that I don't think enough people do. Since [1988's] 'Lick,' the Lemonheads has been just me basically, so writing songs with other people gives me perspective."

Although the verses of "If I Could Talk I'd Tell You" have a sing-song character, the chorus injects a subtle melancholy air. The best of "Car Button Cloth"—tracks like "It's All True," "Break Me," and "Tenderfoot"—takes that feeling further, inspired by "the heavy pop sensibility, the gliding quality" that Dando ascribes to one of his favorite albums and music-making yardsticks, Neil Young's "Zuma." "When something's coming out of you that you'd want to hear from someone you admire, when you can feel it in your chest," he says, "that's when you know a song is there."

Billboard®

NOVEMBER 30, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	7	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
★★★ No. 1 ★★★ 6 weeks at No. 1					
2	2	2	11	HERO OF THE DAY	METALLICA ELEKTRA/EEG
3	3	3	21	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
4	5	5	5	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
5	4	4	8	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
6	7	8	6	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
7	9	10	7	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
8	6	6	8	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
9	8	7	8	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
10	11	11	9	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
11	10	9	12	HAIL HAIL NO CODE	PEARL JAM EPIC
12	14	18	7	FREE BILLY BREATHEES	PHISH ELEKTRA/EEG
13	17	21	7	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
14	13	12	25	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
15	20	24	10	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
16	15	14	11	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
17	12	15	11	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
18	19	19	10	STINKFIST AENIMA	TOOL ZOO
19	21	26	4	LOOKING FOR STIR	STIR AWARE/CAPITOL
20	29	40	3	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
21	23	27	6	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
22	18	16	18	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
23	25	31	13	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
24	26	30	6	WHAT I GOT SUBLINE	SUBLIME GASOLINE ALLEY/MCA
25	22	22	20	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
26	24	25	8	CHARLIE BROWN'S PARENTS PET YOUR FRIENDS	DISHWALLA A&M
27	16	13	10	BLACKBERRY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
28	36	—	2	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
29	30	29	8	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
30	35	35	4	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
31	38	—	2	WALK ON WATER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	OZZY OSBOURNE GEFFEN
32	NEW ▶	1	1	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
33	27	23	9	MESSAGE OF LOVE TRIAL BY FIRE	JOURNEY COLUMBIA
34	37	38	3	DROWNING IN A DAYDREAM WISEBLOOD	CORROSION OF CONFORMITY COLUMBIA
35	34	—	2	MACH 5 THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
36	28	17	13	TEST FOR ECHO TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
37	NEW ▶	1	1	BANG BANG RHYTHMEEN	ZZ TOP RCA
38	33	34	6	SWEET THISTLE PIE THE GOLDEN AGE	CRACKER VIRGIN
39	NEW ▶	1	1	JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
40	32	20	12	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 79 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 (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard®

NOVEMBER 30, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	5	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
★★★ No. 1 ★★★ 3 weeks at No. 1					
2	3	4	7	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
3	2	2	15	WHAT I GOT SUBLINE	SUBLIME GASOLINE ALLEY/MCA
4	4	8	9	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
5	5	5	8	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
6	6	7	12	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
7	7	6	8	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
8	9	11	10	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
9	10	13	6	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
10	8	3	16	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
11	11	18	6	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
12	17	21	6	ALL MIXED UP 311	311 CAPRICORN/MERCURY
13	13	19	5	TATTVA K	KULA SHAKER COLUMBIA
14	12	17	4	MACH 5 II	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
15	14	9	9	HAIL HAIL NO CODE	PEARL JAM EPIC
16	15	15	8	IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH	THE LEMONHEADS TAG/ATLANTIC
★★★ AIRPOWER ★★★					
17	NEW ▶	1	1	#1 CRUSH ROMEO + JULIET	GARBAGE CAPITOL
18	16	16	13	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMINALS EMI
★★★ AIRPOWER ★★★					
19	21	34	3	LOVE ROLLERCOASTER BEAVIS AND BUTT-HEAD DO AMERICA SOUNDTRACK	RED HOT CHILI PEPPERS GEFFEN
20	18	14	12	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
21	19	12	22	DOWN 311	311 CAPRICORN/MERCURY
22	23	28	9	STINKFIST AENIMA	TOOL ZOO
23	20	10	14	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
24	25	26	7	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
25	22	22	23	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
26	24	24	10	DEVIL'S HAIRCUT ODELAY	BECK DGC/GEFFEN
27	27	29	9	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
28	26	20	10	ANEURYSM FROM THE MUDDY BANKS OF THE WISKAH	NIRVANA DGC/GEFFEN
29	29	33	5	FREE BILLY BREATHEES	PHISH ELEKTRA/EEG
30	36	—	2	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
31	28	23	19	READY TO GO REPUBLICA	REPUBLICA DECONSTRUCTION/RCA
32	32	35	5	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
33	31	25	10	HEAD OVER FEET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
34	NEW ▶	1	1	SHADOWBOXER TIDAL	FIONA APPLE CLEAN SLATE/WORK
35	NEW ▶	1	1	RADIATION VIBE FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE TAG/ATLANTIC
36	30	30	18	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
37	NEW ▶	1	1	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
38	34	31	14	WHOEVER YOU ARE SACRED COW	GEGGY TAH LUAKA BOP/WARNER BROS.
39	40	38	14	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
40	NEW ▶	1	1	HELLO HELLO	POE MODERN/ATLANTIC



HITS! IN TOKIO

Week of November 10, 1996

- Virtual Insanity / Jamiroquai
- I Love You Always Forever / Donna Lewis
- Me Wise Magic / Van Halen
- Anget / Simply Red
- If It Makes You Happy / Sheryl Crow
- Dub-I-Dub / The Axel Boys Quartet
- Rizumu / UA
- Dance Into The Light / Phil Collins
- Slow Flow / The Braxtons
- Nagisa / Spitz
- When You Love A Woman / Journey
- Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- Lemon Tree / Fool's Garden
- Alfie / Vanessa Williams
- Beyond The Invisible / Enigma
- Macarena (Bayside Boys Mix) / Los Del Rio
- Say You'll Be There / Spice Girls
- Swallowtail Butterfly-Aino Uta- / Yen Town Band
- Korega Watashino Ikurumichi / Puffy
- You Must Love Me / Madonna
- Change The World / Eric Clapton
- Doushiyoumonai Bokuni Tenshiga Oritekita / Toshiyuki Makihara
- I May Be Single / Elisha La'Verne
- Out Of The Storm / Incognito
- Pride / Miki Imai
- Otonami Nareba / Kenji Ozawa
- La Le La / Shikisha
- The Moment / Kenny G
- Every Time I Close My Eyes / Babyface
- C'Mon'n Ride It (The Train) / Quad City DJ's
- Lovefool / Cardigans
- Love Makes Me Run / Ice
- Hit Me Off / New Edition
- Setting Sun / The Chemical Brothers
- Bohemian Rhapsody / The Brads
- Boy / Marcella Detroit
- Now You're Not Here / Swing Out Sister
- No Diggity / Blackstreet Featuring Dr. Dre
- Naked Eye / Luscious Jackson
- Grateful When You're Dead - Jerry Was There / Kula Shaker
- Corcovado / Everything But The Girl
- Breathing Space / Linda Lewis
- Let's Get The Mood Right / Johnny Gill
- Give Me Little More / Clementine
- You Don't Know / Cyndi Lauper
- Never Miss The Water / Chaka Khan
- This Is For The Lover In You / Babyface
- Gotta Get You Into My Life / Ruback
- Runaway Train / Cara Jones
- Now And Then - Ushinawareta Tokiwo Motomete - / My Little Lover

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81.3 FM J-WAVE

Station information available at <http://www.infojapan.com/JWAVE/>

WAXQ Caught In Midst Of Diamond Heist Gone Awry; N/T Stations Lead On The Web

A CLASSIC ROCK CRIME: It sounds like the stuff from which stunt dreams are made, but the sight of Uzis apparently stifled the giggles pretty quickly.

On Nov. 19, two armed fugitives from a botched robbery attempt in the high-rise headquarters of **WAXQ** (Q104.3) New York left staff wondering if the U.S. Department of Justice wasn't perhaps taking its interest in radio a little too seriously.

It started when four gunmen attempted to rob a diamond broker on a higher floor of the midtown Manhattan building. With their efforts thwarted, the would-be thieves charged out of the building. Two made it into a getaway car; two took refuge inside the high-rise. Within minutes, a SWAT team, helicopters, and news vehicles surrounded the building as police sealed it off for more than three hours.

Four Q104.3 employees—two sales executives, a sales assistant, and midday host **Maria Milito**—were trapped outside. "It started to become a joke on the air that Maria was blowing off her shift, until we started letting on what was legitimately going on," says Q104.3 promotions director **Scott Lief**. "She took advantage of the situation, calling into the station and appearing on most stations' news cameras."

Meanwhile, inside, late-working morning man **Matt Devoti** took requests for apropos classic hit songs like **Eric Clapton's** "I Shot The Sheriff," **Styx's** "Renegade," and **Steve Miller's** "Take The Money And Run."

Lief adds that police ordered staffers to keep their doors closed, "so when they knocked on my door, I had to ask who it was. I wasn't sure until I looked under the crack and saw big black boots," he says. "They had automatic weapons, riot gear, shields. It looked like an episode of 'S.W.A.T.'"

Cyberformats: The Interep Radio Store has just released a survey revealing that the highest number of radio World Wide Web sites have been established by news/talk stations (16%), followed by country (13%), AC and rock (11%), modern rock and classic rock

(8%), and top 40 (7%). Surprisingly, R&B stations rank near the bottom (3%), followed only by Spanish and classical (1%).

And on another technology front, CD Radio, one of the leading proponents of satellite digital audio, has lost a significant round in pushing its system for-



by Chuck Taylor

ward. A panel designated by the FCC recommended that the company not be given "pioneer preference" for its developing system, meaning that it is not guaranteed satellite spectrum when it comes time for the commission to auction the precious frequency space.

The FCC developed the concept of a pioneer preference in the late '80s for just such a circumstance, prompting a question mark with a capital "?" The National Assn. of Broadcasters, which has long viewed satellite broadcasting as a major threat, is rejoicing over the decision, claiming that "local radio stations best serve local audiences." Read: They're afraid of new competition.

Moving On: Our condolences to those who knew **Adrian Alvarez**, PD of Spanish **KRTO** (Radio Ritmo) Los Angeles, who died Nov. 16 after a long battle with cancer. Alvarez, 53, was a visionary in bringing the Spanish format to glory in both L.A. and Miami.

FORMATS: ALL EARS

ABC's long-promised Radio Disney children's format made its debut Nov. 18 on four stations: **WKHX-AM** Atlanta, **WYDE** Birmingham, Ala., **KCNR-AM** Salt Lake City, and **KQRS-AM** Minneapolis (the home base of

competitor Radio AAHS). The mix features music, along with kiddie sports and news.

Update: **WMXV** (Mix 105) New York, which we announced last week had flipped from modern/hot AC to a triple-A-esque format as the Buzz, has let go its entire air staff. The **WTIC** Hartford, Conn., morning team of **Bill Kelly** and **Al Kline**, supported by **Jackie Purtan** and **Debbie Foster**, are on board for mornings. **Judy Franco** from oldies **WZVU** Long Branch, N.J., joins for middays. **WMXV** has reportedly applied for the calls **WDBZ**.

Meanwhile, the New York area will lose another country outlet Jan. 1, 1997, when **WJLK-AM** Monmouth/Ocean, N.J., drops satellite country for **WW1's** AM Only standards format. No word on country returning in a big way to the Big Apple, but Mix 105's move toward an artist mix represented elsewhere on the dial—unlike country—does not bode well for **Alan Jackson** fans.

As rock **WDZR** Detroit prepares its new **Ted Nugent**-anchored format, look for it to emerge under new calls **WWBR** and the handle the Bear. PD **Joe Bevilacqua** says the change will be accompanied by a more mainstream album approach, going for a guitar-driven uptempo sound, paying "a lot less homage to heavy metal bands."

The San Diego Reader reports that Nationwide's classical **KFSD** will switch to country in December, moving its present format to Astor Broadcasting's suburban country outlet **KOWF**. According to the reports, Astor will get **KFSD's** AM, **KCEO**, as well.

A new R&B outlet on 106.7 FM in Nashville, due to have launched in the fall, is now on hold until January of next year. PD **Magic Jackson** remains night host at crosstown **AC WLAC-FM**.

FOLKS: GROWING UP THE LADDER

"Kid David" **Corey**, who has nurtured his entire radio career at **WXKS** (Kiss 108FM) Boston, is named music director, up from late nights. Corey previously served as an intern and worked overnights.

WIOQ (Q102)/**WUSL** (Power 99) Philadelphia operations manager **Dave Allan** is named OM of hot AC duopoly partner **WYXR** (Star 104.5). Allan will still be involved with **WUSL** but will no longer oversee **WIOQ**.

Surprise! **KYCW** (Young Country) Seattle PD **Matt Bruno** has withdrawn his resignation and will remain PD. Bruno was set to leave Nov. 15 to start a production company.

WWMX Baltimore PD **Todd Fisher** heads north to take the same post at **KSTP** Minneapolis. He succeeds **Bob Davis**.

At **WTMP** Tampa, Fla., **Ricky Eaves** steps down from his PD post to concentrate on mornings. Now wearing PD stripes is **Nat Washington**, who still hosts afternoons at the station. **Yolanda Anderson** retains OM duties.

Katz Radio Northeast divisional VP **Rob Williams** becomes GM of album **WPLR** New Haven, Conn., and crosstown adult R&B **WYBC**.

Airplay Monitor editor Sean Ross and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, Janine McAdams, and Marc Schiffman contributed to this column.

Alterna-Lean Helps Fuel Rise Of Paxton's KHMx

PAT PAXTON is trying, unsuccessfully, to wipe the smile off his face.

The PD of **KHMx** (Mix 96.5) Houston, the largest biller in the Nationwide family, is looking at another healthy trend, 5.3-5.6 12-plus, strong enough for third in the market. This follows a summer book performance that placed Mix No. 1 25-54, No. 2 18-34, and No. 1 with women 18-34, 25-54, "and everything in between," says Paxton, who programmed **WKEE** Huntington, W.Va., and Nationwide sister station **WOMX** (Mix 105.1) Orlando, Fla., before transferring to Houston in '93.

Like most adult format programmers, Paxton and staff are constantly adjusting to an audience whose musical tastes are in a state of flux. "In 1991, under Guy Zapoleon, the focus of this station was pop/rock, playing artists like Steve Winwood, Don Henley, and Bonnie Raitt," he says. "Operating a station that supervenes today's

25-40 females, we realize that a 25-year-old woman brings younger tastes and attitudes to the mix." About 18 months ago, Mix began to absorb the pop/alternative flavor adults have turned to nationally. "Most listeners don't think of this music as 'alternative'; they just know it's great music," Paxton says.

In a musically aggressive market like Houston, four or five stations could conceivably share an Alanis Morissette song. "Every station would like to own certain artists," says Paxton. But, he adds, "if alternative radio happens to want a few of our songs and vice versa, that can't be a bad thing for either format."

Because of the fluid state of adult music, Paxton's goal is to avoid confining the station to one musical box. "I realize the word is overused, but one of the reasons we've been successful is that we truly play a variety," he says. **KHMx** can play the new **Barbra Streisand/Bryan Adams** duet and break the new song from the **Cardigans**. "We're not a modern AC, a ballad AC, or a rock AC," Paxton adds. "We can play anything within reason, with the exception of country or rhythmic music. We're not caught up in industry-defined titles and labels. That's why Mix was able to play 'Macarena' almost two years ago, long before it was huge nationally."

Mix has to operate in the same musical arena as crosstown top 40 **KRBE** and modern **KTbz** (the Buzz) and shares audience with soft AC **KODA** and classic rock **KKRW**. Unlike the textbook AC station of old, **KHMx** leads the way on many adult artists.

"We're able to break many records even before **KRBE**," he says of songs from the likes of **Donna Lewis** and **Merril Bainbridge**. "We also played **Celine**, **Seal**, and **Streisand** before

anyone else."

Unlike in Orlando, a market that didn't tolerate a lot of new music, he finds that in Houston, adult women have a large appetite for new product. "When we come across exciting new artists like **Amanda Marshall**, we don't wait for **KRBE** if we know our audience wants it," he says.

Here's a recent 9 a.m. hour of Mix 96.5: **OMD**, "If You Leave"; **Journey**, "When You Love A Woman"; **Spin**

Doctors, "Two Princes"; **Donna Lewis**, "I Love You Always Forever"; **U2**, "With Or Without You"; **Hootie & the Blowfish**, "I Go Blind"; **Madonna**, "Like A Prayer"; **Boston**, "More Than A Feeling"; **Eric Clapton**, "Change The World"; **Merril Bainbridge**, "Mouth"; **Naked Eyes**, "Always Something There To Remind Me"; and **Seal**, "Fly Like An Eagle."

Paxton's loose attitude extends to the air staff, starting with **Larry Moon** and **Schelby Sweeney** in the morning, along with producer **Emma Villanueva** and associate producer **Noonie**. "The goal of the show is to put you in a good mood, along with [providing] about seven songs an hour and listener participation," he says. "I couldn't program a station that wasn't having fun."

Midday jock **Lori Bradley** is a veteran of **KRBE** and recently moved up from nights. Afternoon personality **Paul Christy** formerly programmed **KRBE** and has been with Mix since its launch in '91. Paxton recently inked **Ann Duran** from **WRQX** Washington, D.C., for nights. Overnights are handled by **Matthew Cain**.

Paxton holds the additional title of group program manager, overseeing Nationwide's contemporary music stations, particularly **KDMx** Dallas and **KZZP** Phoenix (whose PD, **Dan Persigehl**, is another **WKEE** alumnus). Paxton also deals with PD **Cruze** at new sister station **KTbz**.

"I compare my group duties to that of a consultant," he says. "I don't have or want the authority to dictate policy. I let the staff define the role they want me to play." One key to successfully operating more than one property in the same market is keeping things in their proper place. "Unlike most duopolies today, none of Nationwide's are located in the same building. We have separate GMs and separate PDs," he says. "My job is to beat everybody, including the Buzz, in my target audience. And it's **Cruze's** job to beat me."

"As programmers, we have to spend as much time and energy as we can to remain one small step ahead of our audience, constantly challenging them and following the trends of their lifestyle. If we know only where they are today, how will we know what to do tomorrow?"

KEVIN CARTER

newsline...

GRAHAM SATHERLIE is upped from VP of sales for Chancellor's four Denver stations, **KXKL/KIMN/KALC/KRRF**, to GM of those stations. He assumes GM duties from regional manager **Skip Weller**.

MICHAEL LIBRETTI is named senior VP of operations for **Nassau Broadcasting**. He will oversee the company's 12—soon to be 14—stations in New Jersey and Pennsylvania. He comes from a marketing position with **AT&T**.

DENNIS LAMME, most recently general sales manager of top 40 **KGGI** Riverside, Calif., is named GM for **SFX's** **WKSS/WHCN/WMRQ/WPOP** Hartford, Conn., replacing longtime GM **Tim Montgomery**, who exits to work with **Precision Media's** **WERZ** Portsmouth, N.H.

BOB MOODY joins **McVay Media** as VP of country Jan. 1, 1997, succeeding **Charlie Cook**, who is leaving for **Westwood One**. **Moody** departed **Nationwide's** **WPOC** Baltimore several weeks ago to open a consultancy.

STATION SALES: **WDRM/WHOS/WBHP** Huntsville, Ala., from **Mack Bramlett/Wilton Pollard** to **Osborn** for \$23 million; **KSD-AM** St. Louis from **EZ Communications** to the **Dorsey Group** for \$10 million.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 284 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	2	23	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC) 13 wks at No. 1	38	41	9	THIS IS FOR THE LOVER IN YOU	BAFFYFACE (EPIC)
2	1	16	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)	39	36	7	FALLIN' IN LOVE	LA BOUCHE (RCA)
3	3	17	HEAD OVER FEET	ALANIS MORISSETTE (MAVERICK/REPRISE)	40	44	13	LAST NIGHT	AZ YET (LAFACE/ARISTA)
4	5	7	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)	41	35	6	THE DISTANCE	CAKE (CAPRICORN/MERCURY)
5	6	13	MOUTH	MERRIL BAINBRIDGE (UNIVERSAL)	42	34	7	THAT THING YOU DO!	THE WONDERS (PLAY-TONE/EPIC SOUNDTRAX/EPIC)
6	4	21	WHERE DO YOU GO	NO MERCY (ARISTA)	43	37	7	BITTERSWEET ME	R.E.M. (WARNER BROS.)
7	9	7	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)	44	45	19	LOUNGIN	LL COOL J. (DEF JAM/MERCURY)
8	7	14	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)	45	46	13	DAYS OF OUR LIVES	BONE THUGS-N-HARMONY (RUTHLESS/EASTWEST/EEG)
9	10	9	WHEN YOU LOVE A WOMAN	JOURNEY (COLUMBIA)	46	43	44	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)
10	8	25	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)	47	38	15	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER/TOMMY BOY)
11	12	33	COUNTING BLUE CARS	DISHWALLA (A&M)	48	40	15	6TH AVENUE HEARTACHE	THE WALLFLOWERS (INTERSCOPE)
12	13	23	TWISTED	KEITH SWEAT (ELEKTRA/EEG)	49	—	1	#1 CRUSH	GARBAGE (CAPITOL)
13	16	5	FLY LIKE AN EAGLE	SEAL (WARNER SUNSET/ATLANTIC)	50	57	18	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
14	15	28	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)	51	60	2	LOVE ROLLERCOASTER	RED HOT CHILI PEPPERS (GEFFEN)
15	19	8	DON'T LET GO (LOVE)	EN VOEGUE (EASTWEST/EEG)	52	50	4	ALL MIXED UP	311 (CAPRICORN/MERCURY)
16	14	19	THIS IS YOUR NIGHT	AMBER (TOMMY BOY)	53	54	2	IF WE FALL IN LOVE TONIGHT	ROD STEWART (WARNER BROS.)
17	11	26	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRASOUND/BIG BEAT/ATLANTIC)	54	62	3	BOUND FOR THE FLOOR	LOCAL H. (ISLAND)
18	17	13	I GO BLIND	HOOTIE & THE BLOWFISH (REPRISE)	55	48	8	ANGELS OF THE SILENCES	COUNTING CROWS (GDC/GEFFEN)
19	18	22	MY BOO	GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)	56	56	4	BLOW UP THE OUTSIDE WORLD	SOUNDGARDEN (A&M)
20	21	13	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	57	55	12	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
21	20	30	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)	58	64	2	I AIN'T MAD AT CHA	2PAC (DEATH ROW/INTERSCOPE)
22	22	16	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)	59	58	14	NOVOCAINE FOR THE SOUL	EELS (DREAMWORKS/GEFFEN)
23	23	6	JUST BETWEEN YOU AND ME	DC TALK (VIRGIN)	60	51	10	BIRMINGHAM	AMANDA MARSHALL (EPIC)
24	32	10	I'M STILL IN LOVE WITH YOU	NEW EDITION (MCA)	61	63	5	LADY PICTURE SHOW	STONE TEMPLE PILOTS (ATLANTIC)
25	26	7	PONY	GINUWINE (550 MUSIC)	62	—	2	WHAT KIND OF MAN WOULD I BE	MIN'T CONDITION (PERSPECTIVE/A&M)
26	25	7	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	63	59	11	I WAS WRONG	SOCIAL DISTORTION (550 MUSIC)
27	31	5	SWALLOWED	BUSH (TRAUMA/INTERSCOPE)	64	52	10	DANCE INTO THE LIGHT	PHIL COLLINS (FACE VALUE/ATLANTIC)
28	42	4	THE GREASE MEGA-MIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (POLYDOR/A&M)	65	—	1	LET'S GET DOWN	TONY TONI TONE (MERCURY)
29	39	2	I FINALLY FOUND SOMEONE	BARBRA STREISAND & BRYAN ADAMS (COLUMBIA)	66	65	2	TATTAVA	KULA SHAKER (COLUMBIA)
30	29	35	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)	67	53	18	NOWHERE TO GO	MELISSA ETHERIDGE (ISLAND)
31	30	14	LET'S MAKE A NIGHT TO REMEMBER	BRYAN ADAMS (A&M)	68	71	69	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
32	33	13	WHAT I GOT	SUBLIME (GASOLINE ALLEY/MCA)	69	68	13	READY TO GO	REPUBLICA (DECONSTRUCTION/RCA)
33	24	32	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)	70	66	3	I LUV U BABY	THE ORIGINAL (XL RECORDINGS/NEXT PLATEAU)
34	28	29	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)	71	—	2	TELL ME	DRU HILL (ISLAND)
35	27	6	YOU MUST LOVE ME	MADONNA (WARNER BROS.)	72	72	3	MACH 5	THE PRESIDENTS OF THE UNITED STATES OF AMERICA (COLUMBIA)
36	—	1	BETCHA BY GOLLY WOW!	† (NPG/EMI)	73	—	1	GET ME HOME	FOUR BROWN FEET (BLACKSTREET VIOLATOR/DEF JAM/MERCURY)
37	47	5	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)	74	—	1	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
					75	—	1	I FELL IN LOVE	ROCKELL (ROBBINS)

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

HOT 100 RECURRENT AIRPLAY

1	2	14	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)	14	15	21	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)
2	4	4	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)	15	14	4	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
3	1	6	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)	16	—	1	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
4	3	3	INSENSITIVE	JANN ARDEN (A&M)	17	18	35	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
5	5	4	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)	18	16	40	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
6	6	24	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)	19	21	38	ROLL TO ME	DEL AMIRI (A&M)
7	8	5	JEALOUSY	NATALIE MERCHANT (ELEKTRA/EEG)	20	25	38	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
8	7	40	RUN AROUND	BLUES TRAVELER (A&M)	21	19	21	1979	THE SMASHING PUMPKINS (VIRGIN)
9	10	4	SWEET DREAMS	LA BOUCHE (RCA)	22	24	42	WATERFALLS	TLC (LAFACE/ARISTA)
10	12	18	BE MY LOVER	LA BOUCHE (RCA)	23	17	4	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GODS (ERGO/COLUMBIA)
11	9	6	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)	24	22	32	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
12	11	14	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)	25	—	29	FANTASY	MARIAH CAREY (COLUMBIA)
13	13	74	ANOTHER NIGHT	REAL MCCOY (ARISTA)					

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

71	33	(Chrysalis, BMI/Cinderful, BMI)
72	ALL I WANT	(Chrysalis, ASCAP/Westbury, PRS)
73	ASCENSION (DON'T EVER WONDER)	(Sony/ATV Tunes LLC, ASCAP/Muszevell, ASCAP/Itali Shur, BMI/EMI April, ASCAP) HL
74	ATLEINS	(Chrysalis, ASCAP/Gnat Booty, ASCAP)
75	AT NIGHT I PRAY	(Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP) HL
76	BARELY BREATHING	(Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI)
77	BEYOND THE INVISIBLE	(Enigma, ASCAP/Mambo, ASCAP)
78	BIRMINGHAM	(Down In Front, SOCAN/EMI April, ASCAP/EMI April Canada, ASCAP/Into Wishin', ASCAP/MCA, ASCAP/Sold For A Song, ASCAP/O'Brien, ASCAP) HL
79	BITTERSWEET ME	(Night Garden, BMI/Warner-Tamerlane, BMI)
80	BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH)	(B. Feldman & Co./Glenwood, ASCAP) HL
81	BOW DOWN	(Gangsta Boogie, ASCAP/WB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Fingaz, ASCAP) WBM
82	CAN'T KNOCK THE HUSTLE	(Lil Lu Lu, BMI/Sounds Of The Red Drum, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL
83	CHANGE THE WORLD (FROM PHENOMENON)	(WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WBM/HL
84	C'MON N' RIDE IT (THE TRAIN)	(Ceejay, BMI/Sa-vette, BMI/Unichappell, BMI/Warner-Tamerlane, BMI) WBM
85	COLD ROCK A PARTY	(Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI)
86	COME SEE ME	(Type 4 Flytes, BMI/Butler Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
87	COUNTING BLUE CARS	(Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP/EMI April, ASCAP) HL
88	DANCE INTO THE LIGHT	(Phil Collins, PRS/Ht & Run, PRS/WB, ASCAP) WBM
89	DEVIL'S HAIRCUT	(Cyanide Breathmint, ASCAP/BMG, ASCAP/Dust Brothers, ASCAP) HL
90	DON'T LET GO (LOVE) (FROM SET IT OFF)	(Organized Noise, BMI/Hico, BMI/Salandra, ASCAP/Rondor, ASCAP/One O' Ghetto Hoe, ASCAP/WB, ASCAP/Bat Star, ASCAP/Almo, ASCAP) WBM
91	DO YOU MISS ME	(Rhythm Vision, BMI)
92	ELEVATORS (ME & YOU)	(Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM
93	EVERY LIGHT IN THE HOUSE	(Irving, BMI/Cotter Bay, BMI) WBM
94	EVERYTHING FALLS APART/SMALL WONDERS	(Oog's Eye, BMI/EMI Virgin, BMI) HL
95	FALLING	(Driveby, BMI/X-Men, BMI/New Line, BMI/Sony/ATV LLC, BMI) HL
96	FLOATIN' ON YOUR LOVE	(True Blue Rose, ASCAP/WB, ASCAP/Griffitt, BMI/Key-R-Go, BMI) WBM
97	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	(Bonnieville Salt Flats, ASCAP/Rutle Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
98	FREE TO DECIDE/WHEN YOU'RE GONE	(PolyGram Int'l, ASCAP) HL
99	GIVE ME ONE REASON	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL
100	HERO OF THE DAY	(Creeping Death, ASCAP)
101	HIT ME OFF	(MCA, ASCAP/I'm The Man, ASCAP/Dinky B, ASCAP/Jizzy Mo, ASCAP/BMD, ASCAP/Beledat, ASCAP/Biv 10, ASCAP/EMI April, ASCAP) HL
102	HOW COULD YOU (FROM BULLETPROOF)	(Sony/ATV LLC, BMI/Yah Yum, BMI/Brownlow Sound, BMI/Plaything, BMI/Too True, BMI/La Coupole, BMI) HL
103	I DON'T NEED YOUR LOVE	(Upstairs, ASCAP/Led Sled, ASCAP/Saucedo, ASCAP/Angelina, ASCAP)
104	I FELL IN LOVE	(No Salt, BMI/House Of Flavor, BMI)
105	I FINALLY FOUND SOMEONE (FROM THE MIRROR HAS TWO FACES)	(TSP, ASCAP/Sony/ATV Tunes LLC, ASCAP/Emanuel, ASCAP/Zomba, ASCAP/Badams, ASCAP) WBM/HL
106	IF IT MAKES YOU HAPPY	(Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM
107	IF WE FALL IN LOVE TONIGHT	(EMI, ASCAP/Faye Tyme, ASCAP) HL
108	IF YOUR GIRL ONLY KNEW	(Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
109	I LOVE YOU ALWAYS FOREVER	(Donna Lewis, ASCAP/WB, ASCAP) WBM
110	I LUV U BABY	(MCA, ASCAP) HL
111	I'M STILL IN LOVE WITH YOU	(EMI, ASCAP/Faye Tyme, ASCAP) HL
112	IT'S ALL COMING BACK TO ME NOW	(Lost Boys, BMI/Songs Of PolyGram, BMI) HL
113	JELLYHEAD	(Copyright Control/Momentum, ASCAP)
114	JUST BETWEEN YOU AND ME	(Up In The Mix, BMI/Forefront, BMI/Fun Attic, ASCAP/EMI Christian, ASCAP)
115	JUST THE WAY (PLAYAS PLAY)	(Erick Sermon, ASCAP/Zomba, BMI/Copyright Control, BMI/Organized Noise, BMI/Hico, BMI/Goodie Mob, BMI) WBM
116	KEY WEST INTERMEZZO (I SAW YOU FIRST)	(Full Keel, ASCAP/EMI April, ASCAP/Katsback, ASCAP) HL/WBM
117	KNOCKS ME OFF MY FEET	(Black Bull, ASCAP/Jobete, ASCAP) WBM
118	LAST NIGHT (FROM THE NUTTY PROFESSOR)	(Ecaf, BMI/Keiande, ASCAP) HL
119	LET'S GET THE MOOD RIGHT	(Ecaf, BMI/Sony/ATV Songs, BMI) HL
120	LET'S MAKE A NIGHT TO REMEMBER	(Badams, ASCAP/Zomba, ASCAP) HL/WBM
121	LET'S RIDE	(House Rep, BMI/Syblesons, BMI)
122	LIKE I DO	(EMI April, ASCAP/D.A.R.P., ASCAP/Stone Agate, BMI) HL
123	LITTLE BITTY	(Hallnote, BMI) WBM
124	LOUNGIN	(Bernard Wright, BMI/Screen Gems-EMI, BMI/Mohoma, BMI/LL Cool J, ASCAP) HL
125	MACARENA (BAYSIDE BOYS MIX)	(Rightsongs, BMI/SGAE, ASCAP) WBM/HL
126	MISSING YOU (FROM SET IT OFF)	(Barry's Melodies, ASCAP/PolyGram, ASCAP/Onsha, ASCAP/WB, ASCAP) WBM/HL
127	MISSING YOU	(Markneem, ASCAP/WB, ASCAP/Fallwater, ASCAP/Paperwaite, BMI/Alley, BMI/Trio, BMI) WBM/HL
128	THE MOMENT	(Kenny G, BMI) HL
129	MOUTH	(MCA, ASCAP) HL
130	MUSIC MAKES ME HIGH	(LB Fam, ASCAP)
131	MY BOO	(Ghostown, BMI/Cari Co, BMI/Air Control, ASCAP/EMI April, ASCAP) HL
132	NEVER LEAVE ME ALONE	(Nate Dogg, BMI/Suge, ASCAP/Antisia, ASCAP/WB, ASCAP)
133	NOBODY	(Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
134	NO DIGGITY	(Donni, ASCAP/Zomba, ASCAP/Chauncy Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) HL/WBM
135	NO TIME	(Undeas, BMI/EMI April, BMI/Dynatone, BMI/Justin Combs, ASCAP/Amani, ASCAP/Warner-Tamerlane, BMI) HL/WBM
136	NOWHERE TO GO	(MLE, ASCAP/Almo, ASCAP) WBM
137	ONE AND ONE	(Uerk Awake, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM/HL
138	ONLY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
139	OOH AAH...JUST A LITTLE BIT	(GEMA)
140	PONY	(Papah, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Herbolicious, ASCAP) WBM
141	PO PIMP	(N-The Water, ASCAP)

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	1	7	NO DIGGITY	BLACKSTREET (FEATURING DR. DRE) (INTERSCOPE) 4 wks at No. 1	38	34	21	LOUNGIN	LL COOL J. (DEF JAM/MERCURY)
2	2	6	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)	39	37	13	LET'S MAKE A NIGHT TO REMEMBER	BRYAN ADAMS (A&M)
3	4	9	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	40	41	10	FLOATIN' ON YOUR LOVE	THE ISLEY BROTHERS FEAT. ANGELA WINDISH (I-NECK/ISLAND)
4	5	13	PONY	GINUWINE (550 MUSIC)	41	45	18	THE THINGS THAT YOU DO	GIN A THOMPSON (MERCURY)
5	3	65	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)	42	43	26	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)
6	6	6	THIS IS FOR THE LOVER IN YOU	BAFFYFACE (EPIC)	43	46	20	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
7	11	4	DON'T LET GO (LOVE)	EN VOEGUE (EASTWEST/EEG)	44	42	21	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
8	7	4	I'M STILL IN LOVE WITH YOU	NEW EDITION (MCA)	45	51	4	LITTLE BITTY	ALAN JACKSON (ARISTA)
9	29	2	I FINALLY FOUND SOMEONE	BARBRA STREISAND & BRYAN ADAMS (COLUMBIA)	46	40	27	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	8	15	LAST NIGHT	AZ YET (LAFACE/ARISTA)	47	52	8	ONE AND ONE	ROBERT MILES FEAT. MARIA NAYLER (DECONSTRUCTION/ARISTA)
11	9	10	MOUTH	MERRIL BAINBRIDGE (UNIVERSAL)	48	—	1	ATLEINS	OUTKAST (LAFACE/ARISTA)
12	12	9	FALLING	MONTELL JORDAN (DEF JAM/MERCURY)	49	44	11	WHAT'S LOVE GOT TO DO WITH IT	WARREN G FEAT. ADINA HOWARD (INTERSCOPE)
13	10	16	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)	50	57	3	THE MOMENT	KENNY G (ARISTA)
14	14	13	WHAT KIND OF MAN WOULD I BE	MIN'T CONDITION (PERSPECTIVE/A&M)	51	47	9	MUSIC MAKES ME HIGH	LOST BOYZ (UNIVERSAL)
15	13	14	TELL ME	DRU HILL (ISLAND)	52	49	11	LET'S GET THE MOOD RIGHT	JOHNNY GILL (MOTOWN)

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 30, 1996

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	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98) 1 week at No. 1	THA DOGGFATHER	1
2	1	—	2	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
3	4	7	46	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	3
4	3	5	36	CELINE DION ▲ ⁶ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	1
5	2	—	2	MO THUGS FAMILY MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
6	NEW		1	SOUNDTRACK WARNER BROS. 46346 (21.98/27.98)	EVITA	6
7	7	8	7	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	2
8	8	16	8	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
9	11	11	22	TONI BRAXTON ▲ ² LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
10	6	3	4	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
11	NEW		1	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
12	5	1	3	THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
13	NEW		1	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	13
14	14	13	75	ALANIS MORISSETTE ▲ ¹⁴ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
				*** Greatest Gainer ***		
15	24	44	3	SOUNDTRACK CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	15
16	NEW		1	SOUNDTRACK COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
17	15	—	2	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
18	9	6	3	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
19	13	12	3	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
20	18	15	21	KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
21	17	10	4	JOURNEY COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
22	12	9	4	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
23	22	19	19	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
24	23	21	10	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
25	20	18	10	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
26	19	14	5	COUNTING CROWS DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
27	25	26	10	DEANA CARTER ● CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	25
28	10	2	3	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
29	21	17	6	MARILYN MANSON NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
30	26	24	37	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
31	30	29	13	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
32	16	4	3	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
33	27	22	8	SHERYL CROW A&M 540587 (10.98/16.98)	SHERYL CROW	6
34	28	23	8	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
35	33	36	7	TOOL ZOO 31087* (10.98/16.98)	AENIMA	2
36	36	28	7	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
37	29	—	2	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
38	53	63	7	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	38
39	32	30	40	2PAC ▲ ⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
40	42	37	24	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
41	38	33	69	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
42	37	27	7	NIRVANA DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISHKAH	1
43	47	39	8	ELTON JOHN MCA 11481 (10.98/16.98)	LOVE SONGS	24
44	NEW		1	ROD STEWART WARNER BROS. 46453 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	44
45	40	61	3	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
46	46	42	16	SUBLIME ● GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	36
47	43	25	4	MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
48	48	43	19	DONNA LEWIS ● ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
49	31	—	2	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67577* (10.98 EQ/16.98)	II	31
50	45	38	30	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
51	51	60	9	CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	51
52	41	35	12	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
53	39	32	5	KORN IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
54	50	51	90	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5

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
55	44	34	8	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
56	58	65	8	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
57	67	70	29	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
58	64	—	2	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
59	54	45	40	FUGEES ▲ ⁸ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
60	52	40	10	R.E.M. ▲ WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
61	35	—	2	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
62	49	31	4	PHIL COLLINS FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
63	57	49	53	TRACY CHAPMAN ▲ ⁸ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
64	56	48	12	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
65	34	20	3	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
66	60	64	3	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
67	61	54	21	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
68	59	52	31	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
69	73	75	40	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
70	70	77	10	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS	TIDAL	70
71	71	—	2	SOUNDTRACK GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	71
72	74	71	56	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
73	104	175	3	VARIOUS ARTISTS SPARROW 57562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	73
74	62	53	6	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
75	68	69	58	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
76	66	56	8	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
77	112	129	6	JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	77
78	84	83	97	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
79	55	46	11	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
80	65	59	10	JOHN MELLENCAMP MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
81	78	78	20	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	56
82	69	79	12	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
83	86	85	59	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
84	NEW		1	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	84
85	76	72	12	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	37
86	92	95	12	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
87	63	50	5	PHISH ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
88	83	82	29	MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
89	82	—	2	SELENA EMI LATIN 53585/EMI (8.98/14.98)	SIEMPRE SELENA	82
90	79	67	20	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
91	91	92	6	GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS	GINUWINE... THE BACHELOR	90
92	102	101	26	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
93	85	76	16	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
94	111	108	10	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
95	77	57	6	CHRIS ISAAK REPRISE 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
96	98	93	29	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
97	94	102	69	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
98	72	58	22	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
99	90	87	56	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
100	NEW		1	VARIOUS ARTISTS ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	100
101	113	125	6	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	101
102	101	122	11	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
103	106	94	24	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
104	118	124	48	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
105	105	80	9	GEORGE WINSTON DANCING CAT 11184/WINOHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
106	81	66	28	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	43
107	107	97	30	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
108	99	84	59	OASIS ▲ ⁶ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
109	108	118	6	VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101

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

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

FINDING ITS WAY: The single that makes the loudest movement on the Hot 100 Singles chart (28-11) is "I Finally Found Someone" by **Barbra Streisand** and **Bryan Adams** (Columbia). Sales of the title are nearly three times greater than those of the first week, increasing to 65,000 units. The song motors 29-9 on the Hot 100 Singles Sales list. Audience impressions of the ballad improved 34%, to 22 million listeners, good enough for a 39-29 move on Hot 100 Airplay.

DOWNTempo DOLDRUMS: It's that time of year again. No, not the Christmas season—the ballad season. Although there are a few midtempo and uptempo tracks racking up spins (mainly rock and rap titles), most of the songs that demonstrate the greatest growth on the Hot 100 Airplay chart are ballads. Audience impressions of "Don't Speak" by **No Doubt** (Trauma/Interscope) improved 18%, moving the song 5-4 on Hot 100 Airplay with a total of 67 million listeners. Listeners of "Un-Break My Heart" by **Toni Braxton** (LaFace/Arista) also grew by 18%, to 53 million. "Un-Break" moves 9-7 on Hot 100 Airplay. Audience impressions of "I'm Still In Love With You" by **New Edition** (MCA) are up to 25 million after an 18% gain. The song moves 32-24 on the airplay chart.

"I Believe I Can Fly" by **R. Kelly** (Warner Sunset/Atlantic/Jive) enjoys a 19% increase in impressions (17 million) and a 47-37 jump on Hot 100 Airplay. The other big ballad is "I Finally Found Someone."

SALES SLIDE: Single sales for the week were off slightly. Bullets on the Hot 100 Singles Sales chart are generally awarded to singles that post an improvement of 10% or better; this week, that standard would yield only 12 bullets. Since sales are soft, Billboard has adjusted its criteria so that any title with modest improvement earns a bullet, bringing the count up to 22. This is still the lowest number of bullets for the Hot 100 Singles Sales list this year. The average bullet count for the chart is 27.3.

There are a few stand-out sellers on the Hot 100 Singles Sales chart. Aside from "I Finally Found Someone," the only other titles to show significant growth at retail are "Don't Let Go (Love)" by **En Vogue** (EastWest/EEG) and "Beyond The Invisible" by **Enigma** (Virgin). En Vogue posts a 27% gain and moves 11-7 on both Hot 100 Singles Sales and the Hot 100.

Enigma jumps 71-55 on Hot 100 Singles Sales because of a 33% sales gain. The single enters the Hot 100 at No. 86; all of its Hot 100 chart points are derived from sales.

'MACARENA' MELTDOWN: Those whose tolerance for "Macarena" has reached critical mass should stop reading now. **Los Del Rio** has remixed the song for the holiday season. "Macarena Christmas" (Ariola/BMG Latin) replaces the female English vocals from the Bayside Boys mix with verses from "Joy To The World," "Jingle Bells," "Rudolph The Red-Nosed Reindeer," "White Christmas," and "Auld Lang Syne." The single arrived in stores Nov. 19. If it receives enough sales and airplay to chart on the Hot 100, it will be the fourth version of "Macarena" to chart.

TERRY SHAND

(Continued from page 8)

core business has been catalog, where it has a number of reissue, compilation, and budget labels.

Castle divisions include front-line labels Raw Power and Transatlantic II; midprice imprints such as the Collector Series, Essential Renaissance, and Castle Classics; and specialist catalog labels such as Dojo and Sequel.

Castle is also active in the German market and in 1995 launched a U.S. company, Castle U.S., which releases new recordings and reissues. There is also a sell-through video label, Castle Vision, which has concentrated on special-interest programming, plus an interactive arm, Castle Multimedia, and an audio/visual programming unit, Castle Music Pictures. When Castle was acquired by Alliance, Shand was given a seat on the main board.

The U.S.-based parent company posted a \$9.4 million loss for the third fiscal quarter, which ended Sept. 30, but Shand says that Castle has had an excellent year. "Castle is having the best year it has ever had," he says. "Castle U.S. is doing very well and so is our German operation. Castle is very healthy."

Shand's departure follows the decision in September of managing director and longstanding associate Jon Beecher to leave Castle to start a music venture. Another longstanding Castle executive, special operations director Dougie Dudgeon, announced at the same time that he, too, was leaving the company.

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BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	3	7	NAKED EYE LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)	14	10	4	THE REAL THING THE WORLD WIDE MESSAGE TRIBE (WARNER ALLIANCE/WARNER BROS.)
2	6	9	LATIN SWING JONNY Z (QUALITY/WARLOCK)	15	25	2	GOD BLESS THE CHILD SHANIA TWAIN (MERCURY NASHVILLE)
3	18	2	NEVER MISS THE WATER CHARA KHAN FEAT. MESHHELL INDEGECELLO (REPRISE)	16	—	1	WATCHING THE WORLD GO BY MAXI PRIEST (VIRGIN)
4	8	8	MORE TO LOVE CASE (SPOILED ROTTEN/DEF JAM/MERCURY)	17	19	4	POOR, POOR PITIFUL ME TERRI CLARK (MERCURY NASHVILLE)
5	7	12	CHANGE MY MIND JOHN BERRY (CAPITOL NASHVILLE)	18	17	3	GOODNIGHT SWEETHEART DAVID KERSH (CURB)
6	12	3	SUGAR HONEY ICE TEA GOODFELLAZ (AVATAR/POLYDOR/A&M)	19	—	1	PASSION K5 (ROBBINS)
7	—	1	LEAVIN' THE TONY RICH PROJECT (LAFACE/ARISTA)	20	13	6	ME AND YOU KENNY CHESNEY (BNA/RCA)
8	4	3	YOU COULD BE MY BOO THE ALMIGHTY ISO FEAT. FAITH EVANS (RAP-A-LOT/MOTOWN/RYBE/VIRGIN)	21	14	9	YA PLAYIN' YASELF JERU THE DAMAJA (PAYDAY/LONDON/ISLAND)
9	9	2	FRONT LINES (HELL ON EARTH) MOBB DEEP (LOUD/RCA)	22	—	6	THE RHYME KEITH MURRAY (JIVE)
10	—	1	THE FOUNDATION XZIBIT (LOUD/RCA)	23	—	1	BEFORE I LAY (YOU DRIVE ME CRAZY) CECE PENISTON (A&M)
11	2	8	IN DE GHETTO BAD YARD CLUB FEAT. CRYSTAL WATERS (MERCURY)	24	21	10	LOVER'S GROOVE JIMMATURE (MCA)
12	5	12	SET IT OFF ORGANIZED NOIZE (EASTWEST/EEG)	25	—	1	HOW CAN WE STOP HORACE BROWN FEATURING FAITH EVANS (MOTOWN)
13	11	17	I DO PAUL BRANDT (REPRISE)				

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

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
110	75	55	10	SOUNDTRACK ● BIG BEAT 92709*AG (10.98/17.98)	HIGH SCHOOL HIGH	20
111	110	105	34	BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
112	80	62	4	RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98)	REMEMBER	38
113	89	96	29	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
114	109	98	27	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
115	120	133	36	"WEIRD AL" YANKOVIC ▲ ROCK/N ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
				★★★ PACESETTER ★★★		
116	187	—	2	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	116
117	100	88	31	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
118	121	115	27	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
119	114	100	22	BECK ● DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
120	93	86	8	WEEZER DGC 25007*/Geffen (10.98/16.98)	PINKERTON	19
121	123	117	101	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
122	119	114	275	METALLICA ▲ ² ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
123	87	68	3	MAZZY STAR CAPITOL 27224* (10.98/15.98)	AMONG MY SWAN	68
124	103	81	12	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
125	88	47	3	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	47
126	154	183	52	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
127	136	142	64	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
128	130	127	44	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
129	134	130	7	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	116
130	124	103	10	RUSH ● ANTHEM 82925/AG (10.98/16.98)	TEST FOR ECHO	5
131	126	106	15	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	41
132	97	107	51	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
133	163	—	2	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	133
134	129	111	7	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
135	148	155	143	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
136	115	90	3	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	90
137	96	—	2	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	96
138	117	74	3	GRATEFUL DEAD GRATEFUL DEAD 14025/ARISTA (27.98 CD)	DOZIN' AT THE KNICK	74
139	146	137	74	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
140	127	104	8	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
141	142	144	108	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
142	153	147	123	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
143	131	110	13	COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98)	MACARENA TROPICAL DISCO	93
144	128	116	12	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
145	149	121	9	ZZ TOP RCA 66956 (10.98/15.98)	RHYTHMEEN	29
146	141	126	40	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
147	159	146	52	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
148	161	138	29	THE BEATLES APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
149	151	151	20	SOUNDTRACK ● REPRIS 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
150	171	172	8	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	129
151	133	119	9	SOCIAL DISTORTION 550 MUSIC 64380*/EPIC (10.98 EQ/16.98)	WHITE LIGHT WHITE HEAT WHITE TRASH	27
152	116	91	5	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/16.98)	WRATH OF THE MATH	35
153	144	136	53	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
154	157	154	106	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1

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
155	152	149	43	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
156	160	140	7	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	137
157	139	120	16	ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54
158	135	109	16	SOUNDTRACK ▲ MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
159	169	148	65	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
160	164	178	34	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
161	NEW	▶	1	BLIND MELON CAPITOL 37451 (10.98/15.98)	NICO	161
162	NEW	▶	1	NO MERCY ARISTA 18941 (10.98/15.98) HS	NO MERCY	162
163	167	158	7	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	158
164	138	139	3	GEORGE CLINTON CAPITOL 33911* (10.98/15.98)	GREATEST FUNKIN' HITS	138
165	179	156	11	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
166	NEW	▶	1	VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II	166
167	140	113	52	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
168	147	131	14	WHITE ZOMBIE ● GEFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
169	NEW	▶	1	SANDI PATTY WORD 67313/EPIC (10.98 EQ/16.98)	O HOLY NIGHT!	169
170	175	166	61	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
171	NEW	▶	1	VARIOUS ARTISTS SPARROW 51556 (9.98/15.98)	EMMANUEL	171
172	145	128	4	SIMPLY RED EASTWEST 61993/EEG (10.98/16.98)	GREATEST HITS	116
173	NEW	▶	1	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	173
174	177	152	25	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
175	176	174	54	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
176	200	—	110	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	11
177	182	191	4	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	177
178	166	134	18	POE ● MODERN 92605/AG (10.98/15.98) HS	HELLO	71
179	165	143	19	VARIOUS ARTISTS ● RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	65
180	174	153	24	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
181	162	163	40	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
182	170	—	2	JOHNNY CASH AMERICAN 43097*/WARNER BROS. (10.98/16.98)	UNCHAINED	170
183	183	186	29	DISHWALLA ● A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
184	RE-ENTRY	▶	22	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	102
185	180	180	208	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
186	172	150	39	STABBING WESTWARD ● COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
187	158	162	12	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
188	156	145	10	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	140
189	184	170	107	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
190	150	141	16	A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
191	173	165	9	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98) HS	COME FIND YOURSELF	144
192	NEW	▶	1	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	192
193	155	123	8	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21
194	137	73	3	WILCO REPRIS 46236*/WARNER BROS. (10.98/16.98)	BEING THERE	73
195	186	182	50	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
196	125	89	4	HOUSE OF PAIN TOMMY BOY 1161* (10.98/16.98)	TRUTH CRUSHED TO EARTH SHALL RISE AGAIN	47
197	RE-ENTRY	▶	49	ENYA ▲ ² REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
198	132	—	2	BODEANS SLASH/REPRIS 46216/WARNER BROS. (10.98/16.98)	BLEND	132
199	143	112	7	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	45
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Michael Bolton 38	Danzig 200	Chris Isaak 95	Dave Matthews Band 57, 176	Pearl Jam 64			ZZ Top 145
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U.K.'S BABY BIRD HATCHES ON ECHO

(Continued from page 1)

The group, fronted by idiosyncratic songwriter Steven Jones, has recently stormed the best-sellers list here, with the single "You're Gorgeous" taking up a top 10 residency on the U.K. chart and selling some 250,000 copies, according to the act's label, Echo.

Baby Bird's first "official" album, "Ugly Beautiful," released here Oct. 21 by the independent Echo, is also enjoying strong sales.

But behind the apparently instant acclaim lies almost a decade of musical toil for Jones, some of it spent living on government assistance. Most unusually, the success of this recent official debut was set up by a series of lo-fi, 4-track recordings released on four albums and funded by Jones' publishers, Chrysalis Music.

Says Jones, "Dave Wibberley [then A&R manager at the publishing company] gave Baby Bird Recordings—we set up our own label—35,000 pounds to release the first album, which was a limited release, because we didn't think we'd sell that many. That would fund the next one, and so on, and they came

out over a year." A fifth album was planned but never saw the light of day.

With these formative releases now changing hands for large sums, a compilation of fans' favorites from the lo-fi sets will be released next year.

"We had so many rejections of this stuff by every record company," says Jones, who was born in the English city of Telford and lived for a time in New Zealand and Nottingham before convening the band in Sheffield. "Funnily enough, when we got good reviews, they were back. It was never my idea to release four albums in this amount of time; it was down to the faith of Dave Wibberley and [future band manager] Dave Taylor."

Press support in the U.K. has been strong, expanding from the rock press to popular magazines with the success of the recent single; TV exposure has included the Nov. 12 taping of a live performance for the BBC's "Later With Jools Holland."

Steve Lewis, managing director of Echo and CEO of the Chrysalis Music Group, compliments his label team,

publicist Chris Stone, and promotion company Appearing for their achievements on the project. He is also gratified that the publishing support led the act to sign with Echo.

"It was great, because they really could have signed to any label they wanted; there wasn't a major that didn't offer them a deal," Lewis says. "It was a real morale booster for us."

"Up until then, people had always said good things about the label from an A&R point of view, because we hadn't tried to sign boy bands and have quick hits with dance records," he adds. "We've got developing bands like Moloko." (That act has sold about 100,000 units internationally of its trip-hop set "Do You Like My Tight Sweater?")

Steve Downey, assistant manager at the independent Powercuts store in Manchester, is satisfied with Baby Bird's sales. "Both single and album flew out from the first day of release, and we had to reorder," he says. "We stocked all the [lo-fi] albums, too. When [Jones] first started off, he got a lot of

press in NME, and the same in Melody Maker. I went to see them at the Roadhouse in Manchester, and it was a great gig."

"You're Gorgeous" has achieved impressive sales and airplay despite Jones' contention that "if we release a single and it goes to No. 68, it shouldn't matter." He has courted controversy both with his confrontational stage manner and his lyrics, especially on the hit single, which views the exploitation of women's sexuality through the eyes of a man.

Nevertheless, with its infectious chorus, the song has become a daytime radio favorite. Russ Evans, head of music at BRMB Birmingham, says, "It's definitely oddball, and I have to be honest, I was really unsure when I first heard it. But [after] a few more listens, it just sinks in and fits in among a Supergrass record and another pop record."

Echo's other artists include veteran new-waver Julian Cope, singer/songwriter Melanie Garside, and emerging modern rock band Subcircus. The label is distributed in the U.K. by Vital and across Europe by MCA, except in France, where it is handled by Virgin. Mushroom has rights in Australia/New Zealand, and Pony Canyon has Japan and Southeast Asia. Echo takes an artist-by-artist approach to U.S. licensing.

Jones is eager to secure an American release for "Ugly Beautiful" as soon as possible and notes with amusement that visitors to Baby Bird's recent U.K. shows have included Sire Records president Seymour Stein, who came to see the act in the incongruous environs of the Joiners Arms, a pub in Southampton, on England's south coast.

Jones' use of irony and cynicism is well-placed in the U.K. market, but he feels it will also translate overseas. "We do put on a show, and from what I know about America, bands put on a show. Europe is a different thing—the tunes are so simple, you don't really have to understand the lyrics. We know that from releasing the limited albums: There were cards in every album where you could vote for your favorite songs, and we've had loads from France, Belgium, and Holland, and Malaysia and Japan."

He adds that live work in France, especially a show supporting Tindersicks, drew a particularly enthusiastic response. "You're Gorgeous" has been added to the playlist at MTV Europe, and Echo reports growing airplay for the single in Germany, Scandinavia, Belgium, and especially Australia.

"I've got no interest in writing 'I love you, you love me' lyrics—I've never understood the point of that," concludes Jones. "You might as well try to be unusual and challenging."

GERMAN MUSIC BIZ POISED FOR CHART OVERHAUL

(Continued from page 1)

ries as the U.S., Canada, the U.K., and France, where EPOS data is used for chart compilation. Japan and Australia will follow suit in 1997.

In Germany, the switch to electronically gathered sales information from a manual, questionnaire-based system began in the summer (Billboard, June 22), and the impact is already being seen in the form of more chart volatility and a stronger showing for German-language music.

In addition, the market is waking up to the dangers of a practice that is well established in the U.K., bombarding key retailers with discounted or free singles in a bid to gain favorable price and position in stores.

The new chart era will be administered by market research company Media Control under the auspices of record industry association BPW. Media Control is BPW's long-established partner in the compilation of both the singles and album charts.

BILL DOGGETT

(Continued from page 12)

Humes.

Moving inexorably from jump jazz to R&B, Doggett recorded in the '40s with saxophonist Illinois Jacquet, band-leader Johnny Otis, and, from 1949-51, saxophonist Louis Jordan, who led the most influential small R&B group of the day.

After quitting Jordan's outfit, Doggett followed the lead of the man he replaced in that band, Wild Bill Davis, and concentrated on his organ work in his own combo. After striking paydirt in '56 with "Honky Tonk," he scored seven other R&B chart hits through 1959, including the top 10 entries "Slow Walk" (1956), "Ram-Bunk-Shush" (1957), and "Hold It" (1958). He recorded literally dozens of instrumental albums for King through the late '60s.

Doggett, who went on to record for Warner Bros., Columbia, and ABC-Paramount, toured continuously through the '80s. He maintained his jazz credentials: In 1963, he produced Ella Fitzgerald's album "Rhythm Is Our Business," and he issued "Lionel Hampton Presents Bill Doggett" in 1977.

Doggett is survived by his wife, Angela, and a brother, John.

Although some retailers have been capturing data electronically since July 1, the bulk of the chart information is collected from 300 retailers, who fill out a weekly questionnaire, as they have been doing for the past 19 years.

Heinz Canibol, managing director of MCA Music Entertainment Germany and chairman of BPW's chart committee, believes that the advantages of the new system are already being felt and will become even more apparent in the new year. "Any manipulation of data has become even less likely, thanks to electronic data transfer," he says. "Even so, we will be substantially improving the technical controls and are working on a catalog of sanctions [for transgressors]."

The all-electronic chart is centered on Phononet, Germany's pan-industry electronic record-ordering system. As of Jan. 1, all retail sales data captured by EPOS equipment in-store will be transferred electronically via Phononet to Media Control.

BPW managing director Peter Zombik says that his organization is aware of retailers' sensitivity as to who sees their sales information and states that comprehensive security measures have been incorporated into the system. These include the encoding of individual stores' data. According to Zombik, information is not decoded until it reaches Media Control.

"While it is traveling across Phononet, individual retailer data on current sales cannot be read by anyone," he states. The new chart system will also be more effective than the questionnaire method in uncovering attempts at manipulation, he argues.

The effectiveness of the new methodology in giving even individual record sales influence on the chart has sparked a debate locally. This focuses on the extent to which independent record promoters and unscrupulous label executives will attempt to manipulate the singles charts.

In light of trade press reports on the prevalence of free goods in the U.K. and U.S. singles markets, BPW is eager to find ways of preventing the practice from coming to Germany. As WEA managing director Gerd Gebhardt declares, "It would destroy the healthy German singles market."

Unit sales of 48 million singles are

projected for 1996, meaning that this market not only generates approximately \$360 million a year in revenues, it produces profits for retailers and labels. "Singles allow new acts to be broken, produce profitable super-hits, and generate the necessary stimulus for album sales," says Gebhardt.

Zombik feels that there is a need for a broad-based effort. He explains, "The German music market, and its companies and representatives, must protect the single as an economically viable segment from extinction in the world's third-largest record market."

"Free singles to retailers will quickly prove to backfire. This will trigger a price war amongst retailers, who will be the first ones to be confronted with fans questioning the prices of albums. Once the stone starts rolling, it will run over everyone."

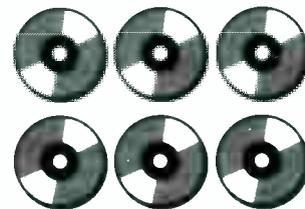
MCA's Canibol points out that is a minimum price for singles in order to qualify for the charts and that retailers are expected to transfer retail price data as well as sales information. Says Zombik, "We can only hope that commercial common sense will prevail with all sectors of the market in order to avert the disaster which has hit the U.K. and U.S. markets."

The changes in the chart system and the limited extent to which it has already been implemented are being welcomed by the German record industry. A spokesman for EMI Electrola says, "The record-buying public's consumer habits are now being tracked with greater precision, meaning that new releases are charting higher in the first few weeks and then dropping back a little more quickly. Temporary influences on sales, such as TV appearances and strong advertising, are showing up more clearly and quickly."

Other senior executives report that the system is recognizing German-language product for its true sales worth for the first time. Some contend that the questionnaire method was inherently biased toward international hits.

As part of this recognition, niche areas of the market are now making a greater impact on the charts. Says Canibol, "We are constantly adapting the system to reflect market trends."

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BABYFACE: EPIC'S SUPERSTAR BECOMES ONE-MAN INDUSTRY

(Continued from page 1)

a Babyface album."

"This Is For The Lover In You," the set's debut single, received 3,374 detections at 142 top 40, R&B, and jazz/AC stations across the country for the week ending Nov. 19, according to Broadcast Data Systems.

"The Day" has become a priority within the Sony [distribution] system," says Sony Music worldwide senior VP/Epic black music executive VP Ron Sweeney. "We're only on his first single, and internationally, the album has already exceeded total global sales from any of his previous recordings."

However, the success of Edmonds' own recordings is only part of his story. The artist, whose songs are licensed through ECAF Music, has established himself as a writing and producing machine, creating hits for such artists as Whitney Houston, Madonna, and Boyz II Men.

One of Edmonds' greatest achievements was producing and co-writing Arista's "Waiting To Exhale" soundtrack, which was No. 1 for five weeks on The Billboard 200 and has sold 4.6 million copies, according to SoundScan. He also composed the 20th Century Fox film's score, which led to the creation of Edmonds Entertainment, a film and TV company formed with new business partner and wife, Yab Yum



BOYZ II MEN

Records founder/president Tracey Edmonds, in the spring of 1996.

"We wanted to have a business that we could share together, and since Tracey has always had an interest in TV and film, and my desire to get more involved in it after doing [Exhale], this was a natural for us," says Edmonds.

The Edmonds are in Chicago overseeing the production of their first film, "Soul Food," directed by writer George Tillman. The movie, which is centered on the life of a Chicago family, stars Vanessa Williams and Vivica Fox and is slated for a fall '97 release through 20th Century Fox.

Edmonds was slated to appear in the film but decided to postpone his acting debut due to time constraints and his desire to "do it right."

Edmonds will collaborate with former Prince cohorts Wendy Melvoin and Lisa Coleman on the film's score. LaFace Records plans to release the soundtrack about a month before the film hits theaters. Although he declined to reveal the acts attached to the project, Edmonds says the soundtrack will include groups and not just LaFace artists.

The Edmonds are also developing a film project with Synergy (whose credits include "Total Recall" and "Basic Instinct") titled "Big Time," which Edmonds describes as "an action-drama, with music attached to it."

Although much of Edmonds' creative efforts are currently directed toward getting his new business venture off the ground, he and LaFace Records co-founder Antonio "L.A." Reid have some new recording acts on tap for next year, including 15-year-old female vocalist Donnie and a still-to-be-named female group from Philadelphia whose debut is slated for mid-'97.

Edmonds has enjoyed a fruitful career as an independent songwriter and producer, penning some of R&B and pop's highest-charting singles. His success lies in a demonstrated ability to create classically structured songs that reach beyond the "good beats only" style of many contemporaries.

From 1989 through '93, nine Babyface-penned, -produced, and -performed singles were released, and all were in the top 10 on the Hot R&B Singles chart—beginning with "It's No Crime" and "Tender Lover," which topped the chart.

His skill for producing hits reached a mainstream pinnacle in 1992, when, in collaboration with Reid and Daryl Simmons, he wrote and produced "End Of The Road," which stayed at No. 1 on the Hot 100 for 13 weeks, breaking the record set by Elvis Presley's double A-side "Hound Dog"/"Don't Be Cruel" in 1956.

Amazingly, Edmonds would wind up eclipsing his record two years later, by penning and producing Boyz II Men's "I'll Make Love To You," which held the No. 1 slot for 14 weeks.

"No one can get a vocal performance out of an artist better than [Edmonds] can," says Boyz II Men's Shawn Stockman.

"As artists, we are in debt for how he makes us sound, and as writer/producers ourselves," adds the group's Wanya Morris.

In 1996, Edmonds continues to demonstrate his songwriting and producing prowess with Toni Braxton's "You're Makin' Me High" and Whitney Houston's "Exhale (Shoop Shoop)," which peaked at No. 1 on the Hot 100 Singles chart.

As an artist, Edmonds demonstrated his unique versatility by writing and recording the acoustic guitar-driven, folk-flavored tune "When Can I See You," which peaked at No. 4 on the Hot 100 in 1994. "My inspiration for doing the song came from Tracy Chapman," he says. "That song shows that you don't always need electronics to do a quality song."

The song was a validation of sorts in the music community that black artists could sell more than just traditional R&B music to consumers, and his success spawned a number of acoustic recordings by black artists (Billboard, Aug. 6, 1994).

"Whenever a record breaks through like that, it opens doors for others to come through and get it played on the radio," he says. "But I wasn't the first. Bill Withers was very successful at it."

Despite all of his chart success on the pop charts, it wasn't until Edmonds produced Eric Clapton's "Change The World" from the "Phenomenon" soundtrack that the industry began looking at him as more than a black producer.

"People were surprised with the connection," says Edmonds, referring to the fact that a black producer known best for his R&B work was working with a critically acclaimed white rock icon. "Basically, what you have is me producing like I would have had he not been attached to the project. But because of what Clapton's name means in the business, it got me a lot of calls from people who wouldn't necessarily have called before."

LaFace Records, which Edmonds founded in 1989 with longtime associate Reid, boasts an impressive roster, including sophomore multiplatinum acts Braxton and TLC and debut platinum vocalist Tony Rich, whose 1996 album "Words" peaked at No. 31 on The Billboard 200.

The label is a joint venture with distributor Arista Records. Says Arista president (U.S.) Clive Davis, "Kenny's been a true partner in every sense of the word. After producing 'I'm Your Baby Tonight' for Whitney [Houston], they came to me with a vision for starting their own label, and I'm proud to see what they've been able to do from scratch."

In 1995, Edmonds and Reid inked a five-year extension of their LaFace/Arista deal that was reportedly worth \$10 million (Billboard, April 8, 1995).

In addition to cornerstone platinum acts, the label has recently been able to successfully launch the careers of such promising baby R&B acts as Az Yet, OutKast, and Donell Jones—all with singles on the Hot 100 chart.

Running the label has not been without struggles. Several years ago, the once solid writing and producing team of Edmonds and Reid became shaky. The team had a bitter falling out that threatened the existence of LaFace Records. However, Edmonds and Reid managed to rise above their quarrel.

"We both knew that we started something important with LaFace,"

says Edmonds. "The whole thing at the time was not to let everything that we had built fall apart, regardless of what went down, so we kept our heads."



CLAPTON

Edmonds says he and Reid talk "about every other day." He hopes that the fact that the two continue to do business despite the rift sends a message to other black music businessmen. "I've always heard from white and black business executives that black people can be too emotional about [disagreements] and often fail to separate business [decisions] from personal ones, and then things end up falling apart," he says. "But I don't think that that's always the case, because [Reid and I] have been able to maintain."

Edmonds began his pursuit of a music career right out of high school in 1977, when he became a guitarist for

R&B band Manchild. The same year, the group's only charting single was released through Chi-Sound. "Especially For You" peaked at No. 70 on the R&B chart.

Although the band never quite took off, Edmonds formed a relationship with fellow band member Simmons, a songwriter/producer with whom he still collaborates. From there, he worked with a couple of top 40 bands before joining the R&B group the Deele—a band that would experience significant success in the black community with such top 10 R&B singles as "Body Talk," "Two Occasions," and "Shoot 'Em Up Movies."

The Deele was also where Edmonds would meet Reid.

As a pair, Edmonds and Reid quickly established themselves as a force in the pop and R&B sector, producing such party hits as Pebbles' "Girlfriend" and the Whispers' "Rock Steady" and working such acts as Paula Abdul, Bobby Brown, the Jacksons, and Karyn White.



by Geoff Mayfield

TOP GUN: For the first time since the old days—six years ago, to be exact—one distributing label commands the top three slots on The Billboard 200. Interscope is the partner of Death Row, which has a rap tandem at Nos. 1 and 2, with **Snoop Doggy Dogg** debuting on top and **2Pac's** posthumous set (released under the alias **Makaveli**) slipping into the runner-up position. Rising to the No. 3 slot, with its best single-week sum to date, is Interscope's **No Doubt** (139,500 units, a 17% improvement over prior-week sales), the seventh straight week that the former Heatseeker act has scored an increase.

The last distributing label to monopolize the top three positions was MCA, which did so in the July 15, 1989, Billboard with, respectively, I.R.S. act **Fine Young Cannibals** and flagship acts **Bobby Brown** and **Tom Petty**. Coincidentally, Interscope is owned these days by MCA Music Group. Not so coincidentally, MCA Music Group has had the largest market share of current albums for two weeks running, a distinction that typically belongs to Warner Music Group (see Retail Track, page 68).

Interscope's embarrassment of riches could continue next week, because it also distributes Trauma's **Bush**, which stands an excellent chance to debut at No. 1 with its sophomore release. Loud/RCA's **Mobb Deep** is also a contender.

BARKING LESS LOUDLY: As mentioned above, Snoop captures the top slot in his debut week, but he does so with a figure that is 40.3% lower than the 803,000 units his rookie album captured during its first week in 1993 and 27.8% less than the number rung last week by Makaveli. Still, Snoop's 479,000 units stand as the fourth-largest opening-week sum by any 1996 album, exceeded only by two 2Pac albums (the Makaveli title, with 664,000 units, and "All Eyez On Me," with 565,500 units) and **Metallica**, which had the most prosperous entry in June, with 680,000 units.

Meanwhile, the Makaveli opus declines by 62% in its second week (250,000 units), a typical pattern for big rap titles. That pattern illuminates a good-news/bad-news story for music merchants' fourth quarter: Big rap titles will deliver heady first-week numbers but will quickly erode in subsequent weeks, which isn't what dealers hope for during this crucial time of the year.

BOUGHS OF HOLLY: Top Christmas Albums returns to Billboard this week, and nobody should be surprised to find that **Kenny G** is the star at the top of the tree. Except for five nonconsecutive weeks in 1995, when a new **Mannheim Steamroller** set ruled the list, Kenny's "Miracles—The Holiday Album" has been the chart's No. 1 title every week since its 1994 debut. The G thing also tops Top Pop Catalog Albums, for a second straight week.

Top Christmas Albums includes both old and new releases, but Christmas titles are eligible for Billboard's other current charts only if they are new this year. Otherwise, seasonal sets released in 1995 or earlier are considered catalog product.

There are seven Christmas titles on The Billboard 200 this week, compared with 10 a year ago. So far, the biggest of the new crop belongs to **Michael Bolton** (53-38, a 35% gain), but his pace falls short of Mannheim Steamroller's "Christmas In The Aire" performance, which rose to No. 10 on the big chart at this time last year.

Christmas titles account for 21 of the 50 slots on this week's Top Pop Catalog list and four of the 50 rungs on Heatseekers. At this time last year, Christmas fare accounted for 24 catalog titles but only one Heatseeker entry.

INT'L LABEL EXECS

(Continued from page 8)

government "has a more positive attitude toward encouraging more Chinese acts to have arrangements with our members."

This does not have to be enshrined in concrete terms, Giouw adds. "China is a strange country in the way that the rules and regulations can remain the same but the practice can change. The market tends to look to government attitudes to determine their course of action. [But] it's not going to be announced in the press: 'OK, go ahead.' This is encouraging, because if you talked to [government officials] two years ago, they didn't admit they had a problem. In the space of two years, at least they acknowledge it. They also acknowledge that the present structure has to be revamped."

That will be a challenge, nevertheless. Experienced executives say there are many obstacles to establishing an indigenous music industry, let alone seeing it flourish. With almost 300 registered record companies in China, it is widely acknowledged that there are too many local enterprises for the industry to shape into a coherent body.

Many of these entities are merely registered shell companies, which are issued state publishing numbers—the prerequisite for pressing albums in China—which they then sell to pirates or other high-bidding interests. Even with the will to consolidate China's music industry, deregistering these companies could take years.

Nevertheless, there are said to be significant changes in the attitudes of state officials toward the music industry. Meanwhile, Giouw says, official Chinese figures for legitimate music CD sales there show growth from 7 million units in 1994 to 35 million in 1995, while total sales of optical discs, including video CDs, CD-ROMs, and audio CDs, are estimated at 100 million units.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong and Jeff Clark-Meads in London.

TEJANO ACTS TEAM FOR BENEFIT ALBUM

(Continued from page 1)

Little Joe, Emilio, Ramiro Herrera, Mazz, and Stefani are among the artists included on "Canta A La Vida (Sing For Life)," which is scheduled for a Dec. 2 release.

Also featured on the CD, among others, are Nydia Rojas, Joel Nava, Ruben Ramos, Jay Perez, Amber Rose, Oscar G., Campanas De America, Los Desperadoz, Orquesta Tropicante, Noemy, Elsa Garcia, Delia Gonzales, Elida Reyna, Sara Fox, Blanca Velasquez, Chente Barrera, Bobby Pulido, Billy O'Rourke, Stefanie Lynn, David Lee Garza, Humberto Ramon, Adriana, Hugo Guerrero, Roberto Pulido, Joe Jama, Rick Castillon, George Rivas, and Escape.

Actor Edward James Olmos and comedian Paul Rodriguez provide spoken-word segments.

The first single, "Tenemos Que Abrir Los Ojos (We Have To Open Our

Eyes)," was written by Ramon and features most of the artists as a backing chorus, like "We Are The World." It hits Tejano/Mexican radio stations on Tuesday (26). An English-language all-star counterpart, "Let's Not Look Away," written by Arista-Texas artist Rick Orozco, is targeting country radio stations the same day.

According to project founder/area club owner Arjon Tabatabai, the initial promotional thrust will be in Texas. "We're pressing 25,000 copies, and we're ready to go with more, depending on the response," he says.

Southwest Wholesale of Houston is handling distribution and marketing for the album, while Dallas-based Barb Wire/Virgin Records is helping with promotion.

In addition to the two group singles, the CD features tracks donated by the artists and their labels: "Noche De

Amores," Little Joe (Tejano Discos); "Si Sabes Agradecer," Rojas (Arista/Latin); "Te Amare Un Millon De Veces," Fandango USA (Freddie Records); "Yo Busco Una Estrella," Orozco (Arista-Texas); "Como La Quiero," Campanas De America (Barb Wire/Virgin Records); "Te Sigo Amando," Elida Y Avante (Tejas Records); "Si Dios Me Quita La Vida," Mazz (EMI Latin); and "Voy Navegando," Ramos (Barb Wire/Virgin Records).

The CD is part of an AIDS fund-raising campaign that included the Canta a la Vida benefit concert at Arjon's International Club on Oct. 13 and the Walk for Life walkathon in downtown San Antonio Nov. 3.

A major thrust of the campaign is public education and awareness.

"This project is important because it will benefit all AIDS patients, but hopefully, it will also benefit the Hispanic

community, because we, as in all other matters, have so little information," says Little Joe. "The community needs all the support it can get, to educate, increase awareness, and help prevent the virus from spreading."

Emilio, who organizes and hosts the annual Tejano for Children benefit concert/golf tournament that has raised hundreds of thousands of dollars for Santa Rosa Hospital, says all artists have a responsibility to help if they can.

"AIDS has become one of the biggest killers in recent years in the community," says Emilio. "It's important for all of us, including artists, to help find a cure or help the ones who are sick."

"Every artist is busy with his or her schedule, but we all have to give back to the community in our own way," he adds.

All proceeds from the kickoff concert, the walk, and the CD (including

all royalties) will benefit the San Antonio AIDS Foundation's (SAAF) hospice and education programs.

According to SAAF executive director Quinton Long, the foundation is the only full-service hospice in Central/South Texas that has nursing and attendant care. It offers community outreach, educational, and counseling programs.

The mission of the foundation is to provide compassionate care and services to people who are affected by HIV and AIDS.

While the album project engendered a lot of camaraderie among the artists, the message was serious, says Olmos.

"There's too many Latinos in the community that need to come to terms with this problem," says Olmos. "We're really far behind. Too many children today are stuck inside a security that is false because of the lack of awareness of the adults."

He adds, "The key is education and awareness, and that's why I feel honored to be part of such a prestigious undertaking. I loved the reason why everyone is doing it."

The brainchild of club owner Tabatabai, the project kicked off Sept. 23 when the artists stepped into Studio M and Velasquez Studio to record the songs.

"This is a project about hope and healing," says Tabatabai. "We want the CD to help spread the word about AIDS and awareness. We are trying to educate everyone, from the elementary level to the corporate level."

Rock guitarist Michael Morales, accordionist/keyboardist Joel Guzman, and guitarist Gilbert Velasquez served as producers/engineers/mixers. The CD was mastered at Terra Nova Digital Audio in Austin, Texas, by Jerry Tubb and Velasquez.

Curt Slangal, SAAF board member and the graphic artist who designed the "Canta" CD cover, says AIDS is such a fearful disease that most people try to ignore it. "A lot of people don't understand or are afraid to know what AIDS is all about or what AIDS can do," he says.

"This is a humanitarian effort," sums up Ruben Cabillos, musician/CD coordinator. "[Artists] sing about compassion; we write about compassion. Sometimes we need to show it."

LABELS TAKE STEPS TO AVOID 4TH-QUARTER PRODUCT GLUT

(Continued from page 1)

Jeff Brody, senior VP of sales (U.S.) for Mercury Records, says, "We made a conscious effort to put the right number of records out there at the right time. When doing schedules for the fourth quarter, that was kept in mind. This is the best positioning we've had in years."

Some retailers, however, are grumbling that the labels have done too good a job in evening out the flow and that there are not enough strong albums to generate consumer excitement for the holiday selling season. But more say that there is still too much product

clogging the pipeline.

Many label executives, despite their efforts to smooth out release schedules, agree. They cite a recent informal survey that shows that on one recent street date, Nov. 19, 500 new and reissued albums entered the marketplace.

This surfeit of product comes at a time when retailers are cautious about committing scarce open-to-buy dollars to build inventories.

"They don't know what kind of Christmas they're going to have," says Chernin.

One label executive says that after booking 50,000 initial orders for a soundtrack album, his company "decided to go after it aggressively, but the open-to-buys were closed."

Joe McFadden, senior VP of sales (U.S.) for Capitol Records, says, "Customers are buying less product in advance. They're providing more just-in-time inventory. There's no need for them to buy for eight to 10 weeks."

He concedes that prudent buying boosts retailers' profitability but warns that it increases the risk of underbuying. He also says it makes label planning difficult. "For us, it's harder to manage. No one can anticipate demand," says McFadden.

But Baumann says, "The reality is that we can't afford to go out on a limb for every major title that goes out. We can't have a month's supply on hand anymore."

One reason some music retailers are chary about album buying, according to a record executive, is that their money also has to be allocated for the flood of big movie titles that come at year's end for the sell-through home video market.

Label executives are hopeful that fewer major music releases in the fall will mean that focus will stay on titles that came out before September.

Island, for instance, is continuing to aggressively market the Cranberries' album "To The Faithful Departed," which debuted in April. A third single is being worked at radio. Chernin says, "If there was a ton of new releases, retail might push the Cranberries aside because it's not new."

John Artale, purchasing manager at National Record Mart, says, "They positioned things earlier with the hope of working them longer. It's better for us, because it enables us to get things that look like hits set before the fourth quarter really starts to kick in."

Not all of this was preplanned by the labels: Some eagerly awaited albums, such as those by U2 and Aerosmith, were pushed back to next year's first quarter because they were not completed on time.

But other labels say that they deliberately held back releases this quarter because they did not want them lost in the holiday crush.

McFadden says, "[Capitol (U.S.) president] Gary Gersh tried to limit the amount of product released. We're trying to do that every quarter. There are not a lot of releases in the fourth quarter, because we're really focusing. We

moved a lot of titles to January, February, and March to stay focused on priorities."

Most record executives and retailers agree that it is particularly difficult to break new artists in the fourth quarter.

David Fitch, VP of sales (U.S.) for RCA Records, says the album by developing act Wild Orchid, which was set for a fall release, was pushed back to February, "because we don't want it to get lost in the fourth-quarter glut."

Label executives say they need a strong "story" or "driver" to get cautious retail buyers to place satisfactory orders for albums. Drivers could be radio airplay, music video play, a big fan base, touring, publicity, or strong word-of-mouth. Getting an album out earlier in the year allows labels to get such drivers in place before the big fourth-quarter buy-in, they concede.

"The days of having retail market your records is over," says Fitch.

RAP AND SOUNDTRACKS

Despite what some see as a lack of pop and rock superstar albums at year's end, retailers point out that two genres, rap and soundtracks, are well-represented among the fall releases.

For four consecutive weeks on The Billboard 200 album chart, Nov. 9-23, rap albums debuted at No. 1 or No. 2. In two of those weeks, there were two rap entries in the top 10. Acts included Snoop Doggy Dogg (this week's No. 1 debut), Makaveli (aka Tupac Shakur), Mo Thugs Family, Ghostface Killah, and Westside Connection.

"It seems like everybody's releasing major rap albums in November," says Artale. "But they're quick sell-offs. Rap titles are so volatile."

These releases tend to post high sales numbers in their first week and then decline rapidly. But increasingly, that seems to be the pattern for heavily promoted rock albums as well.

Many labels have high hopes that albums linked to successful new movies will ring up big sales this season.

"It seems to be a soundtrack Christmas this year," says Baumann.

The blitz of soundtracks includes those for "Evita," "Set It Off," "Space Jam," "The Mirror Has Two Faces," the much anticipated "The Preacher's Wife" (see story, page 12), and the surprise hit of the season, "Romeo + Juliet." In fact, some retailers complained that they could not get rapid reorders on the alternative rock "Romeo + Juliet" title. "It caught us all by surprise," says McFadden.

EMI PROFITS UP IN POST-DEMERGER FIGURES

(Continued from page 8)

gence of Virgin's British pop act Spice Girls; and EMI albums from Pet Shop Boys and Tina Turner, along with the continuing success of the Beatles' "Anthology" series and the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness."

Asked about the impact of such successes on EMI Music's ranking among major labels, Southgate says, "Outside North America, we are No. 2. We do very well here in the U.K. and rather well in Germany, France, Asia, and Japan."

"In North America this half year, we are No. 6, I would have thought."

Nonetheless, the growth in EMI profits and its new freedom from Thorn should, according to intense industry speculation, make the company extremely attractive to a potential purchaser. However, Southgate says, "Nobody has made me an offer. Nobody has beaten a path to my door."

"I see these people, I speak to them—of course I do—just as members of other professions meet their fellow professionals," he adds. "But it's all general, conversational stuff."

Southgate adds that should there be an offer, the response is unlikely to be favorable. He stresses, "We are just not a company that's for sale. We are a national treasure for the U.K."

The value of that treasure should not be affected by market conditions. Southgate says. Noting that PolyGram is shedding 400 jobs as it restructures its marketing and distribution operations (Billboard, Nov. 2), Southgate says, "We started on that process in 1987, and we have continually improved our situation since then."

Of the market as a whole, he says, "It's not as terrible as it's made out to be."

While acknowledging difficult retail conditions in the U.S., he states that the global market is still growing by about 5% per annum and adds, "There is a lot of confusion, because people are looking at the market in terms of pounds or dollars at a time when there have been big exchange-rate movements. The dollar/yen rate has seen an 18% swing."

The EMI Group statement says of EMI Music's six-month performance, "In unit terms, album sales were 2.4% ahead of the previous half year. Cassette sales continued to decline in all markets, and CDs now represent nearly 80% of albums sold. EMI enjoyed a 19.4% increase in sales of CD singles, a sector that is usually at the leading edge of music tastes."

The statement continues, "EMI Music Publishing delivered another record-breaking performance, with particularly strong results in North America, the U.K., Japan, and Brazil." The company singles out the performance of Take That, M People, Hootie & the Blowfish, Tracy Chapman, Goo Goo Dolls, Enya, and Stone Temple Pilots.

Of HMV, the statement says that in comparable stores (stores open at least one year), the chain saw sales rise by 14.1%.

The document says that EMI Music's pre-Christmas campaign will be spearheaded by the final "Anthology" album; the triple album from ♪; the Spice Girls' album debut; and the "LUV" collection, a TV-advertised compilation series to be released only in the U.S. (Billboard, Oct. 12).

The EMI Group reports in British pounds. The exchange rate used in this story is \$1.675 to the pound.

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

More Stars Lining Up For Billboard Awards Festivities

Rocker Rod Stewart and rappers Bone Thugs-N-Harmony have been added to the list of musical artists who will perform at the seventh annual Billboard Music Awards, to be held Dec. 4 at the Hard Rock Hotel in Las Vegas.

Stewart was honored with Billboard's Artist Achievement Award in 1993. He is one of only three artists to ever receive that distinction. The rock veteran returns to the Billboard Music Awards to perform his new Jimmy Jam/Terry Lewis produced single, "If We Fall In Love Tonight," off his recently released album of the same name. "If We Fall In Love Tonight" debuted on Billboard's Hot 100 chart on November 16 and won the Greatest Gainer airplay award for the week ending November 23. During his career, Stewart has hit No. 1 four times on Billboard's Hot 100 chart, and three times on Billboard's Adult Contemporary chart. As a solo artist and as a member of Faces, Stewart has hit the Top 10 with nine different albums, including two No. 1's.

Bone Thugs-N-Harmony bombarded the Billboard charts last May. Their single, "Tha Crossroads," debuted at No. 1 on Billboard's Hot R&B Singles chart on May 11, and remained there for seven weeks. It also hit No. 1 on Billboard's Hot 100 chart and Billboard's Hot Rap Singles chart. The album "E. 1999 Eternal" reached No. 1 on The Billboard 200 and Billboard's Top R&B Albums charts.

Special appearances by musicians, actors, supermodels, comedians and a Las Vegas notable are all part of the plan to honor today's No. 1 artists at the awards show.

Awards will be given in 10 categories, including the Billboard Century Award which will be presented to Carlos Santana for his distinguished

creative achievement.

The competition this year is particularly tough. For example, here's a sneak preview of three of the awards categories:

- **Rock Track of the Year:** The leading contenders are "Counting Blue Cars," Dishwalla; "Santa Monica," Everclear; "Until It Sleeps," Metallica; and "In The Meantime," Spacehog.

- **Country Singer of the Year:** This one is coming down to "Time Marches On," Tracy Lawrence; "My Maria," Brooks & Dunn; "Blue Clear Sky," George Strait; and "Daddy's Money," Ricochet.

- **Hot 100 Singles Artist of the Year:** A tough race among Hootie & the Blowfish, Alanis Morissette, Mariah Carey and Celine Dion.

The awards honor the artists and songs that enjoy the greatest sales and airplay for the year as reflected in the Billboard charts.

Recording artists presenting awards will include prior Billboard Music Award winners All 4 One and rapper LL Cool J. Newcomer Donna Lewis, Australian singer Merrill Bainbridge, alternative sensation Jewel and soul artist Keith Sweat will also present awards.

The list of presenters also includes actor/model Antonio Sabato Jr., supermodels Vendela, Tyra Banks and Daisy Fuentes as well as actors Edward James Olmos, Pauly Shore and Tiffani Amber-Theissen.

An awards show from Las Vegas would not be complete without legends and comedians. Thus, Wayne Newton will make a special appearance as will comedians Carrot Top and "Weird Al" Yankovic. Hot young comedian Chris Rock will host the festivities.

Look for the Billboard Music Awards website, accessible through Billboard Online (www.billboard.com) and www.FOXWORLD.com.



ROD STEWART



BONE THUGS-N-HARMONY

UPCOMING CONCERTS

Friday, Nov. 22 ... Zen Cowboys/The Gathering/Chicken Hawk
 Saturday, Nov. 23 ... Alex D'Grassi
 Monday, Nov. 25 ... Battle of the Bands
 Wednesday, Nov. 27 ... The Stars of The Commitments
 Friday, Nov. 29 ... The Dramatics
 Saturday, Nov. 30 ... Vanessa-Mae

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Benny, Bjorn's Next Move After Chess

JUST A FEW WEEKS after *Frida* went to No. 1 in Sweden with her latest album, two other members of *Abba* are represented in the top 10 of the Swedish album chart. It has been 12 years since Benny Andersson and Bjorn Ulvaeus wrote their first stage musical, "Chess," with U.K. composer Tim Rice. Andersson and Ulvaeus' second work, "Kristina Från Duvemåla," is an adaptation of a well-known story about Swedish immigrants settling in Minnesota. The triple CD on Mono Music debuted three weeks ago at No. 2 and slips this week 3-4.

That's impressive when one considers that the show is a high-ticket item and has not yet reached Sweden's most populated city, Stockholm. It isn't scheduled to play there until 1998; so far, the production has alternated between the cities of Malmö and Gothenberg.

Aside from three songs, the musical is performed in Swedish, so a U.S. release seems unlikely until Ulvaeus' lyrics are translated into English—even though the show has already had a U.S. premiere. Andersson and Ulvaeus and the original cast flew to Minneapolis to stage two 90-minute concert versions of "Kristina" Oct. 12 and 13.

WE MUST LOVE HER: It has been a long time since a motion picture soundtrack adapted from a Broadway musical has been in the top 10 of The Billboard 200. Andrew Lloyd Webber and Tim Rice's "Evita" (Warner Bros.), starring Madonna, debuts at No. 6, even though the movie doesn't open until Christmas Day. The last Broadway musical to make the transition to the album chart as a film soundtrack was "Grease," which spent 12 weeks at No. 1 in 1978. Before that, in 1973, the soundtrack to Webber and Rice's "Jesus Christ Superstar" charted at No. 21. Soundtracks to "A Chorus Line" in 1986 and "Hair" in 1979 did not fare as well, peaking at No. 77 and No. 65, respectively.

There was a time when musicals from the Great White Way could make the transition to the screen and be assured of hitting No. 1 on the Billboard album chart. In the '50s, "Oklahoma!," "The King And I," and "South Pacific" were all chart-toppers. In the '60s, "West Side Story" ruled for 54 weeks, the longest run of any album in chart history. The soundtrack to "The Sound Of Music" also reached No. 1.

GINA, GEE: Britain didn't win the Eurovision Song Contest this year; the U.K. entry placed seventh. But performer Gina G was consoled by having the best-selling song from the contest with "Ooh Aah... Just A Little Bit," which topped the U.K. singles chart and peaked in the top 10 in many European countries. Now Gina can feel just a little bit better still, as she enters the Hot 100 at No. 77.



by Fred Bronson

WHO'S THE FAIREST: Last week, Barbra Streisand ended an eight-year dry spell by debuting on the Hot 100 with "I Finally Found Someone" (Columbia), her duet with Bryan Adams from "The Mirror Has Two Faces." This week, the single vaults 28-11, giving Streisand her highest-charting single since "Comin' In And Out Of Your Life" peaked at No. 11 in January 1982. "Finally" should easily move into the top 10 next week, giving the diva her first top 10 hit in almost 16 years. "What Kind Of Fool," a duet with Barry Gibb, was No. 10 in March 1981.

SOMETHING GOOD: Two non-jazz artists who made their chart debuts in 1965 are No. 1 on the Top Jazz Albums chart. Georgie Fame bowed on the Hot 100 in February 1965 with "Yeh, Yeh," while Van Morrison was part of Them when "Gloria" debuted in May 1965. With Mose Allison and Ben Sidran, they recapture No. 1 with their Verve release "Tell Me Something—The Songs Of Mose Allison."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	562,244,000	592,686,000 (UP 5.4%)	CD	310,778,000 350,338,000 (UP 12.7%)
ALBUMS	478,362,000	488,036,000 (UP 2%)	CASSETTE	166,880,000 136,442,000 (DN 18.3%)
SINGLES	83,882,000	104,650,000 (UP 24.8%)	OTHER	704,000 1,256,000 (UP 78.4%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,746,000	12,257,000	2,489,000
LAST WEEK	LAST WEEK	LAST WEEK
14,391,000	11,859,000	2,532,000
CHANGE	CHANGE	CHANGE
UP 2.5%	UP 3.4%	DOWN 1.7%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
14,373,000	12,314,000	2,059,000
CHANGE	CHANGE	CHANGE
UP 2.6%	DOWN 0.5%	UP 20.9%

	ALBUM SALES BY FORMAT			THIS WEEK 1995	
	THIS WEEK	LAST WEEK	CHANGE	1995	CHANGE
CD	8,931,000	8,583,000	DN 3.9%	8,450,000	UP 1.6%
CASSETTE	3,290,000	3,248,000	DN 1.3%	3,845,000	DN 15.5%
OTHER	36,000	28,000	DN 22.2%	19,000	UP 47.4%

ROUNDED FIGURES FOR WEEK ENDING 11/17/96

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

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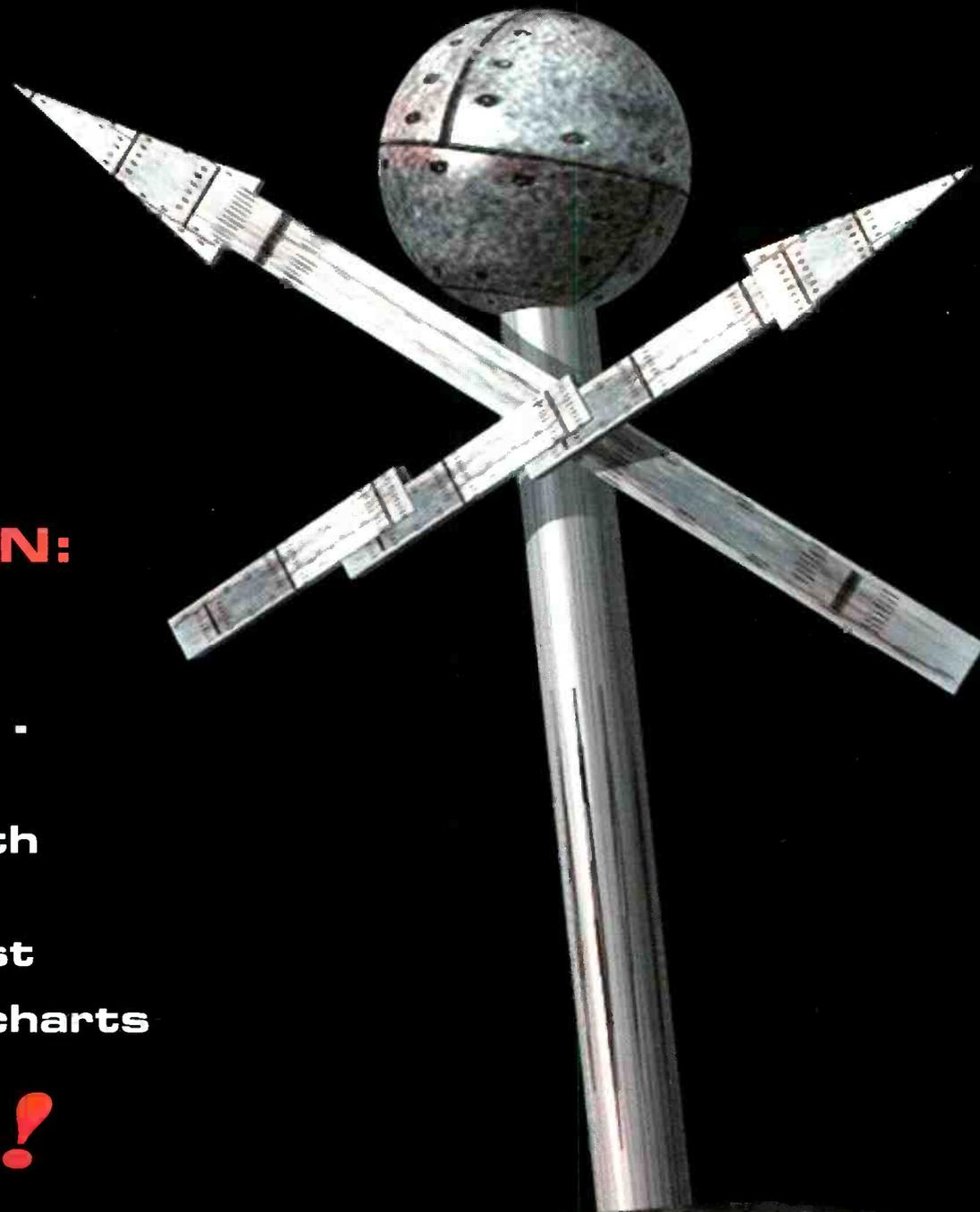
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The christmas album to put on after you put the kids to bed...



Boney James *Boney's Funky Christmas*

4/2-46329

Produced by Paul Brown and Boney James. Management: Howard Lowell for Shooting Stars Media Consultants.
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