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IN MUSIC NEWS



**Ted Hawkins Honored  
 With CD, Home Video**

SEE PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 25, 1995

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## Joe Cocker Box Released By A&M

BY J.R. REYNOLDS

LOS ANGELES—In celebration of Joe Cocker's silver anniversary, A&M/PolyGram is releasing "The



COCKER



Long Voyage Home" worldwide on Tuesday (21). The four-CD boxed set features 63 digitally remastered tracks spanning Cocker's entire career and includes 14 previously unreleased songs.

"On this boxed set there are tracks I haven't heard in years," says Cocker. "It brings back a lot of great and not-so-great memories. Most of all, I

(Continued on page 109)

## Xmas Set Steamrolls Chart For American Gramophone

BY CHET FLIPPO

NASHVILLE—Twenty years ago this month, Chip Davis' first musical creation—trucker/singer C.W. McCall—debuted on the Billboard country chart with the song "Convoy." It went on to be No. 1 for six weeks and to sell millions.



DAVIS

Twenty years later, the 47-year-old composer/musician is watching his latest creation—an invented group named Mannheim Steamroller—close in on the top of The Billboard 200 with a Christmas album that has advance

orders of 3.5 million units.

The entity's two previous Christmas albums, in 1984 and 1988, sold about 4 million each.

On Nov. 15, Davis and his group embarked on a six-week, six-city Christmas tour sponsored by Sam Goody and the Musicland Group.

Meanwhile, Davis' company, American Gramophone of Omaha, Neb., is shipping tons of music product directly to customers, along with such items as coffee, hot chocolate, candy, ties, watch-

(Continued on page 113)

## MUSIC TO MY EARS



**Enya Taps Druidic 'Memory' On Reprise**

SEE PAGE 5

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## IFPI In Moscow A Sign Of Progress

BY JEFF CLARK-MEADS

LONDON—As the international music industry formalizes its presence in Russia, the people in the front lines of the battle against piracy say that Western companies need to make more titles available there if pirates are to be defeated.

They add, though, that it is not all bad news in the former bastion of communism. Indeed, the good news is the large measure of progress Russia has made toward accepting Western standards and practices since the fall of the Soviet regime.

The Western industry's presence in Russia became official with the opening

(Continued on page 83)



## Hot Tech, Cool Vids Focus Of Billboard Meet

### Spike Jonze, TLC Lead Award Tally

BY BRETT ATWOOD

LOS ANGELES—"Waterfalls," the chilling TLC videoclip directed by F. Gary Gray of F.M. Rocks, won the Maximum Vision award at the 17th annual Billboard Music Video Awards, held Nov. 10 at the Loews Santa Monica (Calif.) Beach Hotel.

The clip was honored for its role in

(Continued on page 103)

### Technology Presents New Challenges For Music Biz

BY MARILYN A. GILLEN

LOS ANGELES—The new opportunities and challenges presented by developing technologies emerged as a central theme at the 17th annual Billboard Music Video Conference, which examined the future of the music and music video industries through the lens of what is possible now.

New copyright issues in the age of CD Plus and online music de-

(Continued on page 104)



TLC

## WEA Policy Takes On Loss-Leaders

BY ED CHRISTMAN

NEW YORK—In a move lauded by most music merchants, WEA becomes the second major to take a strong stance on the loss-leader pricing strategies that have been ravaging

the music retail account base over the past two years.

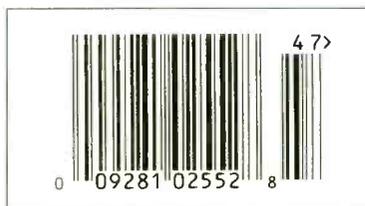
WEA has just implemented a policy that suspends reimbursement of all cooperative advertising funds for any retailer caught advertising its product below the company's minimum advertised prices. The new policy, which punishes violators with a 90-day suspension from receiving any advertising money, applies to in-store programs as well.

WEA executives decline to comment on the policy, but according to accounts that have spoken with WEA sales representatives, the policy is

(Continued on page 107)



SEE PAGE 31



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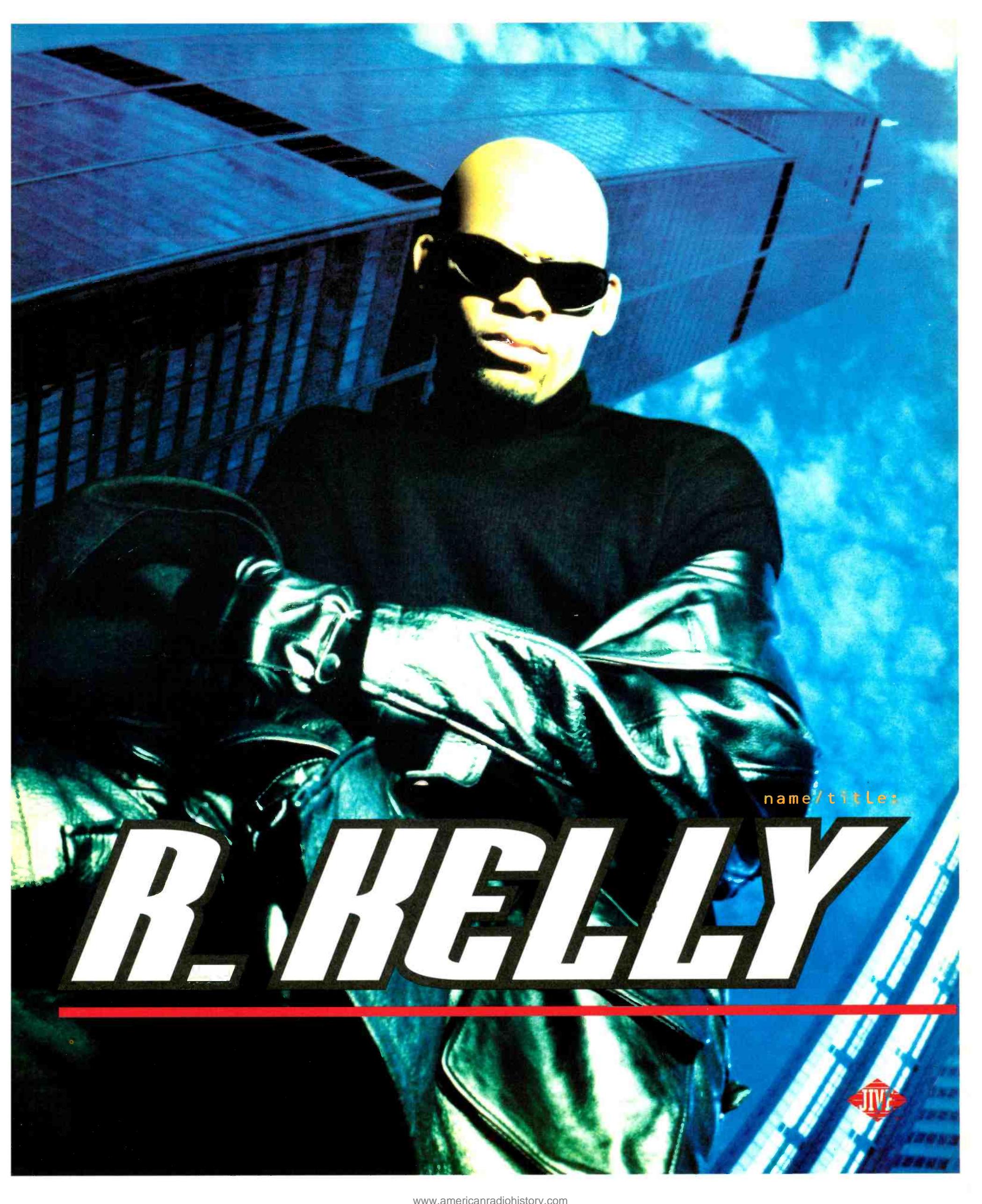
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# Enya: 'Memory,' Myth & Melody

The Druids of Celtic history are named for *dru-vid* (or *der-wydd*), Welsh for "oak-knowledge," since the people of this ancient culture worshipped the woodlands as the eternal source of earthly wisdom. And like Merlin of Arthurian legend, Druid priests made wands of branches from the sacred yew, hazel, and rowan timber to orient this botanical sapience for supernatural purposes.

So when ethereal Irish singer/songwriter Enya decided to call her new album "The Memory Of Trees" (Reprise, due Dec. 5), it was not an ecological homage to a plant form that could die out, but rather out of regard for what the foliage may one day recall about *our* fleeting activities.

"I love the ambiguity of the idea," says Enya, laughing, who poured her impressions into the record's opening instrumental title track, "but it's got more to do with what the trees have been through and their awareness of us, instead of our awareness of them. That's why the Druids placed great importance on trees and their spiritual power."

This belief led to the earliest form of Irish writing, called Ogham or "the tree alphabet," its characters composing a secret script with both ordinary and otherworldly meanings. According to legend, the system was devised by Ogma, god of eloquence and literature. Enya herself perceives great importance in legend, its relationship to Irish heritage, and its modern impact on its people.

"I get inspiration from the countryside," she says. "I live in northwest Donegal on the Atlantic coast, and it's quite wild, with mostly mountains, moors, and brown bogs filled with rushes. There's something terribly breathtaking about it, and it moves me to write melodies that can be uplifting, but which I personally find can be very emotional and draining."

"I'm a *verry* private person," adds the publicity-shy, seldom-interviewed artist, her halting English laced with the curled Donegal articulation of her childhood Gaelic. "I have to go so deep into myself to compose, so the place where I perform is not in public but in the studio." Since 1982, her collaborators in this cloistered process have been producer Nicky Ryan and his lyricist wife, Roma, who met Enya in 1979 when Ryan was managing Clannad, an Irish group in which Enya became a junior component.

"It was Nicky who asked me to join Clannad," says Enya, "even though it was a true family group [Clannad is Gaelic for family], with two of my brothers, Pol and Ciaran; a sister, Maire; and two uncles, Noel and Padraig. So I did keyboards and backing vocals." She participated, uncredited, on Clannad's fifth album, "Crann Ull," in 1980 and was made a full member for the follow-up in 1982, "Fuaim."

"All the while," Enya continues, "I loved Nicky's wonderful concepts of the layering of vocals, and Roma had wonderful stories from Irish mythology, so late in 1982 we decided to leave Clannad to see what we three could evolve together. Our first project was the theme music for David Puttnam's film 'The Frog Prince,' and then we did the soundtrack for a six-part BBC television history of the Irish called 'The Celts.'"

The BBC was sufficiently excited by the results to issue it in 1986 as the singer's solo debut, "Enya," its innovative ambient Irish folk milieu attracting a U.S. licensing deal with Atlantic

Records.

But it was not until October 1988 that the elusive, nonconcertizing Enya became a superstar with the British release of "Orinoco Flow (Sail Away)," the single from her then impending WEA/Geffen album "Watermark." The song seized the Irish airwaves the week U2 was to unveil its "Rattle And Hum" opus, and this writer was in a Dublin cab en route to the local premiere of U2's companion film when RTE broadcast what was soon to be the No. 1 record in the U.K. U2 was forced to share its country's collective pop consciousness that fall with Enya because, as Dublin's citizens openly confessed, they'd never heard anything quite like "Orinoco Flow (Sail Away)."

Recalling the explosion of interest in the song, with its multi-farious abstractions concerning Venezuela's Orinoco River, the shores of Tripoli, and Avalon, the fabled Celtic afterworld known as "the land of eternal youth," Enya chuckles about the irony of her accomplishments. "Back then, I actually thought I was still more likely to end up teaching music than making it," she says. "And what's funny, too, is that unlike Clannad, whose background was in traditional Irish songs, my background was in classical music. Yet Nicky's influences were totally different! He was a fan of Phil Spector and the Beach Boys. And Roma was a serious poet studying Irish folklore. None of us really knew what was around the next corner"—specifically, cumulative world sales of 18 million units for "Watermark," 1991's "Shepherd Moons," and "The Celts," which Reprise reissued in 1992.

As with much of Enya's music, the melody for "Anywhere Is," the addictive first single from "The Memory Of Trees," was the impetus for Roma Ryan's stanzas about the search for the temporal heaven all cultures call "home."

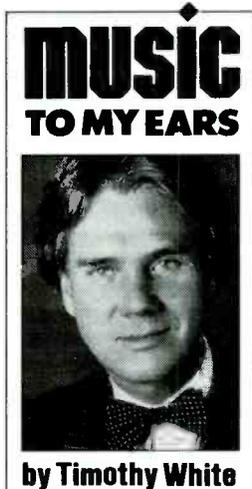
"That's a subject I understand the best," says Enya, "because I can't compose unless I'm home ... in the Gaeltacht area of Donegal."

Enya was born Eithne Ni Bhraonain on May 17, 1961, the daughter of musician/bandleader Leo Bhraonain and the former Maira Duggan, a music teacher at Gweedore Comprehensive School in County Donegal. From age 11 to 17, Enya (she adopted the phonetic spelling in the early '80s) attended a convent college in Millford run by the Loretto order, studying music and art (she excelled in watercolor landscapes), before immersing herself in the sounds reverberating from Leo's Tavern, a pub her father ran in rural Meenaleck that became Clannad's proving ground.

"I was brought up Catholic," says Enya, "but as you grow older, rather than attending Mass out of habit, you decide for yourself what you want from religion. I'm the same with music, in that I can go for months without playing a radio or a CD, but when I do, it's usually to hear something like Rachmaninov's 'Piano Sonata No. 2' or his 'Rhapsody On A Theme Of Paganini.'"

"My taste in music is like my choices of where I want to spend my time: climbing a hill overlooking the ocean or visiting Spain to see flamenco dancing because of my mother's Spanish roots, dating back to when ships of the Spanish Armada were wrecked off Ireland [in 1588] and her ancestors settled on Tory Island.

"The Druids understood the meaning of remembrance and that the purpose of art is to bind people around a belief in continuity. This music is the sound of something being passed on."



by Timothy White

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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**THIS WEEK IN BILLBOARD**

**SOUNDS OF THE SOAPS**

Forget the organ music: Daytime television dramas are now featuring pop, country, and dance hits, and musical acts are even making promotional appearances on the shows. Dance music editor Larry Flick has the story. **Page 15**

**WEST COAST'S STUDIO CITY**

A tremendous growth in musical activity in recent years has made Seattle one of the most dynamic and sophisticated recording markets in the world. Correspondent Tom Phalen reports. **Page 69**

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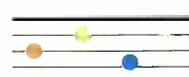
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Billboard Music Group

# Commentary

## Blues Revival Should Support Artists At Last

BY DAVID LESS

The popular lyric "hey, hey, the blues is all right" has become an unofficial anthem of sorts for the grass-roots blues revival. With an unprecedented increase in the number of blues clubs, magazines, recordings, and tours, the music seems to be on track to gaining acceptance among the mainstream audience. Many of the major record companies either have a blues line or are planning to introduce one into their catalogs.

In a U.S. Census Bureau report conducted for the National Endowment for the Arts that tracks changing tastes in American music from 1982-1992, blues showed the most dramatic percentage change in popularity. According to the August 1994 survey report by American Demographics, "The number of adults who like blues, R&B, and soul music leapt from 43 million in 1982 to 75 million in 1992."

The House of Blues chain of clubs, Eric Clapton's platinum-selling "From The Cradle" CD and tour, Billboard's new Top Blues Albums chart, and B.B. King's status as a pitchman for everything from Northwest Airlines to M&Ms all would indicate that there are greater paydays and better recognition for long-toiling blues artists.

Unfortunately, the truth is that B.B. King still tours constantly, and heir apparent Buddy Guy has yet to break out with the commercial success enjoyed by younger acts whose music is often derivative of these blues

innovators. The number of professional managers, agents, club owners, producers, and record labels that earn their income exclusively from blues is surprisingly small. Even the House of Blues is forced to book mainstream commercial talent due to the apparent lack of support for blues acts.

Ultimately, blues music can become an industry in the same manner that pop, rap, country, and other musical styles have evolved. It is important that the entertainment community strive to provide a source of adequate income for these pioneers in Amer-



**'Blues music can become an industry.'**

David Less is executive director of the Blues Foundation.

ican music. While most of today's music stems from the blues, many of the innovators of blues are living in substandard housing and lack adequate medical care and insurance.

The introduction of Billboard's Top Blues Albums chart is a significant first step toward that goal. Blues music is used in commercials for everything from beer to candy to macaroni and cheese. The international

tourism business in Memphis, "home of the blues," will exceed \$1.6 billion in 1995, and signature clubs are opening for B.B. King, Buddy Guy, and Koko Taylor.

Contemporary blues artists are accessible to the mainstream listener and usually deliver solid performances that encourage dancing. Nightclubs that offer blues often report low cover charges but high food and beverage revenues and strong merchandise sales. But the music is still most often presented in clubs. Only a few blues acts play large halls in concert settings.

Perhaps blues will never produce the sales revenues that pop, rap, and country music generate. It is important to remember that rap began as a grass-roots musical form, and country has been experiencing its mainstream popularity for less than 10 years. It is good business to anticipate trends and develop audiences for records, tours, and merchandise. There is also a moral obligation to support the artists that have allowed our business to grow.

Several nonprofit organizations are working to establish financial security and recognition for blues artists. In addition to the Blues Foundation, worthy groups include the Rhythm & Blues Foundation, the Blues Heaven Foundation, and the House of Blues Foundation. Please take the time to get involved and join major supporters, such as Gibson Guitars, Pointblank/Virgin Records, the Warner Music Group, and others, as we establish an industry that supports the blues.

## LETTERS

### FESTIVALS PART OF FOLK CIRCUITRY

Writing in response to the latest edition of Billboard ("Modern Troubadours Further Folk Music," Nov. 11), I thank you for dedicating long overdue attention to the numerous folk musicians and their unique role in music today. You focused on many wonderful and diverse artists, and the writers did a fine job of covering the many aspects of this industry, including one huge dilemma: lack of radio airplay.

Folk music seems to be a "special" genre, yet its appeal is massive. Why do folk music artists have a hard time getting radio airplay? Perhaps their brutal honesty will never be able to co-exist with the commercialized way of most radio in America today. Maybe this issue of Billboard will open up the ears of radio programmers nationwide; since the singer/songwriter has such a hard time getting on mainstream radio, he or she in effect has a hard time selling records. As your writers pointed out, live performances are the best marketing for their recordings.

Folk musicians spend their summers playing at music festivals to large crowds so they can come back and tour all winter, and they sell a lot of merchandise at festivals. And since there is a lack of exposure from radio, the promoters in certain areas are dependent on festivals in order to "supply" an audience. Our festival, the Rocky Mountain Folks Festival in Colorado, is one of the premier folk festivals in the world today. We also have an intensive seminar, held before the festival each year, called the Song School, which is designed for aspiring songwriters. This year, our faculty includes artists you mentioned,

pictured, or wrote about: Patty Larkin, Dar Williams, John Gorka, Greg Brown. My point is the incredible importance of all music festivals for folk music artists; it seems that most successful modern troubadours work their way through the festival circuit.

Giovanna Gioffre  
Planet Bluegrass  
Lyons, Colo.

### INSIGHT & FORESIGHT

Fleming, Tamulevich & Associates would like to say thank you for the article ("Booking Agency Has Folk Appeal," Billboard, Nov. 11) on our agency. It is gratifying to be recognized for the work we have done and will continue to do and especially gratifying since it has, for the most part, been in a field that has customarily been considered "marginal."

We would also like to commend you on having the insight and foresight to not only recognize what is going on in folk music, but to enlist the services of writers like Scott Alarik who know and understand the field. Traditionally, when the industry looks at folk music they do it from the outside, with writers who seldom know, understand, or respect what they are reporting on. Our hats are off to you for not falling victim to that trap and, in doing so, perhaps opening the eyes of many people.

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

### FOLK'S ALLIANCES THRIVING

Billboard's extensive coverage of folk music is proof positive that the genre is thriving.

I especially appreciated the diverse profiles of performers, labels, and organizations. The labels (both major and independent), broadcasters, and Billboard's reporters deserve credit for exposing folk music to broader audiences in recent years.

The efforts of another singular organization, the North American Folk Music Alliance, have benefited folk music. The Alliance was founded in 1989, with offices in Washington, D.C., to increase public awareness of the vital importance of folk music—contemporary, traditional, and multicultural. Moreover, the Alliance brings together the entire international folk music community—musicians, presenters, promoters, broadcasters, historians, and others. Through this membership and its efforts at advocacy, the Alliance is able to create new opportunities for all who make folk music possible.

Julia Ann Mucci  
BUZZ Promotion to Public Radio  
New York

### 'ORANGE CRATE' IS ART

Last evening I had the opportunity and, quite frankly, the privilege to listen to the "Orange Crate Art" CD reviewed in Billboard (Oct. 28). Van Dyke Parks' brilliant and stunning masterwork makes a compelling case that, on vocal merits alone, Brian Wilson has no equal. And when you combine Brian's abilities as a composer, arranger, producer, vocalist, and lyricist, he is the best who has yet lived.

Jerry Weiss  
Valley Forge, Pa.

the highway is alive tonight

# bruce springsteen



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american music for the 90s



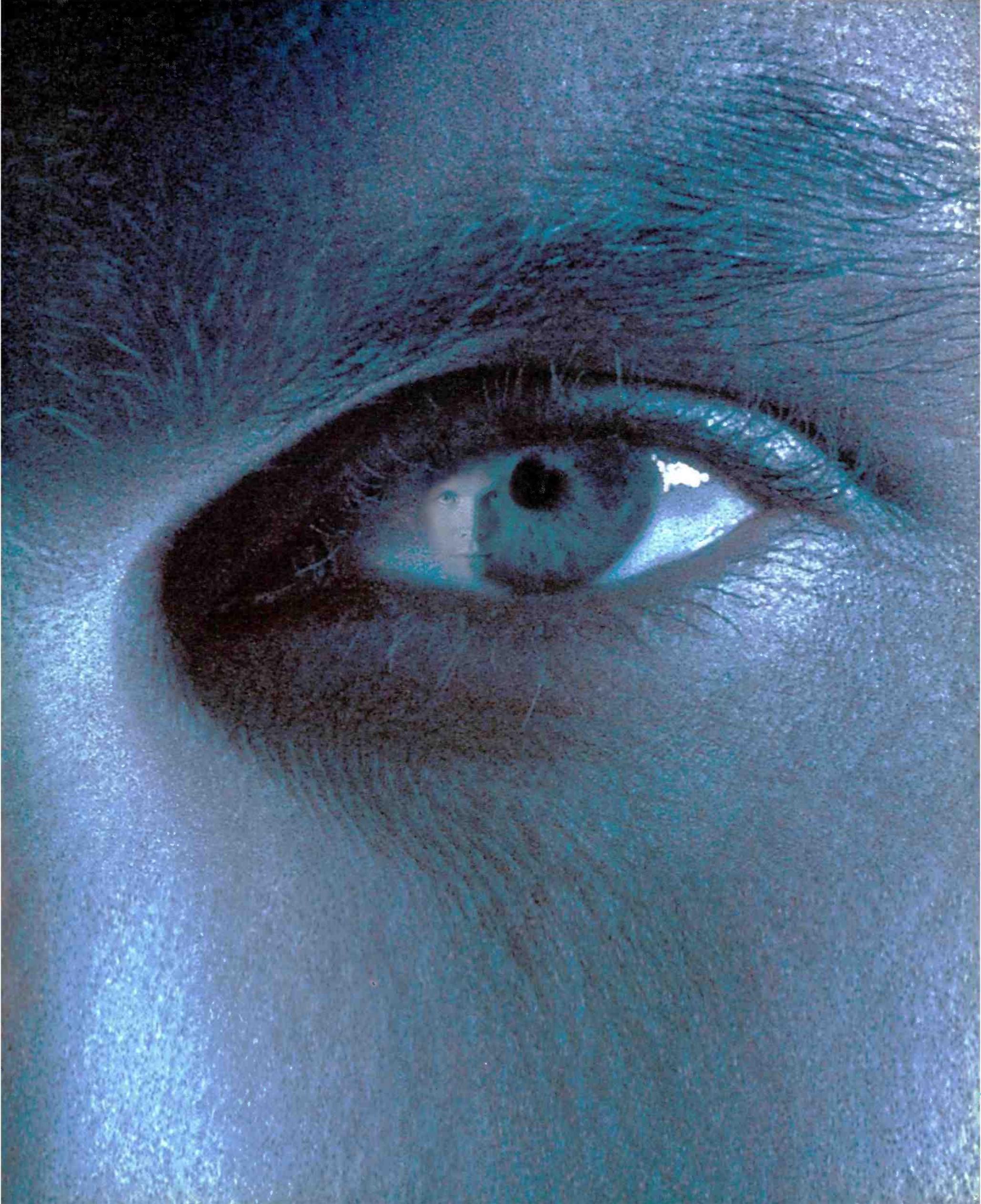
the new album  
in store tuesday, nov. 21

the tour: Nov. 26-27 Wilern Theatre  
Los Angeles, CA  
Nov. 29-30 Berkeley Theatre  
Berkeley, CA  
Dec. 3 Rosemont Theatre  
Chicago, IL  
Dec. 5-6 Constitution Hall  
Washington, DC  
Dec. 8-9 Tower Theatre  
Philadelphia, PA  
Dec. 12-13 Beacon Theatre  
New York, NY  
Dec. 15-16 Orpheum Theatre  
Boston, MA

Produced by Bruce Springsteen and Chuck Plotkin.  
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## Kmart's Home Vid Changes Add To Pressure On Vendors

■ BY SETH GOLDSTEIN

NEW YORK—Kmart, the troubled discounter that is a major source of home video sales, reportedly is reshaping its sell-through strategy.

Sources indicate that the chain, second in size to Wal-Mart, has decided to focus more of its attention on hit movies and less on nontheatrical children's titles and special-interest releases.

The change could be bad news to vendors that have spent the better part of 1995 trying to find a place in Wal-Mart's new hierarchy of video purchases. The chain began buying direct from favored suppliers earlier this year, starting with the studios and extending the relationship to major indepen-

dents.

Supermarkets, however, are coming to the rescue with year-round sell-through programs to take the place of spot promotions geared to the holidays. New York-based Promotional Concepts Group has created a display to be changed every four weeks by partner Distribution Services, which currently stocks grocery stores with *The National Enquirer* and *The Star*. "It's a very creative approach," says Orion Home Entertainment president Herb Dorfman.

But grocery stores don't give sell-through the respect it has received from the mass merchants, whose actions have suppliers concerned.

(Continued on page 112)

## 3M To Stop Making Audio, Videotape Studios May Pay More For Movie Orders

■ BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—3M's bolt-from-the-blue announcement that it will cease making audiotape and videotape a year from now will likely force the studios to pay more for the tens of millions of prerecorded movies they order from duplicators.

That, in turn, could bring about increases at retail, reversing the steady decline of sell-through prices. Videotape suppliers, faced with 40% increases in raw-material costs since 1993, could use the help. "Margins are very tight," says consultant Dick Kelly, president of Cambridge Associates in Stamford, Conn. "I've heard it's as little as 2% to as low as zero."

For years, videotape suppliers have been crying that shrinking margins made it difficult—some say impossible—to turn a profit in the \$15

billion home video industry. "We've got to raise our prices, because they are just too damn low," says one.

The studios have fought off any suggestion of an increase. But by common consent, that string of victories is about to be broken, suggests David Cuyler, president of Rank Video Services America, which duplicates cassettes for Paramount Home Video, MCA/Universal, and Columbia TriStar, among others.

"The studios are run by very astute people who will take appropriate steps to assure a long-term supply," Cuyler says. "Where a major profit stream is involved, they'll act responsibly."

Cuyler views the 3M decision as a wake-up call. "It's sobering when a company as well-managed and as well-positioned reaches a decision that it no longer wants to be in this business. We ignore this at our peril."

3M is unquestionably well-positioned. Consultant Laurence Lueck says 3M accounts for 20%-25% of shipments to duplicators, a major chunk of 1994 audiotape and videotape sales of \$650 million. 3M's plant in Hutchinson, Minn., is one of three suppliers in the U.S. to coat raw tape—Sony in Dothan, Ala., and Fuji in Greenwood, S.C., are the others—and the only one capable of supplying components such as magnetic oxides, Lueck notes.

Coated tape comes in three formulations, ranging from B grade at 8.5 cents per 100 feet to A at 9.5 cents and AA at 10 cents. Because of pricing pressures, says Lueck, "you see more B grade than ever before." But he hastens to add that quality has improved dramatically in recent years.

Given chronically low margins, (Continued on page 109)

## Commentary On Work For Hire Raises Questions

NEW YORK—Entertainment attorney Joseph Anderson claims that "significant portions" of a law-journal article he authored were lifted "verbatim" in a Commentary on work-for-hire agreements written for *Billboard* by attorney Wallace Collins.

Collins states that he never read Anderson's article prior to writing his Commentary for *Billboard*.

Anderson's article, titled "The Work Made For Hire Doctrine And California Recording Contracts: A Recipe For Disaster," appeared in the spring 1995 edition of the *Hastings Communications And Entertainment Law Journal*, also known as *Comm/Ent*.

Collins' Commentary, which appeared in the Oct. 14 issue of *Billboard*, is titled "Implications Of Work Made For Hire."

Both pieces discuss California's work-for-hire doctrine and its potential impact on recording contracts.

Hastings College of the Law at the University of California sent a demand letter dated Nov. 6 to Collins giving him until Nov. 13 to "substantiate" (Continued on page 107)



**A Classic Month.** BMG executives raise a toast and present a plaque to celebrate BMG Classics' most successful month ever, with October gross sales in excess of \$10 million. Shown, from left, are Pete Jones, president, BMG Distribution; Bob Haas, senior director of U.S. sales, BMG Classics; Cor Dubois, senior VP of marketing worldwide, BMG Classics; and Steve Vining, VP/GM, BMG Classics U.S.

## Restaurant Group Rejects Licensing Compromise

■ BY BILL HOLLAND

WASHINGTON, D.C.—The National Restaurant Assn. has rejected the compromise music licensing agreement between ASCAP, BMI, and SESAC and the major licensed beverage establishment trade group.

Instead, NRA will continue to pursue harsher federal legislation to chop the fees that compose a major part of music licensing revenue.

However, the compromise agreement makes the passage of the harsher bill unlikely, say sources close to the issue.

That Oct. 27 agreement between the National Licensed Beverage Assn. and ASCAP, BMI, and SESAC set new standards for music

fee exemptions of establishments that play "incidental" background music on radio or TV, based on specific business-space size and sound-system size (*Billboard*, Nov. 11).

The NRA says the agreement does not go far enough.

A tentative meeting to discuss the acceptability of the compromise agreement was scheduled between restaurant and music industry parties and Sen. Hank Brown, R-Colo., sponsor of the pending Senate bill.

Sources close to the issue say that Brown may decide to move forward with his original bill, which would exempt all restaurant and bar owners from paying fees for "incidental" background music over radio and TV and would require rights societies to provide access to repertoire, and disclosure of fees paid by neighboring establishments.

If passed, that bill and its House version, could put a dent in general music-licensing income, according to the performing rights societies.

Brown has introduced another wrinkle to the controversy by holding up action on separate legislation of vital interest to the performing rights societies—the copyright-term extension from the current life of the author plus 50 years to life plus 70—until the matter of music-licensing reform is settled.

NRA legislative representative Katy McGregor, speaking for the (Continued on page 112)

## European Societies Oppose EMI Agency Existing Collection Groups Claim Breach Of Agreement

■ BY NIGEL HUNTER and JEFF CLARK-MEADS

LONDON—Two of Europe's biggest mechanical royalty collection societies are suggesting that EMI Music Publishing's new international collection agency contravenes the company's licensing agreements.

Dissatisfied with the central licensing practices of existing societies, EMI has set up its own international collection agency, Music Rights Society Europe (*Billboard*, Nov. 18).

MRSE is administering EMI's pan-European copyrights in the 10 songs on Simply Red's new album, "Life," circumventing the existing societies, which, EMI says, have gone too far in concessions to record companies.

Before the establishment of MRSE, the mechanical royalties for "Life" would have been paid by Simply Red's record company, Warner Music Europe, to German collecting society GEMA under Warner's central European licensing deal with

GEMA.

However, GEMA spokesman Hans-Herwig Geye says, "EMI has an agreement with Bel [an umbrella agency for GEMA, the U.K.'s Mechanical Copyright Protection Society, and French organization SDRM] to collect mechanical and performance rights income on existing and future repertoire for Europe. This agreement does not permit any variation."

MCPS chief executive Frans De Wit says, "Under our membership agreement, what [EMI is] trying to do is not permissible."

### CATALYST FOR CHANGE

EMI says that MRSE is intended to be a catalyst for change in accepted central licensing practices.

MCPS says it is discussing with EMI what those changes might be and other implications of the establishment of MRSE. Ironically, it is understood that an MCPS plan to set up a similar pan-European collection agency some time ago floundered largely because EMI Music Publishing declined to participate

(*Billboard*, Feb. 12, 1994).

MRSE has already served its purpose, though, in that it has brought central licensing to the top of the music industry's agenda and has caused other publishers to watch the issue closely.

John Brands, managing director of MCA Music in the Netherlands, says, "It's an interesting test case, and that could lead to something positive. Speaking personally, I would love to start a collection society tomorrow specializing in the cream, collecting for million-selling acts and letting someone else collect for the rest."

However, Brands cautions, "There's hardly ever an album with just one publisher involved, so what happens if one or two songs are published by others who don't want to go through this arrangement?"

Martin Costello, managing director of Complete Music in the U.K., feels EMI may have a more Machiavellian purpose in mind. He says, "This has nothing to do with the ef- (Continued on page 113)

## Fuchs Out; Film Chiefs To Helm Warner Music

■ BY DON JEFFREY

NEW YORK—Another thunderbolt has struck Warner Music Group. Michael Fuchs, chairman/CEO of the music group since May, was fired Nov. 16 and has been replaced by Terry Semel and Robert Daly, co-heads of Time Warner movie and video company Warner Bros. Pictures.

In a statement, Time Warner chairman Gerald Levin described (Continued on page 107)

## Sony, Visa Link To Form Web Site

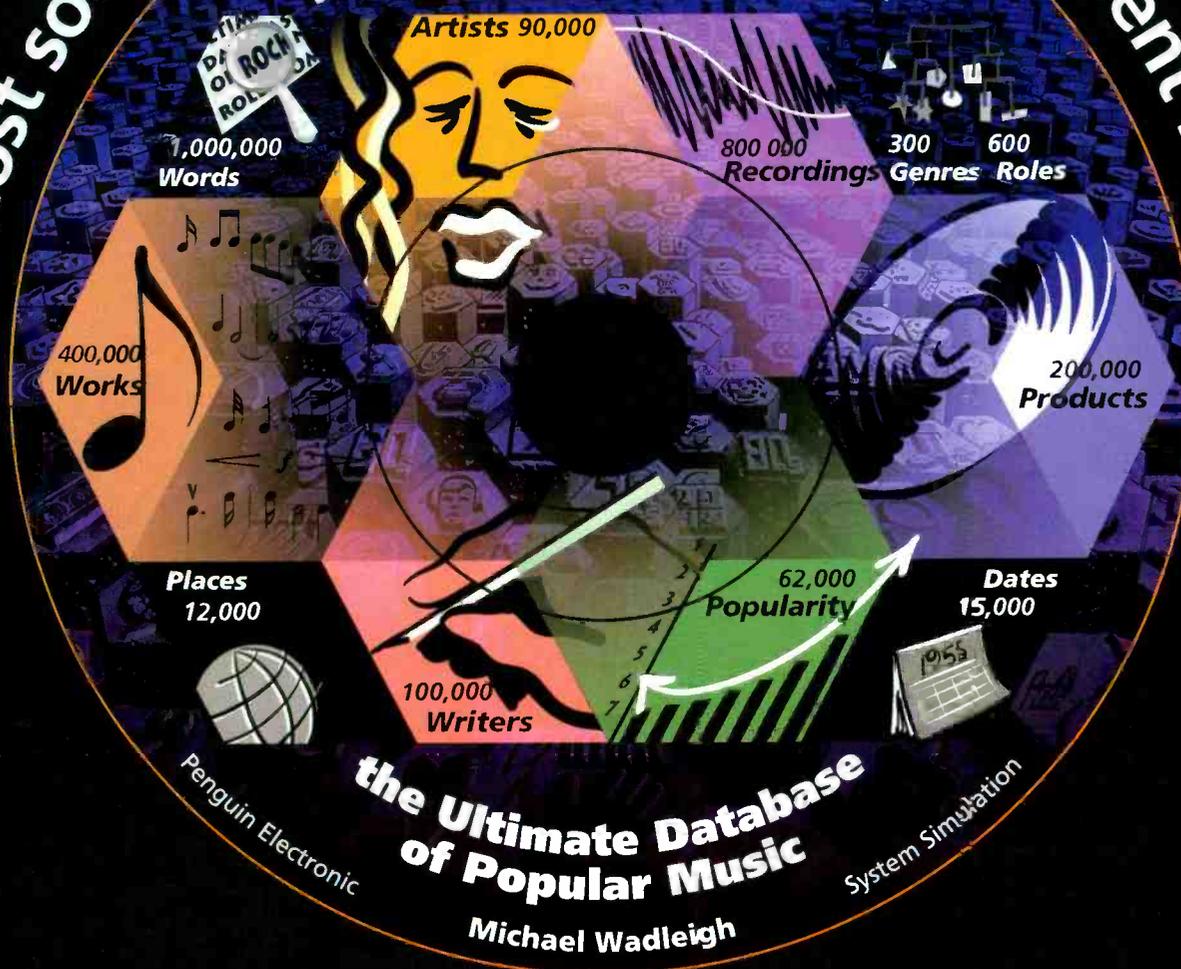
■ BY MELINDA NEWMAN

NEW YORK—By joining forces with Visa, Sony becomes the first major record company to link with a credit card company to form an Internet World Wide Web site that will be not only promotional, but is designed as a money maker as well.

Dubbed Sony Station, the site will offer traditional Web features, such (Continued on page 109)

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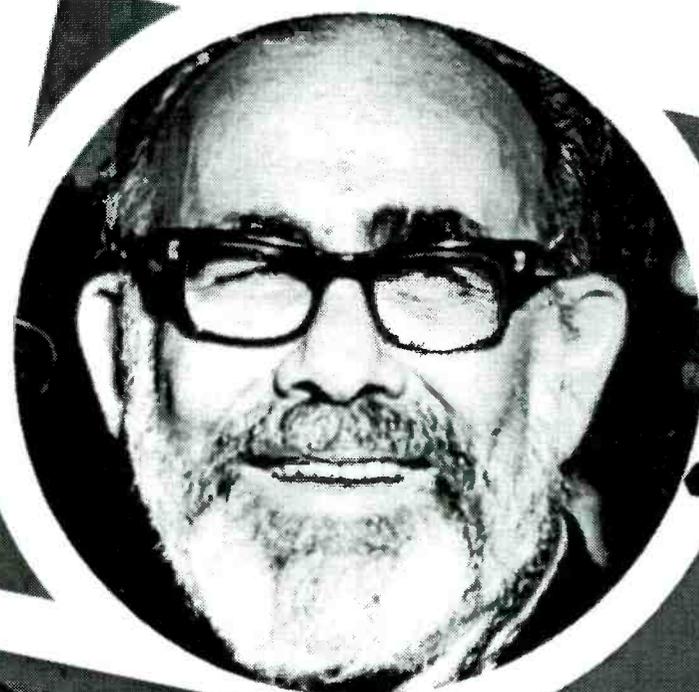
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# Artists & Music

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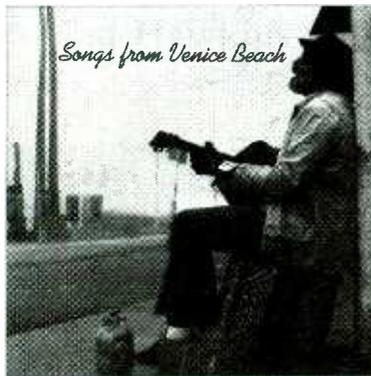
## Street Artist Remembered In Studio Ted Hawkins CD, Video Have Rare Material

■ BY CHRIS MORRIS

LOS ANGELES—In what is described by participants as a “labor of love,” singer/songwriter Ted Hawkins is being remembered posthumously with the first U.S. CD release of a powerful 1985 recording session and a full-length home video that details the street musician’s remarkable history.

Hawkins, who plied his trade for years on the Venice, Calif., boardwalk and Santa Monica, Calif.’s Third Street Promenade, died Jan. 1 (Billboard, Jan. 14). In 1994, his first major-label album, DGC’s “The Next Hundred Years,” won widespread press acclaim.

Evidence Music in Conshohocken, Pa., has issued “Songs From Venice Beach.” The album of solo performances features the biting original “Ladder Of Success” and gritty covers



of songs associated with Sam Cooke, Curtis Mayfield, Webb Pierce, Charley Pride, Bobby Bland, the Temptations, and Brook Benton.

On Monday (20), Geffen Home Video will issue “Ted Hawkins: Amazing

Grace,” a 63-minute program containing a bounty of rare performance and interview footage. The video, priced at \$16.98, will also be released by Image Entertainment on laserdisc on Feb. 7, at \$39.99.

Nancy Meyer of the Cameron Organization, who managed Hawkins in the last years of his life, says that “Songs From Venice Beach” was financed and recorded by H. Thorp Minister III in Nashville in 1985.

“Thorp Minister was a young kid out of college who just found Ted on the beach, like almost everyone else, and was enamored of his music,” Meyer says. “He came fresh out of school, with no real background in recording and producing or record company business.”

Two cassettes’ worth of material were recorded. For many years, Hawkins (Continued on page 19)

## B’board Awards Add Tina, Honor For Janet Jackson

NEW YORK—Tina Turner, Coolio, the Goo Goo Dolls, and Al Green have been added to the roster of stars scheduled to perform at the Billboard Music Awards at the New York Coliseum here Dec. 6.

The show, which will be broadcast live on Fox, will feature the presentation of special awards to Joni Mitchell and Janet Jackson. Mitchell will receive the Century Award, Billboard’s highest honor for creative achievement. Peter Gabriel will present the award to Mitchell.

Jackson, who has spent a total of 107 weeks at No. 1 on seven different Billboard charts, will be presented with the Artist Achievement Award for consistent artistic and

commercial success.

The Billboard Music Awards honor the year’s No. 1 artists and songs



JACKSON



GOO GOO DOLLS

as determined by year-end data compiled from Billboard’s weekly and biweekly charts covering the period from December 1994 to December 1995. Complete year-end (Continued on page 107)

## The Great Country Debate: Do New Hits Fit The Format?

■ BY PHYLLIS STARK

It’s something of a country Catch-22.

First, radio programmers complained that there were too many sound-alike records and artists out there. Now, a slew of “different sounding” singles has met with resistance at radio, re-opening the age-old debate about which records sound “country” enough.

Among the songs that have been accused by programmers of being too rock, too AC, or even too R&B-sounding for country radio are Garth Brooks’ “The Fever,” Reba McEntire’s “On My Own,” Bryan White’s “Someone Else’s Star,” Dwight Yoakam’s “Nothing,” Shania Twain’s “(If You’re Not

In It For Love) I’m Outta Here” and her previous hits, and various recent BlackHawk titles.



At the center of the debate is whether pop and rock influences are the new scapegoat for country radio’s recent audience decline or if those influences

were as much a part of what allowed country to expand its base in the first place as the new traditionalist artists of the late ’80s. Labels feel that programmers should let listeners decide; PDs feel that they’re hostages to artists’ attempts to experiment and expand their cores. About the only thing nearly everyone agrees on is that programmers are extra sensitive (Continued on page 103)

## Super Bowl XXX Scores With New Concert Series

■ BY MELINDA NEWMAN

NEW YORK—The National Football League is hoping to score a touchdown with expanded Super Bowl festivities the week of the big game via the first Super Bowl concert series.

Signed on to perform in Phoenix during the week preceding the Jan. 28, 1996, Super Bowl XXX are Vince Gill, Wayne Newton, Jeff Foxworthy, and Rod Stewart. More performers are expected to be added.

“We, as a league, are constantly (Continued on page 19)



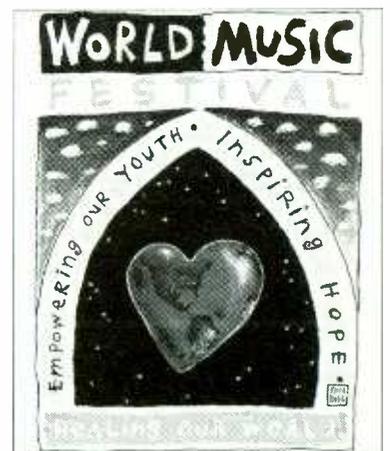
## World Music Festival Seeks Sponsors, Artists, TV Ally

■ BY CARRIE BORZILLO

LOS ANGELES—After nearly 10 years of planning, the World Music Festival is slated to take place June 22 at the Los Angeles Memorial Coliseum. However, Steve Robertson of the Humanity Federation, the event’s creator and executive director, still has a long way to go.

Corporate sponsors, a television carrier to air the event, and more than a dozen artists still need to be secured for the six-hour concert. Robertson and Mike Mitchell, who was the executive producer of Live Aid, will serve as executive producers of the event.

Despite its name, the event is not a gathering of world music artists. Rather, the show, which Robertson hopes to have televised internationally, is aimed at raising awareness of the violence in our society and its effects



on children worldwide.

The other goal of the event is to raise \$75 million-\$100 million through (Continued on page 20)

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“Gone” and “Voice of the Heart”

## Neil Young, Manager Launch Vapor Records

■ BY CRAIG ROSEN

LOS ANGELES—Prompted by what he calls “a regeneration of music,” veteran artist manager Elliot Roberts and his client Neil Young have joined forces with Reprise Records to launch Vapor Records.

The label, owned by Roberts and Young, will be marketed in part by Reprise and distributed independently through the Alternative Distribution Alliance.

Vapor will bow Feb. 13 with the soundtrack to the forthcoming Jim Jarmusch film “Dead Men,” which

features music performed by Young and the poetry of William Blake read by actor Johnny Depp.

However, Young’s future albums will be released by Reprise, which recently re-signed the veteran artist, who began his solo career with the label in 1969.

Vapor will introduce its first signing with the release of the self-titled album by Minneapolis-based quartet Stonecutters on Feb. 27.

The label has also inked veteran singer/songwriter Jonathan Richman, who is working on his label debut with producer Andy Paley. In addition, Vapor is close to signing two other acts, Roberts says.

“It’s very much like I remember it being in 1966 or 1965, when I first started, where music was really turned on its ear, and it’s a whole new ball game,” says Roberts. “There are a lot more new great bands out there now than probably ever before.”

“We just felt that now is really a good time for a small independent label that basically is driven by a manager mentality.”

Over the last few years, Roberts says, he has been regularly receiving tapes from young bands. One such act was Stonecutters, which have improved dramatically over an 18-

month period, Roberts says. “I could see that their songs were getting better and better, so I asked them to come to L.A., and we signed them,” he says.

Roberts describes the “Dead Men” soundtrack as “Brian Eno and Sonic Youth meets Charles Bukowski.”

Young recorded the album by improvising on the electric guitar as he watched the film. “So what we got was an immediate physical, emotional response to what he was watching,” Roberts says. Depp’s recital of Blake’s poetry was later overdubbed onto the tapes.

Roberts calls Richman “one of the most important figures in music. I thought the Modern Lovers were every bit as influential as the Velvet  
(Continued on page 20)



She’s Far From “Brokenhearted.” Atlantic executives present Brandy with a plaque commemorating triple-platinum sales of her self-titled debut album and gold or platinum sales for each of her singles: “Baby,” “I Wanna Be Down,” and “Brokenhearted.” “Brokenhearted,” a duet with Wanya Morris of Boyz II Men, was recently a top 10 hit on Billboard’s Hot 100 and a No. 2 hit on the Hot R&B Singles chart. Shown during the presentation at the Klipper Klub in New York, from left, are Val Azzoli, Atlantic Group president; Brandy; and Ron Shapiro, Atlantic Records senior VP/GM.

## NARAS Showcase To Spotlight Unsigned Bands

■ BY CARRIE BORZILLO

LOS ANGELES—In its quest to find avenues to showcase musical talent, the National Academy of Recording Arts and Sciences Foundation is holding the first Grammy Showcase of unsigned rock and alternative bands, set to begin in January.

The Grammy Showcase is presented in association with the Recording Industries Music Performance Trust and produced by the nonprofit NARAS Foundation with Atlantic Records, BMI Music Publishing, and Paper magazine. Michael Greene, president/CEO of NARAS, says he expects all major labels to get involved in the project.



A group of 40 artists, agents, radio station music directors, A&R representatives, and music publishers will judge the 13 live showcases that will be held in Los Angeles, New York, Chicago, Atlanta, Boston, Dallas, Nashville, San Francisco, Seattle, and Washington, D.C. Venues have yet to be determined.

The winning bands from each local showcase will be flown to New York or Los Angeles, depending on where they are based, for regional competitions in those cities in early February. Those winners will advance to the national showcase on Feb. 27, the night before the 38th annual Grammy Awards at the Shrine Auditorium in Los Angeles.

The winner will receive a production deal from a yet-to-be-named major label and will attend the Grammy Awards and participate in other Grammy-week celebrations, such as the nominee receptions and the Grammy in the Schools events. The winning bands also receive a CD of  
(Continued on page 17)

## ‘Goldeneye’ Theme Is Agent For Success Virgin Soundtrack Marketed In Tandem With Film

■ BY BRADLEY BAMBARGER

Through the years, James Bond films have been reliable agents of singles chart success.

Artists from Paul McCartney, whose “Live And Let Die” crested at No. 2 in 1973, to Duran Duran, whose “View To A Kill” hit No. 1 in 1985, have crafted top-flight theme songs with 007 as inspiration.

Virgin is plotting a similar path for Tina Turner’s theme to the new Bond flick, “Goldeneye,” with a multifarious marketing strategy tied to the MGM/United Artists movie.

Written by U2’s Bono and the Edge and produced by Nellee Hooper of Soul II Soul fame, the single “Goldeneye” was released Nov. 7. The Virgin Movie Music soundtrack album, featuring the Turner song and the score written by French composer Eric

Serra, was issued Nov. 14.

The movie “Goldeneye” premiered Nov. 13 in New York and will see nationwide release Nov. 17 on more than 3,000 screens.

According to Julie Bruzzone, Virgin’s director of product management, the label is counting on the strong heritage of Bond theme songs as well as the novelty of Pierce Brosnan as Bond to create an interest in the “Goldeneye” music.

“The Bond films have such a history—everyone knows who James Bond is—and there’s a real tradition to the music in the movies,” Bruzzone says. “‘Goldeneye’ will surely end up being one of the bigger movies of the year, and the soundtrack should follow suit.”  
(Continued on page 17)



TURNER

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Allison Hamamura is named senior VP/GM, West Coast, for Mercury Records in Los Angeles. She was West Coast VP of contemporary music at the William Morris Agency.

Joe Riccitelli is promoted to senior VP of promotion at Island Records in New York. He was VP of promotion.

Steve Vining is promoted to VP/GM of BMG Classics in New York. He was VP of sales and marketing for RCA Victor.

Elektra Entertainment Group appoints Michelle Madison to VP of black music promotion in Los Angeles and Rene McClean to national director of rap and street promotion in New York. They were, respectively, director of urban promotion at Capitol and national director of rap promotions at RCA.

Larry Hughes is named VP of promotion for Mercury Nashville. He



HAMAMURA



RICCITELLI



VINING



MADISON



HUGHES



FELDMAN



BISHOW



MITTLEMAN

was national promotion director for MCA.

Lori Feldman is named VP of video marketing and promotion for Warner Bros. in New York. She was senior director of video promotion at Virgin.

Paul Bishow is promoted to VP of artist and product development at Priority Records in Los Angeles. He was director of artist development.

Bille Woodruff is promoted to senior national director of video production at LaFace Records in Atlanta. He was director of video

production.

Lenny Wohl is named director of business and legal affairs for Atlantic Records in New York. He was senior director of legal affairs at PolyGram.

Nicole Frances is promoted to director of artist development at EMI Records in New York. She was associate director of artist development.

Blunt Recordings, the hip-hop subsidiary ofTVT Records in New York, appoints Bryan Leach director of artist development, Terry Ferguson national director of rap promotion, and Wanda Snell director of

rap publicity. They were, respectively, co-founder of Big Kidz Entertainment, manager of national rap promotion at RCA, and account executive at the Harvey Group.

Butch Hartfield is promoted to Mid-South regional manager, black music, for Arista Records in River Ridge, La., responsible for securing airplay in Louisiana and Mississippi. He was a representative for Perspective Records.

**PUBLISHING.** Margaret Mittleman is promoted to VP of talent acquisition

for BMG Songs in Los Angeles. She was director of talent acquisition.

David Bishoff is named creative manager of film and television music for Bug Music in Los Angeles. He was creative director at All Nations Music Publishing.

**RELATED FIELDS.** Juana Beguemin is appointed vice chairman/CFO at PPL/MCI Entertainment Group in Los Angeles. She was president of International Investments Inc. in Carson City, Nev.

# Soap Operas Bubble With New Music

## Exposure On TV Dramas Can Turn Up Sales Volume

BY LARRY FLICK

NEW YORK—The era of melodramatic organ music punctuating the action of your favorite soap opera is long gone. These days, pop, country, and even dance hits regularly pepper daytime dramas, creating fertile ground for the exposure of new releases to an audience that does not normally tune in to radio or frequent record stores.

"This is an audience with tremendous passion and personal attachment to this entertainment medium," says Felicia Minei Behr, executive producer of ABC's "All My Children." "They always welcome the opportunity to enhance their viewing experience by owning an item—in this case a musical recording—that will remind them of a popular character or some other key point in a storyline. For example, we have always gotten countless requests on how to track down songs from weddings that happen on the show all the time."

To that end, soap producers are no longer commissioning only original music for their shows and are instead



RuPaul got a chance to sing and act on "All My Children."

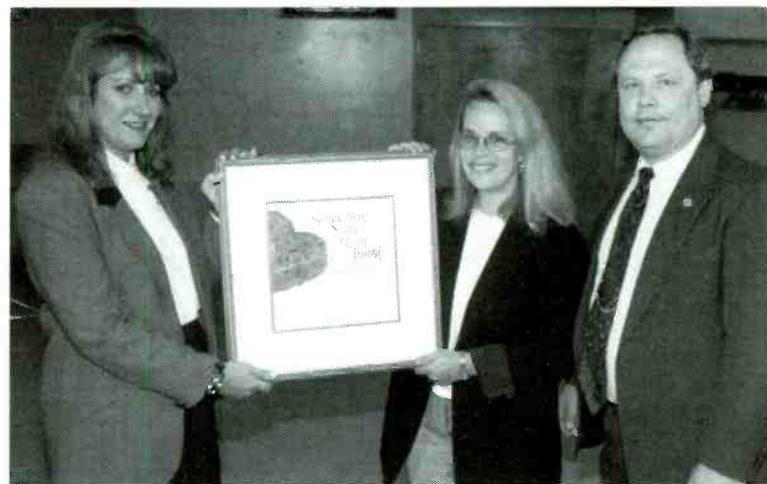
searching through retail racks and charts, such as the Hot 100, for programming inspiration. The result is what Behr calls "more realistic texture and colors" on the overall canvas of a scene.

"If we're doing a scene in a nightclub or a restaurant, for instance, it adds a richness and tangibility for the audience when you frame the moments being played out with music that one might actually hear in those settings," she says. "For us, it's also another effective way of

shattering the unfair cliché that the daytime television industry is lost in some unreal alternate universe."

The chemistry between the daytime television industry and the music business is so strong that acts have begun to make promotional appearances on soap operas. In the last nine months, Reba McEntire has performed on "One Life To Live," while RuPaul, Stevie Wonder, and Blessid Union Of Souls have been seen on "All My Children." "General Hospital" has been a veritable hotbed of music this year, with appearances by B.B. King and Melissa Manchester, as well as Latin music heartthrob Ricky Martin as a cast regular. Over the last few years, the show has frequently showcased the talents of sax-

(Continued on page 16)



**Songs In The Road.** Mary Chapin Carpenter, center, receives the inaugural Songs from the Heart Award from the National Assn. of Music Therapy and the National Academy of Recording Arts and Sciences. Carpenter won the honor, which recognizes artists whose songs highlight the spirit of music therapy, for her song "John Doe No. 24." The song is about a deaf and blind unidentified man who spends his life in institutions. Pictured with Carpenter are Dr. Andrea Farbman, executive director of NAMT, left, and Dr. Bryan Hunter, president of NAMT.

# Raines Builds Creative Trust With Acts In Diverse Fields

BY DEBORAH EVANS PRICE

NASHVILLE—As founder/president of Creative Trust, Dan Raines steers a management company that represents artists and producers in the fields of contemporary Christian, mainstream country, and pop. For Raines, the common denominator in dealing with diverse talents is finding the strengths of each creative personality and building on that foundation.

Raines is responsible for the success of the contemporary Christian market's top artist, Steven Curtis Chapman, who has three Grammy awards, 27 Gospel Music Assn. Dove Awards, and three gold albums to his credit. In recent years, Raines has expanded the scope of Creative Trust to handle clients outside the contemporary Christian genre. In addition to Chapman, Creative Trust handles Chris-



RAINES

tian artist Carolyn Arends and producer Brown Banister, whose roster includes mainstream country singer/songwriter Marcus Hummon, who records for Columbia Nashville; new Warner Bros. Nashville country artist Paul Brandt; progressive country producer Monroe Jones; and pop producer Tommy Sims, who has produced material for Michael Bolton, Taylor Dayne, and Michael English and played bass for Bruce Springsteen on his "Human Touch" tour.

"I've never seen myself as just being a [contemporary Christian music] manager," Raines says. "I think what drives us is artists who move the art form forward. Management is the same thing. If a manager is good in the CCM business, and he has relationships in the country business, he'll be real good in the country business. All the elements are the same. It's management, and that's how we approach it. So I really want the company to be known as a Nashville company."

Raines started Creative Trust in 1988 after working in various parts of the

(Continued on page 18)

# Jayhawks Have Flown The Coop; Jono Manson Band Gets A Hand

**SAY IT AIN'T SO:** After years as critical darlings and commercial also-rans, the Jayhawks are no more. Mark Olson, co-founder and singer/guitarist of the band, has left to pursue other songwriting options. The Jayhawks' other singer/guitarist, Gary Louris, tells Billboard, "Mark Olson left the group, catching pretty much everyone, including his label, by surprise, and the rest of the band is deciding what direction to pursue. But I think all of us will be making music in some form; we're not going back to, you know, washing dishes or anything. But the Jayhawks as they stood are no more. But there will probably be something in some form coming out somewhere at some time, to be vague enough for you."

That's vague enough for us. So a sad farewell to one of the bands that we all rooted for and who made the days pass a little faster. Although everyone grooved on their original tunes, I personally felt that the band's remake of Grand Funk Railroad's "Bad Time," featured on its most recent American recording, "Tomorrow The Great Grass," was one of the all-time great covers.

**CH-CH-CHANGES:** More Rising Tide hirings: Steve Leeds has left Island for a senior position in marketing and promotion at the new label. Also headed to Rising Tide in a senior marketing capacity is Tom Derr, RCA's director of artist development. Cary Baker has left PLA Media to become head of media at Discovery Records.

**THIS AND THAT:** File under Friends In High Places: Singer/songwriter Jono Manson has fronted a band for years. Said band routinely played at New York nightspot Nightingales in the '80s, when regular openers were Blues Travelers and the Spin Doctors. Now, Blues Travelers guitarist Chan Kinchla and bassist Bobby Sheehan have contributed to Manson's A&M debut, which comes out Dec. 5. Additionally, the Jono Manson Band will open a string of Blues Traveler dates this fall. Dogstar, which features Keanu Reeves on bass, has signed with Zoo Entertainment. The band recently finished opening for Bon Jovi in Australia. Singer/songwriter Eleanor McEvoy, formerly with Geffen Records, has signed a worldwide deal with Columbia. Look for a spring release. Polish the chandelier. To commemo-

rate what would have been Liberace's 60th anniversary in show business, Foundation Records is releasing "Liberace Unplugged," a collection of hits from his syndicated television program, "The Liberace Show," as well as seven previously unreleased Liberace nuggets. The liner notes include contributions from Doc Severinsen and Boy George. From one legend to another, Elvis Presley songs have been covered in every language imaginable. Except, perhaps, Latin. But the wait is over. Musicologist Dr. Ammond—he needs no first name—has recorded a number of the King's most memorable tunes, such as "It's Now Or Never" and "Love Me Tender," in Latin. All captured on "The Legend Lives Forever In Latin" and available from K-tel (who else?). Rhino has acquired 15 titles from the Emerson, Lake & Palmer catalog and will stagger releases over the next several years. Bonnie Raitt will be featured on PBS' "In The Spotlight" Nov. 28.

**'T IS THE SEASON:** LIFEbeat, a music industry organization that raises money for AIDS, has lined up a number of artists to participate in its annual CounterAID fund-raiser. On Dec. 2, Lisa Loeb, Kathy Mattea, Naomi Campbell, Faith Evans, members of Sponge, and Dinosaur Jr.'s J Mascis will be among the artists staffing cash registers at various New York record retailers. Performers participating in Los Angeles include Coolio, Alice In Chains' Mike Inez, Me'shell NdegéOcello, and "Weird Al" Yankovic. Additional artists will be announced as the event draws closer.

**ON THE ROAD:** Bruce Springsteen starts his theater tour Sunday (26) at the Wilmet Theater in Los Angeles. The Red Hot Chili Peppers have postponed their tour for at least two months due to drummer Chad Smith's broken wrist. Anthrax starts a tour Nov. 25 in Boston. The large club tour is in support of the band's new Elektra album, "Stomp 442." Opening are Life Of Agony and the Deftones. The Rentals are on the road with Alanis Morissette through the end of November.

Assistance in preparing this column was provided by Craig Rosen.

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Philip Anselmo of Pantera

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# Artists & Music

## SOAP OPERAS BUBBLE WITH NEW MUSIC

(Continued from page 15)

ophonist Dave Koz, who wrote the song "Faces Of The Heart" as a new theme for the program.

"Going on a soap is great fun for an artist," says RuPaul. "It puts a new twist on performing, because it places you in a context where you are often not only called on to sing, but also to act."

To grasp fully the potential music-buying audience reached via soap operas, one must realize that "All My Children" plays to an estimated 43 million viewers each day. "I Believe" and "Let Me Be The One" by EMI act Blessid Union Of Souls have been adopted as theme songs to the romance of that show's front-burner couple, Noah and Julia, and have been played on the show approximately three times per week for the last six months.

"The connection came from the band's manager, Mark Liggett, who also has been composing music for soaps for years," says Pete Ganbarg, senior director of A&R at EMI. "He was able to use that connection to bring the group's music to the table with the producer." That tie included an appearance by the band on the program.

According to Ganbarg, sales of the act's album, "Home," enjoyed a 10% increase in reports to SoundScan in the week that followed the Blessid Union Of Souls' performance on the show. "It was a great

situation where the show used the band in a fairly realistic context that was complementary to everyone involved," he says.

This surge in sales comes as no surprise to Beth DeGranet, manager of Spinner Records, an independ-

ent retail outlet in Teaneck, N.J. "There is no denying that an act can greatly benefit from having its record played during a soap. We definitely saw an increase of interest in the Blessid Union Of Souls record after it turned up on 'All My

Children.' And that is a fairly common occurrence, actually. Soaps bring in all kinds of people: older women in their 40s and 50s, teenage girls, thirtysomething businessmen—a full spectrum of people. It is especially effective when the act appears, because it helps in identification."

Mandy Betram, manager of the Record Shack in Fort Worth, Texas, agrees. "Getting your record played on a soap works so well, you have to wonder why it took so long for the two media to interact," she says.

The choice of music that will make it onto the air is based on a variety of elements.

"First, you look for music that will enhance and maybe even further a piece of the story being told," says Michael Laibson, executive producer of NBC's "Another World," who says he consults with the show's musical directors approximately twice a week on song content. "Although it is fun when you are dealing with familiar music, you don't want it to be so familiar that the music distracts from the scenes and the actors."

Laibson adds that if a particular song connects with the personality of a character or couple, it will recur in rotation. "It's as tough to predict what will work as it is to predict which actors will have chemistry together," he says.

The next step, featuring the performer of a song that has become identified with a storyline or character, is taken only when it suits the show's context. "It doesn't work when it's done gratuitously or as a stunt," Behr says. "But when it does work, it adds some added magic and excitement to the show."

In addition to retail action, the visibility of music on daytime drama can translate into radio play. "The phones definitely light up after a song is prominently aired on a soap," says Erik Bradley, music director for top 40 WBBM (B-96) Chicago. "You have to take that kind of exposure into consideration when you're deciding whether or not to add a record to your station. It could translate to added listeners to your station, listeners who might not normally be there but are interested in hearing a specific song they heard on one of these shows."

Will this potential audience of music buyers result in labels exerting energy specifically toward promoting new acts to soap operas?

"I think it could happen," says Frank Ceraolo, director of marketing and A&R at Epic Records. "When you consider that one of your acts could reach millions more people through soaps, you'd be foolish not to actively approach the producers of these shows. The returns could be well worth the effort."



"Home," the debut album from Blessid Union Of Souls, saw a sales increase following the group's appearance on "All My Children."

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## 'GOLDENEYE' THEME IS AGENT FOR SUCCESS

(Continued from page 14)

the air," Stevens says, "and we hope whatever excitement is generated by the movie translates into increased interest in the song."

Television events have provided synergy for increasing awareness of the "Goldeneye" soundtrack. A history of the James Bond character and movies was broadcast on Fox in early November. And from Dec. 2-Dec. 14, Turner Broadcasting will run all the Bond movies. According to Bruzzone, Virgin plans to coordinate promotions with Turner affiliates in 10 major markets across the country, providing soundtracks for giveaway programs.

Virgin has also been working with MGM/UA on "Goldeneye" promotions with radio stations across the country, Bruzzone says, co-sponsoring contests for listeners to win free soundtracks and movie passes.

Targeting colleges, Virgin has made it a priority for its campus reps to throw Bond parties at pubs and bookshops with giveaways of the soundtrack and movie passes.

Also part of the 007 hoopla was MGM/UA Home Video's release of its newly repackaged eight-video James Bond collection.

To support the collection, the studio put together what it billed as a \$55 million promotional campaign, including a Bond-themed License to Thrill sweepstakes. Entrants stood the chance to win a 1996 BMW Z3

roadster as well as exotic vacations and hi-tech gadgets from retailer Sharper Image.

At Tower Records in Atlanta, the "Goldeneye" single is already in the store's top five and, according to supervisor Ron Hancock, should continue to do well with the movie's opening. "The soundtrack should sell well, too, especially as people start seeing the movie," Hancock says. "We've been promoting it heavily, giving away advance screening passes."

While producing the soundtrack, the musical principals drew on their enthusiasm for the Bond legacy. Turner is on record as a fan of the Bond movies and of U2. And Bono is reportedly a major Bond fan—he even honeymooned at Bond creator Ian Fleming's Jamaican estate, which is known as Goldeneye.

With the arch, string-laden "Goldeneye" single, Bono, the Edge, and Hooper reprise the partnership that created U2's soaring "Hold Me, Thrill Me, Kiss Me, Kill Me" for the "Batman Forever" soundtrack. That song peaked at No. 16 on the Hot 100 in late July.

Composer Serra—best known for his partnership with French filmmaker Luc Besson, for whom he has scored "The Professional," "La Femme Nikita," and "The Big Blue," among others—says he has been a "big fan of James Bond since

I was a kid. I didn't have to watch the movies again before I started writing the music. I had already seen them all 10 times."

Serra says that while he took note of the past Bond composers (of course, he incorporates Monty Norman's familiar Bond action theme into the score), he strove to create something texturally up to date for "Goldeneye."

"John Barry [who scored many Bond films] is a great composer," Serra says. "So it was a challenge to produce something as good but in a different style."

Serra mixed the synthesizers, electric guitar, and African percussion he played and recorded in his X-Plorer studio in Paris with traditional orchestral arrangements recorded in London.

Serra, whose 1988 soundtrack album for "The Big Blue" went to No. 1 in France and won him several French film industry awards, is also a Virgin France solo artist. He interrupted work on his debut solo album to score "Goldeneye" and plans to resume work on the record with producer Rupert Hine soon.

A multi-instrumentalist and singer, Serra has a vocal track that closes the soundtrack album and is featured over the movie's ending credits. The Turner song plays over the opening credits.



Tony Bennett celebrates his recent sold-out show at the Greek Theatre in Los Angeles. Show backstage, from left, are William Morris VP Rob Heller, Bennett; Susan Rosenbluth of Nederlander Concerts, which promoted the event; and Greek Theatre GM Mike Garcia.

## GRAMMYS ADD SHOWCASES

(Continued from page 14)

its performance.

"It's again incumbent on performing rights societies and everyone to get more creative now to try to find new ways for bands to be heard," says Greene. "We conservatively expect 5,000 entries in the first year. If it goes well, there's no reason we can't expand this to 30 markets."

A signed rock act will headline each Grammy showcase. So far, TAG/Atlantic's the Bottle Rockets are confirmed to perform at one of the showcases.

In addition, there will be a modern rock and/or album rock radio station in each market as the flagship station to promote the showcase on air. At press time, no stations had been confirmed.

To alert unsigned bands of the contest, NARAS is placing ads in music trade publications, local alternative magazines, and local and national NARAS newsletters.

Bands are asked to submit to NARAS two cassettes with no more than three original songs, a one-page biography, and a photo by Dec. 15. Five bands from each market will be invited to perform at the showcases.

"It's amazing when you reach out into communities that have had their arts education programs decimated," says Greene. "Sometimes little programs end up being a magnet to bring the community together and remind us all how important the arts are."

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# Artists & Music

## RAINES BUILDS CREATIVE TRUST WITH ACTS IN DIVERSE FIELDS

(Continued from page 15)

industry for 10 years. He began his career with a management company in Los Angeles, which led to working with Pat Boone and daughter Debby in their production and publishing companies. In the early '80s, he moved to Nashville and became VP of Word Records.

"I got really burned out," he says. "At a certain point, I was so sick of the product going across my desk, and [there was] so much of it, that I said, 'I've had enough of this.' My wife and I were married in 1983, and I resigned at that time."

He served as a consultant for a while, then opted to get out of the music business altogether. "We basically took a year off, went to the University of British Columbia, and studied philosophy, literature, and theology. I had a great time. And then I came back and farmed for a couple of years. By the time I came back, I really had a vision of what I wanted to do."

The first artist Raines worked with was contemporary Christian artist Michael Card, whom Raines helped develop into a hard-ticket act from one that had primarily worked for donations, or love offerings, as they're referred to in the CCM industry. "About a year later, a little blond-haired guy named Steven Curtis Chapman walked in the door and said, 'What do I do?' That's how it all started."

Although Creative Trust and Chapman have enjoyed a long and fruitful relationship, the company no longer represents Card. "He's a hermit," Raines says, "and he got tired of me putting his picture on the front cover of magazines and all that kind of stuff. My whole idea was development and growth, and Mike was getting to the point where he wanted to slow down. I find I can't help people who want to slow down very well. We're not as good at maintenance as we are at development.

I think we do a good job at maintenance, but it just doesn't drive us."

Under Raines' expertise, Chapman has become one of contemporary Christian music's most successful artists. "Early on with Steven, we sat down and said, 'Where do you sell 75% of the records? What are the top markets?' We isolated those markets and said, 'Let's put together a strategy to go in and take Chicago, say, once every 18 months, and make a big deal about it,'" Raines says. "Take it at the right time after the release of a record. Let's take all of our marketing dollars and slide it into those top markets. Let's go in and tour. Let's put together a show that can't be beat. Let's go in and develop your draw. We wanted to go in and own the room."

Raines worked at making Chapman a hard-ticket act. After going into a city, they didn't go back in for a while, in order

to build up demand. When they did go back, it was to a larger venue. "We made that transition after [the albums] 'More To This Life' and 'The Great Adventure,' and it really exploded Steven. We went into rooms I knew we could fill. I wanted a sellout every time... That's what we did with 'The Great Adventure' tour. Then we just kept making it bigger each time and developing the draw."

Another facet of Chapman's career that is particularly gratifying to Raines is the relationship he nurtured between Chapman and Chuck Colson's Prison Fellowship Ministries, an organization that works with prisoners and their families. Chapman serves as spokesman for the organization, and Prison Fellowship was a sponsor on last year's "Heaven In The Real World" tour.

Though Raines has his share of success stories, like all artist managers, he's made some mistakes. "I'm probably successful because I've made more mistakes than anybody else and survived," he says. "I've gotten my education by making mistakes, and I've had a lot of people I've worked

with who have given me rope to make those mistakes. I did a Charlie Peacock tour too quickly based on his critical acclaim. I put him out there way too fast and in halls that were too big. I didn't spend enough time getting to know what the essence of that artist was before I did a tour on him. It was my mistake and an injustice to Charlie as well. That's probably one of my biggest regrets over the last seven years."

Creative Trust comprises seven full-time staffers, including David Huffman, VP of artist relations for Christian-market clients, and Pete Fisher, VP of artist relations for the country roster.

"There are two things that are real important to what we do," Raines says. "We sat down early with Steven and said, 'What makes you tick? What is it that, when you do it, just feels right?' We sit down and try to decipher what it is... And the second part is that we take a very focused strategic emphasis. It's not about maximizing short-term success. The approach we want to take is about a long-term career that lasts at least a lifetime."

# The Gift II



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## amusement business

### BOXSCORE™ TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY PAGE & ROBERT PLANT MONO TAYLOR	Gund Arena Cleveland	Oct 16	\$517,400 \$40/\$77.50	15,718 sellout	Belkin Prods
R.E.M. GRANT LEE BUFFALO	Cincinnati Riverfront Coliseum Cincinnati	Oct. 21	\$390,906 \$49.50/\$79.50	10,908 16,376	Sunshine Promotions Cellar Door
R.E.M. LUSCIOUS JACKSON	Pyramid Memphis	Nov 7	\$374,008 \$35/\$27.50/\$22.50	13,018 15,400	Mid-South Concerts
PHISH	Fox Theatre Atlanta	Nov. 9-11	\$304,098 \$27.50	13,547 three sell-outs	Windstorm Prods/Cellar Door
BROOKS & DUNN FAITH HILL WADE HAYES	Rose Garden Portland Ore	Nov. 4	\$293,625 \$25	11,745 sellout	Frank Prods Moore Entertainment
BROOKS & DUNN FAITH HILL WADE HAYES	Tacoma Dome Tacoma Wash	Nov. 3	\$270,825 \$25	10,801 11,500	Frank Prods Moore Entertainment
ALAN JACKSON LARI WHITE	Arrowhead Pond Anaheim Calif	Nov 10	\$264,010 \$23.50	11,602 12,000	Varnell Enterprises
JOHN MICHAEL MONTGOMERY MARK CHESNUTT KEN MELLONS	Shoreline Amphitheatre Mountain View, Calif.	Nov. 3	\$237,474 \$25/\$18.50	10,489 20,000	Bill Graham Presents
GREEN DAY RIVERDALES	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 12	\$214,245 \$15	14,283 sellout	Delsener/Slater Enterprises
BROOKS & DUNN FAITH HILL WADE HAYES	Spokane Arena Spokane, Wash	Nov. 5	\$186,925 \$25	7,877 10,000	Frank Prods Moore Entertainment

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## STREET ARTIST REMEMBERED IN STUDIO

(Continued from page 13)

sold the cassettes to his audiences on the street; they were ultimately released on CD in Europe, by Munich Records in Holland and Hotshot Records in the U.K.

Evidence Music's Howard Rosen, who saw Hawkins at Universal One-Stop's 1994 convention in Philadelphia, sounded out Meyer about available masters. A deal was finally struck for "Songs From Venice Beach."

Evidence VP of A&R Jerry Gordon says, "I heard the essence of the man [in the tapes], without the benefit of arrangements... I was impressed by the range of the material that he did."

Gordon boiled the material down to one 45-minute CD. "I just tried to go with the best possible CD," he says. "Some of the tunes I left out were good tunes, but I felt that we went with the strongest material."

The copyright to "Songs From Venice Beach" is jointly owned by Minister and Hawkins' family.

To promote the record, Evidence will conduct in-store contests at retail; Gordon says one promotion involves giving away a folk guitar. The label is also doing mailings to press and triple-A radio.

One triple-A station continuing its support of Hawkins is KSCA (FM 101.9) Los Angeles. PD Mike Morrison notes that Hawkins played live on the station's "Music Hall" artist showcase and performed last year at Gimme Shelter, a benefit show for low-income and homeless family programs co-sponsored by the station. This year's concert, on Monday (20) at the Palace in Hollywood, Calif., is dedicated to Hawkins.

"There is a group of artists who represent your spirit, as opposed to your pocketbook, and I put Ted Hawkins in there," Morrison says. "Ted was a totally unique individual."

Geffen/DGC head of marketing Robert Smith applies Gordon's words about "Songs From Venice Beach" to

the Hawkins home video: "This is a labor of love."

Meyer says that the impetus for "Amazing Grace" was supplied by Steve Galloway, VP of music video programming at MCA. Galloway shot Hawkins' set at the "Rhythm Country & Blues" show at the Universal Amphitheatre in 1994.

Meyer says, "[Galloway's] idea was, 'We've got this great footage, let's see what else is out there. Can we put together a documentary on Ted?' So he got Peter Baron over in the video department at Geffen excited about it."

Meyer co-produced "Amazing Grace" with director Janice Engel. "Janice in particular went as far as she could to find the unusual stuff," Meyer says.

Besides a large helping of Hawkins' Universal Amphitheatre set, the video includes several performances captured on the Venice boardwalk, an intimate glimpse of Hawkins and Pete Seeger playing together backstage at New York's Bottom Line in 1994, and footage of Hawkins in England shot by Granada Television during the singer's late-'80s sojourn in the U.K.

The video includes interviews with Hawkins' family, Seeger, Geffen A&R executive Tony Berg (who produced the DGC album), Mavis Staples, Billy Bragg, Michael Penn, and John Doe of X. Doe and Berg perform Hawkins' original "Sorry You're Sick."

The documentary is hosted and narrated by Harry Belafonte. "Harry has been a big fan of Ted's and interested in Ted's story and has, on and off, expressed an interest in doing a motion picture on Ted's story," Meyer says. "He gave us his time. He knew the subject matter."

Smith says, "What's conveyed in the documentary is a gifted singer, songwriter, and song interpreter—someone whose real gift to us is a way to convey

music that doesn't conform to any standard categorizations or styles."

Geffen enjoyed significant sales on "The Next Hundred Years." Smith says the album has sold 75,000 units; according to SoundScan, it has sold 53,000 units, but that number may not count some independent-store sales.

Smith says, "If we get really excellent press on the home video, I think, of course, we'll get some ancillary sales of the CD itself. I don't think the numbers will be really large. Again, that's not why we put it out—we put it out because it's an important document."

According to Smith, Geffen will initially promote "Amazing Grace" to the press, which enthusiastically embraced "The Next Hundred Years." He adds, "We're working on a number of different opportunities or possibilities to get it on broadcast or cable television."

Beyond the renewed domestic interest in Hawkins, there has been foreign activity as well: In April, Strange Fruit Records in the U.K. released "The Kershaw Sessions," a collection of performances recorded by Andy Kershaw of the BBC.

Meyer says, "I've got interest now from MCA Australia. Independent of Geffen, they want to release 'Songs From Venice Beach'... They never do independent licensing, but they had such success with Ted's 'The Next Hundred Years,' which was a top 20 Billboard-charted record in Australia, that they're definitely interested."



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## SUPER BOWL XXX SCORES WITH CONCERT SERIES

(Continued from page 13)

trying to come up with opportunities for local fans who experience the Super Bowl, most of whom don't get tickets for the game," says Don Garber, VP of business development for NFL Properties. A few years ago, in the Super Bowl host city, the league started the NFL Experience, a temporary theme park with concerts, appearances by players, amusement games, and a variety of festivities. In 1996, the NFL Experience will open the weekend prior to the Super Bowl. Admission is \$10.

The performances under the concert-series umbrella will be separately ticketed events not included in the NFL Experience admission.

One reason for the NFL's expansion into concerts is simply to keep local promoters from taking advantage of the Super Bowl. "For many years, within the venues that existed in the Super Bowl city, promoters were promoting events that competed with us," says Garber. "They were capitalizing on the appeal of the game without any real association."

The Super Bowl concert series is producing the concerts in conjunction with Houston-based Pace Entertainment and the Super Bowl XXX host committee.

For years, rights to use the local venues have been included in a city's bidding process to attract the game. How-

ever, Garber says, the league never utilized that benefit until now.

A portion of ticket sales will go to the NFL Youth Education Town, an educational and recreational facility to be built in Phoenix. The NFL began funding Youth Education Towns in host cities during Super Bowl XXVII in Los Angeles.

Ticket prices for the concerts have not yet been determined, but Garber says he expects them to be "reasonable—around \$30 or less."

Gill will perform Jan. 20 at America West Arena; Newton, Jan. 23 at the Sundome; Foxworthy, Jan. 25 at Veterans Memorial Coliseum; and Rod Stewart, Jan. 27 at America West Arena.

While none of the announced concert series performers will participate in Super Bowl XXX as either half-time performers or national anthem singers, Garber says the goal is eventually to tie in game performers with the concert series. "For example, we'd like at some point for the person performing the anthem to have the added benefit of performing a paid date."

While that will no doubt be the impetus for some acts to participate in the festivities, undoubtedly the biggest question in many performers' minds will be whether their involvement wins them tickets to the Super Bowl. To that question, Garber happily replies yes.

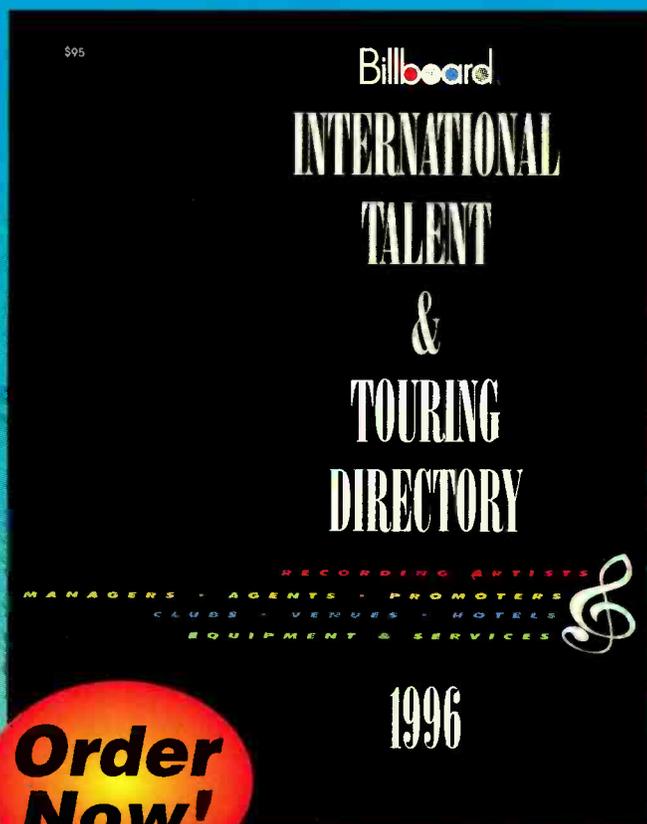
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# Artists & Music

## WORLD MUSIC FESTIVAL SEEKS ALLIES

(Continued from page 13)

ticket sales and donations during the telethon.

So far, Jon Anderson of Yes, Silver Wave recording artists Peter Kater and Joanne Shenandoah, and Suzanne Ciani, who has recorded for Private Music, have committed to performing at the nonprofit event.

In addition, Westwood One radio personality Casey Kasem, who says he applauds Robertson's efforts in "trying to change the world through music," and actor Ed Asner will be among the celebrity hosts.

Contrary to published reports, Kit-aro and Kenny Loggins have not committed to performing at the concert, according to their representatives. However, the artists' respective representatives say both have expressed interest in the event. Anita Baker is also reported as a scheduled performer, but her representatives could not be reached at press time to confirm.

The common thread these artists have, according to Robertson, is "they are about promoting inner peace. Until you have that, you can't have outer peace... We are in a spiritual crisis, and that's what this event is about."

Anderson says, "Hopefully, music is a healing force. I've been involved with that for a long time with the music I do, which is very positive. Anything that can bring out awareness is a good idea."

Robertson says such acts as Green Day and White Zombie contribute to the delinquency of youth.

Robertson, whose background is in sales and the process control industry, says the money raised will be used to convert defunct U.S. military bases into "learning and empowerment centers" for youth at risk, as well as homeless people.

The initial goal is to convert one base in California as a test model, then target the 174 available bases nationwide, he says.

"The name of the plan is Healing Our Nation," says Robertson. "Ultimately, we want to turn these bases into communal living areas like a kibbutz for drug and alcohol abusers, early parolees, and first offenders until they are stabilized and a job can be found for them."

C. DeLores Tucker, chairwoman of the National Political Congress of Black Women, has shown her support for the World Music Festival and also supports the concept of converting military bases to train youth.

Tickets for the concert will run between \$15-\$25. Robertson says he plans to give away 20,000 tickets to children through a corporate sponsor.

Representatives from the Coliseum, which seats approximately 100,000, did not return calls at press time.

Among the Humanity Federation's board of directors, board of trustees, and board of advisers are Kasem, ABC Radio Networks managing director Lee Abrams, BMI director of film and television Linda Livingston, and California State Assemblyman John Vasconcello.

## YOUNG, MANAGER LAUNCH VAPOR

(Continued from page 14)

Underground. There is no finer poet and no finer wit... Jonathan is the real shit, and that's the kind of artist we want to be involved in."

Vapor plans to release a maximum of three albums per year initially, says Roberts, and will keep its roster small.

"We feel that if you sign more than two bands a year, you really aren't going to be able to do a good job for everybody," he says. "Our idea is to work with bands we really believe in and concentrate on those bands until we feel that they are developed far enough for us to move to the next band. We aren't going to put out five albums a year, hoping two get airplay, so we could follow those two and drop the other three."

Roberts adds that the label plans to develop its acts slowly. "We don't want to put pressure on a band and say that they have to become Green Day right away or they don't get to do a second album."

The main criterion that Vapor will look for in potential artists is strong songwriting. "Neil and I believe that the song is the thing," Roberts says. "The material drives everything, and that truth and passion are what rock'n'roll is about."

On the video front, the label hopes to sign deals with the film schools at the University of Southern California and UCLA that will allow students to work with Vapor in the production of clips. "That's exciting for us," Roberts says. "We will be getting innovative young filmmakers involved with innovative young bands at the very beginning."

Initially, the label will have a small

staff based out of Roberts' Lookout Management offices in Santa Monica, Calif. Adam Somers, a former senior VP at Warner Bros. and onetime executive VP of ADA, will serve as GM of the label. Former Geffen staffer Vicky Hamilton will handle A&R, and Lookout partner Frank Gironda will also be involved in the label's operations.

Vapor will hold presentations and screenings of "Dead Men" for ADA and Reprise staffers and key retail accounts in New York on Dec. 4, Minneapolis Dec. 5, and Los Angeles Dec. 6.

Although Vapor will utilize Reprise for graphics, marketing, and publicity, it plans to assemble its own independent promotional network. "By taking that pressure off Reprise, it will make it possible for them to help us in other avenues," says Roberts.

Somers says the labels' initial promotional efforts behind "Dead Men" and "Stonecutters" will be on a market-to-market basis. "We will hit the tour cities that are covered by Stonecutters and the cities in which the film is opening," he says.

However, Somers says, if one of the albums takes off, Vapor may call on Reprise for promotional support.

Reprise president Howie Klein says, "We have a long history of working with Neil and Elliot, and we work very well together. This is a working partnership based on mutual respect and trust that is going to evolve."

Although Vapor will start small, Roberts says that ultimately it will become a bigger label. "We just feel the right way to do it is a few steps at a time."

I . R . S .

gren

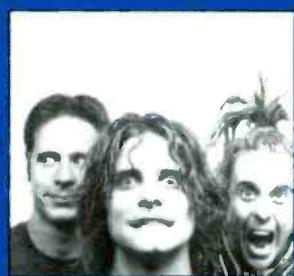


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FEATURING

**"SHE SHINES"**  
Their new single

**SPOTLIGHT**



gren (above) are: **BRETT WHITE** (center)- vocals, guitar, **MARCUS GONZALES** (left)- bass, **POSSUM** (right)- drums

Hailing from Los Angeles, gren have made remarkable headway in a very short time. The band was formed in Spring of '94. Two of the songs on their four song demo were picked up by I.R.S. for Volume One of its unsigned band compilation "Six Sided Single." A record contract soon followed.

Gren have just finished opening for the Ramones on their U.S. tour and will continue touring this fall. Their debut album was produced by Tim O'Heir (Belly, Dinosaur Jr., Sebadoh) of Fort Apache Studios fame.

### VARIOUS ARTISTS

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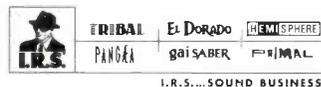
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Olivia Newton-John  
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	3	5	STEVEN CURTIS CHAPMAN SPARROW 1489 (9.98/13.98)	MUSIC OF CHRISTMAS
2	6	6	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98)	AMERICAN STANDARD
3	1	5	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
4	7	19	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
5	5	13	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
6	2	3	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
7	10	7	HEATHER NOVA BIG CAT/WORK 67019/COLUMBIA (10.98 EQ/15.98)	OYSTER
8	4	5	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
9	13	13	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK
10	—	1	JAMAL ROWDY 37008/ARISTA (10.98/15.98)	LAST CHANCE, NO BREAKS
11	11	3	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
12	12	9	EDWYN COLLINS BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
13	15	12	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
14	9	13	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
15	16	12	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
16	8	10	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
17	19	4	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
18	—	1	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
19	22	3	THE RENTALS MAVERICK 46093/WARNER BROS. (10.98/15.98)	RETURN OF THE RENTALS
20	14	6	PURE SOUL STEP SUN/INTERSCAPE 92638/AG (10.98/16.98)	PURE SOUL

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.

21	17	3	KATHY TROCCOLI REUNION 0110 (9.98/15.98)	SOUNDS OF HEAVEN
22	18	12	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
23	20	6	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98)	NATIONWIDE RIP RIDAZ
24	32	13	STEVEN CURTIS CHAPMAN SPARROW 51408/CHORDANT (9.98/13.98)	HEAVEN IN THE REAL...
25	—	1	SUNNY DAY REAL ESTATE SUB POP 316 (10.98/15.98)	SUNNY DAY REAL ESTATE LP2
26	26	7	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
27	36	6	EVERCLEAR CAPITOL 30929* (9.98/13.98)	SPARKLE & FADE
28	—	1	CAPLETON AFRICAN STAR/DEF JAM 29264*/ISLAND (10.98/15.98)	PROPHECY
29	27	18	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
30	23	5	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
31	28	5	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
32	37	107	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
33	24	11	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98)	BROKEN
34	35	21	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
35	25	18	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
36	—	1	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BRDS. (10.98/15.98)	LEDBETTER HEIGHTS
37	21	3	NEWSBOYS STARSONG 20005/CHORDANT (9.98/13.98)	GOING PUBLIC
38	—	1	GUARDIAN MYRRH 1613/WORD (10.98/15.98)	BUZZ
39	—	9	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS
40	—	17	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT

## POPULAR UPRISINGS

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

**THINK ABOUT THIS:** A hot, new jazz violinist is making some waves in Chicago, Detroit, and adjacent markets. **Jerald Daemyon's** (pronounced Damian) "Thinking About You," released on his Jazzestra Records label, is No. 21 in the East North Central Regional Roundup this week.

Come Dec. 5, the rest of the country will get a taste of the 26-year-old Detroit-based artist's talents, when GRP Records re-

leases the album. **Kool & the Gang's** "Summer Madness," GRP signed the artist three weeks ago and is scrambling to get "Thinking About You" in stores by street date.

"It's like a hot potato," says **Kent Anderson**, director of national sales at GRP. "There is a significant demand in the marketplace in many cities. At one point, the retail price was up to \$20, because the demand was greater than the supply. Right now, it's difficult to find."

According to SoundScan, the album, originally released in early 1994, has sold more than 4,600 units. The album has been a hit for such key indie urban accounts as George's Music in Chicago, Shantique in Detroit, and Detroit-based urban one-stop Angotts.

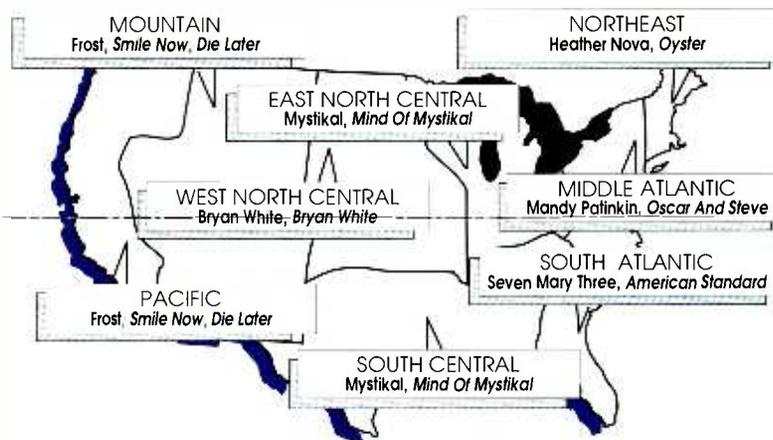
Airplay on "Summer Madness" quickly spread from WVAZ, crosstown R&B WGCI, and jazz/AC WJZZ Detroit to various other markets. Myrick sent copies of the song to his colleagues at R&B WAMO Pittsburgh, R&B/adult WHQT (Hot 105) Miami, and R&B WOWI (103 Jamz) Norfolk, Va., all of which began playing the song, as well. **Tom Joyner** is playing "Summer Madness" on his syndicated morning show on ABC Radio Network.

**Doug Wilkins**, senior director of national promotion at GRP, says the label plans to work the single to R&B and R&B/adult stations on a more nationwide basis and to let radio know about it via a tip-sheet ad campaign.



**Heading West.** Idaho hits the road for a West Coast swing with *Lifter* from Nov. 30-Dec. 10 in support of its "The Bayonet EP" on Fingerprint Records. "The Worm" is the emphasis track for college and triple-A radio. The band's next Caroline album, "Three Sheets To The Wind," is due in February.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>MOUNTAIN</b>	<b>NORTHEAST</b>
1. Frost, <i>Smile Now, Die Later</i>	1. Heather Nova, <i>Oyster</i>
2. Bryan White, <i>Bryan White</i>	2. Garbage, <i>Garbage</i>
3. Terri Clark, <i>Terri Clark</i>	3. Mandy Patinkin, <i>Oscar &amp; Steve</i>
4. Crips, <i>Nationwide Rip Ridaz</i>	4. Deborah Cox, <i>Deborah Cox</i>
5. Heather Nova, <i>Oyster</i>	5. The Corrs, <i>Forgiven Not Forgotten</i>
6. The Corrs, <i>Forgiven, Not Forgotten</i>	6. Jamal, <i>Last Chance, No Breaks</i>
7. Bloods, <i>Damu Ridaz</i>	7. Capleton, <i>Prophecy</i>
8. Garbage, <i>Garbage</i>	8. Edwyn Collins, <i>Gorgeous George</i>
9. Jeff Carson, <i>Jeff Carson</i>	9. Seven Mary Three, <i>American Standard</i>
10. Seven Mary Three, <i>American Standard</i>	10. The Rentals, <i>Return Of The Rentals</i>

In addition, GRP will target jazz/AC stations with a three-song promotional sampler featuring "Summer Madness," "Peace Of Mind," and Daemyon's

version of the Stylistics' "You Make Me Feel Brand New."

Radio spots, tagging key urban mom-and-pop stores, will run in hot airplay markets on

street date. Anderson says GRP will tag the radio spots with major chains two weeks after the indie-store spots run. The album will also be in listening posts and in pricing and positioning programs at major chains in January, when Daemyon is expected to tour.

**RAW POWER:** Geffen's roster is once again expanding beyond rock and alternative rock. The label is also the home to rapper **Genius/GZA** (Popular Upris-

ings, Nov. 11) and street soul trio **Raw Stylus**.

Raw Stylus, which made waves in the U.K. with a few successful club hits, will have its full-length debut released in the U.S. on Tuesday (21). The album, titled "Pushing Against The Flow," was produced by **Gary Katz** of **Steely Dan** fame.

The band, which expands to a 13-piece entourage for its live shows, calls its brand of hip-hop, old-school funk, pop, and jazz "street soul," rather than acid jazz (Dance Trax, Oct. 28).

Its first single, "Believe In Me," which is gaining momentum at top 40, top 40/rhythm, and mix shows, is No. 4 with a bullet on the Hot Dance Music's Club Play chart this week.

Says **Robert Smith**, head of marketing at Geffen, of the label's broadening roster, "If an A&R person finds an artist they really believe in, like Wendy

**Goldstein** has with Raw Stylus, that's what will motivate a company. There's no edict here to sign R&B or urban acts."

Smith says the label's plan with Raw Stylus is to "take a slow, gradual approach with no hype surrounding the project." He adds, "The music needs to speak for the artist."

**Craig Coburn**, director of national top 40 promotion at Geffen, says that it's a major prior-

ity to gain urban radio support, and that "Higher Love" will probably be the single to accomplish that.

The label plans to bring the band to the U.S. to do press and to guest DJ at dance clubs in New York in December. The band will likely embark on a tour in early 1996.



**Check It Out.** Triple-A should check out the High Llamas' "Gideon Gaye" on Alpaca Park/EPIC. The emphasis track for that format and college radio is "Checking In, Checking Out," which is reminiscent of Brian Wilson and, at times, Neil Young. The band is touring Europe with the Connells and plans to tour the U.S. in '96.

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## YEAR IN MUSIC

**ISSUE DATE: DEC. 23**

**AD CLOSE: NOV. 28**

Billboard's 1995 Year End Issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year. A Collector's Issue, it remains on the newsstand for two weeks.

**Contact:**

Pat Rod Jennings  
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## YEAR IN VIDEO

**ISSUE DATE: JAN. 6**

**AD CLOSE: DEC. 12**

Enjoying another successful year, the home video market continues to diversify and expand its products. This January 6 spotlight is anchored around the year-end positions of Billboard's home video charts, including Top video sales, Top video rentals and Top kid video. In addition, Billboard takes you through the major trends of 1995 as well as taking a look at predictions for 1996 trends and developments.

**Contact:**

Jodie Francisco  
213-525-2304



## FRANCE

**ISSUE DATE: JAN. 20**

**AD CLOSE: DEC. 26**

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

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# WORLDWIDE SPECIALS & DIRECTORIES *1995* *1996*



## PRE-MIDEM MIDEM

**PRE:**  
**ISSUE DATE:** JAN. 20  
**AD CLOSE:** DEC. 26  
**MIDEM:**  
**ISSUE DATE:** JAN. 27  
**AD CLOSE:** JAN. 2

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

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## CANADA

**ISSUE DATE:** JAN. 27  
**AD CLOSE:** JAN. 2

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

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## UK/BRITS

**ISSUE DATE:** FEB. 7  
**AD CLOSE:** JAN. 23

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

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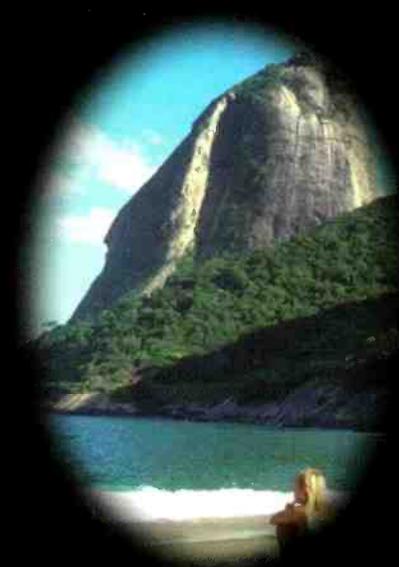
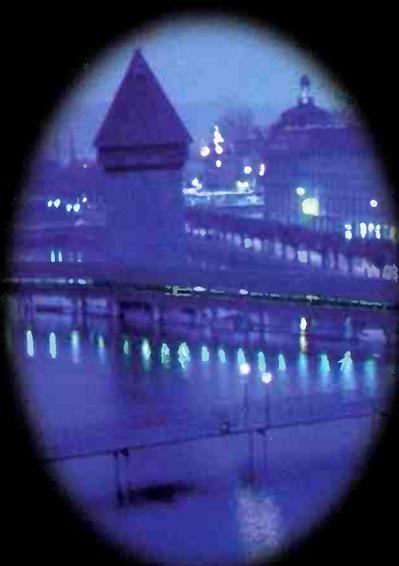
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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 87 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Distributing Label). Lists top 87 R&B singles.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Distributing Label). Lists recurrent R&B singles.

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

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

Table with columns: Rank, Title, Artist (Label/Distributing Label). Lists R&B singles A-Z.

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/Distributing Label). Lists top 87 R&B singles by sales.

Records with the greatest sales gains. © 1995 Billboard/BPI Communications and SoundScan, Inc.

# LOUD '96

RAEKWON  
MOBB DEEP  
AKINYELE SADAT X  
FUNKMASTER FLEX  
CATASHTROPHE  
CELLA DWELLAS  
THA ALKAHOLIKS  
X-ZIBIT  
WU-TANG CLAN

LOUD

NO TRICKS...



# Rap Music

The Year That Was · Multimedia Rap · Winter Releases · Wu-Tang's Thang · Global Rapping

The Billboard Spotlight

# THE YEAR THAT WAS: *Sales Dip As Culture Trips*

## Strong Albums, Economic Ops Point To A Phat Future

BY HAVELOCK NELSON

them remains dominant in mainstream society—witness the fact that television advertisers are still exploiting it big-time, paying big bucks during prime-time, attempting to reach the masses. Many MCs, including Grapevine from Motown's Trends Of Culture, are being hired by trend-conscious advertisers for commercial work.

But, more important—despite the steady complaints about formulaic fare—a great number of first-rate album releases still are being made. Among them are Das EFX's "Hold It Down" (Elektra Entertainment), Scarface's "The Diary," Mobb Deep's "The Infamous" (Loud/RCA) and KRS-ONE's eponymous set.

But, in what represents a turnaround, tastes are again being formed mostly by great singles: Dr. Dre's "Keep Their Heads Ringing," Junior M.A.F.I.A.'s "Player's Anthem," Blahzay Blahzay's "Danger," Redman/Method Man's "How High," Mic Geronimo's "Shit's Real," Coolio featuring L.V.'s "Gangsta's Paradise" and Lost Boyz' double dose: "Lifestyles Of The Rich And Shameless" and "Jeeps, Lex Coupes, Bimaz & Benz."

"With rap, you either have to have real hit singles or an artist that has such incredible artistry and edge that they sell to the underground," says Barry Weiss, GM of Jive Records.

### SERIOUS SYMPHONIC SOUL

The majority of the winning rap records these days sport serious symphonic soul. So critics who have been complaining about rap not being "real music" can now shut their mouths when the MCs be talkin'.

Back in the day, hardcore b-boy icon L.L. Cool J. proclaimed "I'm not gonna sing cuz I just don't do that." Today, rugged rhymers still don't carry tunes, but increasingly the tracks supporting their lyrical terrorist manifestos are. "That's because rap is a business now," says New York underground hero Lord Finesse, who is now on Penalty Recordings. "Those who come with no choruses are livin' the hip-hop culture. But you can't truly stay true to the game on record and still be successful."

Recorded rap has been funky and groovy from the start, and West Coast gonk has been incorporating mellow moodiness for a while. Now everybody's doing it. Cultural observers cite urban radio's format shift as a primary contributor to the trend. "Stations programming more R&B oldies have affected the audience in that they want to hear more melody," says Stephney.

The bottom line, though, is rappers now have to choose between art and commerce—especially after the fallout from the campaign the unlikely tag-team of C. DeLores Tucker, William Bennett and

Bob Dole waged against Time-Warner this past year.

Following an extended public battle over morals, the media giant finally divested itself of its half interest in Interscope Records, the label that features thug-life Tupac Shakur and distributes Death Row acts like Snoop Doggy Dogg and Dr. Dre.

"The effect [of the socio-musical tug-of-war] is a rather chilling one on a number of levels," says Stephney. "In the case



Kris Kross

**CORONER Records**  
THA CHAMBA, "Sayahilsumthin"

**DEF JAM Records**  
"Classics: 10th Anniversary"



Mad Lion

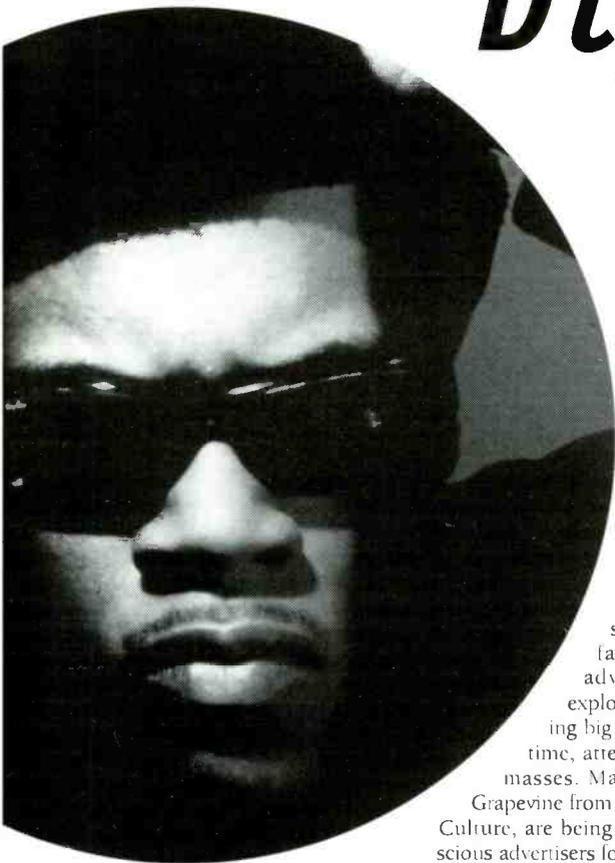
boxed set  
L.L. Cool J., "Mr. Smith"

**DOGDAY Records**  
U.D.I., "Tennis Skirts"

**IN-A-MINUTE Records**  
JUST ICE, "Kill The Rhythm Like A Homicide"  
W.C.R.S., "The Land Of Pips And Hoes"

**LOUD Records**  
FUNKMASTER FLEX, "Funkmaster Flex Presents The Mix Tape Vol. 1"

Continued on page 52



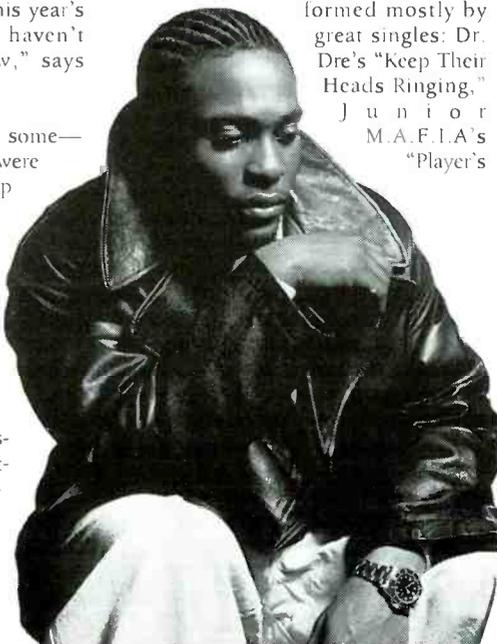
Strong and single: Redman

**i**t's 1995 (on the curves approaching '96), and rap—on record anyway—is sweet 16!

This hasn't been the plumpest of years for the genre. Overall sales fell 1.3%, from 9.2% to 7.9% between 1994 and 1993. ("I hate to see what this year's number will be because we haven't developed a lot that's new," says StepSun Music CEO Bill Stephney). Not too many new acts have become superstars; some—like Jemini The Gifted One—were even dropped before all hip-hop writers got the chance to review their albums; and fewer urban stations are playing rap, opting for plush R&B and classic soul instead.

Most rap performers these days aren't blowing up. Those who manage to pop often become victims of the "sophomore slump," swiftly losing their holds on the marketplace. It's like that rare rap animal KRS-ONE says on his amazing seventh long-player on Jive, "Rappers are in danger!"

Still, the industry has reasons to be cheerful. For one, the culture responsible for



Sweet jammer: D'Angelo



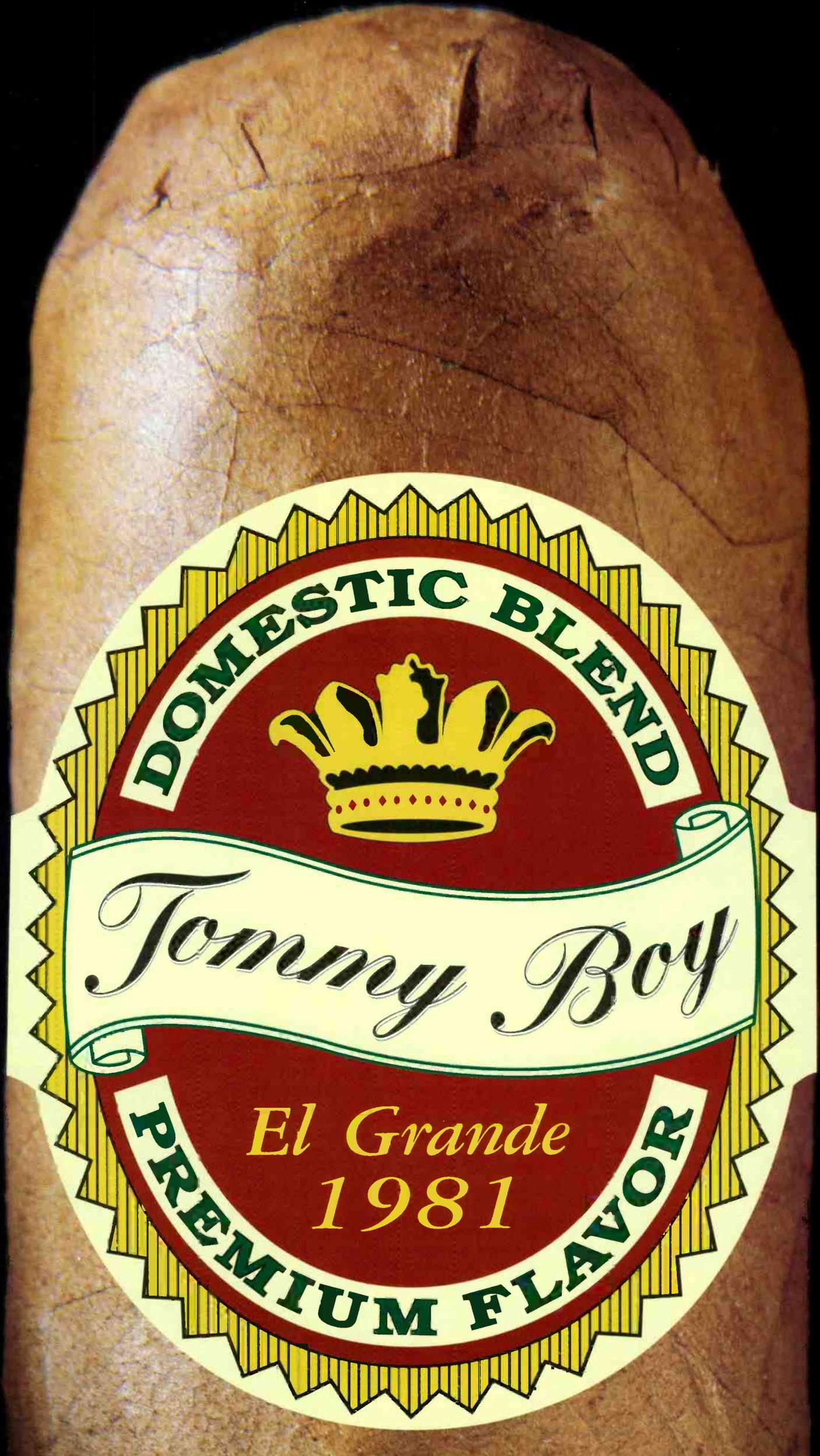
R&B: M.J.B.

of several labels, you'll likely see some sort of regulatory body that will make sure lyrics are correct and not delined to be "gangsta," whatever that means."

But there's also a bright side—opportunities for economic empowerment.

"I think rap can benefit, from a creative and business standpoint," allows Stephney. "It's almost going to have to

Continued on page 34



**DOMESTIC BLEND**



*Tommy Boy*

*El Grande*  
**1981**  
**PREMIUM FLAVOR**

THE YEAR THAT WAS

Continued from page 32

go back the independent way, because there are some things the major labels won't be able to do because of political issues and [questionable] lyrics."

TOO MANY RECORDS

Although most rap titles now arrive from majors, Fred Feldman, senior VP of marketing at Profile Records, says, "Indies will always have a place in the world of rap. We have always worked at a grass-roots level, and our livelihoods don't depend on getting blockbusters."

As a result of the corporate labels' domination of rap, there is a product glut that is being blamed for consumer dissatisfaction. As one maturing homeboy complained, "There are just too many damn rap records coming out—and most of them ain't all dat!"

What's more, artists don't seem to be challenging themselves enough creatively. For example, Kool G. Rap is a gifted and witty lyricist of the old renown. He made a comeback effort, "4,5,6." Its tracks were right and tight (West Coast melodicism really suits him), but his "It's A Shame" single was the sound of an artist who is capable of crushing expectations merely treading water. Based on past efforts, G. Rap could've made a record packed with minty classic concepts, not just half-pleasing moments.

The marketplace is being saturated with product. The majority of it is bad to mediocre, and good records have to now jump up and wave to be noticed. Which means that marketing, artist development and qualitative A&R are all priorities.

FAMILY FEUD: RAP VS. HIP-HOP

But rap records are not only tussling with each other. These days, hip-hop/R&B jams by the likes of Monica, TLC and Mary J. Blige are also competing for the same consumer bucks. And, given the choice between hearing joyous jams like D'Angelo's "Brown Sugar" or the all-too-common complaints about life in the ghetto, hip-hop heads are choosing the former.

After all, they can have escape and fresh vibes alongside their beats and attitude—great deal. Guys as well as gals can come together and dance under a single sexy groove.

But might there also be a white backlash against the form, following the polarizing results of the O.J. Simpson jury decision and the Million Man March? Stephney thinks so. "The last period when white peo-

ple got heavily into music that was oriented toward black artists gave way to the 'Disco Sucks' period," he says. "Now we have a situation where nine songs in the Top 10 are being performed by black acts.

My question is, now that we see that white people are starting to question their racial alliances—especially the young people—will all white b-boys start to rethink their positions?"

Whether or not they do, executives running rap's behind-the-scenes operations as well as the artists probably should rethink their positions. It's no longer about who

makes or consumes the music, but who controls it.

"It's got to be all about business now," says Jimmy "Jam" Harris, who owns Perspective Records with his producing partner Terry Lewis. "There need to be more mentoring programs."

Nervous Records president Michael Weiss agrees, adding, "How kids are brought up will determine how the industry is run in the future."

THE BUSINESS TIP

Future raprepreneurs and label employees must understand it's not enough to learn about the record industry from just-as-inexperienced friends. "A lot of the kids from this gener-

ation don't want to listen and learn slowly," says Art Marti, co-manager of P-Street's Young Z. "But they must realize that achieving success takes time and doesn't happen overnight."

At Peter Thomas' thorough and thoroughly informative "How Can I Be Down? New Jack Power Summit" in October, there was evidence that rap is on the verge of becoming serious business. Still, some fledglings showed they had no form to accompany their passionate feelings for the rap idiom. The value of discipline is something they sorely need to learn.

Artistically, one of the biggest disappointments of the year was that there was no real response to the attacks on the music. "There's no leadership in the hip-hop community," says publicist Bill Adler. "I think what's required is some sort of arts-defense league that's built on the model of Pat Robertson's Christian Coalition."

Hopefully, with all of the right-wing assaults targeting rap and the culture it exists in, there will be some meaningful response in '96. There has to be more countering of the predictable and, ultimately, boring for rap to survive and thrive toward and beyond the year 2000. ■



Hip-hop competitor: Monica



Diarist: Scarface

Behind The Wu-Tang Thang: A Rap With RZA

BY HAVELOCK NELSON

For the many hip-hop/rap acts looking to "get on" and "blow up," keeping it real has come to mean adjusting to some narrow format cooked up by labels looking for blockbusters.

In this atmosphere, the sound sculptor known as the RZA wins by staying true and maintaining low costs.

Though he creeps as a member of two concept crews—Gee Street's Gravediggaz and Loud/RCA's Wu-Tang Clan—RZA mostly shuns the spotlight. More homebody than homeboy, he embraces family life and constant elevation through education. He says he steers clear of the show-biz illusion of inclusion because it corrupts creativity.

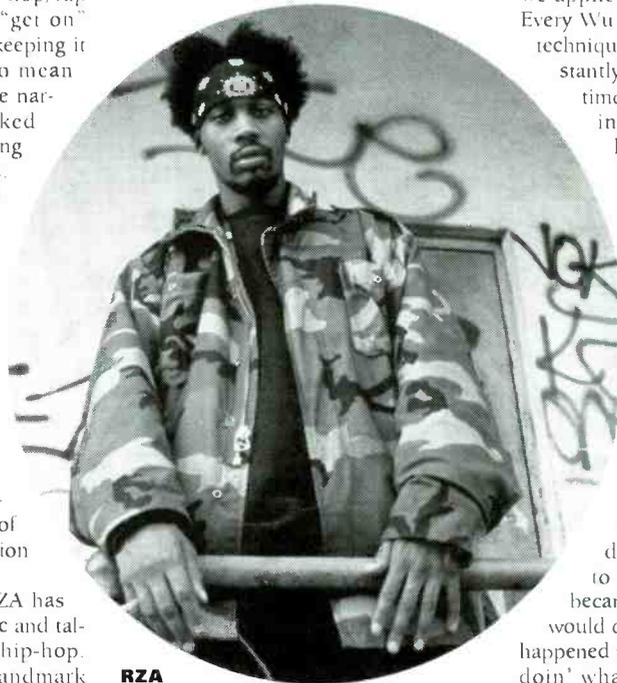
Over the past few years, RZA has become one of the most prolific and talented producers working in hip-hop. First he layered the Clan's landmark album "Enter The Wu-Tang Clan: 36 Chambers." Next he handled Method Man's "Tical," Raekwon The Chef featuring Tony Starks' "Only Built For Cuban Linx..." and Genius/GZA's forthcoming "Liquid Swords." All of these artists, along with Inspektah Deck, U-God and RZA himself, are loose parts of the Wu collective.

RZA's tracks are minimalist and cinematic with a dusty basement edge. They feature such things as old pianos, fuzzy basslines, milky drums and spiky sound FX. The group's lyrics, meanwhile, are all righteous experience, palpable passion and honest emotion delivered with high-flying tongues. The jams display more styles than fashion designers. "We deal with facts just like we deal with the planets and all that," says Raekwon. "It's deep."

The RZA, who speaks swifty, like he's constantly on the edge of panic, recently chatted with Billboard about the Wu-Tang thang, which he conceived, manages and maintains.

BB: How did the Wu-Tang Clan start coming together?

RZA: A lot of us grew up together. Me and Rae met up in the second grade. I knew Tony Starks since I was 13. And me, Ol' Dirty and Genius are cousins... All of us knew each



RZA

other for at least 10 years, and the crew goes back to when we were 9, 10 years old. That's when we started experimenting with rapping. Back then, we called what we were doing MCing, though. It was about hip-hop, which is all about skills and just being different.

BB: The Wu-Tang concept is based on kung-fu fighting, religion and an ancient Chinese secret, right?

RZA: In martial arts, Wu-Tang was one of the deadliest sword styles. Also, Jesus said in the Bible that the tongue is like a double-edged sword. Since I felt like we had the best lyrical techniques around and that nobody could ever fuck with us,

we applied the concept to the group. Every Wu member brings a distinctive technique to the table, and we all constantly strive to be the best MC of all time. We engage in never-ending internal competitions, which help us get better and better with time.

BB: What's the meaning of the 36 chambers?

RZA: It's all about perfection, and you can look at it a number of ways. During ancient times, for one, young monks went to Shao Lin to study the Wu-Tang style. It was all done in secret, and students became masters only by advancing through 35 chambers in a process.

One day, one of the monks decided to take the technique to the whole world. The world became the 36th chamber, which would complete a circle. That's what happened with Wu-Tang Clan. We were doin' what we were doin' on Staten Island for years and years. Nobody outside of here knew there was rap talent like this before we took it to the next level. We christened Staten Island Shao Lin.

The other way of looking at the 36 chambers is like this: there are nine members, and four chambers in each of their hearts. Nine times four is 36.

BB: What's your work schedule like? Besides overseeing Wu-Tang (its production and management) and touring with the crew and its parts, you're a member of the Gravediggaz?

RZA: Hip-hop is my life, and I'm constantly trying to mature in it. These days,

I can make a beat in 60 minutes, a whole song in about two hours, and an album—a great album—in a month. I think people waste a lot of time. I don't. I may lollygag a little in the summertime, but when winter comes around again I'm back at work double time. I'm not a workaholic. I just enjoy what I do.

I'm a creator, not a duplicator. I never copy anything, because I can't. I find that even after listening to something over and over, all I end up taking away is a basic format. When I play notes on a keyboard, I will invent some bangin'-ass riffs, but I could

Continued on page 42



Dirty Old Bastard (left), Method Man

# TRACK MASTERS ENTERTAINMENT

*“Jimmy Jam & Terry Lewis, L.A. & Babyface, Poke & Tone...need I say more?”*

- Heavy D

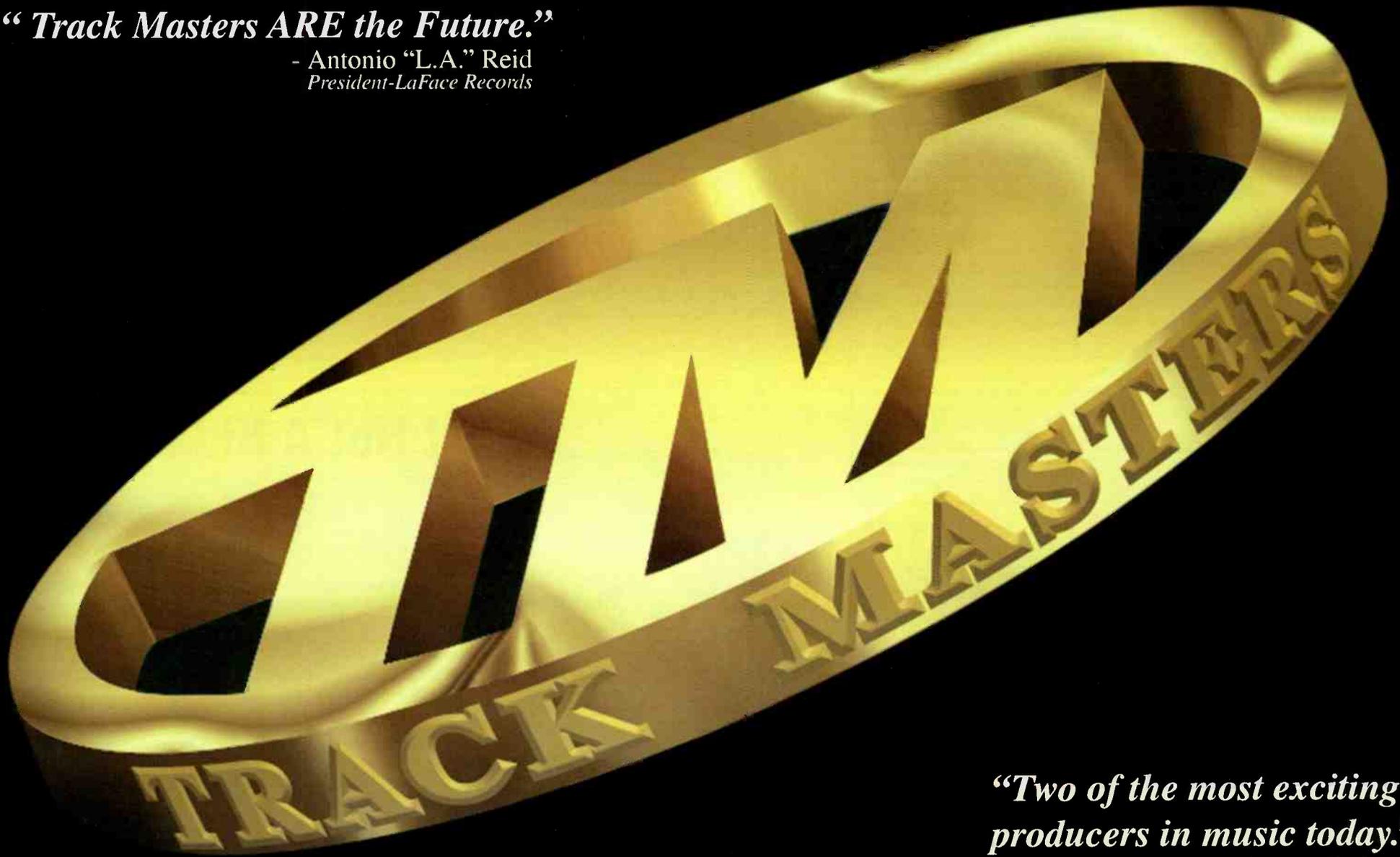
*Rapper/Actor/Chairman-Uptown Entertainment*

*“Their tracks are so phat, they make us want to rap.”*

- Russell Simmons & Lyor Cohen  
*Def Jam Records*

*“Track Masters ARE the Future.”*

- Antonio “L.A.” Reid  
*President-LaFace Records*



*“Two of the most exciting producers in music today.”*

- Jimmy Iovine

*Co-Owner-Interscope*

*“Track Masters are non-followers but leaders for the next generation. True Hip-Hop R & B producers.”*

- Sean “Puffy” Combs

*CEO/President-Bad Boy Entertainment*

*“Poke & Tone have the darkest, hottest, dopest soulful ghetto R & B sound out today.”*

- Andre Harrell

*CEO/President-Motown*

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# Music & Artists

RAP SPOTLIGHT • RAP SPOTLIGHT • RAP SPOTLIGHT • RAP SPOTLIGHT

## Fat Joe and Relativity Are Made For Success

### RELATIVITY NOW 14% OF RAP MARKETSHARE

1992, Hollis, Queens— Relativity's HQ was also the birthplace of Run DMC and LL Cool J, but it wasn't rap booming from the offices in those days, it was the death metal screams of bands like Death, Morbid Angel, the power chords of guitarists extraordinaire Joe Satriani and Steve Vai. But the indie rock label changed its fate that year with its decision to enter the rap arena. According to Alan Grunblatt, Senior VP of Urban Music, "We cut our teeth working street records on the metal side, so it was logical to extend our expertise into rap."

November '95, NYC— Relativity currently captures ten of the Top 200 Albums and seven of the Top 50 Rap Albums.

If Relativity has a flagship artist, it is Bronx-born and raised Fat Joe. Signed to Relativity by Violator's Chris Lighty, Joe's sophomore album, *Jealous One's Envy*, shipped 200,000 units. The single, "Success," says it all. Joe is



already blowing up in the Northeast with support from NYC's Hot 97 and rave reviews from *The Source* to *Rolling Stone*. That's no surprise, because his '93 debut, *Represent*, got Joe love almost immediately, while his single, "Flow Joe," exploded into a #1 Billboard rap single. Grunblatt says, "Fat Joe must be respected as a true hip-hop artist who continues to grow with each album. He keeps it real so we keep it real on the marketing front." (cont.)

## Suave, Relativity and 8ball & MJG Are Sittin' On Top Of The World

Suave and Relativity are enjoying the strength of their combined talents working Eightball & MJG's third release, *On Top Of The World*. With an initial shipment of 400,000, the labels' expectations are gold sales for Christmas, paving the way for platinum in the new year. The Houston-based indie and Relativity announced their association last spring.

Ball & G's first two Suave releases have reached nearly 600,000 in combined sales — a remarkable feat considering that Suave owner/CEO Tony Draper and his partner, G. Wallace, literally worked the records from the

street with limited distribution. According to Draper, "There is no doubt that we know how to work the street inside out. But the goods need to follow the hype and Eightball & MJG are definitely the goods. Nobody else is delivering the same kind of southern twist of west coast/east coast funkified sound — we know how to mix it. Now with our partnership with Relativity, we're on to the next level. For the first time, we'll be able to have high profile national presence at retail, in the media and at video and a solid radio success story."

Ball & G's first single, "Break'em Off," is being supported by an excel-

## Bone Thugs-N-Harmony's Fresh Thuggsta Pop Selling Millions

Two of America's best underdog success stories have come out of Cleveland — the Indians and Bone Thugs-N-Harmony. In the past two years, Bone has catapulted from five young unknown rappers struggling to survive on the streets of Cleveland to one of the hottest new groups of the decade, selling over five million records in a little more than a year.

The group — Layzie Bone, Bizzy Bone, Krayzie Bone, Wish Bone, and Flesh-N-Bone — were discovered and nurtured by the late, great Eazy-E. With their unique style of staccato rap and sweet harmonies, success was immediate and explosive. Their Ruthless/Relativity debut EP, *Creepin' On Ah Come Up*, is nearly quadruple platinum in its 70th week on the Top 200 Pop Album chart.

One year later and Bone ships one million LP's and debuts #1 on both the Top 200 and R&B charts with *E. 1999 Eternal*. Debuts by Green Day, Janet Jackson, Red Hot Chili Peppers and many others couldn't top Bone's first week, which soundscanned over



331,000 units.

According to Ernie Singleton, President of Ruthless, "Bone Thugs-N-Harmony are the hottest rap/hip-hop group in the world today. When you can sell two million albums off one single, it's a pretty good indication of what the consumer is feeling. People are in awe of Bone's success. That success is due to a couple of

key elements which began with a great album. The synergy of the promotion, sales, publicity and video teams led to a brilliantly executed marketing campaign. And, our distribution team was right on point carrying out an incredibly effective campaign."

Bone's first single, "1st Of Tha Month", has gone gold (cont.)

## Frost Not A Kid Anymore

Question: who was the last artist signed by Eazy-E? Answer: Frost. It was only natural that Compton's O.G. (original gangsta) and owner/

President of Ruthless Records would connect with the God-father of Latin rap. The rapper formerly known as Kid Frost claims "the kid's a man now," and his Ruthless/Relativity LP, *Smile Now. Die Later*, reveals a matured artist whose album will appeal to both radio listeners and the boys in the hood.

While it was Frost's 1989 Chicano pride hit single, "La Raza," that broke the rapper out nationally earning him Billboard's "Best New Latin Artist" award, he began his career years earlier. Frost was at the front-line rapping at backyard parties and releasing his 12" records when the west coast rap community began to establish itself in the early '80's.

Relativity structured its marketing

campaign to reach out to Frost's radio and hardcore audiences.

According to Joe Hecht, VP of Pop Promotion, "Frost has put together a very hit-oriented album that will appeal to everybody." Leading the way is Frost's first single, "East Side Rendezvous," a smooth, upbeat song that is making a significant

impact at Urban and Crossover radio. According to Hecht, "Frost is a charismatic, nearly intoxicating personality and his first single absolutely reflects that. With a great single like this, we've put alot of focus on airplay and it's performing excellently thus far. We started out with Frost's Los Angeles homebase and it blew up with top 5 requests, call-outs and sales." (cont.)



lent Eric Meza directed (NWA, Public Enemy, Bone Thugs-N-Harmony) music video which debuted Top 10 on *The Box*. (cont.)

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# EAZY-E

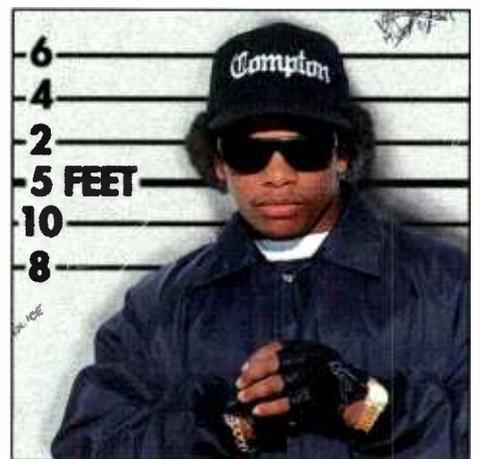
ALWAYS WAS AND ALWAYS WILL BE

## Str8 Off Tha Streetz Of Muthaphu\*\*in Compton

FEATURING THE SINGLE "JUST TAH LET U KNOW"

IN STORES JANUARY 16

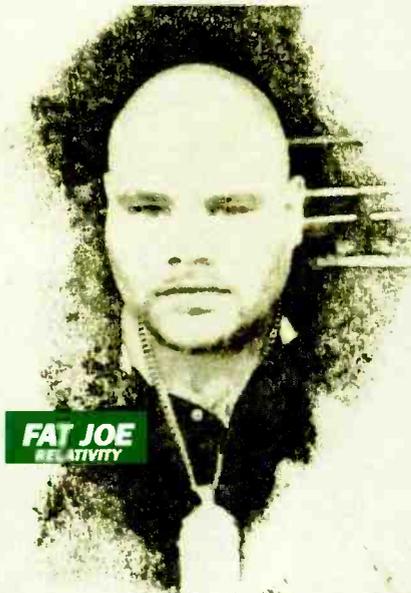
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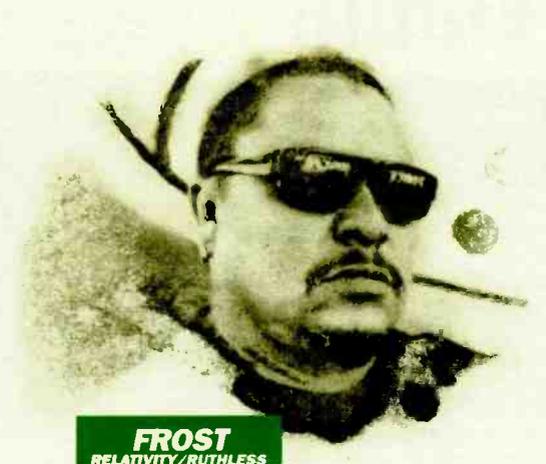
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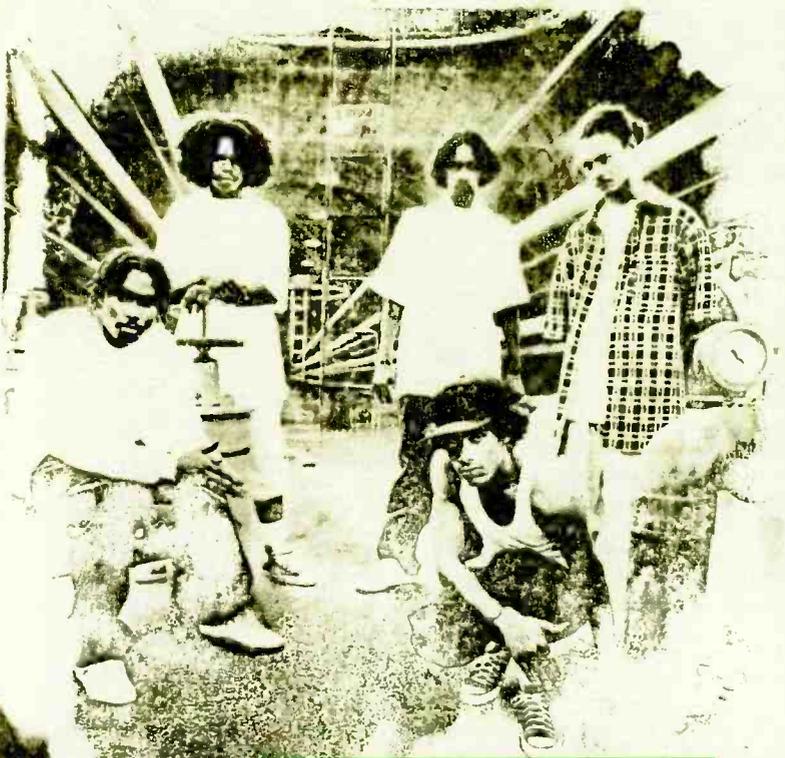
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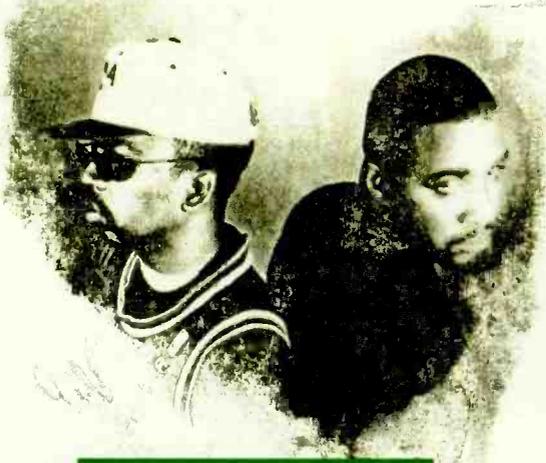
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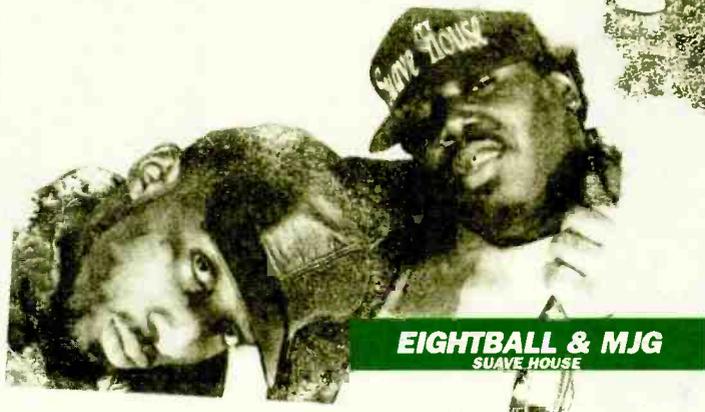
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# U.K. Rap: Test-Proved & Viable

BY KWAKU

**LONDON**—The fourth quarter of this year was to have been a testing period to show how viable British rap has become. Several albums were set for release during the year's most competitive months at retail and, more significantly, a high proportion of those releases were on major labels.

However, the testing time must be stretched through early next year as the release of some key albums has been pushed back until January. These include: the debut album "Elementalz" by Virgin's highly tipped Brotherhood, due to the death of the act's manager; Credit To The Nation's new album "Daddy Always Wanted Me To Grow A Pair Of Wings," a followup to last year's top-20 album, "Take Dis," due to last-minute disagreement over sleeve artwork; and "Salaam" by the Senegalese rap duo Positive Black Soul, which Island Records did not want to risk getting overlooked during the holiday rush.

Following the spring release of the successful debut single "Boom Boom" by Definition of Sound, Mercury Records had planned to release the group's "Experience" next year. But A&R executive David Bates, impressed with the finished album, sanctioned an October release for the "Pass The Vibes" single.

"We've decided to go right bang in the middle of the heaviest rush hour, when everybody else is putting out major records, to put a single out," says Bates. Whether the album comes out this year or early next will now depend on the single's success.

Two acts that have garnered much critical acclaim in recent months for their debut albums are Tricky with "Maxinquaye," which was nominated this year for the Mercury Music Prize, and Earthling with "Radar," both tagged with the genre-blending description trip-hop. "We're not trip-hop, we're a hip-hop group," retorts rapper Mau of Earthling.

## LONG-TERM PERSPECTIVE

Andy Cowan, editor of *Hip Hop Connection*, has reason to believe the major labels can now handle British rap much better. "That's because," Cowan says, "more progressive people who have probably grown up with hip-hop, who are starting to work for record companies, aren't looking for short-term money-back situations, but realize maybe it might take a couple of albums for a band to find their own level."

Island Records, which kept faith with Stereo MCs, has Silent Eclipse, better known as MC D, a pro-black hardcore voice of Britain's young black underclass. His October album release, "Psychological Enslavement," is the first move by a U.K. major to try to sell rap fueled by black British rage. It was set up by the tough, anti-establishment single "Government."

Also expressing the concerns of Britain's black young generation, but in a less confrontational manner, is the brother, sister and cousin trio Eusebe. Their single, "Summertime Healing," was a summer Top 30 hit, and their engaging debut album, "Tales From Mama's Yard," is expected to do equally well.

"One of the reasons that I signed Eusebe is because they rap very well, they sing very well and they have an uplifting sense of humor," explains Lee Haynes, EMI A&R manager.

## MULTIRACIAL AND MELODIOUS

Remixer/rapper Darkman, who combines underground credibility with pop sensibilities, was set to release his debut album, "Worldwide," this autumn on Wildcard/Polydor. The single, "Brand New Day," follows the same light-hearted vignettes of black British life, which has resulted in three Top 40 hits for the act since last year. At the Payday/Frrr label, the multiracial Kaliphz released their melodious and socio-politically charged album, "7 Deadly Sins," in October.

RCA markets the Natural Response label owned by the Stereo MCs, whose artists include Blacknized and Shaydze OV Colour. The label has two commercial projects out this month. Original Son's "Moodswings" uses a singing and rapping combination with a hip-hop/R&B flavor. The same flavor is employed by the Benz collective, who supported pop superstars Take That on tour this summer. Group member Tim

Continued on page 44



Faith-keepers: Stereo MCs

**PARIS**—A quick look at French charts shows that the French hip-hop nation has gone from niche market to mainstream. Rap's popularity keeps growing, with a flow of releases, consistent sales, radio support and increasing international interest.

The godfather of French rap, hardcore band Supreme NTM on Epic, and Polydor's MC Solaar, continue to dominate the scene. NTM's latest album, "Paris Sous Les Bombes," went gold, with sales over 100,000 units, but other bands are making their mark as well.

In 1994, the band IAM from Marseille



Alliance Ethnik

scored a major hit with "Je Danse Le Mia," which earned it an award as best band of the year during the Victoires De La Musique ceremony.

And 1995 has brought the massive success of Alliance Ethnik. Their album "Simple & Funky," released on the Virgin imprint Delabel, has sold more than 230,000 units in France, while the single "Respect," which stayed on the charts for 32 weeks and reached No. 2, has sold more than 380,000 units, while the followup single, "Simple & Funky," has gone gold (250,000 units).

Also on the rise: former member of Solaar's posse Menelik, with two hits, "Quelle Aventure" and "Tout Baigne," from the album "Phenomenelik" (SoulCircle/Sony Music); East West act Mellowman with "La Voie Du Mellow;" the film soundtrack "La Haine," which has sold 60,000 units to date on Delabel; and hardcore act Assassin, with 40,000 units sold, also for Delabel. EMI has high expectations for Soon E MC's forthcoming second album.

## SOLAAR'S PROOF, ETHNIK'S EXPOSURE

What MC Solaar proved is that French rap has wide international appeal. The winner this year is Alliance Ethnik, whose album has been released in 26 territories and charted so far in Germany, the U.K., Greece, Austria, Sweden, Switzerland and Belgium. The band has gained video rotation on MTV Europe, Viva in Germany, Videomusic in Italy, Musique Plus in Canada, MCM in France and MTV Latino. International sales of the album have reached 100,000 units, with Germany as the most successful territory, according to Thierry Jacquet, in charge

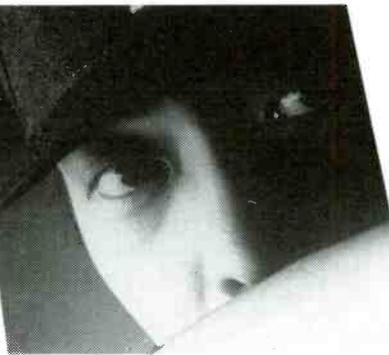
# GLOBAL RAP PULSE

of international development at Virgin.

—EMMANUEL LEGRAND

**TOKYO**—Japanese rap isn't a novelty item anymore. It's now an integral part of Japanese youth culture, because, like many foreign imports, it's been adapted to suit domestic tastes—with varying degrees of success.

Rap has had a big influence on Japanese youth culture, as a casual



DJ Honda

stroll around Tokyo's Shibuya district proves. Many of the young Japanese strutting their stuff around this and other hotbeds of music and fashion are doing their best to look as "gangsta" as possible.

The genre's biggest hit in Japan so far is "Da Yo Ne" (Epic/Sony) by East End X Yuri, which has sold a million copies since its release last year, originally on File Records. It's the antithesis of hard-



MC Solaar

core hip-hop: vocalist Yuri, formerly of the all-girl ensemble Tokyo Performance Doll, backed by two-man unit East End, delivers a chirpy rap about boy-girl problems. The title, by the way, translates loosely as "That's the way it is." The success of "Da Yo Ne" inspired Epic/Sony to release several alternate versions in regional Japanese dialects. This shows

just how firmly rap has put down roots here in Japan.

The music's verbal gymnastics suit the Japanese sense of humor, which is characterized by a love of puns and other forms of word play.

Japanese generally follow the lead of American rap fans in picking up on new rap artists from the U.S.

Among the acts who have played to extremely enthusiastic audiences here are 2 Live Crew and MC Hammer, even though their audiences have little if any idea what they're rapping about. "We don't care what they're saying," says one Japanese rap fan. "It's the style that's important."

## SLAPSTICK FROM OSAKA

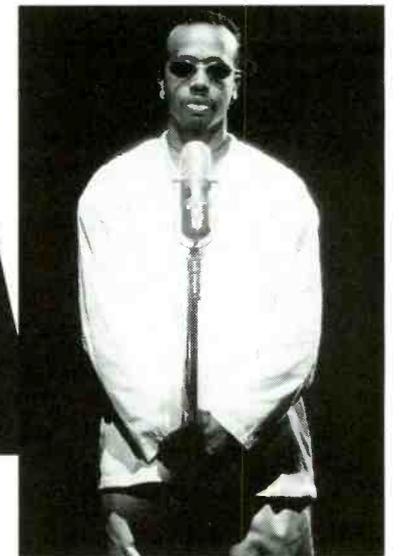
One of the newest groups on the Japanese rap scene is Osaka's Dassen Trio, who combine rap backing tracks with an approach that owes a lot to Osaka's irreverent "manzai" style of slapstick comedy.

"Da Yo Ne's" light, frothy style made it the perfect choice as the theme for a recent soft-drink TV commercial, illustrating the Japanese pop-music industry's symbiotic relationship with the advertising world.

That's not likely to happen to DJ Honda's music, which is as uncompromising as East End X Yuri's is cute. The deep, pulsating grooves of this DJ/producer from the northern island of Hokkaido are matched in intensity by the hardcore lyrics of the crew of American rappers—including Fat Joe, Gangstarr, the Beatnuts, Biz Markie and Redman—he assembled for his eponymous debut album, which was recorded in the U.S. and came out here in June on Sony Records. It's due to be released by Relativity Records in the U.S. early next year.

—STEVE McCLURE

**MELBOURNE**—While major Australian bands like d.i.g., Skunkhoun and Swoop incorporate rap in their style, the hardcore scene is very much an

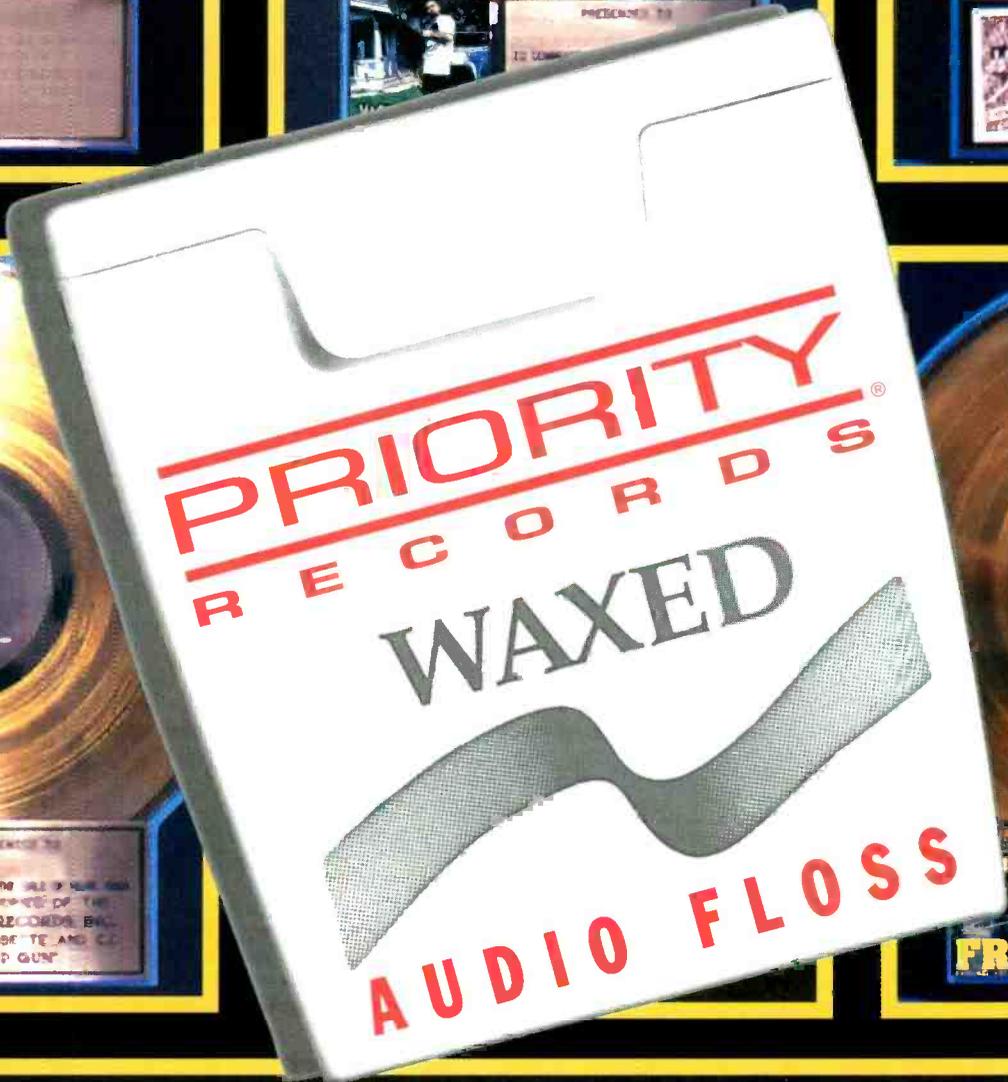


Hammer: Enthusiasm in Tokyo

underground one appealing primarily to disaffected teenagers. Each major city has its own scene, fueled by college radio shows, clubs and fanzines like *Rap*

Continued on page 46

# PLAQUE BUILD-UP...



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# Multimedia With Soul

Hip-Hop's new digital underground wants to plant the seeds of revolution in rich cybersoil.

BY HARRY ALLEN

It may have taken a while to get online and into the last lane on the information superhighway, but hip-hop will firmly be a part of the digital revolution if a number of young entrepreneurs have anything to do with it.

Appropriately, the charging brigade includes hip-hop artists. One, hip-hop vocalist Sha-Key, whose "A Head Noddas Journey To Adida Skizm" was released on Imago Records in November of last year, is a relative online senior citizen, having gotten on Prodigy back in 1990. She produces The Guillorine Worldwide Web out of her home in Yonkers with a Pentium PC and scanner, one of only a couple such artists directly maintaining sites on the WWW.

Bringing more than "a whole new way of laying your shit down" to the Web, Sha-Key also brings direct industry contacts, often lacking in cyberspace.

"What it is," she explains, "is college kids who get on and put some dope stuff up, but they may not have access to the industry, or intimate relationships with

in the 'known,' or more popular, mediums, and they're really just not up on it."

#### ENHANCED-CD PROJECTS

Darien Dash, whose New York-based Digital Mafia is producing an Enhanced CD for Bone, Thugs & Harmony, as well as E-CD content for Def Jam's 10rh-

hardware sales," he explains, "and without the right content in the marketplace, I don't think that young African-American adults are going to be interested in even participating on the information superhighway."

"Right now, there's a lot of 'multi-medocrity,'" says Marlon Stephens, of



Six feet in the "Carpet Compound": Beasties

anniversary boxed set, "would definitely like to see a significant expansion in the number of hip-hop artists developing new media. I think the linear capabilities of

Toronto-based NuNet Media. "Rap is about stories. People aren't going to look at a 3-D ball spinning around and think, 'That is great, I'm going to go out and buy that with all my friends.' It all comes down to this: If you're not a good artist, the new media won't help you. If you're a good artist, it's a new tool that you can utilize. If you're not a good storyteller, it's not going to make you into a better storyteller."

#### DYNO-MIGHT PROMISE

In spite of this, Stephens, whose company runs a BBS, accessible via dial-up and TCP/IP, through the Internet, sees promise in the technology, if only because of the example of his son. "His first word was 'dinosaur,'" he says, "because his favorite CD-ROM was Microsoft Home Dinosaurs, and it came with a bunch of stuff that I have."

Another obstacle is start-up capital. Here, Stephens is philosophical. "I'm a ghetto youth, so financing has to be as guerrilla as it gets: DJ-ing, things that you have access to, and then turning the money into computers." Others, such as Dash, have formed joint ventures in order

to procure seed funds; Dash with New York-based REV Entertainment.

Having brought the noise with their recent, widely hailed "Megaderth, Arizona" Web site on the rock side, and now working on Capitol's Hollywood & Vine corporate site, Heller's department is ready to do similar damage in hip-hop. "I'm really proud of our Spearhead site," she comments. "I think some of the things that we're going to be doing with Pharcyde are going to be very cool." Plus, Heller will oversee Enhanced CDs for both groups. And "actually," she adds, "there's some great hip-hop stuff at the Grand Royal site as well," speaking of the Beastie Boys' imprint, distributed by Capitol.

Indeed, the Beastie Boys have all six feet planted firmly in cybersoil. During their

Continued on page 46

## Words:

### The RIAA's Behind-The-Scenes Battle With The Rap-Banners

BY HAVELOCK NELSON

As we exit '95, there's a feeling in the country that the culture is somehow spinning out of control. Family values remain a big issue, and for hip-hop that means more attacks on that small segment called "gangsta rap."

On May 18, C. DeLores Tucker attended a Time-Warner stockholders' meeting in New York and denounced the music as poison in the veins of America's future, before accusing Time-Warner of promoting "the social genocide of an entire generation" and insisting the media giant rid themselves of Interscope Records—who signed Tupac Shakur and distributes Death Row acts like Snoop Doggy Dogg and the Dogg Pound.

Senate majority leader Bob Dole, a Republican candidate for president, and former Education Secretary William Bennett later picked up the gauntlet and created a media frenzy that ran for months.

This was one very publicized bout where lyrics were the issue, but every year a number of state legislators draft bills attempting to limit the spread of material deemed "objectionable."

This year, speech-related bills were raised in several states, including Pennsylvania, New Jersey, South Carolina, Missouri, New Mexico, Oklahoma and Louisiana.

#### STATE CENSORSHIP

Wherever there are threats of censorship, the Recording Industry Association of America lobbies. In June, for example, they successfully defeated a bill in the Louisiana House that, if enacted, would have made it



Dogg Pound

a crime to sell or distribute a sound recording that carried a parental warning sticker to an unmarried person under 17. According to Paul Russinoff, the RIAA's director of state relations, the organization is now monitoring a similar bill in Pennsylvania.

A decade ago, the RIAA tried to address the public's concern about controversial releases by enacting a program that flags titles with explicit lyrics with a Parental Advisory sticker. In 1990, the industry adopted a uniform black-and-white logo seal. And last month, following the new attacks, the RIAA, with assistance from the National Association Of Record Merchandisers, unveiled plans to enhance the program.

"The ultimate goal is the right of artists to express themselves," says Tim Sites, senior VP of communications at the RIAA. "What we've been trying to achieve over the years is a delicate balance between the artists' rights to express themselves and the legitimate concerns of parents and corporate responsibility." ■

to procure seed funds; Dash with New York-based REV Entertainment.

#### ALL-ACCESS ENTRY

At Capitol Records, where the struggle for cash is, presumably, somewhat alleviated, senior VP of new media Liz Heller also wants to make sure that every music gets its just due.

"I'd like the whole new-media world not to become an issue—in any way, shape, or form—of those who have and have not," Heller says, "so that every kind of music can be presented, and that everyone can have access to computers and be a part of it. I think that I'd like to be able to have every kind of music have a really broad representation on the Net, or in the commercial titles."



The pride of Capitol: Spearhead

some of the artists, the way I do. There are really good hip-hop pages out there, though, like Jamie's Crackhouse and Da Sevaside, which is under Vibe's thing now." But as to why more artists aren't doing this, Sha-Key shrugs. "A lot of them are just sleeping," she says. "A lot of the popular ones, they're kind of caught up

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**RAP WITH RZA**

Continued from page 34

never re-create them. If I lose an idea, though, I can usually create something else in 15 minutes.

**BB:** What inspires you in the first place?

**RZA:** Most times, 20% of my sounds are sampled. The rest is music I create. I tend to only sample artists I admire or consider to be great, people like Stevie Wonder, Isaac Hayes, Al Green and



Clan-men Raekwon, Ghostface

Willie Mitchell.

**BB:** Where do you produce your tracks?

**RZA:** I recorded and mixed Raekwon's whole album in my basement, without an engineer. I did everything myself. They're saying it's the best record I've done too. I'm starting to realize that the best way to express yourself is by yourself. In the beginning, I only had the ability to arrange music. I didn't know how to adjust sounds. Now I'm able to make things sound clearer but still dirty.

**BB:** What's amazing about the Clan's output is that it gets better with each record.

**RZA:** Yeah. Like this Genius album has some mixtures of rock and hip-hop. It was going to be the next step if Run-DMC had kept stepping in the direction of "Walk This Way." When people hear his record, they're gonna bug out. He really did some shit people thought they'd never hear.

**BB:** When I hear a Wu-Tang record, I hear emotions on wax.

**RZA:** In the beginning, most of my music was made with a lot of anger or some other emotion. And I think that when people hear my music, they can feel the same things I felt when I was makin' it. That's why everything is so phat. I bet people frown, get sad, get happy... whatever we were goin' through when they hear my music.

**BB:** Wu-Tang is a fraternal organization but also an unorthodox business enterprise. How should the crew be viewed in the context of the culture?

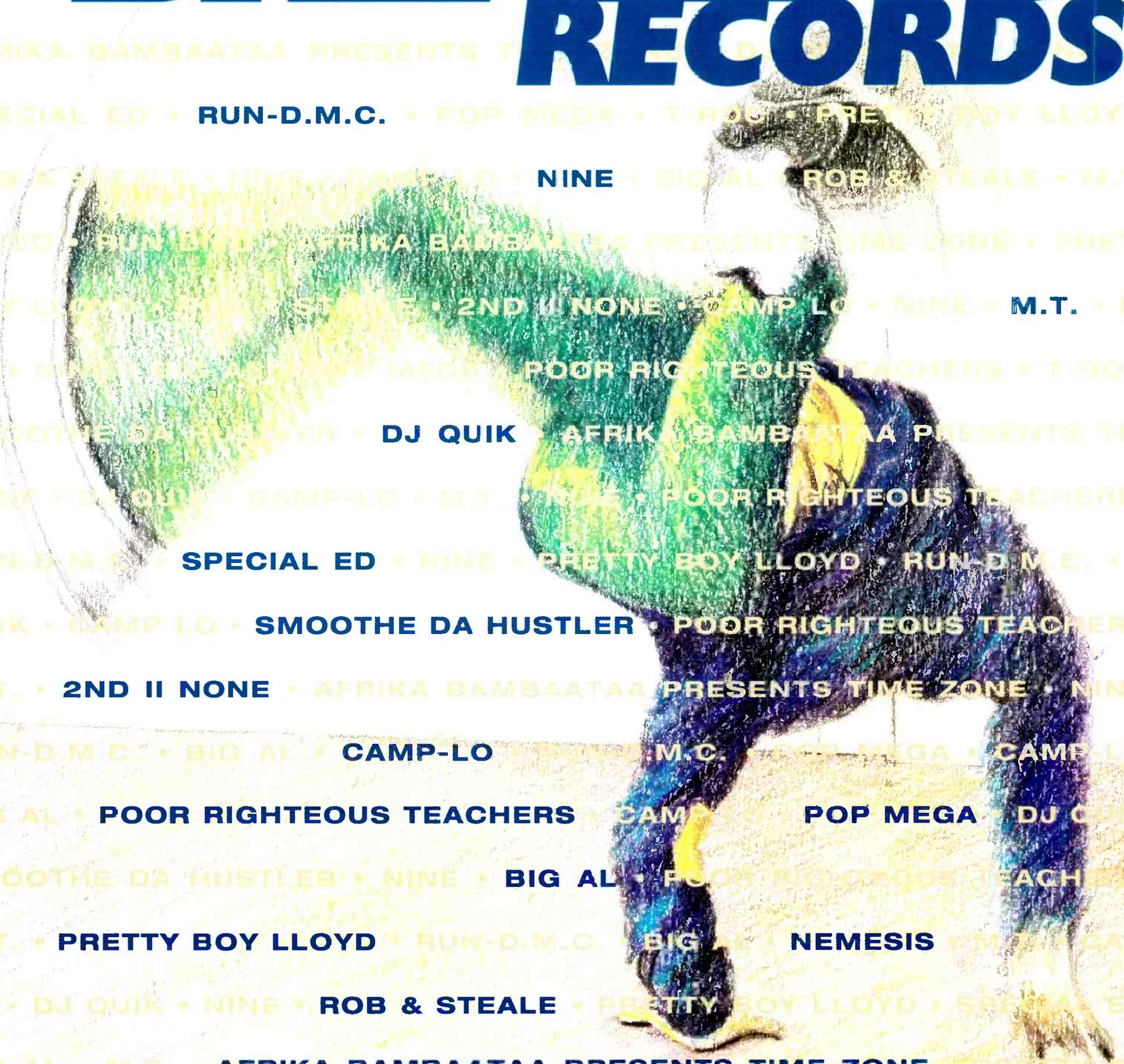
**RZA:** I don't really know. Don't think about it. What really makes me happy is making a beat and having Meth or Dirty or Rac or GZA come over and go, "That shit is phat!" I don't care what anybody else thinks after that.

**BB:** You're a conceptualist, producer, ringleader and, above all, businessman.

**RZA:** I just keep it real on the business end. I don't walk up in corporate offices [swaggering], going, "Yo, man, look..." I go in and show them ways they can make more money by spending less.

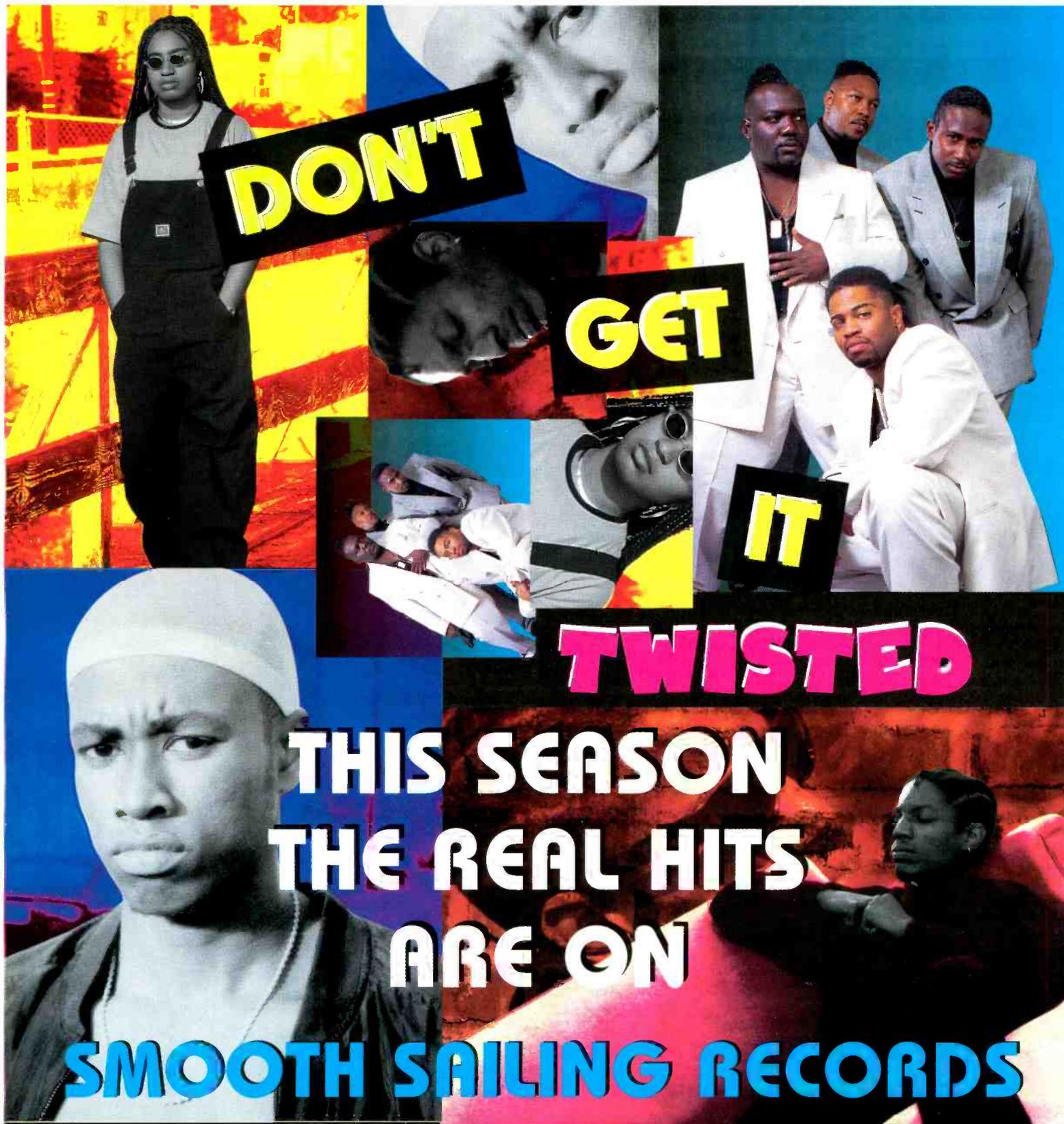
Look at Ol' Dirty Bastard, who sold 700,000 units with only two videos and no snipe campaigns. The most they spent on promotion is about \$200,000, and they signed him for \$150,000. That's good business right there. ■

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## PROFILE



**U.K. RAP**

*Continued from page 38*

Shade rapped on labelmate Michelle Gayle's Top 10 hit, "Happy To Be With You." On the indie front, 499, the first British act to be signed in two years by Profile Records, released its mini-album, "Still Waiting," in October. "It's called 'Still Waiting' 'cos we're waiting for British hip-hop to get some recognition," explains DJ



**NSO Force**

Pelt, one half of the duo, echoing a popular sentiment. Son Of Noise has finally managed to finish its sophomore album with funding from its German label, Tribal House. "Access Denied: Bullsh\*t & Politics Pt.1," on their Little Rascool label, criticizes the record industry and hip-hop community in Britain.

Nation/Beggars Banquet also has been busy on the polito-rap front. Fun'da'mental chose to release a dub version of its debut album, retitled "With Intent To Pervert The Cause Of Injustice!," in July. "I think with this instrumental album, people will be able to go on a trip," explains DJ Impi-D.

**ALL FLAVAS AND FORMATS**

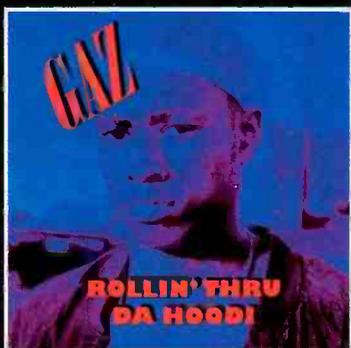
Prophets Of Da City released their first album outside South Africa in September, entitled "Universal Souljaz." Asian Dub Foundation's debut album, "Facts And Fictions," was also an October release.

China Records, by funding the Tickin' Time label owned by the rap group 11:59, enabled the release of the first multi-format, all-British rap compilation album, "United Flava Of British Rap," in June. This important album features artists from pop successes like Urban Species and Darkman through to underground movers like MC Ni and 3PM. China released NSO Force's new single, "The Capital (Land Of The Lost)" this month and will issue 11:59's album in January.

Other street labels keeping British rap alive include the Birmingham-based Megga Storm label. Its M.S.I. & A.S.Y.L.U.M collective had cameo roles in the television film "Code Of Honour," which aired on Britain's Channel 4 on Sept. 7. It also used tracks from their double album, "Take Time 4 Da Genuine," out late January. London-based Sound And Money was able to get television exposure for Black Twang's cheaply made "Queen's Head" video last summer, whilst Roots Manuva's "Next Type Of Motion" sold very well through specialty retailers.

Black Twang's follow-up is "Ital Visions," out this month. Nottingham-based Peer Pressure enjoyed the support of regional rap DJs and BBC Radio One FM's Tim Westwood for Pure Genius' 12-inch single "Unbelievable/Undercover" and will release a follow-up this autumn. At the same time, Nottingham's 95 Records officially releases 15-year-old Lee Ramsey's EP, which Westwood and other rap pundits have also praised.

Quality rap is bursting through all over Britain, needing only deals with the major labels or equity agreements for independent outlets to flourish. ■



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# RAP

## GLOBAL PULSE

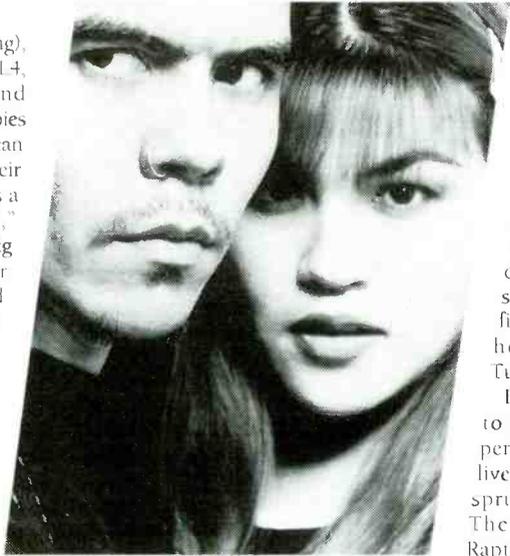
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Tonight

Acts such as JFK (Just Fucking Kidding), Mama's Funk, Curse Of Dialect, Bren I-4, Def Wish Cast, Kriminal Justice and Ruffnex sell between 500 and 2,000 copies of their releases (usually tapes) and can attract 1,000 to their club shows. Their fashion sense is imported, but "there's a definite Australian element to their raps," observes rap producer John Toth of Big Beat Studios. "They sing with an Ocker (working class Australian) accent and namecheck local places. Their lyrical content has very little gun culture, which doesn't exist here and is more concerned with street kids, abuse, racism and unemployment."

Some have gained major-label interest. Sydney's Renegade Funktrain, formed from the remnants of Sony chart act Sound Unlimited (who counted Flavor Flav among their fans), signed to Warner and had a minor hit with a reworking of Boz Scaggs' "I Wonder." JFK, the Melbourne duo of Chilean-born Paul Jimenez and Tongan Filipe Matavai, is signed with Mushroom Publishing and has issued two singles, "Born To Be President" and "Did Y'All Come" through MDS's MXL label.

—CHRISTIE ELIEZER



Renegade Funktrain

**MODERN** — The extent to which Italian rap has crossed into the mainstream became clear when Italy's leading rapper, Jovanotti, performed a duet with Luciano Pavarotti, and the classical Antonioni choir faithfully covered the nursery rap of Italo-child rappers Gan-Gan, both at the War Child bene-

fit concert in Modena in September.

Jovanotti's 1994 hit "Penso Positivo" (Mercury) typifies how self-assertive and optimistic themes have outsold the agit-pop of innovators in the genre. In Jovanotti's wake, a posse of MCs has had hits, from Articoli 31's single "Hoi Maria" (Crime Squad/Flying) extolling the virtues of cannabis, to the confident feminism of Bologna's rap queen La Pina (Polydor), a spin-off from the pop-rap group OTR.

"Italy needed a hip-hop queen," says DJ and journalist Luca De Gennaro of La Pina's new solo career. "Her themes reflect the trend to relate to everyday life that has widened the appeal of Italian rap music."

The fringes of Italy's rap scene still provide plenty of innovation and regional variation. Local dialects stay alive through bands such as Genoa's raggamuffin outfit Senzasciù (CNI). Rome's hip-hop tribe Ice One (IRMA) and Turin's "Next Diffusion" (Flying).

Because commercial radio is slow to embrace Italy's hard-core rappers, a healthy circuit of alternative live-music venues for the genre has sprung up over the past five years. The spastic onstage antics of DJ Raptus (Century Vox) provide a counterpoint to his situationist observations on a consumer society. The hard-core political rap of Naples' MC Bisca, now working with the veteran rap outfit 99 Posse, reaches a raw energy level which is rarely experienced on the domestic rock scene, and is recreated on their live release "Incredible Opposizione Tour" (Flying).

—MARK DEZZANI

## MULTIMEDIA

Continued from page 40

recent "Quadrophone" tour, their "Carpet Compound" lounge area provided previews of their upcoming CD-ROM,



An Enhanced CD is on the way from Bone Thugs-N-Harmony.

access to their WWW site and info about Milla Reppa. Beastie Adam Yauch's Tibetan charity, all housed in refurbished Space Invaders and Pac-Man cabinets created by San Francisco-based Fierlinger brothers' Turntable Media. As well, says band publicist Steve Martin, "Spry, the people who did the Mosaic program, were also on hand to distribute free software."

## DICTIONARIES AND ENEMY SITES

As the Beasties were perhaps the first rappers with a Web page, it's notable that Ian Rogers, who now works for Grand Royal, started the page while a student at Indiana University, just because he was a fan. Efforts like Rogers' give due homage to the totally grassroots efforts devoting

bits and bytes to the advancement of hip-hop: efforts like Niels Jax's "Totally Unofficial Rap Dictionary," out of the Netherlands; Steve Juon's e-zine *HardC.O.R.E.*; the fan who runs an unofficial Public Enemy Web site in Finland;

the people who agree, disagree and post feverishly on artists and topics-of-the-day in the rec.music.hip-hop newsgroup and many, many more.

Stephens sees this very volatility as, itself, indicative of hip-hop's role in the digital future. "Hip-hop can have a renaissance there," he says, "because it does have the depth of information, it does have the culture, it does have the total package to allow it to grow with the new media, probably more than other types of music." Ultimately, he believes, "Hip-hop will humanize digital media. I think hip-hop will give it a soul."

(Harry Allen is CEO and publisher of rap dot com: *Where Hip-Hop Meets The Superhighway.*) ■

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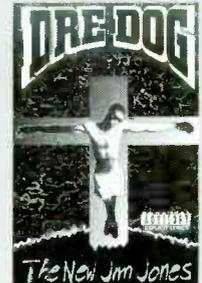
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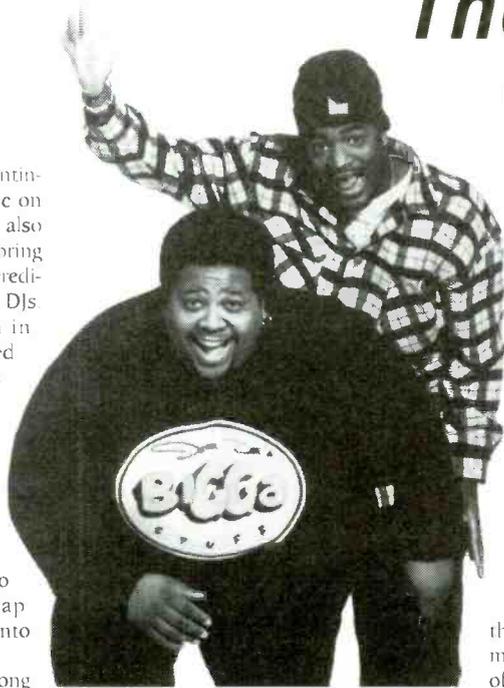
**RAP**

# COASTAL TREND CONTINUES: *Radio Rappers Like The Mic*

**A**s radio programmers continue to include rap music on their playlists, they are also finding that rap artists bring additional energy and credibility to their stations as DJs. And while the practice—begun in earnest a year ago—remains confined primarily to New York and Los Angeles, it gives some rappers a platform to acquire new fans and broaden their entertainment careers.

Top 40/rhythm crossover WQHT New York assistant PD/MD Tracy Cloherty says the hip-hop market can be tough to reach, and in order to maximize market penetration, rap artist/DJs provide a viable avenue into the rap community.

"We needed to gain credibility [among rap consumers] when we first signed on,"



**Doctor Dre and Ed Lover**

BY J.R. REYNOLDS

says Cloherty, "and hiring rappers helped give us that credibility."

WQHT currently has several specialty shows hosted by an array of rappers, including Ed Lover & Doctor Dre, Monie Love, Pete Rock, Flavor Flav, Dougie Fresh, the Furious Five, Afrika Bambaata, Evil Dee, Spinderella and Flex.

Cloherty adds that, because hip-hop is also a culturally rooted music form, there were unique advantages to using rappers over regular jocks. "It was easier for us to hire people in the genre and teach them radio than the other way around," she says.

Despite the number of rappers on the air at WQHT, Cloherty downplays the notion that non-rap DJs are being misplaced. "This isn't that widespread of a thing and is mainly at certain stations in a few markets, so there's no real

backlash," says Cloherty.

## NEXT BEST THING TO BEING ONSTAGE

Rapper Red Bandit is currently DJing on WNWK and WNYE in New York and says he wanted to get into radio ever since his first recording deal with Motown from 1990-92. The artist is currently signed to Creative Control/London/Island.

Says Bandit, "It's the next best thing to being onstage, plus it's an outlet for me to help rappers get their music out there in the community."

Bandit has a segment on one of his shows called "15 Minutes Of Fame," in which he gives out an 800 number for new and established rappers to call in to get their shot on the air. "There's another [segment] called 'Fran Lover Undiscovers,'" he adds, "where I play album cuts that you don't usually get to hear on the air," he says.

Bandit, who has worked on-air at other stations in New York, including WBLS and WQHT, says radio is also good for his own career, adding "It helps me to keep a link to the business."

## SETTING THE AGENDA

At R&B/mainstream KKBT Los Angeles, rapper Poetess has been steadily working on the station's various mix shows and has recently begun hosting her own show, called "The Agenda."

Poetess, whose last album was "Simply Poetry," on Poetic Groove/Interscope in

1993, grew up in radio. Her father, Johnny Morris, works for Los Angeles stations KACE and KGFJ.

The rapper began her broadcast career working for syndicator Lee Bailey Broadcasting. Says Poetess, "I got the chance to do my own show after riding the coattails of jocks on mix shows for the last two years." Unlike most rap jocks' shows, Poetess' "Agenda" features interviews and entertainment information, in addition to music. "One downside to having a show like this is I have to go out and hunt down stories, so it cuts into my [rap] writing," she says.

Conversely, being on the radio has broadened her Los Angeles fan base and created a platform for her next recording project, scheduled for sometime in early 1996.

*Continued on page 57*



**Monie Love**



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## RADIO RAPPERS

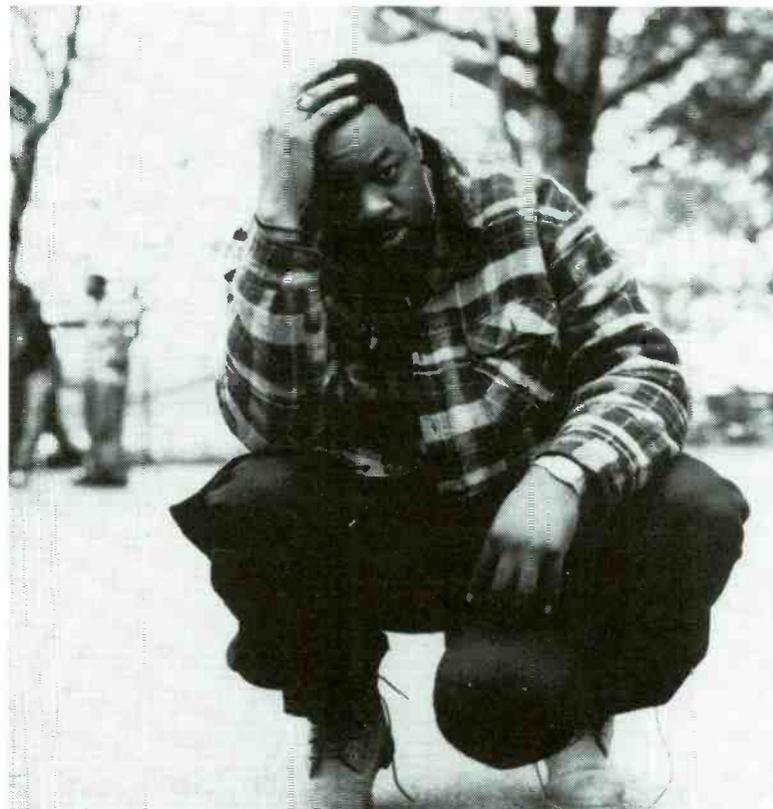
Continued from page 48

"Being on the air has generated awareness on the part of people interested in my music," the rapper explains. "I get calls or run into people all the time who ask when I'm coming out with a new record." She plans to release her next project independently and cites "The Agenda" as a natural marketing tool. "I'm not looking for a [major recording] deal because I've attained a lot of knowledge working in the business, and I think I will be more in control of my career this way," she says.

Recently, Poetess hosted "Rags To Ruthless: The Eazy-E Story," an 80-minute rap documentary that originally aired on KKBT in September. The program featured candid interviews with former NWA members Ice Cube, Dr. Dre, Yella, and MC Ren. The program also features early conversations with Eazy-E—who also hosted a radio show on KKBT—prior to his death. Poetess plans to independently syndicate the special.

Other rappers working on Los Angeles frequencies include MCA rapper Tre Black, whose radio show airs on KKBT from 6 to 10 p.m., and Kurtis Blow, who hosts the weekend "Old School Show" on KPWR.

At KKDA Dallas, Del Jam West rapper the Boss and Cocoa Butter host a daily show called "Boss & Butter Show." ■



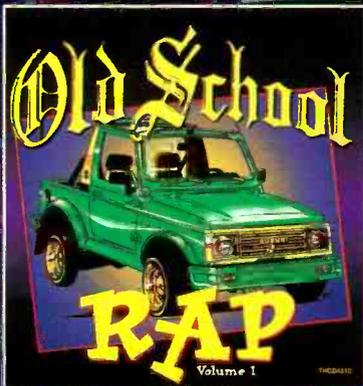
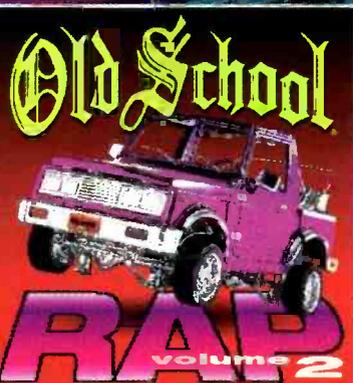
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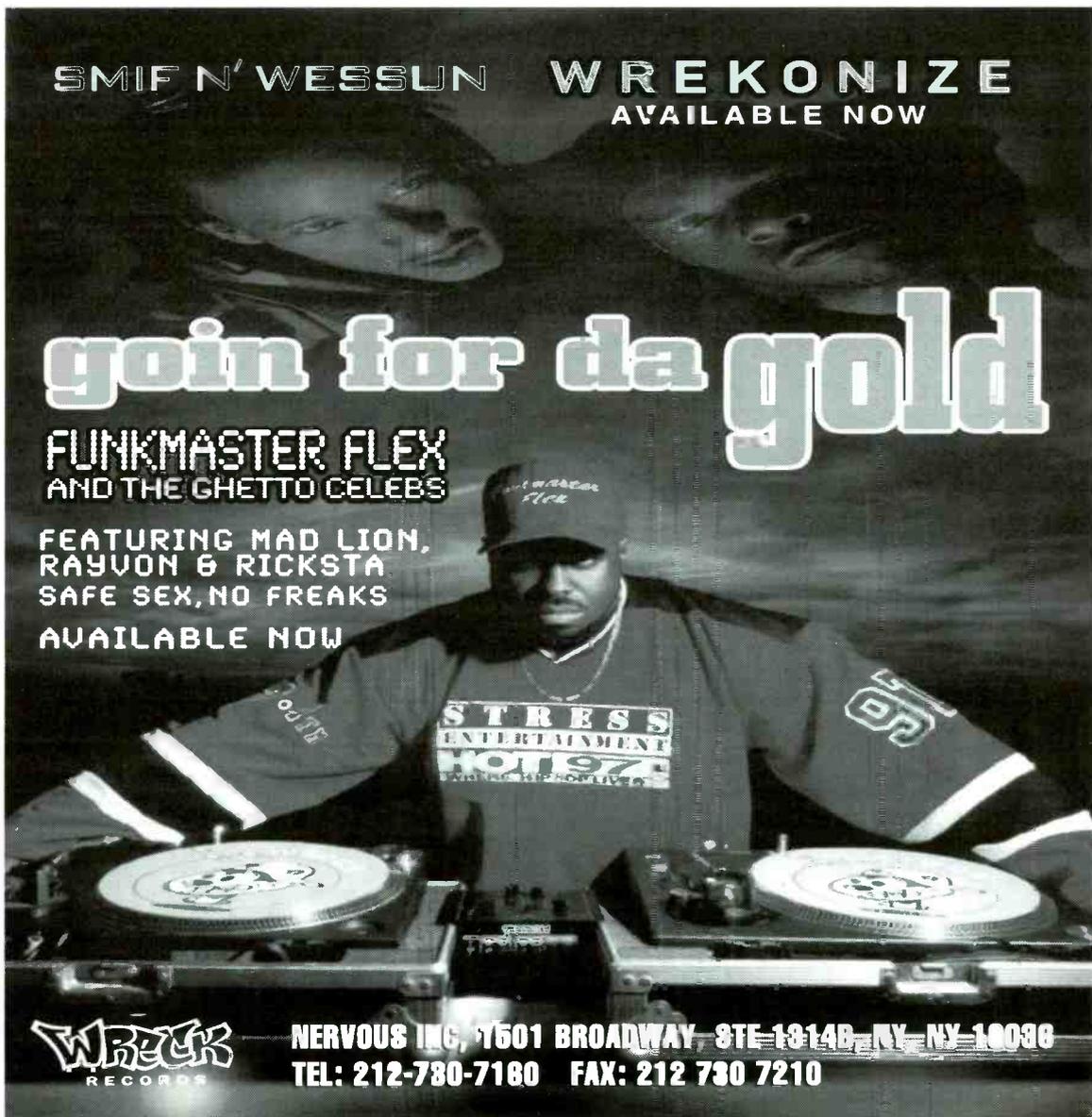
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# RAP

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Continued from page 32

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VARIOUS ARTISTS, "MTV Vol. 8"

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SPOONIE GEE, "The Godfather Of Hip Hop Vol. I"  
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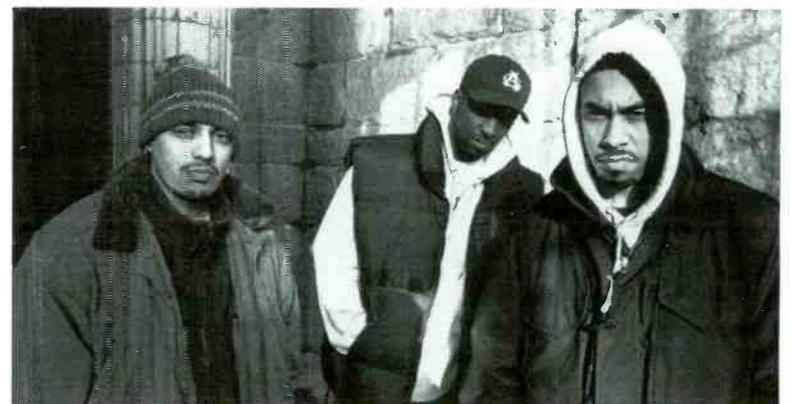
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D.D.C., "Helter Skelter"

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MIKE CITY, "City Limits"

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BROADWAY, "Must Get Paid"

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VARIOUS ARTISTS, "Hi-Fi Vol. 2"  
VARIOUS ARTISTS, "Vibes In Motion"

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FACE MOB, "The Beginning Of The End LP"  
GANGSTA NIP  
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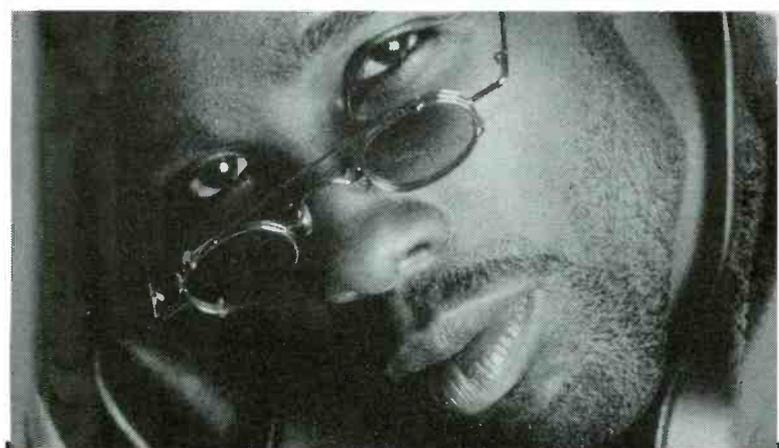
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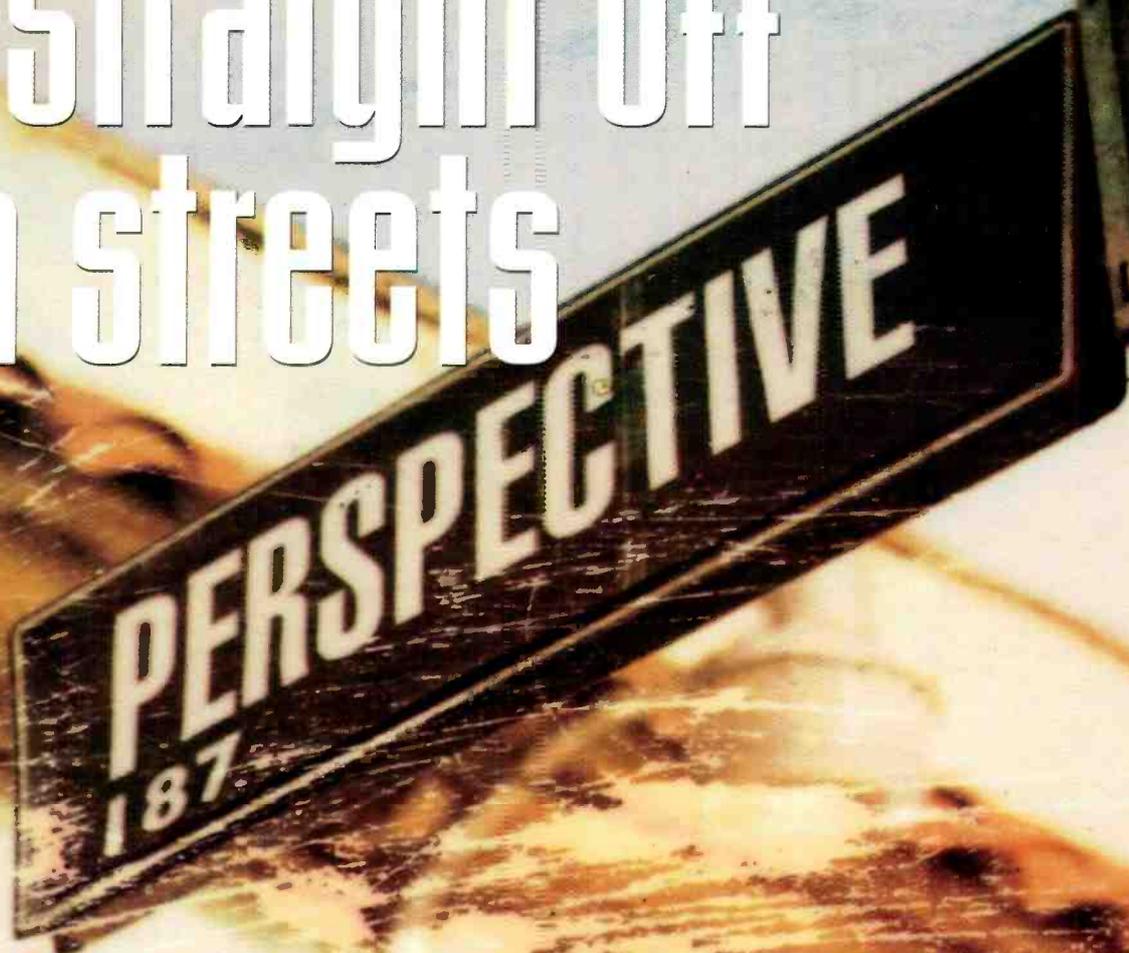
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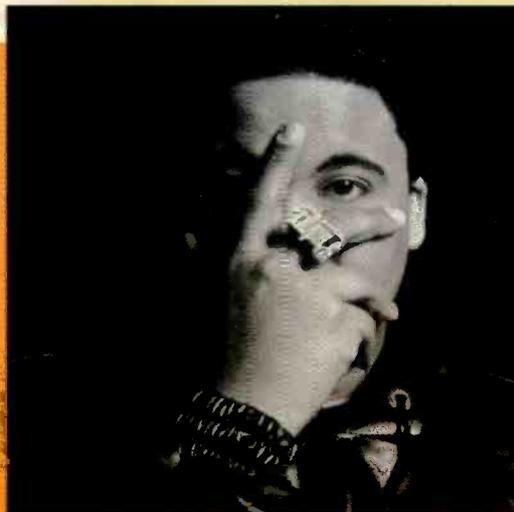
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## Kervorkian's Wake-Up Call; Albanese Gets 'Happy'

**GROOVES GIVIN' FEVER:** Francois Kervorkian loyalists get a tasty treat this month in the form of "The F.K. EP," a brash and forward-reaching set that offers a much-needed respite from the happy-disco and brooding-bass that have been dominating clubland in recent times.

Just released on the venerable producer's own Wave Records, this record is far more challenging to the brain than countless current hits, while giving the body a reason to twitch'n'twirl. Gratefully, the mood changes from cut to cut and will take punters on a cathartic journey they will not soon forget. Young producers who think they are all that should have a listen and learn a lesson or two. This record deftly illustrates why some of the supposed "old garde" are still kickin' around—and easily outclassing many of today's club heroes.

Get ready for the quick ascension of Maxi Records ingenue **Judy Albanese**, the lovely New Yorker who made friends among the East Coast underground earlier this year with the sweet "That Ain't Right." With "Happy," she comes on with the kind of charm that made **CeCe Peniston** a formidable figure and "Finally" a classic.

This single is a textbook case of a singer finding a song that she was born to perform. Albanese vamps up a storm, bending the hook with the style of a seasoned veteran, while the U-Jam Productions crew keeps the groove taut and the chorus prominent. The song hits full stride in the hands of **Tommy Musto** and **Matthias Helbronn**, whose "Don't Stop The Love" remix has the perfect balance of bass and melody. Radio prospects are heightened with **Tim Shider's** jeep-smart hip-hop remix. We are salivating for a full-length album by this star-bound artist.

Once again, New York's increasingly prominent Waako Records cooks up some yummy floor fare

with enticing, left-of-center flavor. This time, DJ/producer **Alfredo Roman** is the chef in residence, and he is likely to turn a few heads with "Clap Your Hands," a shoulder-shakin' tribal anthem that is rife with invigorating Latin percussion and cha-cha keyboard flourishes. Jocks who need a vibe that is a tad more conventional will find **Keith Kemper's** trippy, organ-grinding remix suitable to nearly every possible underground format.

**Vicky Ryan** has deserved mainstream divadom for years now, and



by Larry Flick

she gets a decent shot at achieving exactly that as the featured vocalist on the House Of Jazz production posse's "Mr. Groove" EP. On this Urgent Music Works release, she displays dazzling range and saucy attitude, rising above the limitations of the music she is handed with notable ease. In her capable hands, jams like "I Got My Man" are downright revelatory. Imagine what she can accomplish with better material. Still, we are betting that these tracks will meet with favorable DJ response and get some momentum building for this oh-so-talented performer.

Speaking of women to watch, **Maydie Myles** inches closer to the breakthrough hit she has long been preparing for with "I've Been Waiting," a sterling deep-house collaboration with producer **Kingsley O.'s** scrappy **K-London Posse**. Myles unleashes with a raspy wail that would make **Jocelyn Brown** proud, stomping over a blippy groove that will have runway regulars joyfully swinging their handbags for hours.

"I've Been Waiting" gets a little added grit from the hands of producer **Benji Candelario**, who smooths out the bassline and factors in a couple of keyboard loops that grab the ear without distracting from Myles. A winner that can be found on Stamford, Conn.'s independent **K4B Records**.

Rising British remix duo **Chris & James** show signs of making a fairly smooth transition into the realm of pure production and composition with "Fox Force Five," a sprawling trance/NRG odyssey on the U.K.-based **Stress Records**. Atop a butt-wiggling bassline, the two mine out a lushly arranged soundscape that is held together with a racing, cinematic keyboard melody and infectious vocal snippets. An epic recording that is fine-tuned to suit the needs of DJs without reducing the grandeur and complexity of the actual piece. For a slightly more singular, streamlined perspective, have a listen to the **Playboys'** by-the-numbers dub.

**HOUSE WORK:** Those of you who think Icelandic goddess **Bjork** has been working the commercial side of the street too heavily lately, take heart. She has begun writing and rehearsing with a clique of revered electronic-dance musicians for a one-off show of new experimental material in London. The venue is still to be confirmed, though Bjork and company are aiming for a late-January performance. Among those joining the Elektra artist will be **Robin Rimbaud**, who is better known in clubland as **Scanner**. He says that one of the tunes nearing completion is approximately 40 minutes long. Can the next step be a commercial recording of the show? Nothing is firm, but we hear that the idea is being pondered as we go to press.

**Bananarama** fans will be pleased to learn that the act has inked a stateside deal with **Curb Records**, which is rushing out the vibrant single "Every Shade Of Blue." If you missed this cutie on import, seek it out and go directly to **Lenny Bertoldo's** jumpy post-production.

Whilst on the Curb tip, the label and troops from its edel subsidiary are stoking for a big Christmas push behind "Celebration," the latest single by Euro-NRG team **Fun Factory**. The good news is that this is *not* a cover of the **Kool & the Gang** chestnut, but rather a gleeful, reggae-pop original that could establish the act as more than a flash in the disco pan.

As a lifelong **Kylie Minogue** disciple, we were thrilled to learn that her **PWL** catalogue is being remixed for a CD retrospective due at the top of next year. Producers are still to be confirmed. We can hardly contain



**100% Pure Gold.** Mercury diva **Crystal Waters** recently celebrated the gold certification of her latest album, "Storyteller." The collection has spawned three No. 1 dance hits, including the top 10 pop smash "100% Pure Love." The artist is currently writing and recording material for her next project with a variety of producers, including longtime mentors the **Basement Boys**. The label is eyeing a summer 1996 release for the set. Shown, from left, are **Josh Ziemann**, Mercury senior director of marketing; **David Leach**, Mercury executive VP/senior VP of promotion; **Bruce Carbone**, Mercury VP of A&R; **Waters**; **Danny Goldberg**, Mercury president/CEO; and **Vito Bruno**, Waters' manager.

ourselves in anticipation of hearing such classics as "Shocked" and "What Do I Have To Do" spruced up to fit current sounds. Now if only Ms. M. can sort out a solid stateside label situation . . .

With the aid of producer **Al Mack**, singer **Chanelle** makes an excellent impression on "I'll Keep Coming Back," a lively gem on New York's **King Street Records**. Mack's dubs are edgy and quite useful (and have been snagging a considerable amount of turntable action in the prerelease pressing), but do yourself a favor and give the primary vocal a close listen. How often do you get a vocal as good as Chanelle's? And how often does Mack deliver a song this fleshy and poppy? If you answered "occasionally, at best" to either ques-

tion, please do not let this team's fine, fine efforts go to waste.

**KICKIN' LOVELY:** From the twisted-but-true file is news that British housemeisters **Love To Infinity** will help country music queen **Reba McEntire** shimmy her way into the hearts of club punters by remixing her next MCA single, a cover of the **Supremes'** "You Keep Me Hangin' On." Stop scratching your heads, it should be a deliciously campy affair. We can already hear ol' Reba-girl's down-home twang slicing through a spree of disco strings and cowbells in our head. The only question is whether this single be as fierce as **Dolly Parton's** disco-era sojourn, "Baby I'm Burnin'."

Speaking of odd remix marriages, **David Morales** has added his two cents to **Chynna Phillips'** solo pop ditty, "Naked And Sacred." It takes a second to adapt to Phillips' voice chirping inside the track's rugged house context, but this **EMI** 12-inch-er proves to be quite the festive lil' romp in the end. Give it a whirl.

The seemingly tireless **Morales** has also injected a bit of house intensity to **Tina Turner's** gloriously over-the-top **James Bond** theme, "Goldeneye" (**Virgin**). The truth is that **Morales'** serviceable remixes cannot compete with the arched-eyebrow melodrama of **Nellee Hooper's** original production, but they do give club DJs who have long worshipped **La Turner** a chance to splash her feline growl all over their floors for the next month or so.

Although there is no denying that **Double Dee's** "Found Love" was quite the juicy jam as a dancefloor hit roughly five years ago, was it really necessary to serve it up one more time with another set of mixes? Seems that the folks at **Sony U.K.** think so—only this time from the perspective of producers **Paul Gotel** and **Strike**. Sure, this is a fine package that reaffirms what a fine song "Found Love" is. But we cannot help but wonder when similar money and energy will be exerted toward cre-

(Continued on next page)



**Moore Is Free.** **Silas/MCA** chanteuse **Chanté Moore** joins the celebration after **Barry White's** recent performance at the Hollywood Palladium in Los Angeles. Moore recently enjoyed dancefloor success with her house-underlined interpretation of the **Deniece Williams** chestnut "Free." She can currently be heard on the **Babyface**-produced rhythm track "Wey U," which is on the "Waiting To Exhale" soundtrack. Pictured, from left, are **Brad LeBeau**, president of **Pro-Motion/LIFT Marketing**; **Moore**; and **Billboard** reporting club DJ **Marcus Wyatt**.

### Billboard HOT Dance Breakouts

FOR WEEK ENDING NOV. 25, 1995  
CLUB PLAY

1. I SPECIALIZE IN LOVE EXPOSE ARISTA
2. LOOK ME UP JAY WILLIAMS NERVOUS
3. PEOPLE KAREN POLLARD DEEPER
4. TREAT ME RIGHT TEMPLE OF THE GROOVE ONE PLANET
5. EVERYBODY SALSA TITO PUENTE JR. & THE LATIN RHYTHM PUENTE

### MAXI-SINGLES SALES

1. TOCCATA & FUGUE IN D MINOR VANESSA-MAE ANGEL
2. (YOU MAKE ME FEEL LIKE A) NATURAL WOMAN MARY J. BLIGE UPTOWN
3. MIND TRIPS THE BRAND NEW HEAVIES DELICIOUS VINYL
4. I AM YOUR MASTER SEXTRAVAGANZA TRIBAL AMERICA
5. PASSION OF THE NIGHT CLUBZONE LOGIC

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	2	7	I'LL ALWAYS BE AROUND MCA 55146 2 weeks at No. 1	C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK
2	2	3	9	TAKE ME HIGHER MOTOWN 0433	DIANA ROSS
3	3	4	8	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	REAL MCCOY
4	4	7	8	BELIEVE IN ME GEFEN 22104	RAW STYLUS
5	8	11	6	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
6	6	8	8	SO IN LOVE MOONSHINE MUSIC 88422	ELLI MAC
7	7	9	8	SAY A PRAYER ARISTA 1-2882	TAYLOR DAYNE
8	9	10	7	RUNAWAY A&M 1225	JANET JACKSON
9	12	15	5	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	GLORIA ESTEFAN
10	5	1	9	STAY TOGETHER STRICTLY RHYTHM 025	BARBARA TUCKER
11	13	17	6	HELLO RCA 64458	STATE OF GRACE
12	10	5	10	FANTASY COLUMBIA 78044	MARIAH CAREY
13	15	18	5	I'VE BEEN WAITING K4B 018	MAYDIE MYLES
14	11	6	11	RUNNING AROUND TOWN SIRE 66086/EEG	BILLIE RAY MARTIN
15	21	41	3	BE MY LOVER RCA 64445	LA BOUCHE
16	19	30	4	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
17	18	23	5	SHINE LOGIC 59026	ERIRE
18	20	29	4	FIND A WAY JELLYBEAN 2504	SOUL SOLUTION
19	16	12	17	I FEEL LOVE MANIFESTO IMPORT/MERCURY	DONNA SUMMER
20	14	13	8	PADLOCK EPIC 78022	M PEOPLE
21	26	34	4	A MOVER LA COLITA GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
22	31	48	3	TO DESERVE YOU ATLANTIC 85531	BETTE MIDLER
23	17	14	9	DESTINATION ESCHTAN EPIC 78038	THE SHAMEN
24	25	33	4	DON'T STOP NITEGROOVES 028/KING STREET	LEVEL 9
25	30	36	5	FAIRGROUND EASTWEST 64356/EEG	SIMPLY RED
26	35	45	3	TOCCATA & FUGUE IN D MINOR ANGEL 58450	VANESSA-MAE
27	42	—	2	IF I WERE YOU WARNER BROS. 43624	K.D. LANG
<b>*** Power Pick ***</b>					
28	49	—	2	WALKIN' VIRGIN IMPORT	FRANKIE KNUCKLES FEATURING ADEVA
29	23	22	10	CRAZY COOL CAPTIVE 38510/VIRGIN	PAULA ABDUL
30	37	49	3	WE ARE FAMILY REPRIS 43553/WARNER BROS.	BABES IN TOYLAND
31	24	25	6	(WHEN I KISS YOU) I HEAR CHARLIE PARKER PLAYING LOGIC 59023	SPARKS
32	48	—	2	LOOK WHO'S TALKING LOGIC 59028	DR. ALBAN
33	36	44	4	ALL OR NOTHING ICHIBAN 24859	MISA
34	46	—	2	WHEN THE MONEY'S GONE ATLANTIC 85550	BRUCE ROBERTS
35	34	37	5	PAPER MOON BOLD! STARS 2015/BOLD!	51 DAYS
36	47	—	2	MUSIC TAKES ME HIGHER SUB-URBAN 20	LIFT
<b>*** Hot Shot Debut ***</b>					
37	NEW	—	1	BEAUTIFUL LIFE ARISTA 1-2918	ACE OF BASE
38	22	19	11	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY
39	NEW	—	1	EVERYBODY MUST PARTY VIBE 028	GEORGIE PORGIE
40	45	—	2	GAME FORM LOGIC 59024	JOEY BELTRAM
41	50	—	2	SENTIMENTAL ARISTA 1-2892	DEBORAH COX
42	33	27	7	VOICES IN MY MIND DA GROOVES 128	VOICES
43	32	24	12	FREEK'N YOU UPTOWN 55041/MCA	JODECI
44	NEW	—	1	LIFE IS SWEET ASTRALWERKS 6162	THE CHEMICAL BROTHERS
45	41	35	6	LOVE ENUFF VIRGIN 38508	SOUL II SOUL
46	NEW	—	1	SAME THING IN REVERSE VIRGIN 38527	BOY GEORGE
47	29	16	12	WE CAN MAKE IT STRICTLY RHYTHM 023	MONE
48	43	32	11	LUV CONNECTION ELEKTRA 66098/EEG	TOWA TEI
49	28	20	12	YOU ARE NOT ALONE EPIC 78003	MICHAEL JACKSON
50	27	21	12	I WANNA B WITH U CURB EDEL 77086	FUN FACTORY

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1/Hot Shot Debut ***</b>					
1	NEW	—	1	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916 1 week at No. 1	WHITNEY HOUSTON
2	NEW	—	1	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	ACE OF BASE
3	2	2	8	TELL ME (T) (X) EPIC 78068	GROOVE THEORY
<b>*** Greatest Gainer ***</b>					
4	4	15	3	BE MY LOVER (T) (X) RCA 64445	LA BOUCHE
5	1	1	9	FANTASY (M) (T) (X) COLUMBIA 78044	MARIAH CAREY
6	3	47	3	HEY LOVER (M) (T) DEF JAM/RAL 7495/ISLAND	L.L. COOL J
7	5	—	2	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	SMIF-N-WESSUN
8	11	6	9	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
9	7	3	8	DANGER (T) FADER 0076/MERCURY	BLAHZAY BLAHZAY
10	8	7	7	SENTIMENTAL (M) (T) (X) ARISTA 1-2892	DEBORAH COX
11	44	—	2	DIGGIN' ON YOU (M) (T) (X) LAFACE 2 4120/ARISTA	TLC
12	16	5	5	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
13	29	24	6	I'LL ALWAYS BE AROUND (M) (T) (X) MCA 55146	C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK
14	15	30	11	MISSING (T) (X) ATLANTIC 85620/AG	EVERYTHING BUT THE GIRL
15	NEW	—	1	IF I WERE YOU (T) (X) WARNER BROS. 43624	K.D. LANG
16	21	16	6	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	REAL MCCOY
17	9	9	9	RUNAWAY (M) (T) (X) A&M 1225	JANET JACKSON
18	14	4	6	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 7199/ISLAND	CAPLETON
19	10	10	5	LIVIN' PROOF (T) PAYDAY/LONDON 0077/ISLAND	GROUP HOME
20	22	11	20	SUGAR HILL (T) (X) EMI 58478	AZ
21	13	21	6	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	GOODIE MOB
22	RE-ENTRY	8	8	EVERYBODY BE SOMEBODY (T) MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
23	17	13	7	ICE CREAM (T) LOUD 64425/RCA	CHEF RAEKWON
24	48	34	9	MAGIC CARPET RIDE (T) (X) SM:JE 9014/PROFILE	THE MIGHTY DUB KATS
25	20	—	2	CURIOSITY (T) (X) MCA SOUNDTRACKS 55143/MCA	AARON HALL
26	6	12	7	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
27	25	18	6	LIQUID SWORDS/LABELS (T) GEFEN 22106	GENIUS/GZA
28	RE-ENTRY	2	2	THROW YOUR HANDS UP/GANGSTA'S PARADISE (T) (X) TOMMY BOY 699	L.V.
29	18	14	7	BOMDIGI (M) (T) DEF JAM/RAL 7197/ISLAND	ERICK SERMON
30	12	28	4	A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029	CHAZZ
31	NEW	—	1	BLAH (T) DUCK DOWN 53223/PRIORITY	THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.)
32	19	8	3	THE RIDDLER (T) ATLANTIC 85536/AG	METHOD MAN
33	24	—	2	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	BETTE MIDLER
34	27	23	6	LIKE THIS AND LIKE THAT (T) ROWDY 3-5053/ARISTA	MONICA
35	23	29	6	SAY A PRAYER (T) (X) ARISTA 1-2882	TAYLOR DAYNE
36	35	20	4	ENERGY (T) AQUA BOOGIE 020	DEVONE
37	38	38	5	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	MONIFAH
38	30	26	14	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	REDMAN/METHOD MAN
39	43	32	23	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	THE BUCKETHEADS
40	NEW	—	1	I WANT YOU BACK (M) (T) (X) STEP SUN 95703/INTERSCOPE	PURE SOUL
41	42	45	10	TAKE ME HIGHER (T) (X) MOTOWN 0433	DIANA ROSS
42	NEW	—	1	HELLO (T) RCA 64458	STATE OF GRACE
43	40	22	11	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	DAS EFX
44	RE-ENTRY	2	2	HIP TO THE GAME (T) (X) PENALTY 0157/TOMMY BOY	LORD FINESSE
45	RE-ENTRY	4	4	SUCCESS (T) RELATIVITY 1251	FAT JOE
46	31	19	12	MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321	KRS-ONE
47	32	41	8	STAY TOGETHER (T) (X) STRICTLY RHYTHM 025	BARBARA TUCKER
48	47	44	25	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	SHAGGY
49	46	—	9	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) UPTOWN 55063/MCA	LOST BOYZ
50	RE-ENTRY	4	4	1ST OF THA MONTH (T) (X) RUTHLESS 6331/RELATIVITY	BONE THUGS-N-HARMONY

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

## DANCE TRAX

(Continued from preceding page)

ating a new song for this act.

But, alas, re-addressing old favorites as singles is an increasingly popular trend. Hi-NRG icons Ernest Kohl and Paul Parker are both toiling down the promotional trail in support of familiar jams. Kohl's popular late-'80s hit "Sooner Or Later" has been recast as a thumpy pop/house mover for Miami's Fresh Music, while Parker's genre-defining chestnut "Right On Target" has been sped up to meet with the approval of Euro-NRG enthusiasts on New York's ZYX

Records.

In both cases, the original recordings remain superior in production and performance, though the onset of these singles shines a light on the fact that both Kohl and Parker are viable talents who would be wise to focus on writing and recording new material. Of course, they both require the support of labels that have the vision and willingness to help them reach higher creative levels.

One of the nicer surprises to spring from the mailbag last week

was the lusty "Exotic Erotic" by San Francisco diva L.Z. Love. She trots over a lively groove concocted with disco reverence by Erik Wikman and DJ-JD with a playful blend of sass and sex. Available on EBB Records, "Exotic Erotic" was actually recorded in tribute to the legendary 16-year-old annual San Francisco club party of the same name, but it works extremely well on its own.

Love has just signed a recording agreement with the rambunctious Slip'n'Slide Records in the U.K. and

will offer the anthemic "See The Light" on the label before the end of the year. Her recent studio spree with Wikman and DJ-JD resulted in another uplifting jam, "Heaven Sent." Do not expect to hear that one before the first quarter of 1996. It will be well worth the wait. Love's got it going on in a major way.

The latest addition to the towering pile of multi-act compilations is "Cat Compilation II," a collection of new and rare cuts by a slew of synth-pop dance acts. The set aims to raise funds for F.I.R.M., a Houston-head-

quartered relief center for people with HIV and AIDS. We are still trying to discern the relevance of the "cat" title, but it hardly matters. The music is a pleasant diversion from mainstream dance styles, with material offered by familiar acts Anything Box and Information Society, as well as up-and-comers, such as ethereal Dallas ingenue Elizabeth and Minneapolis troupe L.E.D. Nourishment for the adventurous listener on Houston's Control-Alt-Delete Recordings.



**Teed Off.** John Michael Montgomery hosted the Academy of Country Music's 13th annual Bill Boyd Golf Classic. Shown, from left, are tournament co-chairman Dick Jennings, ACM president Scott Siman, Montgomery, ACM vice chairman Gene Weed, and tournament co-chairman Jim Grant.

## Chely Wright's 'In The Middle Of It' 2nd Polydor Set Shows Musical Maturity

■ BY DEBORAH EVANS PRICE

NASHVILLE—During a recent conversation that Polydor newcomer Chely Wright had with Buck Owens, the veteran artist asked what advice he could give her. "I said, 'I need to know how to stay true to my roots, but still be able to have a successful commercial career, so I can continue to make records,'" Wright recalls.

"My interest isn't to make a million bucks and to be a video babe and have my face on the cover of *People* magazine. However, I do need to have some degree of commercial success. We

talked a long time about nipping and tucking and pinning things where you can, but still wearing the suit you want to wear. I believe that's what we've done with this new album."

Though Wright's debut album, "Woman In The Moon," drew critical acclaim and helped her land the Academy of Country Music's top new female vocalist award last spring, radio hits and strong sales figures have eluded her. With the Jan. 9 release of her sophomore album, "Right In The Middle Of It," Polydor hopes to put those key pieces of the career puzzle in place.

"We've really tried to show her progress and evolve, not only in looks and appearance but musically," Poly-

dor VP/GM Steve Miller says. "Anything we do marketing-wise always has to start with the music and the image. We feel we've got both those things together the way they should be on this album."

Miller says the new album reflects the musical maturity Wright has achieved in the wake of a year and a half on the road opening for Alan Jackson, Alabama, Confederate Railroad, and Tim McGraw. "The first album showcased this young, really talented girl from Kansas who grew up in rural America," he says. "That really captured the innocence and the talent that brought her to us to begin with. It's been two years since we put that whole package together, and she's grown up."

Wright agrees that the album is somewhat of a departure. "I knew the things I wanted to do differently and the things I wanted to do the same,"

(Continued on page 61)



WRIGHT

## Wopat Replaces Crook And Chase On TNN; Garth's Got Promotion 'Fever' For New Set

**TOM WOPAT** has been chosen to host a new country music entertainment and variety show to replace **Crook** and **Chase's** "Music City Tonight" on TNN. "Prime Time Country" will air live Monday-Friday, 9-10:30 p.m. EST, beginning in January. Wopat, currently appearing as **Cybill Shepherd's** ex-husband on the CBS-TV show "Cybill," was formerly **Luke Duke** on the series "The Dukes Of Hazzard" and has recorded four country albums. He will retain his role on "Cybill."

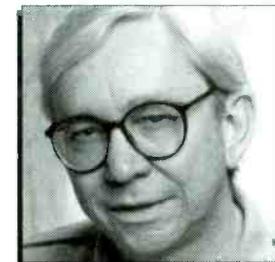
**GARTH TO EARTH:** The **Garth Brooks** juggernaut continues to roll. In the first-ever album launch by the Voice of America, Brooks will appear on live shows Wednesday (22). From noon to 1 p.m. EST, he will take call-in questions on "Talk To America," and at 1 p.m. he will appear at a live press conference to discuss his new album, "Fresh Horses," and to answer questions. The next day, he will appear live on Fox's special NFL pregame show at noon EST.

Brooks and band will perform "The Fever" in front of a special video he filmed playing touch football at Vanderbilt University's football stadium. It will be the only showing of that video. Following Brooks' performance, the Detroit Lions will defeat the Minnesota Vikings, 23-6.

**ON THE ROW:** An old favorite studio closes this month. Sessions Recording Studio on 16th Street has been bought by Curb Records, which will take over the building. Formerly known as Stargem Studio, the facility has hosted sessions by such artists as **Johnny Cash**, **Eddy Arnold**, **Waylon Jennings**, and **Petra**. A private party will mark the occasion. . . **Bill Malone** and **Hank Snow** have been honored by Belmont University. Malone, who teaches at Tulane University and wrote "Country Music U.S.A.," the first serious history of the genre, received the Lifetime Achievement Award. Snow was recognized for his book "The Hank Snow Story" . . . Three more Country Music Assn. Triple Play Award recipients have been announced. The award, given to CMA composer members who have attained three No. 1 songs within a 12-month period, go to singer/songwriter **Toby Keith** and to writers **Bob McDill**, **Steve Seskin**, and **Tom Shapiro**.

**Steve Earle** appears to have finally put his legal problems behind him. The 40-year-old artist pleaded guilty to cocaine possession in Nashville, was given two probated concurrent sentences, and was ordered to perform

at a correctional facility and also to donate the benefits of a concert to a drug awareness program. Last year, he received another probated sentence for heroin possession. Earle said he is 14 months and five days clean and is involved with Narcotics Anonymous. . . The Nashville Bar Assn. will sponsor a presentation on "Entertainment Law: The Year In Review 1995" Dec. 6 from 4-6 p.m. at BMI. The speaker, **Stan Soocher**, editor in chief of the trade journal Entertainment Law & Finance, will also address recent rulings that could affect the Nashville entertainment industry and new federal legislation dealing with royalties for digital transmission of sound recordings. Nashville attorney **W. Michael Milom** and Nashville accountant **Mike Vaden** will discuss dissecting music-industry royalty statements.



by Chet Flippo

The deadline is Dec. 1 for applying to perform at the Nashville Entertainment Assn.'s Extravaganza 1996, which will be held here Feb. 14-17. Some of the acts at last-year's bash were **BR5-49**, **Joe Ely**, and **Asleep At The Wheel**. . . Watch for **Shania Twain** in the Macy's Thanksgiving Day Parade. . . **Travis Tritt's** "Going Home" special premieres on the Disney Channel Dec. 3 at 9 p.m. EST. . . **Reba McEntire's** "Starting Over" special airs Friday (24) at 10 p.m. EST on CBS. She'll be joined by **Linda Davis**, **Martina McBride**, and **Trisha Yearwood**.

**IN THE GROOVE:** **Merle Haggard** begins 1996 with an album by that name. The Curb release includes 10 new songs, including "Beer Can Hill," on which he is joined by **Buck Owens** and **Dwight Yoakam**. . . **Steve Wariner** has joined **Joel Nava** on the latter's Christmas single, "Mama's Boy," which is the only original track on the Arista/Texas album "A Tejano Country Christmas." Both also performed in the video.

Two interesting packages come from CMH Records. "Plectrasonics" is a fascinating outing by the nine-piece group known as the **Nashville Mandolin Ensemble**, with music ranging from bluegrass to the **Beatles** to **Bach**. "Rhythm Of The Mountains" is a far-ranging four-CD box, with the songs arranged by themes for each CD (e.g., "Wild And Reckless Men" and "Fair And Tender Ladies"). There's a wealth of good old music here, ranging from the **Blue Sky Boys** to **Kirk & Sam McGee**. It's been too long since the world heard **Mac Wiseman** singing "There's A Little Box Of Pine On The 7:29" or **Ramona Jones** doing "Whiskey Before Breakfast."

## Ryman To Ring Out With Gospel On TNN Special

NASHVILLE—After selling out the Ryman Auditorium in one day when tickets went on sale for "A Gospel Reunion At The Ryman," host **Bill Gaither** and executive producer **Bill Carter** of Bill Carter Management are hoping TV audiences will also enthusiastically receive the show when it airs Saturday (25) on TNN.

Carter and Gaither have high hopes for the special for two reasons. If ratings are high, it may lead to additional programming featuring Southern gospel music on TNN. Also, during the broadcast viewers will have the opportunity to purchase the video via mail order. (The video is scheduled to be released to retail outlets next spring through Gaither's Chapel Music label, which is distributed through EMI's Chordant Distribution.)

The show reunited some of the most recognized names in gospel music, including **Vestal** and **Howard Goodman** of the **Happy Goodman Family**, **James Blackwood** of the **Blackwood Brothers**, **Eva Mae** and **Mylon LeFevre** of the **LeFevres**, **Jake Hess** and **Hovie Lister** of the **Statesmen Quartet**, **Les Beasley** of the **Florida Boys**, **J.D. Sumner & the Stamps**, the **Nelons**, and the **Speer**

Family. Also on the bill were **Jeff & Sheri Easter**, **Ricky Skaggs**, **Mark Lowry**, the **Whites**, **Janet Paschal**, the **Martins**, and many others who performed during the three-hour event.

"Country music has done a lot better job than the gospel-music field has done at honoring their pioneers and their past," Gaither says. "They make me envious how well they've done that, and I feel it was long overdue to have an evening where we are indeed giving honor to the gospel pioneers and legends in our field who have traveled many miles, made a lot of sacrifices, and paved the way for a lot of people in the contemporary Christian field."

Gaither says the Ryman was the perfect place for such a tribute. "It's primarily known, and rightfully so, as the home of country music. It was also the home of the original gospel all-night singings the first Friday night of every month, which started back in 1948. Many of those pioneers that were there in those first concerts in '48 and '49 are still living—the **Spears**, **Jake Hess**, **Hovie Lister** of the **Statesmen**, **James Blackwood**, **J.D. Sumner**, and **Eva Mae LeFevre**. This was a night for these

(Continued on page 61)



Dove Award-winning Chapel recording artists the Nelons performed at the taping of "A Gospel Reunion At The Ryman." Shown, from left, are **Rex Nelson**, **Kelly Nelson Thompson**, **Charlotte Penhollow**, and **Jerry Thompson**.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	10	<b>CHECK YES OR NO</b> T.BROWN,G.STRAIT (D.M.WELLS,D.H.OGLESBY)	◆ GEORGE STRAIT (V) MCA 55127	1
2	3	6	11	<b>WHO NEEDS YOU BABY</b> J.STROUD (C.WALKER,R.BOUDEAU,K.WILLIAMS)	◆ CLAY WALKER (C) (V) GIANT 17771	2
3	6	10	6	<b>TALL, TALL TREES</b> K.STEGALL (G.JONES,R.MILLER)	◆ ALAN JACKSON (V) ARISTA 1-2879	3
4	9	13	13	<b>BACK IN YOUR ARMS AGAIN</b> J.STROUD (J.F.KNOBLOCH,P.DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	4
5	7	9	10	<b>WHISKEY UNDER THE BRIDGE</b> S.HENDRICKS,D.COOK (D.COOK,K.BROOKS,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	5
6	11	15	13	<b>LIFE GOES ON</b> C.DINAPOLI,D.GRAU,LITTLE TEXAS (D.GRAY,T.MCHUGH,K.FOLLESE)	◆ LITTLE TEXAS (V) WARNER BROS. 17770	6
7	10	12	15	<b>SOMETIMES SHE FORGETS</b> G.BROWN,T.TRITT (S.EARLE)	◆ TRAVIS TRITT (V) WARNER BROS. 17792	7
8	14	19	13	<b>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</b> S.GIBSON (S.DWORSKY,P.JEFFERSON,J.LEYERS)	◆ AARON TIPPIN (C) (V) RCA 64392	8
9	2	4	18	<b>I LET HER LIE</b> J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	◆ DARYLE SINGLETARY (C) (V) GIANT 17818	2
10	13	17	9	<b>IN PICTURES</b> E.GORDY,ALABAMA (J.DOYLE,B.E. BOYD)	ALABAMA (C) (V) RCA 64419	10
11	5	2	16	<b>DUST ON THE BOTTLE</b> T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 54944	1
12	19	23	7	<b>LIFE GETS AWAY</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,T.SCHUYLER)	CLINT BLACK (V) RCA 64442	12
13	18	22	15	<b>TEQUILA TALKIN'</b> D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)	LONESTAR (C) (V) BNA 64386	13
				<b>*** AIRPOWER ***</b>		
14	22	25	8	<b>DEEP DOWN</b> P.TILLIS,M.FOOLE (W.ALDRIE,J.JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1-2878	14
15	20	20	11	<b>I WILL ALWAYS LOVE YOU</b> S.BUCKINGHAM,D.PARTON (D.PARTON)	DOLLY PARTON & VINCE GILL COLUMBIA ALBUM CUT	15
16	16	18	16	<b>IF I WAS A DRINKIN' MAN</b> B.BECKETT (J.B.RUDD,B.HILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87120	16
17	25	27	12	<b>LOVE LESSONS</b> T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)	◆ TRACY BYRD (C) (V) MCA 55102	17
18	30	36	7	<b>CAN'T BE REALLY GONE</b> J.STROUD,B.GALLIMORE (G.BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	18
19	24	24	13	<b>GO REST HIGH ON THAT MOUNTAIN</b> T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 55098	19
20	4	5	18	<b>SAFE IN THE ARMS OF LOVE</b> M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	◆ MARTINA MCBRIDE (C) (V) RCA 64345	4
21	28	33	8	<b>THE CAR</b> C.HOWARD (C.M.SPRIIGGS,G.HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	21
22	8	3	14	<b>NO MAN'S LAND</b> S.HENDRICKS (J.S.SHERILL,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	3
23	29	32	8	<b>REBECCA LYNN</b> B.J.WALKER, JR., K. LEHNING (D.SAMPSON,S. EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	23
24	26	26	10	<b>TROUBLE</b> T.BROWN (T.SNIDER)	◆ MARK CHESNUTT (C) (V) DECCA 55103	24
25	31	31	10	<b>BORN IN THE DARK</b> J.STROUD,D.STONE (C.HINESLEY)	DOUG STONE (V) COLUMBIA 78039	25
26	27	21	16	<b>I LIKE IT, I LOVE IT</b> J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)	◆ TIM MCGRAW (C) (V) (X) CURB 76961	1
				<b>*** HOT SHOT DEBUT ***</b>		
27	<b>NEW</b>		1	<b>THE FEVER</b> A.REYNOLDS (S.TYLER,J.PERRY,B.KENNEDY,D.ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	27
28	23	14	18	<b>I'M NOT STRONG ENOUGH TO SAY NO</b> M.BRIGHT (R.J.LANGE)	◆ BLACKHAWK (C) (V) ARISTA 1-2857	2
29	32	30	15	<b>HERE COMES THE RAIN</b> D.COOK,R.MALO (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 55080	29
30	15	7	12	<b>SHE'S EVERY WOMAN</b> A.REYNOLDS (V.SHAU,G.BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18842	1
31	35	37	12	<b>WHEN A WOMAN LOVES A MAN</b> S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)	◆ LEE ROY PARNELL (V) CAREER 1-2862	31
32	33	34	7	<b>NOTHING</b> P.ANDERSON (D.YOAKAM,KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734/WARNER BROS.	32
33	21	8	18	<b>ALL I NEED TO KNOW</b> B.BECKETT (S.SESKIN,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (V) BNA 64347	8
34	36	35	15	<b>IT'S NOT THE END OF THE WORLD</b> B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	◆ EMILIO (C) CAPITOL NASHVILLE 58432	34
35	12	11	17	<b>I WANNA GO TOO FAR</b> G.FUNDIS (L.MARTINE, JR., K.ROBBINS)	◆ TRISHA YEARWOOD (V) MCA 55078	9
36	40	49	5	<b>WHEN BOY MEETS GIRL</b> K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 388	36
37	34	28	18	<b>IF THE WORLD HAD A FRONT PORCH</b> J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87119	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	37	29	20	<b>BETTER THINGS TO DO</b> K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	3
39	38	42	6	<b>IF I HAD ANY PRIDE LEFT AT ALL</b> J.BOWEN,C.HOWARD (J.GREENEBAUM,T.SEALS,E.SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	38
40	51	60	3	<b>IT MATTERS TO ME</b> S.HENDRICKS (M.D.SANDERS,E.HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	40
41	17	16	16	<b>THE WOMAN IN ME (NEEDS THE MAN IN YOU)</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 2206	14
42	49	63	3	<b>RING ON HER FINGER, TIME ON HER HANDS</b> T.BROWN,R.MCENTIRE (D.GOODMAN,P.ROSE,M.KENNEDY)	REBA MCENTIRE (V) MCA 55161	42
43	39	38	18	<b>ONE BOY, ONE GIRL</b> P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	◆ COLLIN RAYE (C) (V) EPIC 77973	2
44	43	47	7	<b>HEART HALF EMPTY</b> D.JOHNSON,E.SEAY (G.BURR,D.CHILD)	◆ TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	43
45	41	44	9	<b>RUB-A-DUBBIN'</b> J.CUPT (D.GOODMAN,S.P.DAVIS,B.HOBBS)	◆ KEN MELLONS (C) (V) EPIC 78066	41
46	42	45	7	<b>NOT AROUND HOURS IN THE NIGHT</b> R.LANDIS (A.BARKER,R.HARBIN,K.WILLIAMS)	◆ DOUG SUPERNAW (C) (V) GIANT 17764	42
47	46	51	5	<b>WHAT I MEANT TO SAY</b> D.COOK (D.COOK,S.HOGIN,J.MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	46
48	56	71	3	<b>LIKE THERE AIN'T NO YESTERDAY</b> M.BRIGHT (W.ALDRIE,M.NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	48
49	65	—	2	<b>COWBOY LOVE</b> S.HENDRICKS (B.DOUGLAS,J.WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	49
50	58	—	2	<b>NOT THAT DIFFERENT</b> P.WORLEY,E.SEAY,J.HOBBS (K.GOOD,J.SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	50
51	45	39	17	<b>LET'S GO TO VEGAS</b> S.HENDRICKS (K.STALEY)	◆ FAITH HILL (C) (V) WARNER BROS. 17181	5
52	47	40	19	<b>(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL</b> M.MILLER,M.MCANALLY (R.SAMOSE,T.D.LOGGINS)	◆ SAWYER BROWN (C) (V) CURB 76955	11
53	68	—	2	<b>(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (V) MERCURY NASHVILLE 852 498	53
54	55	57	6	<b>SHE SAID YES</b> M.WRIGHT (J.DOOYLER,A.KINS)	◆ RHETT AKINS (V) DECCA 55085	54
55	54	58	5	<b>SMOKE IN HER EYES</b> G.FUNDIS (H.PRESTWOOD)	◆ TY ENGLAND (C) (V) RCA 64405	54
56	53	55	9	<b>I'M A STRANGER HERE MYSELF</b> C.BROOKS (D.LINDSEY,M.LINDSEY,M.KEITH)	◆ PERFECT STRANGER (C) (D) (V) CURB 76969	52
57	60	65	4	<b>ALWAYS HAVE, ALWAYS WILL</b> D.COOK (P.NELSON,L.BOONE,W.LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	57
58	52	52	20	<b>DON'T STOP</b> D.COOK (C.RAINS,T.SHAPIRO)	◆ WADE HAYES (C) (V) COLUMBIA 77954	10
59	75	75	3	<b>GRANDPA TOLD ME SO</b> B.BECKETT (M.A.SPRINGER,J.D.HICKS)	KENNY CHESNEY (C) (V) BNA 64352	59
60	64	—	2	<b>VEIL OF TEARS</b> A.REYNOLDS,J.ROONEY (M.NOBEL,J.PENNIG,H.KETCHUM)	HAL KETCHUM (C) MCG CURB 76965	60
61	61	61	8	<b>THOSE WORDS WE SAID</b> R.BENNETT (K.RICHEY,ANGELO)	◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 852 300	61
62	<b>NEW</b>		1	<b>SOLID GROUND</b> R.SKAGGS (G.OWENS)	RICKY SKAGGS ATLANTIC ALBUM CUT	62
63	67	62	20	<b>BIG OL' TRUCK</b> N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) POLYDOR NASHVILLE 579 574	15
64	71	69	3	<b>DOG ON A TOOLBOX</b> D.JOHNSON (M.HOLMES,G.HOUSE)	◆ JAMES BONAMY (C) (V) EPIC 78090	64
65	66	64	7	<b>I JUST CAN'T STAND TO BE UNHAPPY</b> B.BECKETT,T.BROWN (H.PRESTWOOD)	◆ BOBBIE CRYNER (C) (V) MCA 55099	63
66	<b>NEW</b>		1	<b>SHE CAN'T SAVE HIM</b> J.CRUTCHFIELD (B.REGAN,L.HENGBER)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58502	66
67	70	66	6	<b>LISTENIN' TO THE RADIO</b> E.SEAY,H.SHEDD (S.RUSS,S.SMITH)	◆ CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577 282	66
68	72	68	4	<b>WHEN HE WAS MY AGE</b> B.BECKETT (K.CHESENEY,D.LOWE,B.LAWSON)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	66
69	59	48	11	<b>ON MY OWN</b> T.BROWN,R.MCENTIRE (B.BACHARACH,C.SAGER)	◆ REBA MCENTIRE (C) (V) MCA 55100	20
70	<b>NEW</b>		1	<b>OUT WITH A BANG</b> T.BROWN (D.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	70
71	63	56	17	<b>HEAVEN BOUND (I'M READY)</b> D.COOK (D.LINDE)	◆ SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	24
72	57	54	11	<b>ANYTHING FOR LOVE</b> D.COOK (J.HOUSE,P.BARNHART,S.HOGIN)	◆ JAMES HOUSE (C) (V) EPIC 77982	49
73	<b>NEW</b>		1	<b>'ROUND HERE</b> M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,G.HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	73
74	<b>NEW</b>		1	<b>STEADY AS SHE GOES</b> J.STROUD,M.COLLIE (B.DIPIERO,J.S.SHERILL,M.MUGRAGE)	MARK COLLIE (C) GIANT 17762	74
75	<b>NEW</b>		1	<b>WHAT IF JESUS COMES BACK LIKE THAT</b> P.WORLEY,E.SEAY,J.HOBBS (P.BUNCH,D.JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

## Billboard Top Country Singles Sales

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



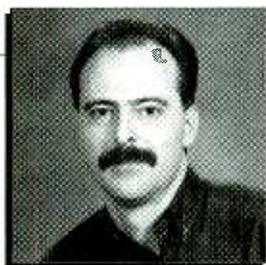
FOR WEEK ENDING NOV. 25, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	14	<b>I LIKE IT, I LOVE IT</b> CURB 76961 12 weeks at No. 1	TIM MCGRAW
2	2	2	7	<b>THE WOMAN IN ME (NEEDS THE MAN IN YOU)</b> MERCURY NASHVILLE 852206	SHANIA TWAIN
3	5	6	10	<b>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</b> RCA 64392	AARON TIPPIN
4	3	4	15	<b>I'M NOT STRONG ENOUGH TO SAY NO</b> ARISTA 1-2857	BLACKHAWK
5	6	5	10	<b>NO MAN'S LAND</b> ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
6	4	3	16	<b>ONE BOY, ONE GIRL</b> EPIC 77973	COLLIN RAYE
7	10	10	8	<b>WHO NEEDS YOU BABY</b> GIANT 17771	CLAY WALKER
8	8	9	9	<b>LOVE LESSONS</b> MCA 55102	TRACY BYRD
9	7	7	22	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> CURB 476956	PERFECT STRANGER
10	9	8	22	<b>WHEN YOU SAY NOTHING AT ALL</b> BNA 64329	ALISON KRAUSS & UNION STATION
11	12	16	6	<b>IN PICTURES</b> RCA 64419	ALABAMA
12	14	19	4	<b>TEQUILA TALKIN'</b> BNA 64386	LONESTAR
13	11	12	21	<b>SOMEONE ELSE'S STAR</b> ASYLUM 64435	BRYAN WHITE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	11	14	<b>LET'S GO TO VEGAS</b> WARNER BROS. 17181	FAITH HILL
15	22	23	3	<b>BACK IN YOUR ARMS AGAIN</b> BNA 64353	LORRIE MORGAN
16	18	20	22	<b>ANGELS AMONG US</b> RCA 62643	ALABAMA
17	15	13	9	<b>BETTER THINGS TO DO</b> MERCURY NASHVILLE 852 046	TERRI CLARK
18	16	17	11	<b>IF I WAS A DRINKIN' MAN</b> ATLANTIC 87120	NEAL MCCOY
19	<b>NEW</b>		1	<b>THE CAR</b> MCG CURB 76970	JEFF CARSON
20	19	14	17	<b>PARTY ALL NIGHT</b> WARNER BROS. 17806	JEFF FOXWORTHY
21	17	15	22	<b>NOT ON YOUR LOVE</b> MCG CURB 76954	JEFF CARSON
22	23	—	2	<b>REBECCA LYNN</b> ASYLUM 64360	BRYAN WHITE
23	<b>NEW</b>		1	<b>WHAT I MEANT TO SAY</b> COLUMBIA 78087	WADE HAYES
24	21	24	4	<b>I LET HER LIE</b> GIANT 17818	DARYLE SINGLETARY
25	20	25	10	<b>IT'S NOT THE END OF THE WORLD</b> CAPITOL NASHVILLE 58432	EMILIO

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.

# COUNTRY CORNER



by Wade Jessen

**LIKE IT OR NOT:** Despite criticism from some radio programmers that "it's not country enough" (see story, page 13), **Garth Brooks** enters Billboard's Hot Country Singles & Tracks chart at No. 27 with "The Fever" (Capitol Nashville), the second-highest debut since this chart began tracking radio via Broadcast Data Systems in January 1990.

The Brooks single—the second from his new "Fresh Horses" set, due Tuesday (21)—was originally recorded by **Aerosmith** and was co-written by group members **Steven Tyler** and **Joe Perry**. Although the Brooks version was rewritten with a rodeo theme, many programmers have expressed concern that the song doesn't belong on country radio, reigniting the perennial format debate regarding the presence of rock, AC, and R&B elements in current country material.

Despite the skepticism, only three of Billboard's 150 monitored country stations did not play the Brooks single during the week, with heavy airplay detected at KYCW Seattle, KEEY Minneapolis, and WKIX Raleigh, N.C., for a whopping 2,400 total spins. That single should reach Airpower status next week.

The only title to debut higher on Hot Country Singles & Tracks during the BDS era belongs to—guess who?—Brooks, whose big 1991 hit "The Thunder Rolls" entered at No. 19. The only other entry to debut in the top 30 during this span was **Hank Williams Jr.**'s 1990 single "Don't Give Us A Reason," which, propelled by its reaction to the Persian Gulf crisis, invaded at No. 28.

**POWER PLAY:** Due to the strength of **Garth Brooks'** debut on Hot Country Singles & Tracks, the area of the chart below the Brooks title appears unusually tight. The displacement causes six titles to move backward, despite earning enough airplay gains to register bullets.

**HILL COUNTRY:** Based on a gain of more than 4,500 units, **Faith Hill's** "It Matters To Me" takes our Greatest Gainer trophy on Top Country Albums, increasing 40% over the previous week, and sprints 93-73 on The Billboard 200. **Neal Spielberg**, Warner Bros. Nashville sales VP, says that Hill's album is positioned at every major account, but he credits the sales hike to the strength of the new single.

The title track from the set jumps 50-41 on Hot Country Singles & Tracks and, with an increase of more than 700 spins, gained more than any other title on that chart. Although it's not included on her current album, Hill contributed a cover of **Carole King's** "Where You Lead" to "Tapestry Revisited: A Tribute To Carole King" (Lava/Atlantic) and was featured during a television special for that project Nov. 4 on the Lifetime channel.

**ALL IN THE FAMILY:** **Pam Tillis**, daughter of country legend **Mel Tillis**, earns our Hot Shot Debut on Top Country Albums for "All Of This Love" (Arista), with sales of more than 6,500 units.

The younger Tillis first appeared on that chart in 1991 with "Put Yourself In My Place," which peaked at No. 10. Meanwhile, "Deep Down," the lead single from the new title, earns Airpower stripes, jumping 22-14. For trivia buffs who may be interested, Pam's father debuted on our singles chart Nov. 10, 1958, with "The Violet And A Rose."

## CHELY WRIGHT'S 'IN THE MIDDLE OF IT'

(Continued from page 59)

Wright says of her approach to the album. "I changed producers. I was thrilled working with Ed Seay on this new record. Every single song we spent time on, it was [like] a song of the year to us, and I appreciated that kind of focus."

Wright is enthusiastic about the caliber of songs on the album. "Instead of finding songs that were country and trying to make great records out of them, we tried to find great songs," she says. "It's easier to pull a great country song than to make just a token country song great. We really focused our attention on instrumentation and song choice and the choice of musicians. I feel like across the board this is a better album, head and shoulders above the first."

According to SoundScan, the first album sold 42,000 copies. Polydor is obviously hoping the new release will far surpass those numbers. To get it off to a great start, the label is heavily promoting the album's first single, "Listen To The Radio." The song is No. 67 on Billboard's Hot Country Singles & Tracks chart. The video has achieved Hot Shot rotation on CMT, and Polydor is making specialized video spots available to radio stations for promo clips.

"From the first three singles, we know where her strong airplay and sales markets are," Miller says. "So we are going to be putting together programs that will not only work her on a national level, but really try to go in and spark interest in those strong markets and work from there... The single, 'Listen To The Radio,' lends itself awfully well to radio advertising to boost radio awareness in individual marketplaces. We will be working with some stations to create customized spots."

Wright says the single sounds a little more progressive than some of the songs on her debut. "It's a little hipper, but we equate it with maybe vintage Judds. It's very organic, a very groovy, rootsy song. It's still country, but it's not 'He's A Good Ole Boy.'"

"The first album was real rootsy, traditional, a bit honky-tonk. If I had my way, I'd do a whole album of twang. I would love to do that, but I don't feel I've compromised on this album. These are songs I love. It is a slight departure from the first album, but it's a natural evolution of me as an artist."

In addition to heavily promoting the single, Miller says Polydor is looking

into doing a promotional campaign in conjunction with a cosmetics company; the campaign would revolve around a song on the album called "Alligator Purse." "We just started initial contacts at this point," Miller says. "These major companies don't move as fast as we'd like them to sometimes. I would hope it would be by the end of the first quarter."

Such promotions will obviously raise Wright's profile and could positively affect retail. Polydor is in the process of securing listening posts and organizing retail promotions.

Stephanie Wagner, country buyer for Tower Records in Nashville, says

Wright has an uneven history with the store. Even after she won the new female vocalist award, the album didn't move well, Wagner says, adding, "We expected it to skyrocket."

However, Wagner says Tower has an on-site store during Fan Fair each year, and the album sold extremely well during that event.

Wright appreciates the ACM Award, but admits it wasn't a magic key. "It didn't make everyone decide, 'Hey, let's add her next record,'" she says. "But it served as a nice pat on the back for my first year out. To be endorsed by your peers in that way means a big deal to us and our confidence and motivation."

## RYMAN TO RING OUT WITH GOSPEL ON TNN

(Continued from page 59)

people to return home to their roots."

A member of the Gospel Music Hall of Fame, Gaither has written such classics as "He Touched Me" and "Because He Lives." Gaither served as executive producer of the show with Carter and Barry Jennings. "It's one of the best things I've ever been involved with," says Carter, who also manages Lari White and Shenandoah. "Bill [Gaither] asked me to put it together with TNN, and I loved every minute of it."

Carter and Gaither both feel the special captures the spirit of the live show and the enthusiasm of the audience. Gaither says some people were initially concerned because in Nash-

ville it's sometimes difficult to get an audience for a TV taping. Many are done in town, and the nature of taping a show can result in a long evening. However, with tickets for the event priced at \$10, the show sold out quickly with no advance publicity. On the night of the taping, the audience remained for the whole show. "It was three hours, and no one left," Carter says. "The audience enjoyed every minute of those three hours."

Carter is hoping the show will get good ratings. If it does, there's the possibility of doing a series of gospel specials for TNN.

DEBORAH EVANS PRICE



**Marty Party.** Marty Stuart has just wrapped production on a New Haven Records album by Jerry and Tammy Sullivan. Shown from left, are New Haven president Ken Harding, Jerry Sullivan, Tammy Sullivan, and Stuart.

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

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

- |  |   |
|--|---|
| 33 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM   | 21 DUST ON THE BOTTLE (N2 D, ASCAP)   |
| 57 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM                        | 27 THE FEVER (Swag Song, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP)                             |
| 72 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) HL  | 19 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM   |
| 4 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM                                       | 59 GRANDPA TOLD ME SO (Murrah, BMI/Tom Collins, BMI) WBM  |
| 38 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL | 44 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL                              |
| 63 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL   | 71 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL                                 |
| 25 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)  | 29 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL                  |
| 18 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL   | 39 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI) WBM          |
| 21 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL  | 16 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Solid For A Song, SOCAN/Brother Bart, ASCAP) HL |
| 1 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) HL  | 37 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL   |
| 49 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI)  | 53 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE (Loon Echo, BMI/Zomba, ASCAP) WBM                                  |
| 14 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM            | 65 I JUST CAN'T STAND TO BE UNHAPPY (Careers-BMG, BMI/Hugh Prestwood, BMI) HL                                       |
| 64 DOG ON A TOOLBOX (Malaco, BMI/Housenotes, BMI)  | 9 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI) WBM  |
| 58 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL                           | 26 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge,  |

- |  |  |  |
|--|--|--|
| ASCAP/Rick Hall, ASCAP) WBM  | 32 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM               | Wolf, BMI/M.S.L., ASCAP)   |
| 56 I'M A STRANGER HERE MYSELF (Cross Timbers, BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI)                         | 50 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spofer, BMI) WBM   | 3 TALL, TALL TREES (Rio, BMI/Fort Knox, BMI) WBM/HL  |
| 28 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM  | 43 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL   | 13 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL   |
| 10 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL  | 69 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM  | 8 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/L.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM |
| 40 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM                              | 70 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP)  | 52 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM   |
| 34 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL                                  | 23 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM/HL  | 61 THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP) HL   |
| 35 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Ray, BMI) WBM/HL   | 42 RING ON HER FINGER, TIME ON HER HANDS (Sony Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) | 24 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)  |
| 15 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM  | 30 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL  | 60 VEIL OF TEARS (WB, ASCAP/Suddenly, ASCAP/Pennig, ASCAP/WB, BMI/Foreshadow, BMI) WBM   |
| 51 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL  | 73 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI)  | 75 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Lungtude, BMI/Hendershot, BMI/Sydney Erin, BMI)                                      |
| 12 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL  | 45 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM                                       | 47 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP) HL                      |
| 6 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomashawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL | 20 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM                    | 31 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL   |
| 48 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM   | 66 SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)                                | 36 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL   |
| 67 LISTENIN' TO THE RADIO (Starstruck Angel, BMI/EMI Blackwood, BMI) HL  | 54 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL   | 68 WHEN HE WAS MY AGE (Acuff-Rose, BMI/Laci Morgan, BMI/Collins Court, ASCAP) WBM  |
| 17 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM  | 30 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL  | 5 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Bufalo Prairie, BMI/Showbilly, BMI) HL  |
| 22 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL                   | 67 SOLID GROUND (Marledge, ASCAP)  | 2 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL   |
| 46 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit  | 74 STEADY AS SHE GOES (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/All Over Town, BMI/New                 | 41 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM  |

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING NOV. 25, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	3	ALAN JACKSON ARISTA 18801 (10.98/16.98) 3 weeks at No. 1	THE GREATEST HITS COLLECTION	1
2	3	2	8	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
3	2	3	40	SHANIA TWAIN <sup>▲</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	1
4	4	4	6	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	1
5	6	5	17	JEFF FOXWORTHY <sup>▲</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
6	5	—	2	DWIGHT YOAKAM REPRIS 46051/WARNER BROS. (10.98/16.98)	GONE	5
7	8	6	48	GARTH BROOKS <sup>▲</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	7	7	9	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS-FROM THE BEGINNING	3
9	9	8	33	JOHN MICHAEL MONTGOMERY <sup>▲</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
10	10	10	26	DAVID LEE MURPHY MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	10
11	11	9	40	ALISON KRAUSS <sup>▲</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
12	14	12	9	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	10
<b>*** Greatest Gainer ***</b>						
13	17	18	11	FAITH HILL <sup>●</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
14	15	15	75	VINCE GILL <sup>▲</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
15	13	11	9	BLACKHAWK <sup>●</sup> ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
16	12	14	3	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
17	18	17	12	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
18	16	13	4	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
19	21	19	86	TIM MCGRAW <sup>▲</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
20	19	16	7	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
21	24	23	12	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
22	20	20	7	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
23	22	21	13	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
24	23	22	20	LORRIE MORGAN <sup>●</sup> BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
25	27	30	21	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	17
26	25	24	7	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
27	26	27	17	TRACY BYRD <sup>●</sup> MCA 11242 (10.98/15.98)	LOVE LESSONS	6
28	28	26	96	JEFF FOXWORTHY <sup>▲</sup> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
29	29	31	36	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
<b>*** Hot Shot Debut ***</b>						
30	<b>NEW</b>	1	1	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	30
31	31	34	14	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) <b>HS</b>	TERRI CLARK	29
32	30	28	59	BROOKS & DUNN <sup>▲</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
33	45	62	3	THE TRACTORS ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	33
34	34	35	75	TRACY BYRD <sup>▲</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
35	33	33	81	REBA MCENTIRE <sup>▲</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
<b>*** Pacesetter ***</b>						
36	59	25	3	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	25
37	36	38	111	REBA MCENTIRE <sup>▲</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
38	32	29	7	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
39	35	32	6	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
40	47	47	165	GEORGE STRAIT <sup>▲</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
41	38	36	9	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS: CHAPTER 1	19
42	37	41	93	BLACKHAWK <sup>▲</sup> ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
43	40	46	45	WADE HAYES <sup>●</sup> COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
44	42	44	59	ALABAMA <sup>●</sup> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
45	41	40	93	THE MAVERICKS <sup>▲</sup> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
46	39	52	69	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
47	44	42	21	PERFECT STRANGER CURB 77799 (9.98/15.98) <b>HS</b>	YOU HAVE THE RIGHT TO REMAIN SILENT	7
48	48	51	42	NEAL MCCOY <sup>●</sup> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
49	43	48	9	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
50	50	37	72	ALAN JACKSON <sup>▲</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
51	55	54	94	JOHN MICHAEL MONTGOMERY <sup>▲</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
52	54	49	8	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
53	49	43	64	PATTY LOVELESS <sup>●</sup> EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
54	56	55	20	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) <b>HS</b>	JEFF CARSON	22
55	52	50	53	GEORGE STRAIT <sup>▲</sup> MCA 11092 (10.98/15.98)	LEAD ON	1
56	46	39	11	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
57	58	57	39	TRISHA YEARWOOD <sup>●</sup> MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
58	51	53	13	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
59	<b>NEW</b>	1	1	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	59
60	53	45	60	TRACY LAWRENCE <sup>▲</sup> ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
61	61	63	28	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
62	57	60	12	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) <b>HS</b>	DARYLE SINGLETARY	57
63	70	66	43	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
64	60	65	22	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) <b>HS</b>	ALL I NEED TO KNOW	39
65	65	59	65	THE TRACTORS <sup>▲</sup> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
66	<b>NEW</b>	1	1	JOE DIFFIE EPIC 67045/SONY (10.98 EQ/15.98)	MR. CHRISTMAS	66
67	62	73	57	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
68	68	61	33	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35
69	63	58	35	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
70	66	68	222	BROOKS & DUNN <sup>▲</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
71	71	67	19	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) <b>HS</b>	THE MOFFATTS	44
72	73	71	176	MARY CHAPIN CARPENTER <sup>▲</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
73	67	72	40	RHETT AKINS DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	48
74	69	56	21	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12
75	64	64	25	DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan** FOR WEEK ENDING NOV. 25, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	2	VINCE GILL <sup>▲</sup> MCA 10877 (10.98/15.98) 8 weeks at No. 1	LET THERE BE PEACE ON EARTH	14
2	5	GARTH BROOKS <sup>▲</sup> CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	28
3	1	PATSY CLINE <sup>▲</sup> MCA 12* (7.98/12.98)	GREATEST HITS	236
4	13	ALAN JACKSON <sup>●</sup> ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	11
5	3	REBA MCENTIRE <sup>▲</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	234
6	4	HANK WILLIAMS, JR. <sup>●</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	50
7	21	REBA MCENTIRE <sup>●</sup> MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	26
8	—	DOLLY PARTON <sup>●</sup> COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	26
9	—	ALABAMA <sup>▲</sup> RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	28
10	—	VARIOUS ARTISTS CAPITOL 18083 (3.98/5.98)	CHRISTMAS COUNTRY STYLE	1
11	6	KEITH WHITLEY <sup>▲</sup> RCA 2277 (9.98/13.98)	GREATEST HITS	88
12	11	BILLY RAY CYRUS <sup>▲</sup> MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	27
13	8	THE CHARLIE DANIELS BAND <sup>▲</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	236

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	GEORGE STRAIT <sup>▲</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	236
15	7	GEORGE JONES <sup>▲</sup> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	221
16	—	GARTH BROOKS <sup>▲</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	1
17	10	GEORGE STRAIT <sup>▲</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	234
18	12	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	42
19	14	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	17
20	—	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	1
21	16	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	68
22	—	GARTH BROOKS <sup>▲</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	1
23	18	VINCE GILL <sup>▲</sup> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	30
24	19	COLLIN RAYE <sup>▲</sup> EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	28
25	22	REBA MCENTIRE <sup>▲</sup> MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	15

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

# Hot Latin Tracks™



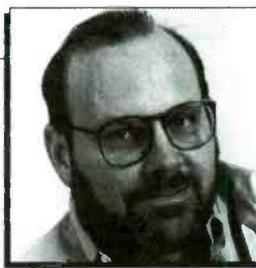
COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	2	2	11	GLORIA ESTEFAN EPIC/SONY	ABRIENDO PUERTAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
2	4	5	7	ENRIQUE IGLESIAS FONOVISIA	SI TU TE VAS R. PEREZ-BOTJA (F. IGLESIAS, R. MORALES)
3	3	3	11	CRISTIAN MELODY/FONOVISIA	VUELVE A QUERER J. AVENDANO, LUHRS (J. AVENDANO, LUHRS)
4	1	1	10	LUIS MIGUEL WEA/LATINA	SI NOS DEJAN I. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
5	6	7	6	PETE ASTUDILLO EMI/LATIN	COMO TE EXTRANO A. B. QUINTANILLA III (A. B. QUINTANILLA III, P. ASTUDILLO, J. OJEDA)
6	5	4	8	SELENA EMI/LATIN	TECHNO CUMBIA A. B. QUINTANILLA III (A. B. QUINTANILLA III, P. ASTUDILLO)
7	7	6	15	LOS TIGRES DEL NORTE FONOVISIA	GOLPES EN EL CORAZON TN INC. (R. VALENCIA)
8	8	8	5	M. A. SOLIS Y LOS BUKIS FONOVISIA	EQUIVOCADO M. A. SOLIS (M. A. SOLIS)
*** AIRPOWER ***					
9	NEW ▶	1	1	BRONCO FONOVISIA	TODO POR TI BRONCO (J. G. ESPARZA)
10	9	11	11	MAZZ EMI/LATIN	ESTUPIDO ROMANTICO J. GONZALEZ (P. ASTUDILLO, R. VELAZ)
11	12	15	4	LOS REHENES FONOVISIA	ME PIDES TU LIBERTAD NOT LISTED (J. TORRES, S. GUZMAN)
12	10	9	10	RICKY MARTIN SONY	TE EXTRANO, TE OLVIDO, TE AMO K. C. PORTER, (C. LARA)
13	11	10	11	THALIA EMI/LATIN	PIEL MORENA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
14	13	14	5	CARLOS VIVES POLYGRAM/LATINO	PA MAYTE C. VIVES, R. BLAIR (C. VIVES, J. BENAVIDES, E. CAMPO)
15	19	19	6	DAVID LEE GARZA Y LOS MUSICALES EMI/LATIN	TONTA D. L. GARZA, T. GONZALEZ (J. RODRIGUEZ, M. CISNEROS)
16	21	17	7	GIRO SDI/SONY	SI TU SUPIERAS C. SOTO (O. ALFANNO)
*** AIRPOWER ***					
17	NEW ▶	1	1	SPARX FONOVISIA	QUIERO VOLVER EL TIEMPO A TRAS T. MORRIE (I. ANTONIO)
18	14	18	4	JOSE JOSE ARIOLA/BMG	LLORA CORAZON R. LIVI (R. LIVI, R. FERRO)
19	16	12	10	JULIO IGLESIAS SONY	BAILA MORENA R. ARCUSA (R. LIVI, R. FERRO)
20	15	21	11	MOJADO FONOVISIA	TU PIERDES MAS L. LOZANO (F. CHAVEZ, MARQUEZ)
21	20	22	3	JOSE MANUEL FIGUEROA FONOVISIA	EXPULSADO DEL PARAISO J. SEBASTIAN (J. SEBASTIAN)
22	17	16	15	M. A. SOLIS Y LOS BUKIS FONOVISIA	SERA MEJOR QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)
23	27	—	2	SELENA EMI/LATIN	DREAMING OF YOU G. ROCHE (F. GOLDE, T. SNOW)
24	32	27	9	LOS PALOMINOS SONY	LA LLAMA M. LICHTENBERGER JR. (M. BENITO)
25	18	13	20	SELENA EMI/LATIN	TU SOLO TU J. HERNANDEZ (F. VALDEZ, LEAL)
26	36	—	2	ZAFRA NEGRA J&N/EMI/LATIN	SUFRIENDO POR ELLA J. HEREDIA (F. REYES)
27	22	23	5	LAURA FLORES FONOVISIA	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)
28	34	34	3	ROCIO DURCAL ARIOLA/BMG	COMO HAN PASADO LOS ANOS R. LIVI (R. LIVI, R. FERRO)
29	30	—	2	MARC ANTHONY SOHO LATINO/SONY	NADIE COMO ELLA S. GEORGE (O. ALFANNO)
30	26	26	5	TRES RAZONES FONOVISIA	QUE MAS QUIERES JUAN GABRIEL (JUAN GABRIEL)
31	NEW ▶	1	1	RAM HERRERA SONY	AHORA DILE R. HERRERA, R. MARTINEZ (A. VEZZANI)
32	NEW ▶	1	1	LOS TEMERARIOS AFG SIGMA	LA MUJER DE LOS DOS A. ANGEL ALBA (A. A. ALBA)
33	35	—	2	BANDA ZETA FONOVISIA	BALADA DEL PARQUE FRIO ZE LUIS (ZE LUIS)
34	24	25	11	JUAN GABRIEL ARIOLA/BMG	CANCION 187 JUAN GABRIEL (JUAN GABRIEL)
35	28	32	5	VICENTE FERNANDEZ SONY	NO PUEDO ACOSTUMBRARME A ESTAR SIN TI P. RAMIREZ (F. E. MALDONADO)
36	NEW ▶	1	1	MICHAEL SALGADO JOEY	SI QUISIERAS J. S. LOPEZ (F. MENDEZ, R. ORTEGA CONTRERAS)
37	NEW ▶	1	1	JAY PEREZ SONY	HOY SOY FELIZ J. PEREZ (J. CARMONA)
38	37	37	4	MANDINGO FONOVISIA	DIBUJA UN BESO J. GUADALUPE ESPARZA (J. G. ESPARZA)
39	29	24	9	LOS FUGITIVOS POLYGRAM/RODVEN	VELETA LOCA P. MOTTA (L. AGUILA)
40	NEW ▶	1	1	IRIDIAN POLYGRAM/RODVEN	SEÑOR LOCUTOR P. A. CARDENAZ (F. CURIEL, ALAZAN)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
19 STATIONS	21 STATIONS	57 STATIONS
1 CRISTIAN MELODY/FONOVISIA VUELVE A QUERER	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 PETE ASTUDILLO EMI/LATIN COMO TE EXTRANO
2 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS	2 GIRO SDI/SONY SI TU SUPIERAS	2 LOS TIGRES DEL NORTE FONOVISIA GOLPES EN EL...
3 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	3 ZAFRA NEGRA J&N/EMI/LATIN SUFRIENDO POR ELLA	3 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS
4 LUIS MIGUEL WEA/LATINA SI NOS DEJAN	4 MARC ANTHONY SOHO LATINO/SONY NADIE COMO ELLA	4 BRONCO FONOVISA TODO POR TI
5 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO...	5 LUIS MIGUEL WEA/LATINA SI NOS DEJAN	5 MAZZ EMI/LATIN ESTUPIDO ROMANTICO
6 JULIO IGLESIAS SONY BAILA MORENA	6 REY RUIZ SONY EL REY DEL MUNDO	6 M. A. SOLIS Y LOS BUKIS FONOVISIA EQUIVOCADO
7 ROCIO DURCAL ARIOLA/BMG COMO HAN PASADO LOS...	7 TITO GOMEZ M.P. DEJALA 2 ND PARTE	7 LOS REHENES FONOVISA ME PIDES TU LIBERTAD
8 CARLOS VIVES POLYGRAM LATINO PA MAYTE	8 CRISTIAN MELODY/FONOVISIA VUELVE A QUERER	8 SELENA EMI/LATIN TECHNO CUMBIA
9 JOSE JOSE ARIOLA/BMG LLORA CORAZON	9 GILBERTO SANTA ROSA SONY DIME PORQUE	9 DAVID LEE GARZA Y LOS MUSICALES EMI/LATIN TONTA
10 BOYZ II MEN MOTOWN/POLYGRAM LATINO NO DEJEMOS...	10 MANNY MANUEL MERENGA-ZO/SONY SI UNA VEZ	10 SPARX FONOVISA QUIERO VOLVER EL...
11 MARTA SANCHEZ POLYGRAM LATINO ARENA Y SOL	11 TITO NIEVES RMM/SONY NO ME VUELVO A ENAMORAR	11 MOJADO FONOVISA TU PIERDES MAS
12 JON SECADA & SHANICE HOLLYWOOD/EMI/LATIN SI NO...	12 CARLOS VIVES POLYGRAM LATINO PA MAYTE	12 JOSE MANUEL FIGUEROA FONOVISIA EXPULSADO...
13 PORTO LATINO POLYGRAM RODVEN CUANDO EL...	13 HECTOR TRICOCHÉ POLYGRAM RODVEN A VÉR SI...	13 LOS PALOMINOS SONY LA LLAMA
14 PIMPINELA POLYGRAM LATINO PASE LO QUE PASE	14 MARC ANTHONY SOHO LATINO/SONY SE ME SIGUE...	14 SELENA EMI/LATIN TU SOLO TU
15 THALIA EMI/LATIN PIEL MORENA	15 JOSE ALBERTO RMM/SONY FOTOS Y RECUERDOS	15 LUIS MIGUEL WEA/LATINA SI NOS DEJAN

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

# Artists & Music



by John Lannert

**MIDTERM SLIDE:** This year's January-June sales results from selected markets around the world are in, and the living has become anything but easy for record labels in Latin America.

According to figures provided by the International Federation of Phonographic Industries, most of Latin America spiraled downward in the first six months of the year, except for Brazil, which, in bizarre contrast, was the fastest-growing market in the world.

If Brazil's January-June growth rate of 55.8% in unit sales is replicated in the last half of this year, the world's seventh-largest market will move up one notch by the end of 1995. Brazil's 27.5 million unit sales in the first half generated \$360.9 million in revenues. To be sure, Brazil's economy was quite depressed two years ago; however, there was no direction to go but up.

On the other hand, Latin America's two crucial Spanish-speaking territories, Mexico and Argentina, are skidding. Mexico's six-month unit sales were 25.1 million, down 18.8% from the same period in 1994. The Mexican market was worth \$142.8 million in the first half of this year. With the peso hovering around 7.5 per dollar, expect a near-catastrophic contraction for the second half unless the government takes measures to stabilize it.

In Argentina, only 5.6 million units were sold from January to June—a 23.2% decline from the same period in

1994. Further, Argentina's first-half unit tally in 1995 is a staggering 60% less than the country's first-semester unit sales in 1993. This year's first-half revenues in Argentina were \$96.2 million. A slightly improving economy should help the record market rebound somewhat for the second half.

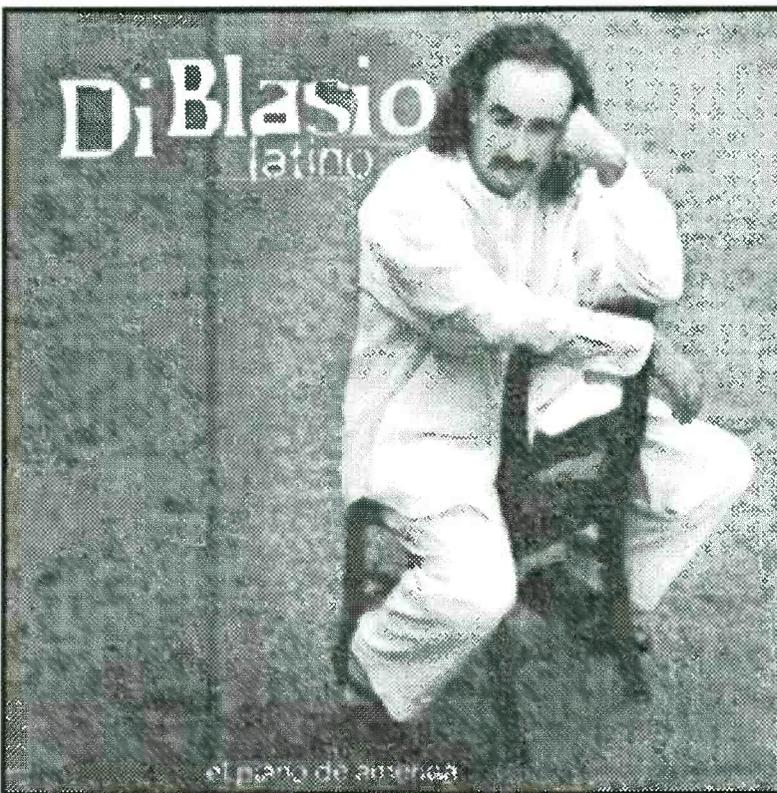
**IN THE STUDIO:** Karen/PolyGram supergroup Juan Luis Guerra 440 is slated to work on its next record in February. Elsewhere, Karen has inked Augustín Pantoja, brother of Spanish diva Isabel. His label debut, to be produced by Juan Gabriel, is scheduled for release in May. Lastly, pop singer Amanda Miguel is recording an album in Italy for probable release in April.

**BRAZIL'S YOUNG GUARD:** PolyGram Brasil has released "30 Anos De Jovem Guarda," a comprehensive, five-CD set commemorating a good-time '60s movement called "Jovem Guarda." The musical tag took its name from a wildly popular Brazilian TV show co-hosted by none other than the genre's most symbolic figure—Sony Brasil megastar Roberto Carlos. "Jovem Guarda," a peculiar yet infectious pastiche of U.S. rock'n'roll, Portuguese lyrics, and Brazilian attitude, ended its phenomenal three-year run in 1968.

**STATESIDE BRIEFS:** Ariola/BMG star Di Blasio has signed with Estefan Enterprises for management... Esteemed percussionist Mongo Santamaría has inked a recording deal with Milestone/Fantasy. His label bow, "Mongo Returns," has just shipped. Also out on Milestone is "Rip A Dip," the first new album in 20 years by timbalero/bandleader Henry "Pucho" Brown and his Latin Soul Brothers. Brown's latest reincarnation of acid-jazz-sampled, Latin jazz/boogaloo band from the '60s includes

(Continued on next page)

# Di Blasio latino



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# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	17	SELENA	EMI LATIN/EMI 34123/EMI LATIN	17 weeks at No. 1 DREAMING OF YOU
2	2	7	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
3	3	4	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO
4	4	86	SELENA	EMI LATIN 28803 HS	AMOR PROHIBIDO
5	5	33	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
6	9	19	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
7	6	20	JULIO IGLESIAS	SONY 81604	LA CARRETERA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
8	NEW		PETE ASTUDILLO	EMI LATIN 32263	COMO TE EXTRANO
9	8	5	JON SECADA	SBK 35468/EMI LATIN	AMOR
10	7	9	MAZZ	EMI LATIN 30913 HS	SOLO PARA TI
11	12	46	SELENA	EMI LATIN 30907	12 SUPER EXITOS
12	19	3	ANA GABRIEL	SONY 81678	HOYAS DE DOS SIGLOS
13	20	29	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
★ ★ ★ GREATEST GAINER ★ ★ ★					
14	29	9	THALIA	EMI LATIN 35217	EN EXTASIS
15	13	64	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
16	24	29	MANA	WEA LATINA 99707 HS	CUANDO LOS ANGELES LLORAN
17	RE-ENTRY		LOS TUCANES DE TIJUANA	ALACRAN 34975/EMI LATIN 14 TUCANAZOS BIEN PESADOS	
18	16	104	SELENA	EMI LATIN 42770	LIVE!
19	11	8	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
20	14	14	CARLOS VIVES	POLYGRAM LATINO 528 531 HS	LA TIERRA DEL OLVIDO
21	15	2	JAY PEREZ	SONY 81690	VOICE
22	17	125	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
23	38	2	ENRIQUE IGLESIAS	FONOVISIA 0506	ENRIQUE IGLESIAS
24	21	125	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
25	18	99	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
26	26	19	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
27	34	14	BANDA MACHOS	FONOVISIA 6034	MI CHICA IDEAL
28	10	6	GILBERTO SANTA ROSA	SONY 81647	EN VIVO DESDE EL CARNEGIE HALL
29	36	17	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
30	27	5	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 32899	ALGO DIFERENTE
31	25	24	MARC ANTHONY	SOHO LATINO 81582/SONY HS	TODO A SU TIEMPO
32	23	5	VARIOUS ARTISTS	MAX 81670/SONY	TEJANO MIX
33	31	13	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
34	NEW		RAUL DI BLASIO	ARIOLA 31945/BMG	DI BLASIO LATINO PIANO DE AMERICA
35	39	26	M. A. SOLIS Y LOS BUKIS	FONOVISIA 0505 HS	POR AMOR A MI PUEBLO
36	28	5	ZAFRA NEGRA	J&N 34950/EMI LATIN	VAMO AL MAMBO!!
37	22	24	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
38	32	37	LA MAFIA	SONY 81520 HS	EXITOS EN VIVO
39	35	33	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
40	43	125	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS
41	46	25	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
42	RE-ENTRY		PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
43	30	125	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
44	RE-ENTRY		LOS RIELEROS DEL NORTE	FONOVISIA 6033	TENDRE QUE COMPARTIR
45	33	16	LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUEÑOS DEL SWING
46	37	24	LOS PALOMINOS	SONY 81567	EL GANADOR
47	48	19	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
48	44	59	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
49	NEW		JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO
50	45	125	LINDA RONSTADT	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE

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

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

## Artists & Music

### LATIN NOTAS

(Continued from preceding page)  
vibist William Bivens, trumpeter Al Pazant, alto saxophonist/flutist Ed Pazant, keyboardist John Spruill, and bassist Jon Hart... And speaking of acid jazz, New York indie Instinct Records has released a very cool acid-jazz compilation titled "Bossa Brava." The generous 12-song package boasts a violently diverse grab bag of Afro-Brazilian, Afro-Caribbean, and Anglo funk cadences woven expertly with hummable melodies and smart improvisations. Undoubtedly, "Bossa Brava" is one of the finest "crossover" records to hit the market in some time.

**EXPO HAPPENINGS:** Showmarket 95, a trade fair for the live entertainment industry, is slated to take place Friday (24)-Nov. 26 in Barcelona, Spain. Organizers say the expo is open to global companies, but they are encouraging participation from firms in Portugal, Brazil, the U.S., and the European Union. Contact 343-347-5199... CD EXPO '96, a five-day conclave focusing on expansion and promotion in Brazil and abroad with a special emphasis on CDs, is slated to take place July 17-21, 1996, at the Rio-centro Pavillion in Rio de Janeiro. The event is being produced by Innova Productions, as well as by industry professionals Jodele Larcher, Paulo Macedo, Roberto Talma, and Nehemias Gueiros Jr. Contact 55-21-239-5679.

### LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 1 ABRIENDO PUERTAS (FIPP, BMI)
  - 31 AHORA DILE (Sony Discos, ASCAP)
  - 27 ANTES DE QUE TE VAYAS (Mas Latin, SESAC)
  - 19 BAILA MORENA (Livi Music, ASCAP/Rafa Music, ASCAP)
  - 33 BALADA DEL PARQUE FRIO (Vander, ASCAP)
  - 34 CANCION 187 (BMG Songs, ASCAP)
  - 28 COMO HAN PASADO LOS ANOS (Livi, ASCAP/Rafa, ASCAP)
  - 5 COMO TE EXTRANO (A.Q.I.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
  - 38 DIBUJA UN BESO (Vander, ASCAP)
  - 23 DREAMING OF YOU (EMI Virgin, BMI/Chesca Tunes, ASCAP/Snow, BMI)
  - 8 EQUIVOCADO (Mas Latin, SESAC)
  - 10 ESTUPIDO ROMANTICO (Peace Rock, BMI/Lone Iguana, BMI)
  - 21 EXPULSADO DEL PARAISO (Vander, ASCAP)
  - 7 GOLPES EN EL CORAZON (Tigres Del Norte E.M., BMI)
  - 37 HOY SOY FELIZ (Copyright Control)
  - 24 LA LLAMA (Manben, ASCAP)
  - 32 LA MUJER DE LOS DOS (Editora Angel Musical, SESAC)
  - 18 LLORA CORAZON (Copyright Control)
  - 11 ME PIDES TU LIBERTAD (Edimonsa, ASCAP)
  - 29 NADIE COMO ELLA (EMOA, ASCAP)
  - 35 NO PUEDO ACOSTUMBRARME A ESTAR SIN TI (Copyright Control)
  - 14 PA MAYTE (Copyright Control)
  - 13 PIEL MORENA (FIPP, BMI)
  - 30 QUE MAS QUIERES (BMG Songs, ASCAP)
  - 17 QUIERO VOLVER EL TIEMPO A TRAS (Striking, BMI)
  - 40 SENOR LOCUTOR (Copyright Control)
  - 22 SERA MEJOR QUE TE VAYAS (Mas Latin, SESAC)
  - 4 SI NOS DEJAN (BMG Songs, ASCAP)
  - 36 SI QUISIERAS (Copyright Control)
  - 16 SI TU SUPERAS (Copyright Control)
  - 2 SI TU TE VAS (Fonovisa, SESAC)
  - 26 SUFRIENDO POR ELLA (Copyright Control)
  - 6 TECHNO CUMBIA (A.Q.I.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
  - 12 TE EXTRANO, TE OLVIDO, TE AMO (Copyright Control)
  - 9 TODO POR TI (Vander, ASCAP)
  - 15 TONTA (Copyright Control)
  - 20 TU PIERDES MAS (Copyright Control)
  - 25 TU SOLO TU (Peer Int'l., BMI)
  - 39 VELETA LOCA (Copyright Control)
  - 3 VUELVEME A QUERER (Fonovisa, SESAC)

## Los Fabulosos Cadillacs Riding High In Argentina

BY MARCELO FERNÁNDEZ BITAR

BUENOS AIRES—"Rey Azúcar," the latest album by eclectic rock act Los Fabulosos Cadillacs, is turning out sweet sales for the Buenos Aires band.

"Rey Azúcar" (King Sugar) has sold nearly 100,000 units in a country where platinum awards are given for sales of 60,000 units.

And by dint of an active touring schedule that has taken it to all corners of Latin America and the U.S. this year, the hard-gigging Sony Argentina band is beginning to garner a large following outside of its native country.

"We played in cities we had played before, and the result has been



LOS FABULOSOS CADILLACS

impressive," says saxophonist/co-songwriter Sergio Rotman. "In Tijuana [Mexico], for example, we

(Continued on page 67)

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	18	<b>BOOMBASTIC</b> VIRGIN 40158* 18 weeks at No. 1	SHAGGY
2	NEW		<b>THE BEST OF-VOLUME TWO</b> VIRGIN 41010	UB40
3	NEW		<b>PROPHECY</b> AFRICAN STAR/RAL 529264/ISLAND	CAPLETON
4	2	17	<b>'TIL SHILOH</b> LOOSE CANNON 524119*/ISLAND <b>HS</b>	BUJU BANTON
5	3	25	<b>NATURAL MYSTIC</b> TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	4	21	<b>TOUGHER THAN LOVE</b> ● WORK 64189*/COLUMBIA <b>HS</b>	DIANA KING
7	5	13	<b>SCENT OF ATTRACTION</b> 550 MUSIC 67094* <b>HS</b>	PATRA
8	6	18	<b>FREE LIKE WE WANT 2 B</b> ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
9	7	13	<b>THE STRUGGLE CONTINUES</b> COLUMBIA 64197* <b>HS</b>	SUPER CAT
10	8	15	<b>LYRICAL GANGSTA</b> EASTWEST 61764*/EEG <b>HS</b>	INI KAMOZE
11	10	95	<b>BAD BOYS</b> BIG BEAT 92261/AG	INNER CIRCLE
12	12	30	<b>HERE COMES THE HOTSTEPPER</b> COLUMBIA 67056* <b>HS</b>	INI KAMOZE
13	9	95	<b>PROMISES &amp; LIES</b> ▲ VIRGIN 88229	UB40
14	11	22	<b>A MI SHABBA</b> EPIC 57801*	SHABBA RANKS
15	13	23	<b>REGGAE GOLD '95</b> VP 1429*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	6	<b>CELTIC CHRISTMAS</b> WINDHAM HILL 11178 1 week at No. 1	VARIOUS ARTISTS
2	1	33	<b>BEST OF</b> NONESUCH 79358/AG	GIPSY KINGS
3	4	38	<b>THE LION KING: RHYTHM OF THE PRIDE LANDS</b> ● WALT DISNEY 60871	LEBO M
4	3	14	<b>CESARIA EVORA</b> NONESUCH 79379/AG <b>HS</b>	CESARIA EVORA
5	NEW		<b>A WINTER GARDEN</b> WARNER BROS. 46096	LOREENA MCKENITT
6	5	52	<b>THE MASK AND MIRROR</b> WARNER BROS. 45420 <b>HS</b>	LOREENA MCKENITT
7	6	42	<b>THE LONG BLACK VEIL</b> ● RCA VICTOR 62702/RCA	THE CHIEFTAINS
8	8	11	<b>CELTIC VOICES: WOMEN OF SONG</b> NARADA 63921	VARIOUS ARTISTS
9	7	8	<b>CELTIC TWILIGHT 2</b> HEARTS OF SPACE 11106	VARIOUS ARTISTS
10	9	12	<b>THE BROTHERS MCMULLEN</b> ARISTA 18803	SOUNDTRACK
11	11	37	<b>CLANNAD THEMES</b> CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
12	10	52	<b>ALEGRIA</b> RCA 62701	CIRQUE DU SOLEIL
13	12	39	<b>CELTIC LEGACY: A GLOBAL CELTIC JOURNEY</b> NARADA 63916	VARIOUS ARTISTS
14	NEW		<b>HEAT OF THE SUN</b> SELVA 1001	STRUNZ & FARAH
15	RE-ENTRY		<b>HAWAIIAN SLACK KEY GUITAR MASTERS: INSTRUMENTAL COLLECTION</b> DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	2	<b>GREATEST HITS</b> EPIC 66817 2 weeks at No. 1	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
2	NEW		<b>LEDBETTER HEIGHTS</b> GIANT 24621/WARNER BROS. <b>HS</b>	KENNY WAYNE SHEPHERD
3	2	13	<b>FROM THE CRADLE</b> ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
4	3	9	<b>HANDFUL OF BLUES</b> BLUE THUMB 7004/GRP <b>HS</b>	ROBBEN FORD AND THE BLUE LINE
5	4	13	<b>SOME RAINY MORNING</b> MERCURY 526867	ROBERT CRAY
6	6	12	<b>COVER TO COVER</b> ARISTA 18770	THE JEFF HEALEY BAND
7	5	13	<b>BLUES</b> MCA 11060	JIMI HENDRIX
8	9	13	<b>KEB' MO'</b> OKEH 57863/EPIC	KEB' MO'
9	7	3	<b>TURN IT ON, TURN IT UP</b> BULLSEYE BLUES /ROUNDER	ROOMFUL OF BLUES
10	8	13	<b>CHILL OUT</b> POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
11	10	13	<b>ESSENTIAL BLUES</b> HOUSE OF BLUES 1149	VARIOUS ARTISTS
12	14	6	<b>BLUE STREAK</b> ALLIGATOR 4834	LUTHER ALLISON
13	11	9	<b>LIVE '92/'93</b> POINTBLANK 40658/VIRGIN	ALBERT COLLINS AND THE ICEBREAKERS
14	RE-ENTRY		<b>TEXAS SUGAR/STRA'Y MAGIK</b> SILVERTONE 41546/JIVE <b>HS</b>	CHRIS DUARTE GROUP
15	13	2	<b>SAD STREET</b> MALACO 7478	BOBBY "BLUE" BLAND

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by Jim Macnie

**SHOTS:** Images are crucial to jazz, which is unquestionably a music of body language and physical activity. So if I say that one of the genre's most eloquent artists didn't play a horn or any other instrument, you might guess that a camera can be a mighty means of expression. Francis Wolff's black-and-white shots of improvisers have become industry icons, definitive portraits of musicians in action.

For the first time, a full collection of the late photographer's oeuvre has been bound by Rizolli International Publications. "The Blue Note Years: The Jazz Photography Of Francis Wolff" consists of 195 duotone illustrations, many of them cover shots taken for the Blue Note label in the '50s and '60s. The text provided by Michael Cuscuna, Charlie Lourie, and Oscar Schneider helps explain the circumstances surrounding the subjects at the time the pictures were taken. List price is \$65.

Equally impressive (and, like Wolff's compilation, geared to move some units during the now-in-swing holiday retail season) is "Jazz: Photographs Of The Masters" by Jacques Lowe. Essays by Bob Blumenthal help newcomers understand the players' contributions to the music. All of Lowe's portraits are contemporary, and it's revealing to study the faces of jazz's older generation.

As for the younger crowd, it's inspiring to see four head shots of contemporary pianists lined up next to each other: Gazing on the pensive pusses of Cyrus Chestnut, Jacky Terrasson, Geoff Keezer, and Eric Reed, you're reminded that jazz is a thinker's game. The collection is published by Artisan. List price is \$40.

**SHEEP IN WOLFF'S CLOTHING:** Guessing games usually pique interest, so when Shore Fire Media sent out unmarked tapes of a piano trio at the end of the summer, several stabs were taken at discerning whose prowess anchored the date. One journalist said Keith Jarrett; another, Oscar Peterson. In reality, it was Michael Wolff, whose last gig was on TV, leading Arsenio Hall's musical "posse" through some late-night funk. The tapes offered Wolff's mainstream swing without acknowledging the prejudicial persona of a TV guy, and several critics found favor with the pianist's improvs. So have many listeners, through both live dates and radio support. Wolff's now well-marked "Jumpstart!"—with drummer Tony Williams and bassist Christian McBride—has been getting sizable airplay in cities on both coasts, including New York (on WBGO) and San Diego (on KSDS).

"All Things Considered's Weekend Edition" will air a profile of the multifaceted Wolff before the end of the month. He and his working trio—which includes bassist Kenny Davis and drummer Clarence Penn—will give the "Jumpstart!" material their own spin when they play Yoshi's in Oakland, Calif., on Tuesday (21) and spend two consecutive Fridays (Dec. 1 and 8) at the Los Angeles County Museum of Art. "Jumpstart!" is on the Jimco label.

**ANTHONY WILSON,** son of composer and bandleader Gerald Wilson, has won the third annual BMI/Thelonious Monk Institute of Jazz Composers Competition with a piece for guitar, bass, drums, and sax titled "Karaoke." Jazz veterans Tal Farlow, Jimmy Heath, and Jim McNeely judged the entries, which numbered more than 100. "Anthony's piece is well put together, shows thought and originality, and has a natural, straight-ahead quality," says McNeely.

Wilson will perform "Karaoke" Monday (20) at the prestigious Thelonious Monk International Jazz Competition in Washington, D.C. This year's instruments are guitar and bass.

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# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>				
★ ★ NO. 1 ★ ★				
1	NEW		<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 72130 1 week at No. 1	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
2	1	24	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSOUND	BROKEN
3	5	21	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
4	2	123	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
5	3	3	<b>THE WINANS</b> QWEST 45888/WARNER BROS.	HEART & SOUL
6	4	5	<b>CECE WINANS</b> SPARROW 51441	ALONE IN HIS PRESENCE
7	7	21	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
8	15	16	<b>SHIRLEY CAESAR</b> WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
9	6	41	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010	SHOW UP!
10	21	8	<b>DONALD LAWRENCE PRESENTS RODNEY POSEY</b> SPARROW 51470	LIVE IN PRAISE & WORSHIP WITH THE WHITFIELD COMPANY
11	12	20	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
12	8	19	<b>YOLANDA ADAMS</b> TRIBUTE 3592	MORE THAN A MELODY
13	10	9	<b>EDDIE JAMES &amp; THE PHOENIX MASS CHOIR</b> FRESH WINE 001	HIGHER
14	20	18	<b>MICHAEL FLETCHER</b> SOUND OF GOSPEL 216	HIGHEST PRAISE
15	19	9	<b>KENNY ELDRIDGE &amp; THE JESUS CELEBRATION MASS CHOIR</b> BORN AGAIN 1008	EXCITED
16	26	13	<b>VANESSA BELL ARMSTRONG</b> VERITY 43011	THE SECRET IS OUT
17	13	79	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
18	39	25	<b>TRI-STATE MASS CHOIR III</b> PARADISE 7011/TYSCOT	WORTHY
19	16	7	<b>REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS</b> WORD 67303/EPIC	SHOUT
20	9	3	<b>CARLTON PEARSON</b> WARNER ALLIANCE 46006	LIVE AT AZUSA
21	14	7	<b>JAMES HALL AND WORSHIP &amp; PRAISE</b> INTERSOUND 9163	KING OF GLORY
22	17	63	<b>HELEN BAYLOR</b> WORD 66443/EPIC	THE LIVE EXPERIENCE
23	NEW		<b>THE RANCE ALLEN GROUP</b> BELLMARK 70008	YOU MAKE ME WANNA DANCE
24	24	35	<b>ANointed</b> WORD 67051/EPIC	THE CALL
25	18	10	<b>ELDER MONTEL THOMAS AND THE NEW YORK STATE SOUL WINNERS</b> VECTRON 2178	"SEALED BY THE HOLY GHOST"
26	23	57	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	ON TIME GOD
27	27	131	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
28	28	127	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	IT REMAINS TO BE SEEN
29	30	51	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216	RELATIONSHIPS
30	NEW		<b>WALTER HAWKINS AND THE HAWKINS FAMILY</b> BELLMARK 70006	NEW DAWNING
31	11	3	<b>DOROTHY NORWOOD</b> MALACO 4476	SHAKE THE DEVIL OFF
32	NEW		<b>EDWIN HAWKINS</b> BELLMARK 70009	ALL THINGS ARE POSSIBLE
33	40	13	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC 20080/STARSONG	JESUS IS THE NAME!
34	RE-ENTRY		<b>STEPHANIE MILLS</b> GOSPO CENTRIC 72123	PERSONAL INSPIRATIONS
35	29	41	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008	THE INNER COURT
36	NEW		<b>COGIC INTERNATIONAL MASS CHOIR</b> BELLMARK 70007	HE'LL BRING YOU OUT
37	33	75	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
38	34	73	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
39	35	13	<b>GEORGIA MASS CHOIR</b> SAVOY 7117/MALACO	LORD TAKE ME THROUGH
40	25	25	<b>MIGHTY CLOUDS OF JOY</b> INTERSOUND 9147	POWER

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## Artists & Music



by Lisa Collins

**OUT OF NOWHERE:** That's where 24-year-old Phoenix native **Eddie James** and his **Phoenix Mass Choir** came from to debut at No. 4 on the Top Gospel Albums chart with the debut album "Higher." Better still for James is the fact that he is part owner of Fresh Wine Records, the 2-year-old label on which the project was released late last year.

Fresh Wine grew out of a publishing company James formed with **Cheryl Lundberg**, a fellow parishioner at the River of Life Church (where James serves as assistant pastor), for work he wrote and produced with groups in and around Phoenix.

James founded the youth-oriented Phoenix Mass Choir, whose members range in age from 15 to 30, in 1988, just two years after he began playing piano, organ, and keyboards. He financed the project with his own funds at a cost of \$20,000. In March, he and Lundberg attended the Gospel Music Workshop of America board meeting, which was being held in Phoenix.

"We went to gather information," James says. "But before we knew it, we were introduced as a label at the Gospel Announcer's Guild and were asked to perform twice during the week. We presented the project, and it really seemed to have an impact. The announcers took it home, and it's been climbing ever since."

Last month, James and Lundberg inked a distribution pact with Central South Gospel. (Three other Phoenix-area acts are signed to the label.) Next on the docket is a solo project from James set for release in April. James'

desire for the label is "to produce and establish talent in the industry who will go out with a certain mission purpose and focal point," he says. "I believe that a gospel record label should do more than front the money and distribute the records. I believe they should also serve as a spiritual covering. This is a kingdom we're building. There are a great many souls to be saved."

**HIGH NOON:** Verity is rolling out the red carpet with the release of its **Rosa Parks** tribute album. On Dec. 1, the 40th anniversary of the Montgomery, Ala., bus boycott, urban and gospel radio stations across the country are being asked to play "Something Inside So Strong" at high noon to commemorate the event. This is to be followed by a release party in New York on Dec. 5, the official album release date.

The all-star track "Something Inside So Strong" features **John P. Kee** and **Vanessa Bell Armstrong** and showcases new Verity signees **Richard Smallwood**, **Chosen**, and **Virtue**. Other featured artists include **Yolanda Adams**, **Daryl Coley**, **Tramaine Hawkins**, the **Sounds Of Blackness**, **Shirley Caesar**, and **Oleta Adams**. Parks, known as "the mother of the Civil Rights Movement," is prominently featured in the video.

**BRIEFLY:** Central South Gospel has struck a distribution agreement with Detroit-based Sound of Gospel Records. Among upcoming projects set for release is an album by the **Toledo Mass Choir** (featuring **Rance Allen** and the **Rev. Donald Vails**).



by Deborah Evans Price

**PASTORS, ARTISTS & FRIENDS:** One of the best new releases this fall is Star Song trio **Phillips, Craig & Dean's** "Trust." On their third outing, **Randy Phillips**, **Shawn Craig**, and **Dan Dean** display the same great harmonies and strong songwriting that made their first two albums such treasures. It's amazing to me that these guys have the time to make such great music, because in addition to writing, recording, touring, and all the things that go along with being artists, they are also pastors at their respective churches.

Their press kit reads, "If you're impressed by what they've done in their careers in the last three years, you should see what they do on their days off . . . 450 choir practices, led nearly 1,500 worship services, and preached over 250 sermons." It was a natural association when Star Song decided to tie into Clergy Appreciation Day last month. With the purchase of a DaySpring pastor appreciation card at a Family Bookstore or Covenant Group store, consumers received a "Gift For Your Pastor" cassette that featured PC&D's song "Crucified With Christ," an interview with the trio, and a sermon outline on the theme of being "crucified with Christ." The artists also recorded public service announcements supporting efforts to make Clergy Appreciation Day a national holiday, which were serviced to more than 700 Christian radio stations.

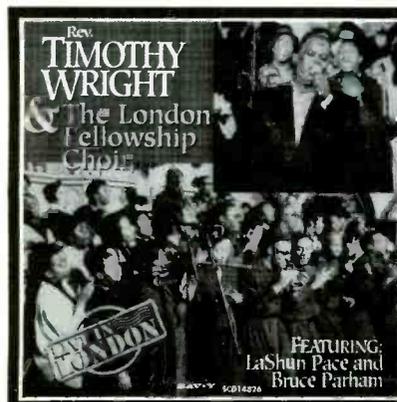
Phillips says their dual careers co-exist quite well. "[As pastors] we deal with people who have lost a loved one. We know what it is to rejoice with a newborn baby. We know what it is to see people's lives in pieces and try to help them. When we do a concert, we don't see the audience as

a mass of people. We see them as each person experiencing exactly what we deal with at our churches on a daily basis. So we bring to a concert, I believe, a sense of understanding of where people are in their lives."

One of the best cuts on the album is "Thank You For Praying For Me," a song Phillips co-wrote for "Mama Ruth" Thurman, who influenced him when he was a mischievous preacher's kid. One day he heard her praying for her children and also call his name. She continued to keep him in her prayers until she died. "I wanted to write that song to say thank you to Mama Ruth," he says. "And to have everybody look around them and take the opportunity to thank the people that have made an impact in their life."

Phillips is pleased with the new record. "We wanted this third album to be more fun and for it to have a little more energy. I think this album reflects that," he says. "Then vocally we've come into our own as a group. The first album [we tried] to identify what our sound was. The second album was really more of a defining nature. The third album, we've figured out that this is how we sound, and we had a level of confidence that we hadn't had on the first two. I hope that it comes across."

**NEWS NOTES:** In February, look for Warner Alliance to release **World Wide Message Tribe's** album "We Don't Get What We Deserve," currently available only in Europe. WA national promotion director **Chris Hauser** plans to bring the group to the U.S. next summer for select appearances . . . Star Song has signed **George Beverly Shea** to a contract consisting of a three-volume set of favorite hymn recordings. The first collection, "Moments," will be released in February.



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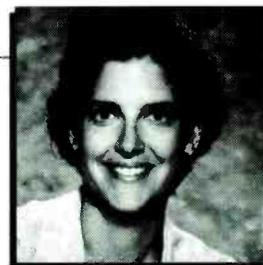
FEATURING: LaShun Pace and Bruce Parham

# Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports. <span style="float: right;">SoundScan®</span>				
★ ★ NO. 1 ★ ★				
1	1	2	CARMAN SPARROW 51422/CHORDANT	R.I.O.T. 2 weeks at No. 1
2	2	12	MICHAEL W. SMITH ●	REUNION 0106/WORD I'LL LEAD YOU HOME
3	3	6	STEVEN CURTIS CHAPMAN	SPARROW 1489/CHORDANT THE MUSIC OF CHRISTMAS
4	4	23	VARIOUS ARTISTS	WORD 0604 MY UTMOST FOR HIS HIGHEST
5	NEW ▶		KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 2130/CHORDANT KIRK FRANKLIN AND THE FAMILY CHRISTMAS
6	7	36	POINT OF GRACE	WORD 5608 THE WHOLE TRUTH
7	5	5	CECE WINANS	SPARROW 51441/CHORDANT ALONE IN HIS PRESENCE
8	9	15	RAY BOLTZ	WORD 41601 THE CONCERT OF A LIFETIME
9	6	24	JARS OF CLAY	ESSENTIAL 5573/BRENTWOOD JARS OF CLAY
10	8	12	PETRA	WORD 9624 NO DOUBT
11	11	78	KIRK FRANKLIN AND THE FAMILY ●	GOSPO CENTRIC 72119/CHORDANT KIRK FRANKLIN AND THE FAMILY
12	16	63	AMY GRANT ▲ <sup>2</sup>	MYRRH 6974/WORD HOUSE OF LOVE
13	10	6	KATHY TROCCOLI	REUNION 0110/WORD SOUNDS OF HEAVEN
14	12	13	RON KENOLY	INTEGRITY 02392 SING OUT WITH ONE VOICE
15	17	69	STEVEN CURTIS CHAPMAN ●	SPARROW 1408/CHORDANT HEAVEN IN THE REAL WORLD
16	13	19	VARIOUS ARTISTS	SPARROW 1445/CHORDANT AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
17	24	5	JOHN BERRY	CAPITOL NASHVILLE 32663 O HOLY NIGHT
18	14	3	THE WINANS	QWEST 45888/WARNER BROS. HEART & SOUL
19	15	67	NEWSBOYS	STARSONG 8814/CHORDANT GOING PUBLIC
20	20	2	GUARDIAN	MYRRH 1613/WORD BUZZ
21	22	2	WAYNE WATSON	WARNER ALLIANCE 4187 FIELD OF SOULS
22	21	2	PHILLIPS, CRAIG & DEAN	STARSONG 0074/CHORDANT TRUST
23	23	34	ANOINTED	WORD 67051 CALL
24	25	155	DC TALK ▲	FOREFRONT 3002/CHORDANT FREE AT LAST
25	NEW ▶		VARIOUS ARTISTS	SPARROW 1473/CHORDANT CHRISTMAS CAROLS OF THE YOUNG MESSIAH
26	19	20	YOLANDA ADAMS	TRIBUTE 5921/DIADEM MORE THAN A MELODY
27	18	11	GEOFF MOORE & THE DISTANCE	FOREFRONT 5129/CHORDANT HOME RUN
28	27	3	PAUL WILBUR	HOSANNA 08632/INTEGRITY SHALOM JERUSALEM
29	NEW ▶		VARIOUS ARTISTS	SPARROW 1516/CHORDANT WOW-1996
30	29	7	LARNELLE HARRIS	BENSON 84195 UNBELIEVABLE LOVE
31	NEW ▶		VARIOUS ARTISTS	STRAIGHTWAY 0057/CHORDANT 25 CHRISTMAS SONGS YOU LOVE TO SING
32	34	2	THE BROOKLYN TABERNACLE CHOIR	WARNER ALLIANCE 1419 CHRISTMAS AT THE BROOKLYN TABERNACLE
33	40	23	CLAY CROSSE	REUNION 0104/WORD TIME TO BELIEVE
34	28	6	MICHAEL SWEET	BENSON 84175 REAL
35	32	109	MICHAEL W. SMITH ●	REUNION 0086/WORD FIRST DECADE 1983-1993
36	31	10	SUSAN ASHTON	SPARROW 51522/CHORDANT SO FAR, THE BEST OF SUSAN ASHTON: VOLUME ONE
37	33	17	DONALD LAWRENCE & TRI-CITY SINGERS	SPARROW 1480/CHORDANT BIBLE STORIES
38	26	40	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43010 SHOW UP!
39	NEW ▶		VARIOUS ARTISTS	STRAIGHTWAY 0072/CHORDANT ACAPELLA CHRISTMAS CLASSICS
40	30	20	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	BENSON 4168 LIVE IN NEW YORK BY ANY MEANS NECESSARY

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

## Classical KEEPING SCORE



by Heidi Waleson

**HOLIDAY REVELS:** This is the big season for Revels Inc., once a mom-and-pop (actually pop-and-daughter) theatrical organization, now a big business, which is celebrating its 25th anniversary this year. The Cambridge, Mass.-based company started with an annual holiday show, "The Christmas Revels," which is now franchised in eight cities. Eight recordings have been produced through the company's own Revels Records, founded in 1978, and there are songbooks as well. This year, Revels' third annual National Public Radio holiday radio program will be broadcast nationally, beginning Dec. 12. The company projects corporate revenues of \$1 million for its 1995-96 fiscal year.

Revels was founded by the musician/educator **John**



Six Centuries of European Christmas Music

**Langstaff** and his daughter **Carol** at Harvard's Sanders Theater in 1971. The performances, which fuse music, carols, folk tales, poetry, dance, and rituals from around the world, celebrate all winter festivals, thereby adding the winter solstice, Hanukkah, Twelfth Night, and others to the mix. Billed as community celebrations, they are performed by a core of professional actors, singers, and musicians, plus an auditioned volunteer chorus of adults and children. A new script and new arrangements are prepared each year, and the cast of between 60 and 80 is occasionally joined by the audience. "Christmas Revels" sells out 16 performances in Cambridge.

Revels veterans who moved to other cities wanted to duplicate the experience, and now Washington, D.C., Philadelphia, New York, Oakland, Calif., Houston, Hanover, N.H., Tacoma, Wash., and Portland, Ore., have their own Revels organizations, which pay a franchise fee to the parent group and receive artistic materials and consultation with Revels' artistic staff. Cities outside the U.S. have also inquired about starting their own Revels activities.

The eight recordings, five of them built around Christmas themes, include a boxed set of four CDs: "The Revels Collection: Celebrations Of The Winter Solstice." They used to be sold predominantly through catalog, mail order, and at the performances. Since March, however, the label

has been distributed in the U.S. and Canada by Koch International and now has considerably more presence at retail, according to the company's marketing director, **Kay Dunlap**. The company is now seeking U.K. and other European distribution, and Revels Records projects sales of \$300,000 for the coming year, all of which will go back into artistic development for the company.

**OUT OF THE ARCHIVES:** Bridge Records has signed a long-term agreement with the Library of Congress to release recordings from the Library Music Division's concert archive. The archive includes thousands of never-before-released recordings, dating from 1937 to the present. All were made in the library's Coolidge Auditorium; many of the recordings will be remastered from the original acetate discs.

The first releases in the "Great Performers At The Library Of Congress" series will be issued early next year and will include performances by the **Budapest String Quartet** (which presented more than 450 concerts during its 22-year residency at the library), pianists **Georg Szell** and **Artur Balsam**, singer **Set Svanholm**, and harpist **Marcel Grandjany**. The archive also includes performances by such artists as **Claudio Arrau**, **Clifford Curzon**, **Rudolf Serkin**, **Mieczyslaw Horszowski**, **Nathan Milstein**, **Adolf Busch**, **Leontyne Price**, and **Maureen Forrester**.

**NEW TEAM:** **Leonard Slatkin** has made his first recording with his new orchestra, the **National Symphony**, for RCA Victor Red Seal. Slatkin continues his interest in American repertoire: **John Corigliano's** popular Symphony No. 1 was recorded in performance at the Kennedy Center in November, and his choral work "Of Rage And Remembrance," which has text by **William M. Hoffman**, will be recorded later.

**CECILIA ON THE BIG SCREEN:** The **Houston Grand Opera** got an extra 5,000 audience members Nov. 10 when the company projected its sold-out performance of **Rossini's** "La Cenerentola," starring **Cecilia Bartoli**, on a 22-by-30-foot videoscreen outside the Wortham Theater. The show, which was being taped for broadcast on PBS' "Great Performances" in April 1966, will be released by London Records.

Covent Garden has done such video projections, but this is a first for the U.S. The company, which had expected only about 2,000 people, says the enthusiastic outdoor audience stayed for the whole performance and represented "the whole demographic spectrum," including many people who had probably never been inside the opera house.

## LOS FABULOSOS CADILLACS RIDING HIGH IN ARGENTINA

(Continued from page 64)

played for 300 people in 1990, later for 1,500, and now for an enthusiastic crowd of 6,000."

Prominent non-Latino music notables have been tapping into the Cadillacs' groove as well. On their recent trek to the U.S., the Cadillacs met with David Byrne in New York, where the band secured a deal to record two songs to be featured in a soundtrack that Byrne is supervising for an upcoming film by Quentin Tarantino.

"Rey Azúcar," in fact, was produced by Byrne's former Talking Heads bandmates Tina Weymouth and Chris Frantz. Guest stars on the album were Debbie Harry, who sang on the second single, "Strawberry Fields Forever," and Mick Jones, who provided the rap segment on

the album's leadoff hit single, an anti-racism anthem titled "Mal Bicho."

The balance of "Rey Azúcar" boasts an assorted passel of musical rhythms and songs that were written, for the first time, by all nine band members. "Rey Azúcar" follows the band's hugely successful greatest-hits compendium, "Vasos Vacíos," which sold almost 400,000 units and featured the monster hit "Matador."

The Cadillacs' burgeoning prosperity beckons the group to play large venues. But Rotman vows that the band will stick to small stages with no seating: "We like to keep in touch with the underground scene, because we are a product of the small clubs of the '80s."

True to their word, the Cadillacs main-

tain close contact with the alternative music scene in Argentina.

The group's bassist/principal songwriter, Flavio Cianciarulo, has created an indie imprint, Resiste Records, which will release albums by Carne Gaucha and RIP. Rotman and Cadillacs drummer Fernando Ricciardi front a punk/rock outfit called Cienfuegos. Mario Spikerman, the group's keyboardist, owns a small studio at which many bands cut their first demo tapes. Guitarist Anibal Rigozzi is planning to open his own studio.

As usual, the Cadillacs are currently on tour, playing Colombia, Venezuela, and Mexico. Though not confirmed, plans call for the group to tour Spain and France.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Gary Burr Hits The Country Gold MCA Songwriter Enjoys Winning Streak

BY DEBORAH EVANS PRICE

NASHVILLE—When Gary Burr was named country songwriter of the year in early October at ASCAP's annual Nashville gala, the event capped a year of incredible chart successes for one of MCA Music Publishing's hottest songwriters.

Honored as Billboard's songwriter of the year in 1994, Burr has been a mainstay on country charts with such hits as Patty Loveless' "I Try To Think About Elvis," Collin Raye's "Man Of My Word," John Berry's "What's In It For Me," Doug Stone's "More Love," Ty Herndon's "What Mattered Most," and Herndon's duet with Stephanie

Bentley, "Heart Half Empty."

He also has Tim McGraw's new single, "Can't Be Really Gone," and the scheduled first single from Wynonna's new album, "To Be Loved By You."



BURR

In addition to writing songs, Burr is currently producing Sarah Hooker, a Nashville-based singer/songwriter whom Burr describes as "pretty aggressive, a little left of center, very cool." Burr has also been working with producer Keith Olsen (whose credits include Fleetwood Mac and Pat Benatar) in Los Angeles. "He asked me if I was interested in cutting a pop album," Burr says. "We've cut three tracks so far, and we're in the process of shopping it."

Burr says the idea of pursuing an artistic career outside of country music appeals to him. "I don't like the idea of competing with myself in the same market," he says. "This is an outlet for the songs that I write that aren't real country—rather than [the songs] sitting in a closet somewhere, I can do them."

Burr's musical pursuits began in high school. "The main reason I got into music was that I broke my leg and was in a body cast for three months," he says. "I had to do something to keep the boredom away, so I learned how to play guitar."

For Burr, like most fledgling musicians, that initial flirtation with a guitar evolved into joining a band and writing songs.

"I was lucky enough to have sort of a natural feel for it, because the people I was emulating were very good at it. They were very structure-oriented," he says. "Those first bands I was in, I played with some people who wrote songs that were very unstructured, and I felt the difference of which type the audience likes, which was easier to play and easier to remember, and that helped me stick to the more traditional format of writing songs. I was lucky. No one ever sat me down and said, 'Here's how you write a song.' It always struck me as obvious."

Burr honed his craft playing in bands (including a stint in Pure Prairie League taking Vince Gill's slot when he left the group) and released an

album of his own on Lifesong, the label that was home to Jim Croce, Gail Davies, and Henry Gross.

While with Pure Prairie League, Burr began seriously pitching his songs, and the Nashville music community responded favorably. His first big cut was "Love's Been A Little Bit Hard On Me," a pop/country hit by Juice Newton. Then the Oak Ridge Boys did his "Make My Life With You," which topped the charts.

"The first song I ever had cut was a big pop song, and the second song was a No. 1 country song," he recalls. "So after that, I pretty much figured this is a pretty easy industry—two out of the box, boom, two hits. No problem. Then I settled in for about two years of dust on the telephone and realized you're only as good as your last chart position. That's when I hunkered down and figured it was going to be a job."

(Continued on page 90)



**They Love All Of Him.** Composer/former ASCAP board member Gerald Marks, composer of "All Of Me," was honored recently by the New York Sheet Music Society on the occasion of his 95th birthday. During the celebration, the first Gerald Marks Award was presented to lyricist Amy Powers, who co-authored "With One Look" and "We Never Said Goodbye" from the Andrew Lloyd Webber musical "Sunset Boulevard." Pictured, from left, are Helene Blue of Musique Enterprises International, Marks, and Powers. (Photo: Sam Teicher)

## Associate Remembers 'Songplugger' Lou Levy

The following tribute to Lou Levy, the music publishing pioneer who died Oct. 31 at 84, was written by Bud Katzel, a veteran music executive associated with such labels as Roulette Records and GRP Records.

It's hard to believe even now that the always affable, energetic, smiling Lou Levy is gone.

For more than 40 years, from the moment I first met him, he epitomized the self-assured, spirited, hard-hitting entrepreneur who turned Tin Pan Alley into the most exciting place in the world. A former dancer, he built a music publishing empire and became mentor and confidant of famed and fabled songwriters, recording artists, theatre and motion picture stars, and show business moguls. To me, a young record executive just starting out, he was a distant, powerful icon.

I was lucky in that, from the outset, he took a liking to me and became over the years a sort of unofficial godfather who drifted in and out of my life.

Levy sold his music publishing empire, Leeds Music, to MCA, and, over the ensuing years, as Tin Pan Alley gave way to the global growth of an ever-changing business, Levy lost his influence and power. But he never

lost his love for the business, his joy in working with writers, artists, and songs. He continued wheeling and dealing, buying and selling copyrights, and lending sage advice to anyone who would listen.

In his last dozen years or so, I became closer to him than in the previous three decades. His enthusiasm for the creative process and the business of music never waned. Of course, the day of the songplugger—who promoted a song until it was performed over and over again and, hopefully, became a smash hit—ended long ago, with the exception of a few, including Lou Levy, who remained the quintessential songplugger until the very end. Lou had great respect and love of a good song. A man of infectious good humor and wit, he once quipped, "There's nothing better than a good copyright—better than any woman. Copyrights go on forever, and they never talk back."

Ironically enough, I can recall Lou Levy best through the lyrics of a song he helped create and make famous by the Andrews Sisters: "I've tried to explain/Bei mir bist du schoen/Bei mir bist du schoen/Means that you're grand."

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100 SINGLES</b>		
EXHALE (Shoop Shoop)	Babyface	Ecaf/ BMI/ Sony Songs, BMI/Fox Film, BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
CHECK YES OR NO	Danny M. Wells, Dana Hunt Oglesby	John Juan/BMI, Victoria Kay/ASCAP
<b>HOT R&amp;B SINGLES</b>		
EXHALE (Shoop Shoop)	Babyface	Ecaf/ BMI/ Sony Songs, BMI/ Fox Film, BMI
<b>HOT RAP SINGLES</b>		
HEY LOVER	Rod Temperton, L.L. Cool J	Rodsongs/ ASCAP, L.L. Cool J/ ASCAP, Almo/ASCAP
<b>HOT LATIN TRACKS</b>		
ABRIENDO PUERTAS	Kike Santander	Fipp/BMI

## A Christmas Song Tale; New Performance Right Group

**MISSION ACCOMPLISHED:** Veteran music publisher and sometime songwriter Billy Meshel, who runs All Nations Music Publishing Ltd. in Beverly Hills, Calif., got Words & Music into the holiday spirit with the following tale:

"I tried last February once again to get at least one of our writers to write a Christmas song, but I learned there aren't many writers these days who get excited about Christmas songs from a creative point of view. Not having success with them, I decided to write one myself.

"When I got stuck, I called in my good friend Ron Dante, a super writing pro, and we sailed off into 'Kissin' Christmas.' From the onset, we needed a target artist for the song, so we also wrote it with Bobby Vinton in mind, because we thought Bobby, who Ron knows very well, could pull it off.

"Bobby loved it, and we produced the session with him. Tony Martell at Epic/Legacy also loved the record, and it is now on release as the title of an album of Vinton singing Christmas songs."

**PERFORMANCE GROUP:** James Cannon, a New York-based artist/writer, says he's formed a performance right group, Our Own Performance Society Inc.

A New York state certificate of incorporation describes it as a non-profit corporation launched to "represent and facilitate music publishers, songwriters, and composers in the licensing of their works of music . . . and to collect royalties for the public performance of their works [and] to lobby and represent its members for their entitlement of performance rights allowed under [the U.S. Copyright Act]."

Cannon also operates J.G.C. Entertainment Co., J.C. Records, and Can Can Music Publishing.

**THE SONGWRITER'S** mentality: "If you've spent any time with aspiring songwriters, you'll know the mentality. There is always something new to add or tweak, and sending off the tape and entry form signifies final closure on the song, a momentous occasion for the songwriter."

The speaker is veteran music man Jim Halsey, in reference to the approaching deadline (Nov. 30) for the seventh annual Billboard Song Contest. Halsey, along with Lee Zhitto, former publisher and editor in chief of Billboard, is a co-founder of the contest, which offers as prizes, among other things, a publishing contract and musical instruments.

Entry forms are available by sending a self-addressed envelope to P.O. Box 35346, Tulsa, Okla. 74153-0346.



by Irv Lichtman

**NEW WORKSHOP DATES:** The ASCAP/Lester Sill Songwriter's Workshop on the West Coast has been rescheduled for January 1996, which extends the application deadline to Wednesday (22).

The workshop, named after the noted music publishing executive, is an eight-session seminar for advanced writers.

Those interested should send to ASCAP's Los Angeles headquarters a tape with two songs, lyrics, a bio or resumé, and a brief explanation of why they would like to be a part of the workshop.

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music:

1. Van Halen, "Balance."
2. Slayer, "Primal Slayer."
3. Jekyll & Hyde, "Vocal Selections."
4. Joe Satriani, "Another Side Of Joe Satriani."
5. Guns N' Roses, "Just The Riffs."

# Studio Action

ARTISTS & MUSIC

## Seattle's History As Studio Mecca Predates Grunge

BY TOM PHALEN

SEATTLE—When producer/engineer Kearney Barton was recording Northwest rock pioneers like the Wailers, the Sonics, and the Kingsmen in his early '60s Seattle studio, the competition wasn't nearly as stiff as it is today.

"There were about three of us," Barton says, still recording everything from rock to classical in his home studio, Audio Recording, in the Seatown suburbs. "And we weren't always that busy."

In 1995, there are more than 100 recording facilities listed in the Yellow Pages, and that number does not include the dozens of at-home, do-it-yourself DAT and 4-track setups throughout the Seattle area. Furthermore, with the growth of the Seattle music market over the last decade has come a significant increase in support services. And many are used not only by locals but by out-of-towners, who come here for the recording accommodations and for the city and surrounding countryside.

The area is becoming known for its technical "names," from Jack Endino—who worked on Nirvana's "Bleach"—to Conrad Uno, responsible most recently for the fast-rising Presidents Of The United States Of America.

Uno's homegrown Egg Studios has expanded to include a 16-channel board and some of Paul McCartney's old equipment. "I'm very proud to say I have Paul's oscillating knob," says Uno. I got it from Paul [Scoles] at Ironwood Studios. I show it to everyone. I've managed to keep things simple and still get what I want to hear. And there's no shortage of work . . . I'm real busy. But you could say Seattle has gone through a few changes over the years."

"I saw Conrad the other day," says

Steve Lawson, originally of Steve Lawson Productions and now the ruling force behind the expanded Bad Animals studio, which is partly owned by Ann and Nancy Wilson of hometown favorites Heart. "I told him he needs an agent. He's basking in the Presidents . . . and his time has come. It can only get better."

Lawson speaks from experience. A 16-year veteran of the studio business, he moved to what used to be the Kaye-Smith studios in the early '80s, when his original digs got too small for his workload.

"This was the place: facilities for recording and television," says Lawson. "Still, it needed a lot of work. One room worked, and the other one didn't. It hadn't been that well maintained. In fact, although people think we own the building, we still lease it from Kaye-Smith. They're an enormous holding company. But it meets our needs. When Ann and Nancy came in, we turned the television facilities into a room that accommodated the Seattle Symphony."

Bad Animals is one of Seattle's most-popular recording draws. This year alone, the studio has been used by Neil Young ("Mirror Ball"), Soundgarden, Alice In Chains, Mad Season, Johnny Cash and company for the "Twisted Willie Nelson" tribute, Pearl Jam, and more.

"Fall gets slow, especially with bands touring all summer doing festivals and outdoor events," says Lawson. "But we've had a great year to fall back on."

Make that years. R.E.M. mixed its "Automatic For The People" album at Bad Animals in 1991, soon after the studio opened under its current name and management. Since then, word spread that Bad Animals was a state-of-the-art facility.

But there is also the appeal of smaller and more unusual studios. Robert Lang has built a veritable

underground bunker in Richmond Beach, a suburban community north of Seattle. Even while putting his place together, he was busy recording the Foo Fighters, Bush, Afghan Whigs, Bill Frisell, Sweet 75 (Krist Novoselic's new band), Portland, Ore., act Pond, and Nigerian legend King Sunny Ade, to name just a few. "We're having a great time," says Lang.

Even the lower-end studios are working. The Ranch—literally built under a tavern—is a favorite with Mudhoney. Triad Studios, east of Seattle, is where Queensryche cut its first recordings. And Bear Creek Studios, founded in 1977, has recently doubled in size, not only to accommodate musicians, but to provide housing for them while they're working.

"We did a lot of commercial recording early on," says Bear Creek owner Joe Hadlock, "which made us a ton of money and got us a lot of equipment and experience, but it took away from the artistic side. We do a lot less [commercial work] now, so we get to work with the big bands who have the budgets and the new kids who don't. It even out very nicely. And the new room, it's a cathedral—windows, room for the symphony, you name it."

Over the years, artists ranging from Eric Clapton to Dave Stewart to Pete Dinklage have been to Bear Creek. Hadlock's son now engineers for him. "It's great to have that youth, that energy. It keeps things fresh," says Joe Hadlock.

Like all great studio cities, Seattle offers top-of-the-line location recording services. Remote Control—formerly with American Music, the city's premier musical-instrument outlet—is now the proud baby of Steve Smith, who relocated from Los Angeles to help put together Bad Animals. Smith and partner Tim Roberge bought the company from American Music and are expanding their mobile operation from a bobtail truck to a 24-foot "Junior" and a "Big Unit"—and have been involved with almost every festival and live performance recorded in Seattle in the last five years.

That includes Heart with former Led Zeppelin bassist John Paul Jones, the Jennifer Jason Leigh film "Georgia" with Steve Soles, Doug Pray's alternative documentary "Hype," Pearl Jam, the recent Jimi Hendrix festival, and Candlebox.

All this activity has made Seattle one of the most dynamic, sophisticated recording markets in the world. Still, success always comes down to sticking to basics, according to Barton.

"There will always be new toys and guys thinking they have to have every one of them to turn out those hits, but what goes around comes around," he says. "Now people are 'discovering' you can record direct to disc. Isn't that how we used to do it? Everyone's going back to tubes and analog because it had more balls [and] it's a tougher, warmer sound. Fortunately, I can still get my hands on that stuff."



The distinctive marble-and-stone interior of Robert Lang Studios, where artists ranging from Foo Fighters to King Sunny Ade have recorded recently.

## newsline...

**HARMAN INTERNATIONAL INDUSTRIES** announced a 31.4% increase in sales for its first fiscal quarter 1996, compared to the same period last year. For the quarter ending Sept. 30, 1995, Harman racked up sales of \$300.5 million, according to a statement from the Washington, D.C.-based pro audio company. The sales include the acquisition of Becker GmbH in third quarter 1995; excluding that purchase, sales were up 14%, according to Harman.

Net income for the first fiscal quarter 1996 was \$5.9 million, or 36 cents a share, compared with \$4.2 million, or 26 cents a share, in the equivalent period the prior year. These earnings per share figures reflect a 5% stock dividend declared in August 1995, according to Harman. Furthermore, the company notes that net income in the current quarter profited from a lower effective tax rate (34.5%, as opposed to 39.8%) as a result of overseas tax benefits that are expected to continue for the rest of the current fiscal year.

Harman chairman/CEO Dr. Sydney Harman says, "The first quarter's results met our expectations, although some anticipated professional and consumer sales in China were lost because of political and economic pressures in that country. Sales were picked up again at the beginning of the second quarter, but we expect that area of the world to be relatively volatile for years."

Harman adds that the company's Professional Group performed particularly well. JBL Professional and DOD were among the standout divisions, according to Harman. "Overall, the Professional Group is involved in exciting new technologies that provide substantial marketing opportunities for the company," he says.

The Consumer Group reported higher sales in the first quarter on the strength of its Infinity and Harman Kardon brands, according to the statement. The Automotive Group "continues to perform admirably," says Harman. "[It] continues to gain new applications for established clients and to add new clients. Peugeot, for example, chose JBL just this month for some 1998 models."

**THE WALTERS-STORYK DESIGN GROUP** has entered into a joint venture with leading acoustical consultant Sam Berkow, according to a statement from both parties released at the recent Audio Engineering Society Convention in New York.

"Sam Berkow is a recognized leader in the field of acoustical measurement and analysis," says Walters-Storyk principal John Storyk. "His research into advanced digital signal processing is unequalled. We have been friends for over 10 years and have constantly sought the equation which would enable us to work together. His return to New York coincided with our being awarded a number of major, new projects particularly suited to his expertise."

Foremost among those jobs is a \$15 million performing arts complex and music school in Kuala Lumpur, Malaysia, which Walters-Storyk is designing.

Berkow—an acoustics veteran who has advised such entities as Walt Disney, AT&T Bell Laboratories, Radio City Music Hall, and New York's Central Park Summerstage—has just developed a software package for room and sound-system measurement. The package, a portable, real-time, Windows-based program called SMAART, retails for less than \$1,000, according to Berkow, who exhibited it on the AES floor.



**Surf's Up At Ocean Way.** Beach Boys founder Brian Wilson checked into Ocean Way in Hollywood, Calif., to work on a new Beach Boys project, which he is co-writing with songwriter/producer/musician Andy Paley. Shown at the sessions, from left, are bassist Bob Glaub, guitarist Waddy Wachtel, Wilson, guitarist Mark Goldenberg, co-producer Don Was, engineer Rik Pekkonen, keyboardist Benmont Tench, and Paley. Not pictured is drummer Jim Keltner. (Photo: David Goggin)



**Edison Hosts Giffords.** Talk-show host Kathie Lee Gifford, seated, checked into the Edison in New York to record vocals for her "Rock N' Tots" and "Dreamship" series of children's recordings for Warner Bros., produced by Danny Kee and Jim Ed Norman. Shown at the Edison with Gifford is her husband, Frank Gifford. The Edison is a division of National Video Center.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

**S**OUNDCRAFT has unveiled the Broadway digitally controlled analog console, aimed at the theater market. The board, which will be in production by the middle of next year, uses an assignable digital control surface connected via Ethernet to remote audio-processing racks. It is the first console for the theater market to feature full reset via snapshot automation of all

desk functions. According to Soundcraft, any number of remote input audio racks and controller surfaces using illuminated pots and moving faders can be specified. Configurations and parameters can also be viewed on PC.

**F**AIRLIGHT plans to use the control surface of Amek's forthcoming digital desk as the front end to the mixing capabilities of its MFX3 digital audio workstation.

"This is the era of strategic alliances," says Fairlight head of sales and marketing **John Lancken**. "Amek is the only company that offers the option of a totally assignable version or a fully configured version of its controller."

The news of the Fairlight/Amek alliance coincides with other Fairlight product news, including the stand-alone DALI-2T 2-track recorder/editor and a new audio dubber called the DaD.

**U.S. DESK MANUFACTURER** Harrison is back in the U.K. after an absence of some four years with the opening of a U.K. office headed by former AMS-Neve U.K. regional sales manager **Jamie Gray**, who used to sell the line during his tenure at the now-defunct distributor FWO Bausch.

Harrison Series 12 digitally controlled analog desks have recently been sold to Tarrant Sound in Wales and Intimate Studios and Saunders & Gordon in London. A 136-input Harrison Motion Picture Console (MPC) was sold to a new film theater at Shepperton Studios on the outskirts of London.

**T**HE LEVELLERS' "Zeitgeist" album was recorded at the band's headquarters in Brighton on a Soundtracs Solitaire following favorable demo results on a CM4400.

"The Solitaire had everything to meet the requirements for recording the album," says engineer **Greg Brimson**, who praised the desk's ergonomics. "The setup of the desk is very quick, especially with the whole band going into the desk at one time."

**B**LUR front man **Damon Albarn** has bought two Tascam DA-88s for his basement studio at his west London home following a recommendation by the band's producer, **Stephen Street**, who uses the machines in the studio.

"We recorded all the vocals for 'The Great Escape' on Stephen's two DA-88s synced up to the studio's two multi-tracks," says Albarn, who will be writing and demoing all his songs on the machines using a collection of old and new keyboards and synthesizers.

"I like to get the most idiot-proof technology I can," he adds. "Operationally, the DA-88 is really direct and easy to use."

**T**HE HARMAN Pro Audio Group has announced a control and systems management protocol called the Harman Communications Architecture, which is capable of detecting, controlling, and displaying parameters in a generic manner. Using a combination of computer-screen-based or hardware controllers, users can create custom audio control systems.

HCA is close to what the Audio Engineering Society 24 committee had been developing as an industry standard intercommunication and control archi-

ture and has been favorably received by a working group as a likely basis for AES-24 implementation.

**A**UDIO 96—Technology and New Media" is the title for next year's Assn. of Professional Recording Services exhibition, to be held June 19-21 at the National Hall, Olympia, London. The show will be marketed and promoted by Single Market Events, which already runs the biennial Vision exhibition. The APRS is also moving toward closer alignment with Vision in 1997.

**I**NNOVATIVE QUALITY SOFTWARE has released SAMM software for the Yamaha ProMix 01 digital mixer. The Windows package allows global control of 16 mixers for 288 input mix-downs with unlimited cues, sequences, and grouping across mixers.

GERMANY

**A**N AMS NEVE LOGIC 1 and two Logic 3/AudioFiles have been installed in a new German post-production facility called Hans Dreijer Audio in Cologne, a joint venture between Dutch post-production outfit Hans Dreijer Audio and Dutch broadcaster NOB. The former has also ordered a Logic 2 with integral 24-output AudioFile Spectra for its facility in Hilversum.

"We have worked with Logic desks for several years now and have yet to find a system that comes close in terms of quality and creative possibilities," says Hans Dreijer Audio managing director **Oscar Verhoeve**.

IRELAND

**T**ORI AMOS is recording her next album at home in Cork and in a church at Delgany. Engineer **Mark Hawley** built an acoustic screen between Amos' piano and harpsichord and miked the instruments with four Neumann U87s, two Neumann KM184s, and four Neumann KM140/130 modular stereo kits. The singer used her own 60-year old Neumann M49 for her vocals.

"We were recording in the main church hall with beautiful acoustics and very gentle reverb," says Hawley. "The results are amazing."

AUSTRIA

**M**G SOUND STUDIOS in Vienna has bought a 64-channel SSL 4000 G Plus console with Ultimatum as part of its expansion to a three-studio complex. The studio is part of the World Studio Group and also runs programming, post-production, and editing suites.

DENMARK

**T**C ELECTRONIC has signed an agreement to acquire its U.S. distributor, California-based Virtual Designs, and form a new company, to be known as TC Electronic Inc.

"Because of the increased sales that Virtual Designs has been experiencing, it made sense to formalize ties between our two companies," says TC Electronic managing director **Anders Fauerskov**. He adds that there will be no changes in staffing or location for Virtual Designs, although managing director **Ed Simeone's** role will be extended to include U.S.-specific technical and strategic alliances.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 18, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	FANTASY Mariah Carey/ M. Carey D. Hall (Columbia)	YOU REMIND ME OF SOMETHING R. Kelly/ R. Kelly (Jive)	CHECK YES OR NO George Strait/ T. Brown (MCA)	MY FRIENDS Red Hot Chili Peppers/ R. Rubin (Warner Bros.)	NAME Goo Goo Dolls/ L. Giordano (Metal Blade/ Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Jay Healy	MIDDLE EAR/ SOUTH BEACH STUDIOS (Miami) Peter Mokran	EMERALD (Nashville) Steve Tillisch	SOUND CITY/ LOUIE'S CLUBHOUSE (Los Angeles) David Sardy David Schiffman	BEAR TRACKS (Suffern, NY) Lou Giordano
RECORDING CONSOLE(S)	SSL 4000G Plus/ Neve VRSP Legend with Flying Faders	Neve V3/SSL 4072	SSL 4064E/G with Ultimatum	Neve 80058	Focusrite
RECORDER(S)	Sony 3348	Studer A820 MKIII/Mitsubishi X-880 Studer A820	Otari DTR 900II	Studer A800 MKIII	Studer A820
MASTER TAPE	3M 996/Ampex 467	3M 996/Ampex 467	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Jay Healy	CHICAGO RECORDING COMPANY (Chicago) Peter Mokran	MASTERFONICS (Nashville) Czaba Petocz	ANDORA (Hollywood) David Sardy	BEAR TRACKS (Suffern, NY) Lou Giordano
CONSOLE(S)	SSL 4096G Plus with Ultimatum	Neve VR72	SSL 4064E/G w/ AT&T Disq Mixer Core	Neve 8078	Focusrite
RECORDER(S)	Sony 3348/ Studer A820 1/2" (dolby SR)	Studer A827 Mitsubishi X-850	Otari DTR 900II	Studer A800 MKIII	Studer A820
MASTER TAPE	Ampex 499	3M 996, 3M 275	Ampex 467	Ampex 456	Ampex 499
MASTERING Engineer	GATEWAY MASTERING Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	PRECISION MASTERING Stephen Marcussen	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	Sony	BMG	MCA	WEA	WEA

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Cuba Ripe For Spanish Label Indie To Open In Havana And Miami

■ BY HOWELL LLEWELLYN

MADRID—The Canary Islands-based indie label Manzana Discos is using its position as Europe's leading importer of salsa music from the U.S. and the



Caribbean to attempt an unprecedented "musical meeting of the two Cubas," the richly talented schools of musicians on the island and from the Cuban exile communities.

The first step of that meeting was the early November release of "Bolero," an album of mainly Cuban romantic bolero music by the Canary Islands male vocal group Los Sabanderos.

Early next year, Manzana plans to open offices in Havana and Miami, as well as Miami's first Spanish-music-only record outlet. Although label president Alberto Segura admits he is nervous about Cuban exile reaction to the company having a Havana office, he argues that the political climate in the U.S. toward Cuba is slowly changing.

"Bolero" is more than an album. It is a major study of the history of the bolero since its birth in 19th-century Cuba, and of its development in such countries as Argentina, Mexico, Spain, and, in particular, the Canary Islands—which are 1,200 miles south of Spain—into today's romantic ballad.

But more importantly, "Bolero" is believed to be the first album that includes contributions from singers

loyal to the Cuban revolution and those who went into exile, as well as the digital incorporation of the voices of two singers who have died.

Silvio Rodríguez, one of the leading exponents of Cuba's nueva trova movement, recorded his contribution at Manzana's studios on Tenerife, the largest of the Canary Islands, and Miami exile Olga Guillot—widely regarded as the queen of bolero—did hers at Emilio Estefan's Miami studios.

The voices of two of Cuba's greatest post-Revolution singers, the late Beny Moré, who stayed on the island, and La Lupe—who served as a muse for Ernest Hemingway, Pablo Picasso, and recently for Spanish film director

(Continued on next page)

## newsline...

THE U.K.'S long, hot summer of '95 took its toll on recorded music sales, judging by the third-quarter statistics published Nov. 14 by the British Phonographic Industry. Record companies shipped singles and albums worth 202.2 million pounds (\$313.4 million) at wholesale prices to their customers in July-September; a 3.1% increase over the same period last year. Album shipments grew by 2.4% in value to 175.6 million pounds (\$272.2 million), and singles shipments increased by 7.9% in value to 26.6 million pounds (\$41.2 million). The BPI says that after an 18-month period in which the industry's percentage sales increases were consistently in double figures, a slowdown in growth was inevitable.

ARISTA U.K. is launching a new label, GHQ, as a vehicle for the A&R talents of Nigel Grainge and Chris Hill, the men behind the Ensign label, which signed and established Sinead O'Connor, World Party, and the Waterboys. GHQ will be marketed in the U.K. by Arista and overseas by BMG International. Its roster will encompass Ezio and Niamh Kavanagh, as well as the Sugar label, run by Paul Hitchman and Jim Gottlieb, with whom Grainge and Hill have been working closely. Sugar will continue to be distributed in the U.K. by RTM but will be represented by BMG internationally.

## DJ Honda Takes Back Road To States

■ BY STEVE McCLURE

TOKYO—Hideo Nomo's success in pitching for the Los Angeles Dodgers proves that Japanese baseball players are major-league material. Now Japan's DJ Honda hopes he can have the same sort of impact on American rap.

His self-titled debut album, which has sold 40,000 copies since being released in Japan by Sony on June 21, is due to be released in the U.S. by Relativity Records in January. Just as Nomo has proven he has what it takes by gaining a spot on one of the National League's top teams, Honda's hard-core groove has won the respect of such leading rap artists as Fat Joe, Gang Starr, and the Beatnuts.

Honda says he decided to work with stateside rappers because he believes that Japanese rappers still don't have what it takes.

"Japanese rap has only recently developed into a major scene," says the 30-year-old turntable/console whiz in his deep, husky voice. "It will change

and develop its style in the future just like American rap did from old school to new school. But at this point, I don't know any rappers in Japan who can rap with the groove. If there was one, I would have asked him to rap for me on my album."

Honda has always been something of an outsider, from the time he arrived in Tokyo from his native Hokkaido (Japan's northernmost island and not usually considered a hotbed of hip-hop culture) 13 years ago. He found a job at a disco and, to his surprise, was asked to work as a DJ—a possibility he had never considered.

"That's where I learned not only about black music, but also techno, rock, and other styles," he says. "I was only a disco DJ, and then I worked my way up to where I am now."

About four years ago, Honda began doing remixing and production work for a Tokyo-based indie label. In 1992, he was one of the DJs going system-to-system in New York's Battle for World Supremacy, where he met many of the American rappers featured on his

album.

Honda has lived for the last 18 months in Los Angeles, where some of the tracks for the album were recorded, as well as in New York.

"The artists I recorded with are all friends of mine," says Honda. "I'd known what they were doing, and they liked the sound I was doing. I didn't want to work with people I didn't know."

While much Japanese rap tends toward the cute and comedic, Honda's sound is anything but. His deep, pulsating grooves are matched in intensity by the hard-core lyrics of the American rappers he assembled for the project, including Biz Markie, Redman, Common Sense, and Erick Sermon.

"DJ Honda is one of the realest and illest niggas that I've ever worked with, and what's really ill is that he's Japanese!" says Fat Joe.

"Not only does DJ Honda have skills as a DJ, but he's excellent from a production standpoint as well. There are

(Continued on next page)

## BMI/PRS Awards Recognize Performances Of U.K. Songs

■ BY THOM DUFFY

LONDON—It is not every night that Van Morrison, Steve Winwood, and David Gilmour are upstaged by a couple of cartoon characters. But the artists were among those looking on as two costumed stars from "The Lion King" joined Sir Tim Rice on stage at the annual BMI/Performing Right Society Awards dinner Nov. 9, where he and the absent Elton John were honored for composing "Can You Feel The Love Tonight" from the animated Disney blockbuster film.

BMI, recognizing the members of the U.K.'s PRS, whose works it represents in the U.S., cited "Can You Feel The Love Tonight" as the most

performed BMI/PRS song of 1994 and presented Rice with the Robert



JOHN

Musel Award, named for BMI's long-time U.K. consultant. The song, published by the Wonderland Music Company, was also cited as the most performed song from a film. To top it off, Rice

was presented with a birthday cake by Frances Preston, president/CEO

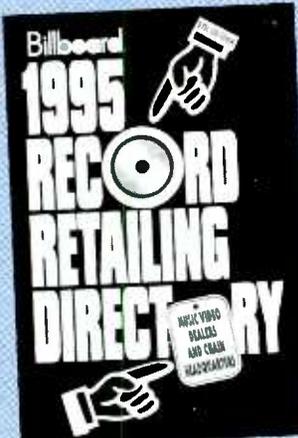
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# Virgin France Builds New Source

BY EMMANUEL LeGRAND

PARIS—Virgin France has created a new stand-alone label that will act as a cutting-edge outlet for new musical trends.

Called Source, the new fully owned imprint is an addition to the Virgin stable, which already includes the autonomous operations Virgin and Delabel and the associated sublabels Week-End (new French rock), Labels (such internationally licensed labels as 4AD, Beggars Banquet, Setanta, and Wax Trax!), Hostile (local hardcore), and Virgin Jazz.

Launched in September, Source is the brainchild of Philippe Ascoli, former A&R director of Virgin, with the full support of Virgin president Emmanuel de Buretel. Ascoli is managing

director and A&R director.

Ascoli, who worked with current Polydor U.K. managing director Marc Lumbroso at Polydor France and Remark before joining Virgin two years ago, says he wants Source to be "an A&R-driven label."

"I always wanted to create my own label, and I was given the opportunity by de Buretel," Ascoli says. "The driving force of this label will be music and talent. We'll be open to any style, but with emphasis on new music and new trends."

Ascoli adds that Source "is not a hip-hop label [but] rather a modern groove label, like U.K. label Mo'Wax, which we distribute in France." Ascoli says his ambition is "to build a catalog the way Island did in the 1960s and the 1970s with a large scope of style."

## DJ HONDA

(Continued from preceding page)

only a few people out there who can really say that," the Beatnuts say in the press release accompanying the album.

Honda says communicating with U.S. rappers was no problem.

"To me, the sound is much more important than the words or message. That's why I'm a DJ, a remixer, and a producer. Hip-hop is a style beyond country, culture, or color."

The American version of "DJ Honda" will be identical to the Japanese release, except for two new tracks Honda is now working on.

His next Japanese release, scheduled for Nov. 1, will be "DJ Honda Remixes," comprising his versions of tracks by such Columbia and Relativity artists as Cypress Hill, Common Sense, and Fat Joe. Sony hopes to license the album for a U.S. release, but so far there are no definite plans to do so.

Working closely with U.S. artists and having the album picked up by Relativity shows that there are other ways for Japanese acts to break into the American market besides spending a lot of money, says one Japanese music industry source.

As an indication of its music focus, Source has released a compilation called "SourceLab" that presents, according to Ascoli, "the new generation of French progressive hip-hop scene" with acts like La Funk Mob, known for its work with MC Solaar.

So far, Source has signed several French acts, such as ragga band Ragasonic, China, and Teri Moise, a female songwriter/singer described as "Tracy Chapman meets Sly Stone." Another act, funk band Sinclair, has switched from Virgin to Source.

## CUBA RIPE FOR SPANISH LABEL

(Continued from preceding page)

Pedro Almodóvar and who died in 1991 in New York—were digitally restored at London's Sonic Solution studios.

"The album is historic, and hopefully it will touch the hearts of all Cubans regardless of politics, because the bolero is a beautiful and integral part of every Cuban," says Elfidio Alonso, the leader of Los Sabandenos over the past 30 years and 40 albums. The group's last two albums each sold 100,000 units.

"But the Canary Islands' very close links with Cuba and the Caribbean [due to] traditional shipping routes means the bolero has always been a key element of the islands' music,"

Alonso adds. "This album is not just a meeting of the two Cubas; it is a bridge between Spain, the Canary Islands, and Latin America."

"Bolero" includes "Tristeza," the first bolero written in 1885 by Cuba's José Sánchez, and "Volverás," the first bolero to be recorded in 1928 by Mexican singer Elvira Ríos.

Manzana Discos has already started recording three Cuban bands at the island's Egrem Studios.

Jazz/salsa outfit Klimax, salsa group Manolito Simonet Y Su Trabuco, and bolero singers Los Tres De La Habana will be released on the label in the new year.

## BMI/PRS AWARDS

(Continued from preceding page)

of BMI.

The dinner at the Dorchester Hotel also marked the 40th anniversary of BMI's association with the PRS, whose officers were present. Earlier in the week, BMI held its board meeting in London for the first time.

Morrison's "Brown Eyed Girl" was one of three songs honored for reaching the milestone of three million performances, along with "The First Time Ever I Saw Your Face," written by Ewan MacColl, and "(I Can't Get No) Satisfaction" by Mick Jagger and Keith Richards.

Gilmour, Winwood, Jim Capaldi, Alan Parsons, Des'ree, Graham Goldman of 10 cc, and Gary James Kemp of Spandau Ballet were among the other artists honored for U.S. performances of songs they have written.

"Zombie," written by Dolores

O'Riordan of the Cranberries to condemn terrorism in Northern Ireland, was cited as the BMI/PRS song most played on college radio during the preceding year. It is published by Island Music Ltd.

In a sign of the increasing strength of U.K. repertoire on U.S. radio, 28 songs written or published by members of the PRS received awards for the first time. Among them were "Dreams," written by Gabrielle and published by Perfect Songs Ltd.; "Girls And Boys," written by Blur and published by MCA Music Ltd.; M People's hit "Moving On Up," written by Paul Heard and published by EMI Publishing Ltd.; "Prayer For The Dying," written by Seal and Gus Isadore and published by Perfect Songs Ltd.; and "You Gotta Be," written by Des'ree and Ashley Ingram and published by Sony Music Publishing U.K. Ltd.

# ITALIAN, BELGIAN INDUSTRIES GET NEW REPRESENTATION

## SIMIM To Administer Record Company Rights

BRUSSELS—The Belgian record industry has restructured its representative bodies to more closely reflect the provisions of the country's modernized copyright law.

The new copyright legislation, which updated a law that was nearly one century old, has given more specific rights to record companies in the areas of reproduction, distribution, lending and rental, home copying, and neighboring rights.

Says IFPI Belgium director Vincent Van Mele, "In order to administer



try.

"Today we have 32 members, including all of the majors and most independents."

The name of the organization is an expression in a combination of Belgium's two languages, French and Flemish, that simply means "music industry association."

Van Mele adds that IFPI Belgium and indie sector associations IMPALA and BOP will continue to operate as trade organizations and lobbying groups.

IFPI, with BMG Ariola managing director Derk Jolink as its newly appointed president, will concentrate on antipiracy issues, industry statistics, and industry campaigns.

"SIMIM, with PolyGram managing director Bert Cloeckaert as president and Roland Beelen, managing director of Antler, as VP, will deal with all problems regarding the collection and administration of rights payable to record companies, and the collection of the fees from radio, television, and public use of recorded music," Van Mele says.

## SIAE's New Leaders Promising Changes

MILAN—The two-year constitutional crisis at Italian authors' rights society SIAE ended with the Nov. 6 publication of results of the body's elections.

Since 1993, SIAE has been run by a government-appointed commissioner. During his tenure, SIAE executives and government officials set about making the body more representative, in compliance with a 1993 constitutional court ruling (Billboard, July 8).

The new statutes made all 41,280 SIAE members eligible to vote in the election. Previously, only 1,500 full-fledged associates were eligible to



elect SIAE's board and president.

The election resulted in the appointment of 19 commissioners to the general-music section, six to the operatic section, 10 to the drama section, six to the literature section, and four to the cinema section. The new commissioners will vote amongst themselves for SIAE's new executive board and will select a president by the end of the year.

According to new music-section commissioner Tony Verona, further changes in the way SIAE is run can be expected. Verona is president of A La Bianca Records and president of independent publishers association ANEM.

Verona was elected as a representative of a united list of indie and multinational publisher associations called the Pentaflowers group.

"Up until now, the SIAE has been a state corporation and, consequently, was too bureaucratic and backward-looking," says Verona. He adds, "We propose to modernize the SIAE by applying a more commercial management structure."

# ShowMarket To Focus On Development Of Latin Music

BY HOWELL LLEWELLYN

MADRID—A new music industry trade fair is to be held for the first time Friday (24)–Nov. 26 in Barcelona, Spain, where hundreds of managers, promoters, booking agents, and artists from mainly Spanish- and Portuguese-speaking countries will discuss the problems facing live music.

Organizers of ShowMarket are confident that the festival will become an annual event important to the development of Latin music and its markets. This year, there are 160 stands representing companies from Latin America, the Latino markets of the U.S., and southern European countries, as well as Spain and Portugal.

"ShowMarket will be a kind of Latino MIDEM, except that while MIDEM's emphasis is on recorded music from pub-

lishers and sound carriers, ShowMarket will focus on live music with a large presence of artists, managers, booking agents, equipment companies, and so on," says Jordi Rueda, one of the event's organizers and Spain's foremost entertainment-industry publisher.

Spain will form the axis of the festival, although central themes will be relations among the Spanish- and Portuguese-speaking markets in Europe, Latin America, and the U.S.; the potential for Latino music in an international context; and the paths to improving the supply of music sung in Spanish and Portuguese.

A revival of live music, especially in Spain, will be a key aim of the festival. "Booking agents and promoters are more cautious now and afraid to seek credit because of the economic recession and the consumer freeze," says Rueda.

"The booking of artists went through an accelerated development in the '80s and reached a peak around 1990."

Rueda says that 1991 saw the end of the cycle; it was distorted when, with the Barcelona Olympics and Seville's Expo '92 World Fair, 1992 became "the year of Spain." "In 1992, concert prices shot up, and European promoters complained that Spanish promoters were causing international tour costs to go up."

He says the Spanish tradition of publicly funded tours and big, open-air summer concerts was also to blame. "Each town and city hall competed to attract the biggest names to play at the annual local fiestas, but after 1991, the municipal budgets began to shrink.

"There was also the crisis of pop/rock in Spain that is only now recovering slightly, and the public authorities were changing their budget emphasis. With

the success of the Barcelona Olympics and the emergence of Miguel Indurain as the world's top racing cyclist, more money was spent on sporting events."

Rueda says that one figure says much about the decline in live concerts: "In 1994, city halls paid 15% more on bull-fighting contracts [than in 1993], while money spent on publicly funded concerts fell by the same figure, 15%."

ShowMarket hopes to provide more business opportunities in live music, as those involved in arranging tours from the Latino world meet together in large numbers for the first time. The event, in the Palau Sant Jordi, one of the 1992 Olympic sites, will include band showcases and demonstrations of equipment.

Debates will be held on flamenco, festivals, press and market access, and private companies and public institutions in the booking of artists.

## R.E.M.: Best Act In The World; Battle Of England Rages On

IT TAKES the kind of breathless enthusiasm unique to Britain's music press to bestow an award, as Q magazine did at its annual luncheon in London recently, for the best act in the world today.

But it took an American band, R.E.M., to claim the gong from the top U.K. music monthly for the third time in six years. (A bunch of Irish upstarts named U2 are the only other band to receive the best-act nod since the Q Awards began in 1990).

The members of R.E.M., alas, were somewhere in the swamps of New Jersey, at the Brendan Byrne Arena, when they were presented with the British magazine's accolade. Their filmed acceptance was played for an industry gathering at London's Park Lane Hotel, an A-list crowd that boasted other 1995 Q Award winners including Supergrass (best new act), Tricky (best producer), Liam and Noel Gallagher from Oasis (best live act), Van Morrison (best songwriter), David Bowie and Brian Eno (Q's Inspiration Award), and Eric Clapton (the Q Merit Award). Clapton had just arrived from receiving Member of the Order of the British Empire honors at Buckingham Palace.

Given Q's dominance in the consumer music magazine market in Britain, its annual awards rank just behind the high-profile Mercury Music Prize and the industry's own Brit Awards in prestige, as evidenced by the top talent in attendance.

Also among the border-crossing award winners were the members of Blur, on tour in Paris when they accepted the Q Award for the year's best album for "The Great Escape," presented to them by the magazine's new editor, Andrew Collins. It was the same prize the band picked up from the magazine for 1994's "Parklife."

But the most notable accolade of the day was presented in the category of best compilation or reissue, a field in which the nominees included "The Beatles: Live At The BBC," "The Who: Live At Leeds," reissues from Steve Winwood and Elvis Costello, and the reggae compilation "Respect To Studio One."

Tony Blair, the leader of Britain's Labour Party (and erstwhile bandmate of Q editor-in-chief Mark Ellen in the late, lamented group Ugly Rumours), presented the best compilation award to Andy Macdonald and Tony Crean, organizers of the remarkable "Help" album. Recorded in a single day, Sept. 4, by the current cream of British talent, "Help" was released less than a week later, with proceeds going to the Bosnia relief

charity War Child (Billboard, Sept. 9).

In presenting the award to Macdonald and Crean, Blair noted that the "Help" album was an example of people putting aside egos and self-interest to carry out a project for the greater good.

"So why you've got a politician presenting this award," he quipped, "I don't know."

THE COMPETITION between current Brit pop front-runners Blur and Oasis (Billboard, Aug. 5) has crossed the English Channel, reports Emmanuel Legrand, Bill-

board's correspondent in Paris. And the winner at this point seems to be Oasis. Many of the top daily newspapers in France have published stories about this new "Battle of England," in the wake of the simultaneous release in the U.K. this summer of the singles "Roll With It" from Oasis and "Country House" by Blur—a British radio shoot-out that concluded with Blur topping the Music Monitor Hot 100 singles

chart.

"The rivalry between Blur and Oasis, two leading acts of the British scene, proves the vitality of popular music across the channel and reminds [us] of the great competition days between the Beatles and the Rolling Stones," writes French newspaper Le Monde.

In France, Oasis is more established than Blur. The group's first album, "Definitely Maybe," released on Sony Music's Squatt imprint, was a critical and commercial success, selling 300,000 units, compared to 100,000 units for Blur's 1994 album "Parklife." Both bands, of course, have since released new discs: "(What's The Story) Morning Glory?" from Oasis and "The Great Escape" from Blur.

And the bands recently performed in Paris within days of each other—Blur at the 1,000-capacity Le Bataclan and Oasis at the 6,000-seat Zenith concert hall. Oasis' new album is currently outselling Blur's latest release, but the battle may have just begun. Blur is due to perform again in France in March at the larger Olympia concert hall. And while the members of Oasis have upset the French press with their attitude, Blur front man Damon Albarn is viewed as media-friendly.

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

### HOME & ABROAD



by Thom Duffy

## Attic Tops Indies In Int'l Product Canadian Catalog Comprises Global Labels

BY LARRY LeBLANC

TORONTO—For two decades, Attic Records here has been the leading Canadian independent label in terms of aggressively targeting international companies seeking Canadian licensing representation.

"[Most international] people of experience . . . have met somebody from Attic," says Attic president Alexander Mair. "We've made a substantial investment in networking, but most of the product we have is from companies that approached us and [where] we knew people."

Attic, distributed in Canada by MCA Records Canada, represents such international labels as Roadrunner (Life Of Agony, Sepultura), Scotti Bros. (Weird Al Yankovic, Skee-Lo), Mammoth (Juliana Hatfield, Victoria Williams, the Bats, Frente!), Luke (2 Live Crew), Next Plateau (Paperboy), edel (Darkness, Scooter), Metal Blade (Gwar), Shrapnel (Pat Travers), and First Night, which handles the British original cast recordings of "Les Miserables" and "Blood Brothers."

Through separate distribution agreements, Attic's catalog also contains recordings by such international acts as K7, House Of Pain, George Thorogood, and Jennifer Warnes.

Mair takes pride in his well-deserved reputation for being quick to pick up licensing opportunities for Canada. "I look at the trades, and I watch for things," he says. "We move faster [than major labels]. I can make a deal on the phone. More than once we've received something in the morning and had a deal in place by the afternoon."

Mair stresses the importance of offering both performance and communication in order to maintain a strong and continuing relationship with a foreign licensor. "In the past, I've had good and bad [international] licensees for Attic, and I know what licensors want," he says. "They want to know that what's being released will get a shot. If an artist is touring here, they want to be sure the artist is going to go home happy and not bitch about a licensee they never saw. The also want quarterly accounting."

"Every record we release gets a minimum commitment of promotion, but whatever the priorities of the licensors we're working with, they become our priorities," continues Mair. "Roadrunner's No. 1 priority right now is Life Of Agony, and their track ['Life At 22'] is our No. 3 priority. The two ahead of it are 7 Mary 3 ['Cumbersome'] and our own breast-cancer compilation, 'In Between Dances.'"

According to Mair, Attic has had a strong sales year, due to the success of several compilations: "In Between Dances" and "Contact!," the Hockey Hall of Fame collection, have achieved Canadian gold status (50,000 units). Jennifer Warnes' album "Famous Blue Raincoat" went triple platinum (300,000 units).

Mair adds, "Weird Al really has had a great year." His "Off The Deep" went gold, while "Greatest Hits Vol. 2" and "Alapalooza" hit the platinum mark.

Started in 1973 on a \$300,000 investment by Mair and ex-partner Tom



The Attic Music Group team shows off its successes. In the back, from left, are Helen Bezakczko, production manager; Marcia Deacon, rhythm-oriented promotion; and Joe Frey, A&R/professional manager. In the front, from left, are Peter Piasecki, VP of marketing and sales; Nadine Charlebois, finance; Brian Allen, VP of A&R; Alexander Mair, president; Greg Homonylo, national marketing manager; Velma Barkwell, executive assistant to the president; Erin Smyth, alternative promotion; Kevin Shea, VP of national promotion and publicity; and Mukesh Sachdeva, VP of finance.

Williams and operating today with a staff of 15, Attic was originally launched as a boutique label for singer/songwriters. Among its domestic successes has been recordings by such noted Canadian acts as Lee Aaron, Fludd, Triumph, the Rovers, the Nylons, Hagood Hardy, Patsy Gallant, and Teenage Head. Through distribution ties with international labels, Attic has also had success here with Yankovic, Warnes, Katrina & the Waves, George Thorogood, Michael Damian, Riot, Whitesnake, and Kamahl.

"Originally, we set up the company to develop Canadian artists, but we realized within the first year that, even with some successful artists, we still needed product flow to balance out our catalog," says Mair. "Our first very successful foreign artist was George Thorogood through Rounder. All of his albums with us are now platinum."

Mair admits that although the company hasn't abandoned domestic A&R in the past three years, Attic has sharply pulled back its Canadian activities. The label's domestic roster now includes Sara Craig, Paul Janz, Tribes Of March, and Will Millar.

While he acknowledges that spiraling recording, video, and touring costs certainly influence Attic's A&R strategy, Mair emphasizes that the aggressive focus on Canadian signings by multinationals based here, coupled with the development of a vibrant domestic grass-roots alternative scene, led to Attic's realignment. He argues that major-label involvement with Canadian talent sharply increased due to federal-government directives that followed the mergers and acquisitions of a number of multinationals in the late '80s.

"The combination of these two factors and the successes of a number of different Canadian artists internationally has made [A&R] competition bigger," says Mair. "The multinationals [here] that weren't into domestic A&R were coerced into it by [federal government agency] Investment Canada. Then there's the development of the indie artist situation, where there's a lot more media opportunities available today, and

everybody's now chasing the same acts to sign."

Although Mair names Warner Music Canada as a company being forced by the government agency to develop Canadian talent, Warner's president, Stan Kulin, refutes the suggestion. "In our case, it wasn't Investment Canada that forced us into domestic A&R," he says. "Al is saying this because he's now finding it very difficult to sign [domestic] acts."

Mair argues that in order to compete with multinationals in Canadian A&R, it was imperative for Attic to be more aggressive about licensing foreign product. "I'm not going to get out [of recording] Canadian artists, but in order for our Canadian artists to be successful [internationally], I realized we had to have the team in place here to do it. That requires money and product flow."

He adds, "The beauty of foreign product is that you know how it sounds, and hopefully your [foreign] partners can get something happening [for it] in their territory. It's not a question of approving a recording budget for \$50,000, and to finish, a producer comes back asking for \$30,000 more. Then the video is another \$30,000. With a license deal, everything is laid out. You either agree on a deal or you don't."

### MAPLE BRIEFS

THE SOCIETY of Composers, Authors, and Music Publishers of Canada (SOCAN) has filed a proposal with the Canadian Copyright Board to allow it to seek license fees from users for music transmitted on the Internet. SOCAN proposes a license fee of 25 cents (Canadian) for every subscriber on a service that doesn't earn advertising revenue. For services that earn revenue from advertising, a fee of 3.2% of gross revenues, with a minimum of 25 cents per subscriber, is proposed.

# HITS OF THE WORLD



## JAPAN (Dempa Publications Inc.) 11/20/95

## CANADA (The Record) 11/20/95

## GERMANY (compiled by Media Control) 11/14/95

## FRANCE (SNEP/FOP/Tite-Live) 11/11/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SWEET PAIN GLOBE AVEX TRAX
2	NEW	ORETACHINI ASHITAWA ARU SMAP VICTOR
3	6	AISHITEMASU MAKI OHGURO B-GRAM
4	7	TAMASHII WO DAITEKURE KYOSUKE HIMURO POLYDOR
5	2	LOVE PHANTOM B'Z ROOMS
6	5	BODY FEELS EXIT NAMIE AMURO AVEX TRAX
7	3	MUSIC FOR THE PEOPLE V6 AVEX TRAX
8	4	ROMANCE DREAMS COME TRUE EPIC
9	10	I BELIEVE TOMOMI KAHARA PIONEER LDC
10	NEW	SURIRU TOMOYASU HOTEL TOSHIBA EMI
<b>ALBUMS</b>		
1	1	MASAYUKI SUZUKI MARTINI II EPIC
2	2	NAMIE AMURO DANCE TRACKS VOL. 1 TOSHIBA EMI
3	NEW	TATSURO YAMASHITA TREASURES EASTWEST JAPAN
4	3	MARIAH CAREY DAYDREAM COLUMBIA
5	NEW	CARPENTERS SEISYUN NO KAGAYAKI—BEST OF THE CARPENTERS POLYDOR
6	NEW	VARIOUS ARTISTS NOW 3 TOSHIBA EMI
7	6	CELINE DION LOVE STORY'S SPECIAL EDITION EPIC/SONY
8	9	YELLOW MONKEY FOUR SEASONS COLUMBIA
9	NEW	CORNELIUS 69/96 POLYSTAR
10	8	SCATMAN JOHN SCATMAN'S WORLD BMG VICTOR

THIS WEEK	LAST WEEK	SINGLES
1	2	FANTASY MARIAH CAREY COLUMBIA
2	1	RUNAWAY JANET JACKSON A&M
3	5	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
4	4	STAYIN' ALIVE N-TRANCE QUALITY
5	6	MACARENA LOS DEL MAR QUALITY
6	3	I'LL BE THERE FOR YOU METHOD MAN DEF JAM
7	NEW	HOW HIGH METHOD MAN DEF JAM
8	7	CAN I TOUCH YOU... MICHAEL BOLTON COLUMBIA
9	9	THROW YOUR SET... CYPRESS HILL COLUMBIA
10	NEW	COLORS OF THE WIND VANESSA WILLIAMS HOLLYWOOD
11	14	BIG TIME WHIGHFIELD QUALITY
12	18	THIS IS HOW WE DO IT MONTELL JORDAN PMP
13	16	I WANNA BE WITH U FUN FACTORY ATTIC
14	19	ONE MORE CHANCE NOTORIOUS B.I.G. ARISTA
15	20	KISS FROM A ROSE SEAL ZTT
16	NEW	DON'T TAKE IT PERSONAL MONICA ARISTA
17	8	WATERFALLS TLC LAFACE
18	17	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA
19	NEW	ZOMBIE A.D.A.M. QUALITY
20	NEW	SEXY GIRL SEAL CARGO
<b>ALBUMS</b>		
1	2	A. MORISSETTE JAGGED LITTLE PILL MAVERICK
2	1	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
3	NEW	DEF LEPPARD VAULT MERCURY
4	3	VARIOUS ARTISTS DANCE MIX 95 QUALITY
5	NEW	CYPRESS HILL CYPRESS HILL III: TEMPLES OF BOOM COLUMBIA
6	6	MARIAH CAREY DAYDREAM COLUMBIA
7	4	OZZY OSBOURNE OZZMOSIS EPIC
8	5	GREEN DAY INSOMNIAC REPRISE
9	7	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
10	8	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
11	NEW	THA DOGG POUND DOGG FOOD ISLAND
12	9	SOUNDTRACK DANGEROUS MINDS MCA
13	12	SHANIA TWAIN THE WOMAN IN ME MERCURY
14	14	SOUNDTRACK FRIENDS REPRISE
15	15	LISA LOEB & NINE STORIES TAILS GEFFEN
16	10	VARIOUS ARTISTS PIRATE RADIO VOL. 4 QUALITY
17	13	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
18	11	K.D. LANG ALL YOU CAN EAT WARNER
19	NEW	SOUNDTRACK PULP FICTION MCA
20	NEW	ALAN JACKSON GREATEST HITS ARISTA

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA
2	6	I GOT 5 ON IT LUNIZ VIRGIN
3	2	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST
4	NEW	EARTH SONG MICHAEL JACKSON EPIC
5	3	SIE IST WEG FANTASTISCHEN VIER SONY
6	4	STAYIN' ALIVE N-TRANCE INTERCORD
7	5	BOOMBASTIC SHAGGY VIRGIN
8	7	FAIRGROUND SIMPLY RED EASTWEST
9	11	INSIDE OUT CULTURE BEAT SONY
10	8	FREEDOM DJ BOBO EAM
11	NEW	THUNDER EAST 17 METRONOME
12	9	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
13	13	LUCKY LOVE ACE OF BASE METRONOME
14	12	WILLY USE A BILLY...BOY E-ROTIC INTERCORD
15	NEW	HEAVEN FOR EVERYONE QUEEN EMI
16	14	STARS CHARLY LOWNOISE & MENTAL THEO URBAN MOTOR
17	10	EVER AND EVER JUST FRIENDS EDEL
18	16	CELEBRATION FUN FACTORY EDEL
19	NEW	1100101 DAS MODUL URBAN MOTOR
20	17	NORDISCH BY NATURE FETTES BROT INTERCORD
<b>ALBUMS</b>		
1	NEW	QUEEN MADE IN HEAVEN EMI
2	1	SIMPLY RED LIFE EASTWEST
3	2	PUR ABENTUEERLAND INTERCORD
4	3	FANTASTISCHEN VIER LAUSCHGIFT SONY
5	8	HERBERT GRONEMEYER LIVE EMI
6	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	17	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
8	11	HERBERT GRONEMEYER UNPLUGGED EMI
9	5	BAP WAHNSINN—HITS VON 79-95 EMI
10	16	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN
11	4	ARZTE PLANET PUNK METRONOME
12	9	MARIAH CAREY DAYDREAM COLUMBIA
13	6	SCHLUMPF MEGAPARTY VOL. 2 EMI
14	7	BOHSE ONKELZ HIER SIND DIE ONKELZ VIRGIN
15	10	AC/DC BALLBREAKER EASTWEST
16	NEW	COOLIO GANGSTA'S PARADISE EASTWEST
17	15	KELLY FAMILY OVER THE HUMP KEL-LIFE/EDEL
18	13	JANET JACKSON DESIGN OF A DECADE 1986/1996 POLYGRAM
19	12	BADESALZ ZARTE METZGER SONY
20	14	GREEN DAY INSOMNIAC WEA

THIS WEEK	LAST WEEK	SINGLES
1	1	JE SAIS PAS CELINE DION COLUMBIA
2	3	LUCKY LOVE ACE OF BASE BARCLAY
3	10	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
5	6	BOOM BOOM BOOM OUTHERE BROTHERS HAPPY MUSIC
6	5	FANTASY MARIAH CAREY COLUMBIA
7	4	SCATMAN'S WORLD SCATMAN JOHN BMG
8	8	SINCERITE ET JALOUSIE ALLIANCE ETHNIK DELABEL/VIRGIN
9	7	STAYIN' ALIVE N-TRANCE DANCE POOL
10	9	LUCKY LOVE ACE OF BASE BARCLAY
11	19	TRY ME OUT CORONA POLYGRAM
12	12	TOMBE POUR ELLE PASCAL OBISPO EPIC
13	15	BOOMBASTIC SHAGGY DELABEL/VIRGIN
14	11	KISS FROM A ROSE SEAL ZTT/WEA
15	18	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
16	14	MELODY TEMPO HARMONY BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY
17	NEW	HEAVEN FOR EVERYONE QUEEN EMI
18	16	XXL MYLENE FARMER POLYDOR
19	NEW	LET ME BE A DRAG QUEEN SISTER QUEEN BAX DANCE
20	NEW	SURRENDER YOUR LOVE NIGHTCRAWLERS BMG
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX COLUMBIA
2	9	QUEEN MADE IN HEAVEN EMI
3	NEW	DIVERS SOL EN SI (SOLIDARITE ENFANTS SIDA) WEA
4	2	JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY
5	5	SOUNDTRACK LE ROI LION WALT DISNEY
6	20	VARIOUS ARTISTS STARMANIA (VERSION 1988) WEA
7	NEW	PASSENGERS ORIGINAL SOUNDTRACKS ISLAND
8	4	MARIAH CAREY DAYDREAM COLUMBIA
9	7	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	ROLLING STONES STRIPPED VIRGIN
11	3	MYLENE FARMER ANAMORPHOSE POLYDOR
12	8	ALAIN SOUCHON DEFOULE SENTIMENTALE VIRGIN
13	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
14	6	ACE OF BASE THE BRIDGE BARCLAY
15	11	MARC LAVOINE MARC LAVOINE 1985/1995 RCA
16	16	MASTERBOY GENERATION OF LOVE BARCLAY
17	NEW	SOUNDTRACK SATURDAY NIGHT POLYDOR
18	13	AC/DC BALLBREAKER EASTWEST
19	18	SIMPLY RED LIFE EASTWEST
20	14	JOHNNY HALLYDAY LA LORADA MERCURY

## NETHERLANDS (Stichting Mega Top 50) 11/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA
2	3	HEAVEN FOR EVERYONE QUEEN EMI
3	2	KNOCKIN' DOUBLE VISION PINK
4	5	POUR QUE TU M'AIMES ENCORE CELINE DION SONY
5	7	FAIRGROUND SIMPLY RED WARNER
6	4	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE
7	8	OMDAT IK ZO VAN JE HOU GORDON CNR
8	10	I KISS YOUR LIPS TOKYO GHETTO PUSSY SONY
9	9	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE CNR
10	6	BOOMBASTIC SHAGGY VIRGIN
<b>ALBUMS</b>		
1	1	ANDRE RIEU WIENER MELANGO MERCURY
2	2	CELINE DION D'EUX SONY
3	NEW	QUEEN MADE IN HEAVEN EMI
4	3	SIMPLY RED LIFE WARNER
5	NEW	2 UNLIMITED HITS UNLIMITED BYTES/SONY
6	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
7	4	BZN ROUND THE FIRE MERCURY
8	6	MARIAH CAREY DAYDREAM SONY
9	7	MARCO BORSATO ALS GEEN ANDER POLYDOR
10	5	CLOUSEAU OKER EMI

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA
2	6	I GOT 5 ON IT LUNIZ VIRGIN
3	2	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST
4	NEW	EARTH SONG MICHAEL JACKSON EPIC
5	3	SIE IST WEG FANTASTISCHEN VIER SONY
6	4	STAYIN' ALIVE N-TRANCE INTERCORD
7	5	BOOMBASTIC SHAGGY VIRGIN
8	7	FAIRGROUND SIMPLY RED EASTWEST
9	11	INSIDE OUT CULTURE BEAT SONY
10	8	FREEDOM DJ BOBO EAM
11	NEW	THUNDER EAST 17 METRONOME
12	9	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
13	13	LUCKY LOVE ACE OF BASE METRONOME
14	12	WILLY USE A BILLY...BOY E-ROTIC INTERCORD
15	NEW	HEAVEN FOR EVERYONE QUEEN EMI
16	14	STARS CHARLY LOWNOISE & MENTAL THEO URBAN MOTOR
17	10	EVER AND EVER JUST FRIENDS EDEL
18	16	CELEBRATION FUN FACTORY EDEL
19	NEW	1100101 DAS MODUL URBAN MOTOR
20	17	NORDISCH BY NATURE FETTES BROT INTERCORD
<b>ALBUMS</b>		
1	NEW	QUEEN MADE IN HEAVEN EMI
2	1	SIMPLY RED LIFE EASTWEST
3	2	PUR ABENTUEERLAND INTERCORD
4	3	FANTASTISCHEN VIER LAUSCHGIFT SONY
5	8	HERBERT GRONEMEYER LIVE EMI
6	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	17	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
8	11	HERBERT GRONEMEYER UNPLUGGED EMI
9	5	BAP WAHNSINN—HITS VON 79-95 EMI
10	16	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN
11	4	ARZTE PLANET PUNK METRONOME
12	9	MARIAH CAREY DAYDREAM COLUMBIA
13	6	SCHLUMPF MEGAPARTY VOL. 2 EMI
14	7	BOHSE ONKELZ HIER SIND DIE ONKELZ VIRGIN
15	10	AC/DC BALLBREAKER EASTWEST
16	NEW	COOLIO GANGSTA'S PARADISE EASTWEST
17	15	KELLY FAMILY OVER THE HUMP KEL-LIFE/EDEL
18	13	JANET JACKSON DESIGN OF A DECADE 1986/1996 POLYGRAM
19	12	BADESALZ ZARTE METZGER SONY
20	14	GREEN DAY INSOMNIAC WEA

THIS WEEK	LAST WEEK	SINGLES
1	1	JE SAIS PAS CELINE DION COLUMBIA
2	3	LUCKY LOVE ACE OF BASE BARCLAY
3	10	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
5	6	BOOM BOOM BOOM OUTHERE BROTHERS HAPPY MUSIC
6	5	FANTASY MARIAH CAREY COLUMBIA
7	4	SCATMAN'S WORLD SCATMAN JOHN BMG
8	8	SINCERITE ET JALOUSIE ALLIANCE ETHNIK DELABEL/VIRGIN
9	7	STAYIN' ALIVE N-TRANCE DANCE POOL
10	9	LUCKY LOVE ACE OF BASE BARCLAY
11	19	TRY ME OUT CORONA POLYGRAM
12	12	TOMBE POUR ELLE PASCAL OBISPO EPIC
13	15	BOOMBASTIC SHAGGY DELABEL/VIRGIN
14	11	KISS FROM A ROSE SEAL ZTT/WEA
15	18	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
16	14	MELODY TEMPO HARMONY BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY
17	NEW	HEAVEN FOR EVERYONE QUEEN EMI
18	16	XXL MYLENE FARMER POLYDOR
19	NEW	LET ME BE A DRAG QUEEN SISTER QUEEN BAX DANCE
20	NEW	SURRENDER YOUR LOVE NIGHTCRAWLERS BMG
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX COLUMBIA
2	9	QUEEN MADE IN HEAVEN EMI
3	NEW	DIVERS SOL EN SI (SOLIDARITE ENFANTS SIDA) WEA
4	2	JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY
5	5	SOUNDTRACK LE ROI LION WALT DISNEY
6	20	VARIOUS ARTISTS STARMANIA (VERSION 1988) WEA
7	NEW	PASSENGERS ORIGINAL SOUNDTRACKS ISLAND
8	4	MARIAH CAREY DAYDREAM COLUMBIA
9	7	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	ROLLING STONES STRIPPED VIRGIN
11	3	MYLENE FARMER ANAMORPHOSE POLYDOR
12	8	ALAIN SOUCHON DEFOULE SENTIMENTALE VIRGIN
13	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
14	6	ACE OF BASE THE BRIDGE BARCLAY
15	11	MARC LAVOINE MARC LAVOINE 1985/1995 RCA
16	16	MASTERBOY GENERATION OF LOVE BARCLAY
17	NEW	SOUNDTRACK SATURDAY NIGHT POLYDOR
18	13	AC/DC BALLBREAKER EASTWEST
19	18	SIMPLY RED LIFE EASTWEST
20	14	JOHNNY HALLYDAY LA LORADA MERCURY

# HITS OF THE U.K.

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## AUSTRALIA (Australian Record Industry Assn.) 11/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	I BELIEVE/UP ON THE... ROBSON & JEROME RCA
2	3	GANGSTA'S PARADISE COOLIO FEAT. L.V. TOMMY BOY/MCA
3	2	WONDERWALL OASIS CREATION
4	6	MISSING EVERYTHING... BLANCO Y NEGRO/ETERNAL
5	8	YOU'LL SEE MADONNA MAVERICK/SIRE
6	5	THUNDER EAST 17 LONDON
7	NEW	I BELIEVE HAPPY CLAPPERS SHINDIG/PWL INTERNATIONAL
8	4	HEAVEN FOR EVERYONE QUEEN PARLOPHONE
9	7	I'D LIE FOR YOU (AND... MEAT LOAF VIRGIN
10	NEW	GOLDENEYE TINA TURNER PARLOPHONE
11	NEW	EXHALE (SHOO SHOO) WHITNEY HOUSTON ARISTA
12	NEW	ANYWHERE IS ENYA WEA
13	9	FAIRGROUND SIMPLY RED EASTWEST
14	10	WHEN LOVE & HATE COLLIDE DEF LEPPARD MERCURY
15	11	HE'S ON THE PHONE SAINT ETIENNE HEAVENLY CREATION
16	NEW	YOU TO ME ARE EVERYTHING SEAN MAGUIRE PARLOPHONE
17	NEW	WRAP ME UP ALEX PARTY SYSTEMATIC/LONDON
18	NEW	PRETENDERS TO THE THRONE BEAUTIFUL SOUTH GO! DISCS
19	NEW	HAPPINESS PIZZAMAN COWBOY
20	20	LUCKY LOVE ACE OF BASE LONDON
21	12	LIKE A ROLLING STONE ROLLING STONES VIRGIN
22	14	WHO THE F**K IS ALICE? SMOKIE FEATURING ROY CHUBBY BROWN WAG
23	NEW	IN THE HOUSE CLOCK MEDIA/MCA
24	13	EVERYBODY BE SOMEBODY RUFFNECK FEATURING YAVAHN POSITIVA/EMI
25	17	POWER OF A WOMAN ETERNAL 1ST AVENUE/EMI
26	NEW	DIANE THERAPY? A&M
27	18	BOOMBASTIC SHAGGY VIRGIN
28	16	UNTIL MY DYING DAY UB40 DEP INTL/VIRGIN
29	19	DIGGIN' ON YOU TLC LAFACE/ARISTA
30	25	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
31	NEW	TELL ME GROOVE THEORY EPIC
32	22	WALKING IN MEMPHIS CHER WEA
33	21	THE TWELFTH OF NEVER ELVIS PRESLEY RCA
34	NEW	FEEL THE MUSIC GURU COOLTEMPO
35	27	HIGHER STATE OF CONSCIOUSNESS JOSH WINK MANIFESTO/MERCURY
36	NEW	WHADDA U WANT (FROM ME) FRANKIE KNUCKLES FEATURING ADEVA VIRGIN
37	NEW	WISHES OF HAPPINESS & PROSPERITY (YEHA-NOHA) SACRED SPIRIT VIRGIN
38	33	FANTASY MARIAH CAREY COLUMBIA
39	31	POWER OF LOVE/LOVE POWER LUTHER VANDROSS EPIC
40	NEW	EXODUS SUNSCREAM SONY S2

THIS WEEK	LAST WEEK	SINGLES
1	NEW	QUEEN MADE IN HEAVEN PARLOPHONE
2	2	OASIS (WHAT'S THE STORY... CREATION
3	NEW	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
4	1	PULP DIFFERENT CLASS ISLAND
5	4	SIMPLY RED LIFE EASTWEST
6	3	MEAT LOAF WELCOME TO THE... VIRGIN
7	NEW	ELTON JOHN LOVE SONGS ROCKET/MERCURY
8	NEW	JIMMY NAIL BIG RIVER EASTWEST
9	5	DEF LEPPARD VAULT MERCURY
10	7	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
11	9	PAUL WELLER STANLEY ROAD GO! DISCS
12	NEW	PASSENGERS ORIGINAL SOUNDTRACKS 1 ISLAND
13	10	ROBERT PALMER THE VERY BEST OF... EMI
14	12	UB40 THE BEST OF UB40 VOL 2 DEP INTERNATIONAL/VIRGIN
15	16	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
16	6	ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI
17	8	ROXETTE DON'T BORE US—GET TO... EMI
18	NEW	COOLIO GANGSTA'S PARADISE TOMMY BOY/MCA
19	17	SACRED SPIRIT CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN VIRGIN
20	19	MARIAH CAREY DAYDREAM COLUMBIA
21	21	FREE THE SPIRIT PAN PIPE MOODS TWO POLYGRAM TV
22	24	TLC CRAZYSEXYCOOL LAFACE/ARISTA
23	29	LIGHTNING SEEDS JOLLIFICATION EPIC
24	NEW	RUNRIG MARA CHRYSALIS
25	13	A. MORISSETTE JAGGED LITTLE... MAVERICK/REPRISE
26	20	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
27	18	BRYAN FERRY/ROXY MUSIC MORE THAN THIS—THE BEST OF VIR

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 11/11/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	BOOMBASTIC SHAGGY VIRGIN
3	3	STAYIN' ALIVE N-TRANCE A&M
4	4	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
5	6	HEAVEN FOR EVERYONE QUEEN PARLOPHONE
6	7	LUCKY LOVE ACE OF BASE MEGAMETRONOME
7	5	FAIRGROUND SIMPLY RED EASTWEST
8	NEW	YOU'LL SEE MADONNA MAVERICK/SIRE
9	8	FANTASY MARIAH CAREY COLUMBIA
10	NEW	WONDERWALL OASIS CREATION
<b>ALBUMS</b>		
1	1	SIMPLY RED LIFE EASTWEST
2	2	MARIAH CAREY DAYDREAM COLUMBIA
3	9	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
4	6	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
6	7	CELINE DION D'EUX EPIC/COLUMBIA
7	8	DEF LEPPARD VAULT MERCURY
8	NEW	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN
9	5	GREEN DAY INSOMNIAC REPRISE
10	4	AC/DC BALLBREAKER EASTWEST

## BELGIUM (Promuvi) 11/17/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT X-POLO MUSIC
2	2	HET BUSJE KOMT ZO HOLLENBOER BUNNY
3	NEW	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
4	6	IK BEN EEN VENT JIMMY B PARAOISO
5	4	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
6	5	BOOMBASTIC SHAGGY VIRGIN
7	3	FAIRGROUND SIMPLY RED WEA
8	7	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
9	8	STAYIN' ALIVE N-TRANCE ROYAL
10	NEW	HEAVEN FOR EVERYONE QUEEN EMI
<b>ALBUMS</b>		
1	5	DANA WINNER REGEN VAN GELUK EMI
2	1	CELINE DION D'EUX COLUMBIA
3	2	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
4	3	CLOUSEAU OKER EMI
5	8	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
6	7	VAYA CON DIOS ROOTS & WINGS ARIOLA
7	6	SIMPLY RED LIFE WEA
8	4	K'S CHOICE PARADISE IN ME DOUBLE T
9	NEW	21 UNLIMITED HITS UNLIMITED BYTE
10	NEW	CYPRESS HILL CYPRESS HILL III (TEMPLE OF BOOM) COLUMBIA

## SWEDEN (GLF) 11/10/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	BOOMBASTIC SHAGGY VIRGIN
3	6	DO YOU REALLY WANT ME (SHOW RESPECT) ROBYN RICOCHET
4	3	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
5	4	LUCKY LOVE ACE OF BASE MEGA
6	5	STAYIN' ALIVE N-TRANCE CNR MUSIC
7	NEW	LIKE A ROLLING STONE ROLLING STONES VIRGIN
8	NEW	AREA TURNS RED INFINITE MASS ROOFTOP
9	7	FISKARNA I HAVEN IDDE SCHULTZ MCA
10	NEW	YOU DON'T UNDERSTAND ME ROXETTE EMI
<b>ALBUMS</b>		
1	NEW	ACE OF BASE THE BRIDGE MEGA
2	6	SIMPLY RED LIFE WARNER
3	2	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
4	1	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	3	REBECKA TORNVIST GOOD THING EMI
6	NEW	RIKARD WOLFF POJKEN PA MANEN EMI
7	NEW	PULP DIFFERENT CLASS ISLAND
8	NEW	CYPRESS HILL CYPRESS HILL III (TEMPLE OF BOOM) COLUMBIA
9	NEW	ROBYN ROBYN IS HERE RICOCHET
10	10	DEF LEPPARD VAULT MERCURY

## PORTUGAL (Portugal/AFP) 11/14/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	QUEEN MADE IN HEAVEN PARLOPHONE
2	1	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
3	4	VANGELIS VOICES EASTWEST
4	2	CELINE DION D'EUX COLUMBIA
5	7	DEF LEPPARD VAULT MERCURY
6	5	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
7	10	IRAN COSTA ALBUM DANCE VIOISCO
8	NEW	ELTON JOHN LOVE SONGS MERCURY
9	NEW	ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA
10	3	SIMPLY RED LIFE EASTWEST

## NEW ZEALAND (RIANZ) 11/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	BOOMBASTIC SHAGGY VIRGIN
3	3	FANTASY MARIAH CAREY SONY
4	4	STAYIN' ALIVE N-TRANCE FESTIVAL
5	5	SUMMERTIME IN THE LBC DOVE SHACK MERCURY
6	6	RUNAWAY JANET JACKSON A&M
7	7	THROW YOUR SET IN THE AIR CYPRESS HILL SONY
8	9	BOOM BOOM BOOM OUTHERE BROTHERS FESTIVAL
9	8	SO IN LOVE WITH YOU UNV WARNER
10	NEW	1ST OF THE MONTH BONE THUGS-N-HARMONY TRI/SONY
<b>ALBUMS</b>		
1	2	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
2	1	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
3	3	HOOTIE & THE BLOWFISH DAYDREAM SONY
5	9	CELINE DION THE COLOUR OF MY LOVE SONY
6	6	SIMPLY RED LIFE WARNER
7	5	GREEN DAY INSOMNIAC WARNER
8	7	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
9	10	MICHAEL BOLTON GREATEST HITS 1985-1995 SONY
10	NEW	UB40 BEST OF VOLUME TWO VIRGIN

## SWITZERLAND (Media Control Switzerland) 11/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	STAYIN' ALIVE N-TRANCE INTERCORO
3	5	SIE IST WEG DIE FANTASTISCHEN VIER SONY
4	3	BOOMBASTIC SHAGGY VIRGIN
5	4	YOU ARE NOT ALONE MICHAEL JACKSON SONY
6	6	WATERFALLS TLC BMG
7	7	FREEDOM DJ BOBO FRESH
8	8	FAIRGROUND SIMPLY RED WARNER
9	9	BABY COME BACK WORLDS APART EMI
10	NEW	FANTASY MARIAH CAREY SONY
<b>ALBUMS</b>		
1	1	SIMPLY RED LIFE WARNER
2	4	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
3	2	CELINE DION D'EUX SONY
4	3	MARIAH CAREY DAYDREAM SONY
5	NEW	ACE OF BASE THE BRIDGE POLYGRAM
6	10	JANET JACKSON DESIGN OF A DECADE 1986/1996 POLYGRAM
7	5	AC/DC BALLBREAKER WARNER
8	NEW	DJ BOBO JUST FOR YOU FRESH
9	NEW	DEF LEPPARD VAULT POLYGRAM
10	NEW	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN

## FINLAND (Seura/IFPI Finland) 11/5/95

THIS WEEK	LAST WEEK	SINGLES
1	3	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	10	YOU'LL SEE MADONNA MAVERICK/SIRE
3	2	BOOMBASTIC SHAGGY VIRGIN/EMI
4	1	LUCKY LOVE ACE OF BASE MEGA/REEL ART
5	6	WILLY USE A BILLY...BOY E-ROTIC INTERCORD/EMI
6	5	HEAVEN FOR EVERYONE QUEEN PARLOPHONE
7	8	YOU DON'T UNDERSTAND ME ROXETTE EMI
8	10	TUHAT YOTA SAMULI EDELMANN & SANI RCA
9	9	STAYIN' ALIVE N-TRANCE A&M/CNR
10	NEW	LIKE A ROLLING STONE ROLLING STONES VIRGIN
<b>ALBUMS</b>		
1	1	GREEN DAY INSOMNIAC REPRISE
2	7	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
3	2	AC/DC BALLBREAKER WARNER
4	3	YO PARHAAT POKO
5	NEW	ACE OF BASE THE BRIDGE MEGA/REEL ART
6	4	AIKAKONE TAHTIKAAREN TAA RCA
7	NEW	DEF LEPPARD VAULT MERCURY
8	5	KLAMYDIA SLTTIOT SOTAPOLULLA KRAKLUND
9	NEW	OZZY OSBOURNE OZZMOSIS EPIC
10	9	TOTO TAMBU COLUMBIA

## ARGENTINA (ARGENTINA PRODUCTIONS) 10/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LUIS MIGUEL EL CONCIERTO WARNER
2	3	RICKY MARTIN A MEDIO VIVIR SONY
3	1	CHIKUITITAS LA MUSICA DE CHIKUITITAS SONY
4	NEW	DIVIDIDOS OTRO LE TRAVALADNA POLYGRAM
5	NEW	OS PARALAMAS DO SUCE VAMO BATE LATA EMI
6	NEW	VARIOUS ARTISTS FM 100—LO QUE MAS EMI
7	NEW	MARIAH CAREY DAYDREAM SONY
8	NEW	RICARDO ARJONA HISTORIAS SONY
9	NEW	MERCEDES SOSA ORO POLYGRAM
10	NEW	MARIA MARTHA SERRA LIMA COSAS DE LA VIDA SONY

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**POLAND:** Maryla Rodowicz is probably the most popular singer in Poland. In a career stretching back to the '60s, it's hard to put a figure on how many hits and awards she has earned, and yet she remains a consummate entertainer who never ceases to surprise and challenge her audience. The latest leg in a musical journey that has seen her embrace folk,



POLSKA 100 ZŁ

new wave, hip-hop, disco, punk (with the band *Różowe Czuby* [Pink Heads]), Gypsy tunes, and children's lullabies is an album called "Złota Maryla" (Golden Maryla) on the Tralala label, distributed by PolyGram Polska. The "golden" theme, which extends to the color of the album itself, has become a striking, new visual tag for Rodowicz, who often designs her own clothing. At recent concerts, not only was the stage set gold, but all the musicians were completely dressed and made up in gold. Whether the album is certified gold (100,000 copies) remains to be seen, but two songs from it have already climbed the chart: "Największa Miłość, Najcięższy Grzech" (The Greatest Love, The Heaviest Sin) and "Dworzec" (The Station). Not a songwriter herself, Rodowicz has recruited a "court" of writers, which has supplied her with a fine selection of Polish-language songs: rock ballads, blues, and melodic rock'n'roll. She has recorded them with young musicians, who give the album a strong, up-to-date sound. And those who buy the album before the end of the year can enter a contest to win a Fiat Punto car, colored gold, of course. **BEATA PRZEDPELSKA**

**ISRAEL/FRANCE:** There is a love affair between France and Israeli singer Noa. Her self-titled debut album on Geffen, produced by Pat Metheny and Steve Rodby, is already certified gold (100,000 units) in France, and she is the toast of the French media. One of her first broadcasts in France was early this year on the Europe 1 radio show "Top Live." She performed "I Don't Know," which she also sang on the ARTE TV program "Velvet Jungle." Patrice Blanc-Francard, former PD of Europe 1 and producer of "Velvet Jungle," recalls Noa's performance as "an intense emotional moment," especially when she performed "Ave Maria" with the French female duo Native. She also attracted considerable attention for her performance on the "Taratata" TV show, an appearance that launched her onto the charts. Noa, whose real name is Achinoam Nini, was born in Israel of Yemenite origin and raised in New York, where she attended the High School of Performing Arts. Returning to Israel, she did her military service and began her singing career. With guitarist/composer Gil Dor and British producer Rupert Hine, she is currently putting the finishing touches on her new album, tentatively scheduled for release on her new label home, MCA France in early 1996. According to MCA France, her success in France was due to her availability and willingness to make things happen there. It was also a key factor in her decision to leave Geffen. **EMMANUEL LEGRAND**

**JAPAN:** Calling all fans of ambient dub/trip-hop music and female Japanese pop singers. Anyone matching that description should find the new CD single by Mimori Yusa just the ticket. Titled "Yasei No Tulip" (Wild Tulip), on Epic/Sony, it's an intriguing combination of Yusa's classic Japanese pop vocal style—ethereal and childlike—and the influential trip-hop sound of British producer David Motion. The first two cuts—the title track and "Natsu No Tenohira" (Summer Palm Tree)—are fairly typical Japanese pop songs that have been given a thorough working over by Motion and engineer/mixer Gerry Kitchingham. The third track, "Ai Kashira" (I Wonder If There Is Love), is a slice of spaced-out studio wonderment featuring Indian tablas and weird sound effects. Yusa was one of three featured female vocalists on YMO alumnus Haruomi Hosono's excellent "Love, Peace And Trance" album, released earlier this year. Kudos to Epic/Sony and Yusa herself for taking a chance on something as strikingly unusual as "Yasei No Tulip." **STEVE McCLURE**



**ESTONIA:** The recently established Estonian Jazz Foundation, headed by Tiit Lauk, is holding a conference Nov. 17-Saturday (18), including a concert to commemorate the 70th anniversary of the arrival of "professional" jazz in this small East European republic by the Baltic Sea. The first jazz performances in the neighboring USSR were in the '20s. One particularly memorable tour there in 1927 featured such U.S. musicians as saxophonist Sidney Bechet and trumpeter Tommy Ladnier. However, jazz first reached Estonia—which was independent at that time—chiefly via Scandinavia and other European countries. After World War II, when Estonia became part of the former USSR, jazz was officially declared "an ideological diversion from the West." Although many jazz musicians were censored by the authorities, the tradition remained strong, and fans organized the first jazz convention in 1949. After Joseph Stalin's death in 1953, annual jazz festivals were held in the capital, Tallinn, and the university town of Tartu. A high point was the 1967 festival in Tallinn, which featured many jazz figures such as Charles Lloyd, Keith Jarrett, Arne Domnerus, Jan Johansson, and Zbigniew Namysłowski, but after that event, the festivals lapsed during the regime of Leonid Brezhnev (1964-82). The festivals were revived during the '80s, and interest in jazz reflects the many first-rate composers—such as Uno Naissoo and Valter Ojakäär—and musicians from Estonia who continue to enjoy national and international acclaim. The aim of the EJF's conference is to discuss the problems common to jazz musicians and organizations in various countries and to seek ways of achieving closer integration. **VADIM YURCHENKOV**



**SESAC Sign.** Pictured at the signing of the reciprocal contract between SESAC and the U.K.'s Performing Right Society, standing, from left, are SESAC director Ira Smith, SESAC chairman Freddie Gershon, PRS head of international relations Diana Derrick, and PRS director of international and legal affairs Nicholas Lowe. Seated are SESAC managing director/COO Bill Velez and PRS chairman Wayne Bickerton.



**All They Need Is A Photograph.** Def Leppard presented the first exhibit for the new National Centre for Popular Music based in its hometown of Sheffield, England. Pictured at the presentation of the signed guitar, from left, are band members Rick Savage and Phil Collen, Yvonne O'Donovan of Music Heritage Ltd., band member Joe Elliott, Bob Hall of Music Heritage Ltd., and band members Rick Allen and Vivian Campbell.



**Crowning Raoul.** Tears For Fears played a showcase for Sony Music and Epic executives from around the world at the 12th-century castle of Manzanares near Madrid as part of the launch of their new album, "Raoul And The Kings Of Spain." Pictured after the show, from left, are manager Debra Baum, Sony Music International president Bob Bowlin, Tears For Fears' Roland Orzabal, Sony Music Europe president Paul Russell, and Sony Music Spain president Claudio Conde.



**August Gentlemen.** Debonair Records is a new U.K.-based label founded by film composer George Fenton and publisher Terry Oates, managing director of Eaton Music. Its second release is the soundtrack to the movie "August," starring Sir Anthony Hopkins, who also wrote the score to the film. Pictured, from left, are Fenton, Hopkins, and Oates.



**Look Who's Schmoozing At Dinner.** Sony Music Entertainment U.K. held a dealer dinner for Michael Bolton to mingle with some of the U.K.'s record retailers. Pictured at the dinner, from left, are Bolton's manager, Louis Levin; Sony U.K. sales director John Aston; Sony director of communications Gary Farrow; Bolton; and Sony Music Entertainment U.K. chairman/CEO Paul Burger.



**Gone To Music Row.** A top-level delegation of German music industry executives visited Nashville to discuss with the Country Music Assn. ways of advancing the genre in Germany (Billboard, Oct. 7). Pictured, from left, are Billboard German bureau chief Wolfgang Spahr, BMG Ariola GSA president and German labels body BPW chairman Thomas Stein, and Warner Music Germany managing director and German Phono Academy chairman Gerd Gebhardt.



**Who Are You Calling An Antique?** Zomba Group chairman John Fruin, left, retired after 47 years in the record industry with a party at Zomba Records' offices in London. Fruin was presented with a number of antique toys to add to his collection. He is pictured with Zomba managing director Steve Jenkins.



**Penny For CDs.** EMI's new U.K. CD plant, located at the newly named Penny Lane in Swindon, England, was opened by trade and industry secretary Ian Lang on Oct. 16. Pictured at the opening ceremony, from left, are Rupert Perry, chairman of EMI Records Group U.K. & Ireland and president/CEO of EMI Europe; Peter Knee, senior VP of operations, EMI International; Lang; and Peter Hall, managing director of manufacturing.

# Merchants & Marketing

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## Global Expansion Keys Music Growth CD Gains Also Provide Boost For Profit Margins

■ BY DON JEFFREY

NEW YORK—Profit margins for the recorded music industry continue to grow, as the gap widens between sales of high-margin CDs and lower-margin cassettes.

According to a new study by the New York-based investment bank Veronis Suhler & Associates, the average operating profit margin for publicly held record companies was 11.8% in 1994, up from 10.8% the previous year. The operating cash flow margin—a measure commonly used by Wall Street to evaluate entertainment companies—rose to 18.3% from 17.5%.

The survey includes data from five of the six major record companies (Time Warner, Sony, Bertelsmann, Thorn EMI, and PolyGram) and from smaller music companies (such as K-tel International, Navarre, and Quality Dino).

There are several reasons for labels' profitability, but the one that seems most promising for continued growth is the global expansion of the industry.

For the past decade, the CD has been the most-important fuel for the growth of the music industry.

While the conversion of consumers' music collections from vinyl and tape to CD is "reasonably complete," says Robert Broadwater, managing director of Veronis Suhler, "international markets are still going through the transition." And, since global record companies are deriving a greater portion of their revenues from international markets, the trend bodes well for sustained profitability.

"With manufacturing costs per unit down substantially," says Broadwater, "you can expect margins to continue to go up."

Veronis Suhler says other positive agents for growth in the music business are the changing demographics of the record-buying public and the ongoing fragmentation of the marketplace.

"The business used to be age-specific," says Broadwater, "but that's not the case as much anymore. The major

### Revenue, Operating Income, Operating Cash Flow, and Assets of Publicly Reporting Recorded-Music Companies (\$ MILLIONS)

Year	Revenue	Operating Income	Operating Cash Flow	Assets
1990	\$6,104.1	\$ 612.5	\$ 944.2	\$10,062.3
1991	6,723.5	686.5	1,033.3	10,278.0
1992	7,064.0	765.8	1,200.3	10,472.5
1993	7,392.5	797.2	1,290.8	11,114.4
1994	8,470.9	1,003.7	1,549.4	11,822.0

### Growth of Revenue, Operating Income, Operating Cash Flow, and Assets of Publicly Reporting Recorded-Music Companies

Year	Revenue	Operating Income	Operating Cash Flow	Assets
1991	10.1%	12.1%	9.4%	2.1%
1992	5.1	11.6	16.2	1.9
1993	4.6	4.1	7.5	6.1
1994	14.6	25.9	20.0	6.4
Compound Annual Growth	8.5	13.1	13.2	4.1

SOURCE: VERONIS SUHLER & ASSOCIATES

dollars are spent by the young, but the patterns established early tend to continue."

Moreover, the fragmentation of the music marketplace into various genres, each represented by specific radio formats, has resulted in "a panoply of tastes purchased and heard," he says.

According to Veronis Suhler's survey, the music business' growth rate is second to that of the interactive digital media in the communications industry. Interactive digital media comprise three separate businesses: online access services (such as America

Online and H&R Block's CompuServe), packaged multimedia producers (such as Broderbund Software and Tribune Co.'s Compton's NewMedia), and video game makers (such as Nintendo, Sega Enterprises, Acclaim Entertainment, and Electronic Arts).

Interactive companies have the highest growth because they are the smallest and newest segment of the communications industry, with a far lower revenue base than that of music, movies, or broadcasting. But, like music, interactive's growth is fueled by

(Continued on page 79)

## Borders Puts The Brakes On Music-Only Stores

NEW YORK—While Borders Group expresses satisfaction about music sales in its Borders Books & Music superstores, it is far less enthusiastic about its stand-alone music stores and is putting their expansion on hold.

In a teleconference with security analysts and the media, executives of Borders say that they are pulling back on their Planet Music unit because of the difficult competitive situation in music retail today.

"We're not planning any Planet units," says George Mrkoncic, vice chairman/president. "We're staying flexible. We may entertain one or two. We continue to refine that model."

Borders' Planet Music division consists of five Planet Music stores and four CD Superstore outlets. Comparable-store sales for the division rose only 1.8% in the third quarter, compared to last year.

Executives say that the Planet Music store that has been open for one year is "comping reasonably well," but that the CD Superstore units have been hurt by the low-price chains, such as Best Buy, that have entered their markets.

"It's a very difficult business, and it hasn't begun to stabilize," says Mrkoncic. "We continue to look very carefully at our capital commitment next year."

But Borders says it is pleased with the selling of music at its Borders Books & Music superstores. Executives maintain that they understand their niche, have a better handle on controlling the costs of doing business, and are looking forward to success with fourth-quarter releases.

"If anything, our music performance this year further demonstrates our ability to make this a strong category for us," says Mrkoncic.

He adds that music margins are improving because "we're getting

smarter about that business; for instance, how to manage shrink. It's a difficult business, very competitive. But we start with the premise that we're not after every music customer. We want to leverage our book-buying customers."

Mrkoncic concludes, "We continue to be very bullish on the business."

Borders focuses on such categories as adult pop, classical, and new age, all popular with its core customers. An Enya album released more than two years ago continues to be one of Borders' best-sellers.

Executives have high expectations for the Beatles anthology, the "Waiting To Exhale" soundtrack, and new releases by Tony Bennett, Enya, and Mannheim Steamroller. They say Borders has bought up all excess inventory of "Chant Noel" for the holiday season. The original "Chant" album has been Borders' best-selling CD ever.

The company declines to break out music sales but says that nonbook categories (including music, video, CD-ROM, and cafes) account for 30% of overall sales.

For the quarter, the Ann Arbor, Mich.-based company reports that superstore sales rose 56.9% to \$148.9 million. The number of superstores increased to 97 at quarter's end from 62 at the same time last year. Executives say there will be 116 superstores open at year's end. The same-store sales gain for the superstores was 7.7%.

Borders' soft spot in the quarter was its Walden mall-store division. Sales declined 8.7% to \$205.7 million while same-store sales dropped 4.6%. There were 1,023 Walden stores at the end of the quarter.

Overall, the company reports a net loss of \$6 million on total sales of \$362.1 million, compared with a loss of \$1.2 million on sales of \$323.2 million in the same period last year.

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## Record Mart Is At 'Crossroads Under World' Latino Music Is Big Seller For Subway Music Store

BY ED CHRISTMAN

NEW YORK—Can you imagine owning a record store that has 480,000 people walking past it every day? Jesse Moskowitz, owner of the Record Mart, can.

That's because his store is in the Times Square subway station in New York, directly below the Southeast corner of 42nd Street and Broadway. That intersection is often referred to as the "crossroads of the world," while the Times Square subway station has the second-heaviest traffic flow in the city, after Grand Central Station, according to the Transit Authority.

But Moskowitz says the Record Mart, which specializes in Latino music, has such a strong reputation that he doesn't need business from all the people walking by his door.

He says that the station, which serves as a connection for eight subway lines, is big and that not everybody walks past his store, which sits between the N/R tunnel and the 42nd Street Shuttle. "There are people who have probably been using the 40th Street exit of the station for 20 years

### RECORD MART, INC.

and who don't even know I am here," he says.

Moskowitz doesn't go so far as to suggest that the store's location is



bereft of benefits. The subway location does make it easy for his customers to stop by when they are on their way home from work, he says. Also, since Record Mart is inside the station, a visit to the store and the return trip home only costs one fare (which was recently raised to \$1.50).

But after nearly 34 years in that location, Moskowitz says that the store's strong niche in Latino music acts as a draw, with over 90% of his

customers seeking the store as a destination.

Moskowitz says that Record Mart began to specialize in Latino music in the early '60s, soon after the Times Square store opened in December 1961. Initially, it was a full-lined outlet, including Latin music, he says. "We sold everything: the Kingsmen, Knuckles O'Toole, Johnny Pacheco," he says. "We did fairly well with both pop and Latin music, until 1963, when there was a double explosion for us." One of those explosions was the Beatles; the other was the steady-selling Latino genre.

"All along Broadway and Fifth Avenue, there were a lot of lofts filled with sewing machines, making clothing," he says. "Most of the operators were Latinos, either from the Dominican Republic or Puerto Rico. On Friday night after everybody got paid, when they were on their way home, we were the first place they passed with their paycheck."

At that time, Moskowitz and a partner ran two stores: the Times Square location and a store in the Union Square station. The latter, which opened in 1959 and closed in 1976, was initially owned by four partners, and Moskowitz, a college graduate who also finished a year of law school, was employed only there. After a stint in the Army, Moskowitz says that he got into the record business "by accident." When three of the owners decided to leave the Union Square location, Moskowitz bought in, and he and his partner operated the business until 1971, when he became the sole owner.

Today, almost 25 years later, Moskowitz operates the one store, with eight employees, some of whom have been with him for years. Among his longtime employees are Luc Dorsinville, who has been at the store the longest, 25 years.

Other key employees are buyers Harry Sepulveda and Cary Guerrier, the latter of whom is a math teacher at New Utrecht High School. The staff is one of the key ingredients in making the store a success, Moskowitz says. "Our people have worked here for 25 years, 22 years, and 15 years, which is unusual for retail. Also, they are very knowledgeable about music, not like" in the chain stores, he says. "It's like a family here."

Because of the knowledgeable staff and its strong niche in Latino music, the store enjoys a "good reputation" and draws customers who either know the store or seek it out. In fact, Record Mart has an international following and has been featured in many TV news and magazine features.

Record Mart, which buys direct from manufacturers, also carries classical, pop, and jazz. "We still sell a lot of jazz," says Moskowitz. "We can sell almost anything, but we are limited by our space." The store has about 400 square feet of selling space, and—since it uses the green-sleeve system—another 600 square feet of storage and office space. Also, Record Mart does a big close-out business, carrying a full rack of long-out-of-print vinyl albums, priced at less than \$3.

(Continued on next page)



With only 400 square feet of selling space, Record Mart must make every square inch count. The store's hit wall, pictured here, is above the door leading to the storage area. (Billboard photo)

### EXECUTIVE TURNTABLE

**DISTRIBUTION.** The final executive lineup of the newly formed WEA Inc. (Billboard, Nov. 11) in New York is as follows: **David Mount**, chairman/CEO; **Richard Marquardt Sr.**, vice chairman; **Ellis Kern**, president/co-CEO; **Rick Wietsma**, executive VP/co-CEO; **John O'Connell**, executive VP/CFO; **Frank Apostolico**, executive VP, finance; **George Rossi**, executive VP, sales and marketing, music; **Arthur Kern**, executive VP, sales and marketing, WEA media services; **Larry Weiss**, executive VP, operations and information services; **Michael White**, executive VP of administration/general counsel; **Fran Aliberte**, senior VP, music sales; and **Lee Albeck**, VP, supply chain improvements.

PolyGram Group Distribution in New York promotes **Sue Perloff** to manager of new release publications and **Jayne Cohen** to manager of sales



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administration. They were senior coordinators in sales administration.

**HOME VIDEO.** Sarah Olson-Graves is promoted to VP of marketing for New Line Home Video in Los Angeles. She was executive director of marketing.

**Cynthia B. Rhea** is named VP of marketing for HBO Home Video in New York. She was senior VP and group account director for Snapple at Kirshenbaum & Bond.

## newsline...

**NATIONAL RECORD MART**, the Carnegie, Pa.-based operator of 147 music stores, reports a net loss of \$1.1 million on sales of \$20.8 million for the second quarter, which ended Sept. 23, compared with a loss of \$259,000 on sales of \$19.9 million in the same period last year. Sales for stores open at least one year fell 2.8% because of "the continuance of competitive pressure on retail prices and the decrease of new-release music product during this



quarter." The overall sales increase is due to new stores.

**SONY CORP.** reports that revenues from Sony Music Entertainment rose 2.2% to \$1.23 billion in the second fiscal quarter, which ended Sept. 30. For six months, sales climbed 2.2% to \$2.36 billion. Some of the top-selling albums were by Mariah Carey, Michael Bolton, and Silverchair. Sales for Sony's movie unit (which includes Columbia Pictures, Tri-Star Pictures, and Columbia TriStar Home Video) declined 3.2% to \$650.2 million in the second quarter. Operating profit for the combined music and movie units was \$95.3 million.

**CAROLCO PICTURES**, the struggling big-budget movie company, says it has filed for creditor protection under Chapter 11 of the bankruptcy code and has agreed to sell its assets to Twentieth Century Fox Film Corp. for approximately \$50 million. The assets include Carolco's film library and projects in development, except for "Cutthroat Island." In addition, Carolco's founder and chairman/CEO Mario Kassir has resigned from the company but will be a consultant and will "provide certain promotional services."

**LIVE ENTERTAINMENT**, the home video company that distributes Carolco films to the video market, says it has agreed to sell its 81% interest in VCL/Carolco Communications GmbH to VCL's managing director, Datty Ruth, who owns the other 19%. The new firm, to be called VCL Communications, is a leading independent distributor of home video in Germany. LIVE expects to continue to license properties to VCL for distribution in Germany on a non-exclusive basis.

**RENTRAK** says third-quarter revenues rose 70% to \$38.6 million. Rentrak Home Entertainment Group, which includes the pay-per-transaction video distribution unit, posted pretax earnings of \$25.8 million, 44% higher than last year, but the gains were offset by losses at the retail operations, Blowout Entertainment, Entertainment One, and Pro Image.



Rentrak says the number of retailers participating in PPT grew 24% to 4,077.

**VIACOM** reports that H. Wayne Huizenga has resigned as board member and vice chairman of Viacom and as chairman of its Blockbuster Entertainment Group subsidiary. When Viacom acquired Blockbuster last year, Huizenga said he would remain only for a transition period.



**HANDLEMAN**, the rackjobber and independent distributor of music, video, books, and computer software, says that sales for the quarter that ended Oct. 28 are expected to be 15% lower than those in the same period last year. The decline is attributed to reduced volume ("Jurassic Park" made home video sales soar in 1994) and increased returns. In addition, a major customer, Wal-Mart stores, has been purchasing a "substantial portion of its video product directly from the manufacturers."

**QSOUND LABS**, developer of a surround-sound technology for video games, says that Sony Interactive will incorporate QSound into 10 new titles for various platforms over the next few years. The first product under the deal will be a 3D tank combat game for personal computers called "Assault Rigs."

**WALT DISNEY RECORDS**, known for its extravagant presentations, will provide the entertainment for the awards luncheon at next year's National Assn. of Recording Merchandisers annual convention, slated for March 22-25 in Washington, D.C., according to Jim Donio, NARM VP of communications. The awards dinner will be held on the last day of the meet. On March 23, k.d. lang will be the headlining artist at the Scholarship dinner. At the dinner, NARM will celebrate the 30th anniversary of the Scholarship Foundation and will hold a retrospective, looking back at past Scholarship winners to see what they are doing today. In fact, NARM is asking past winners to contact the organization so that they may be included.

## RECORD MART IS AT 'CROSSROADS UNDER WORLD'

(Continued from preceding page)

In the Latino genre, Record Mart is known for selling a lot of Mexican music. But, the difference between Record Mart and other Latino stores is it stocks music from countries across Latin and South America, says Moskowitz, instead of specific countries.

In New York, Moskowitz says, there are plenty of stores selling Latino music. But the kind of music they carry depends on the ethnic makeup of its neighborhood. For example, a store on Roosevelt Avenue in Jackson Heights, Queens, will carry Colombian music, but hardly any other kind of Latino music.

Moskowitz says that CD sales do well in some genres, while cassette sales sell well in other genres. Prices for CDs range from \$9.98-\$34.98 and are not based on the manufacturers' suggested list price. The store does



Record Mart is located in the mezzanine area of the Times Square subway station, near the N/R lines. In the forefront of the picture are subway columns. (Billboard photo)

not have a point-of-sale system, because Moskowitz says it won't "work for us."

For cassettes, the Norelco case with the graphics are kept in racks under lock and key, with the actual cassette kept in the back. For CDs, a color copy of the album cover and song titles are displayed inside a plastic cover, and the actual CD is in the back.

Although the store takes extra precautions to protect its merchandise, Moskowitz says the store is in a very safe environment. "We have never had any trouble here; we have never been broken into," he says. "This station is well-patrolled by the police."

When Moskowitz isn't taking care of the store's business, he is taking care of his label's business. Moskowitz also owns and runs Montuno, a Latin

jazz label that has 14 titles in its catalog, including albums by Airtio, Flora Purim, Manny Oquendo's Libre, Batumbele, and Bongologic.

But Moskowitz quickly turns the conversation back to the record store, saying that its location in the subway is nothing special. It only has made a marginal difference to the business, he says. For example, the store uses an old cash register because those machines are not delicate like today's models. "The subway's steel dust is not good for moving parts," he says.

There are drawbacks to the subway. "There is no doorway and no frontage, so when it gets crowded, people are standing in the subway," he says. "Also, we don't have any heat in the winter." On the other hand, he adds, "we never have to shovel snow."



JESSE MOSKOWITZ

## GLOBAL EXPANSION KEYS MUSIC GROWTH

(Continued from page 77)

technological advancement. For music, it has been the CD; for interactive media, it is the personal computer.

"People are buying computers in orders of magnitude unfathomable five years ago," says Broadwater.

It is estimated that one-third of U.S. households now own a computer. With upper-income families, the penetration rate is higher than 50%. And most of the newer computers have CD-ROM drives.

Revenues for publicly held interactive digital media companies rose 43.2% to \$2.4 billion, far ahead of music's second-place 14.6% growth.

Operating income for those firms rose 19.8% over the previous year, and operating cash flow increased 31.3%.

Profit-margin growth did not keep up with the pace of revenue growth in part because of the costs associated with acquiring, maintaining, and servicing new subscribers to online services. Also, a drop in CD-ROM prices has hurt margins.

Veronis Suhler sees the beginning of a shakeout in the multimedia industry as consumers balk at paying relatively high prices for inferior or uninteresting product.

"Until the broad market gets away from the notion of electrifying what already exists, it's not a sustainable business," says Broadwater. He gives high marks to video game producers for making products that consumers want, but low grades to such ventures

as print magazines on CD-ROM.

For the filmed entertainment business, overall revenues for publicly held companies rose 10.6% to \$16.5 billion. Operating income increased 14.8% to \$1.5 billion.

The biggest element of movie business growth has been the spectacular success of Walt Disney Co. with its animated films in theaters and, especially, on home video.

Veronis Suhler believes that "family-oriented content will continue to drive tape sales."

The firm also says that with the penetration of VCRs into homes now nearly complete, retailers will be "induced to raise prices on their sell-through product." The firm says the average

price will reach \$14 by 1999.

The TV/radio segment of the communications industry showed 11.3% revenue growth last year with a 32.9% increase in operating income.

Veronis Suhler says that radio's advertising growth will "continue to outpace all other measured media, except cable" because of its "adaptability, mobility, format popularity, and affordability."

The banking firm combines cable TV with satellite businesses in a segment called subscription video services. Revenues rose 10.6% last year and operating income rose 6.6%. The report concludes that advances in digital compression will "increase channel capacity over the next few years."

### Revenue, Operating Income, Operating Cash Flow, and Assets of Publicly Reporting Interactive Digital Media Companies

(\$ MILLIONS)

Year	Revenue	Operating Income	Operating Cash Flow	Assets
1990	\$ 744.8	\$ 78.9	\$ 99.4	\$ 431.1
1991	856.0	93.6	121.0	506.8
1992	1,192.1	165.7	200.8	751.8
1993	1,651.3	167.3	222.0	1,270.1
1994	2,363.9	200.3	291.4	2,034.5

SOURCE: VERONIS SUHLER & ASSOCIATES



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- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. ~~\$60~~ \$40

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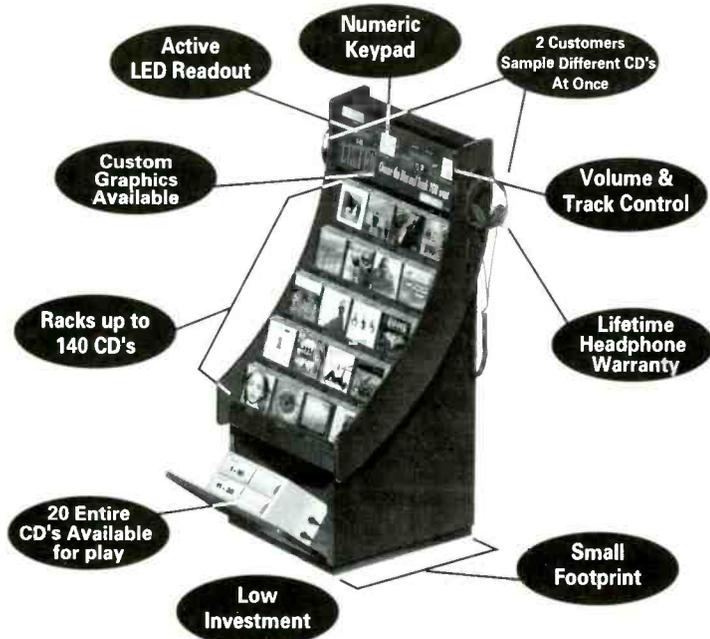
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## Best Buy's Beatles Strategy Puts Leader In Loss-Leader

WHEN BEST BUY engages in loss-leader pricing, it deserves the scorn heaped upon it by its competitors. But Best Buy also does a lot of things right that its fellow chains would do well by imitating.

For example, take a look at the promotion Best Buy has devised to market the Beatles' "Anthology," due out Tuesday (21). The 220-unit, Minneapolis-based chain has put together a companion premium—a limited-edition interview CD with a 24-page booklet of rare Beatles photos—which it will give to people who buy "Anthology" at the chain's stores.

Best Buy has printed 300,000 units of the CD, which can also be purchased separately, at a list price of \$9.98, under a one-per-customer limit. The interviews on the CDs include chats with the Fab Four just after their historic Shea Stadium show in New York, the infamous "Jesus" press conference, and one where the topic was the Maharishi, as well as some of their Christmas messages. Total time is about 65 minutes. The booklet contains photos shot during the band's first U.S. tour that recently surfaced at an auction at Sotheby's.

In explaining the origin of the interview CD, Best Buy senior VP of marketing Jeff Abrams, and merchandise manager Gary Arnold say they knew

package, expect as distributor; Abrams and Arnold are credited as executive producers.

Abrams would not disclose how much Best Buy spent in assembling the album, chain executives figured that \$19.99 would be the big price at which other accounts would sell it, says Abrams. (That would be 55 cents less than Cema's box-lot price on the album of \$20.54.) "We wanted to go out at \$22.99, above Cema's minimum-advertised price of \$22.88 for that title."

In order to be at MAP, which is above the \$19.99 that Best Buy figures its competitors will be pricing the album, Abrams and Arnold came up with the value-added incentive to get customers into its stores.



In order to promote the package, Best

Buy created a TV spot that looks like it was shot in 1964 and will run it during ABC's documentary, being broadcast on Sunday (19), as well as at other times. The commercial will tout Capitol's "Anthology," as well as Best Buy's limited-edition CD.

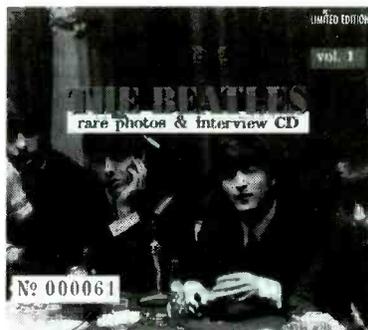
The promotion will also be backed up by a complete broadcast and print campaign, as well as in-store promotions at the chain. As part of the latter, Best Buy will have midnight sales on Monday (20) in 180 of its stores.

As the release date approaches, many in the industry are having fun speculating how much "Anthology" will sell in its first week. Word has it that Capitol is shooting for a million units, or the highest volume ever attained in a debut week. That would be an impressive if not impossible feat, considering it's a double album.

Best Buy clearly believes that the momentum created by the documentary will push the album to the million-unit mark. That's why it has bought 450,000 units and is aiming to sell 200,000-250,000 in the first week.

In talking about the overall Best Buy promotion, Abrams says, "We hope it will be one of the greatest marketing campaigns ever done by a music retailer."

There are naysayers who complain that offering the interview CD as a premium is Best Buy doing fancy footwork to disguise yet another loss-leader pricing strategy. But that clearly overlooks that this is event marketing on a grand scale. Not only will it help Best Buy to sell plenty of Beatles CDs, but it also strongly positions the consumer electronics retailer as a music merchant.

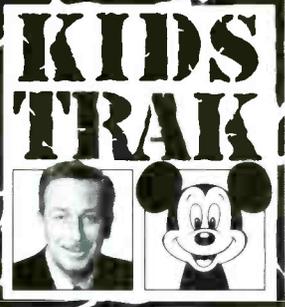


the Beatles anthology and documentary would be a big event. "So we wanted to create a tie-in to the event where we became part of the event," says Abrams. And that desire evolved into the idea to create a limited-edition CD.

Best Buy did the entire package in-house, including getting the necessary legal clearances. "Capitol has been aware of our plans, but they are not a part of the project," says Abrams. "It was all done through our contacts."

Abrams says the package shows the quality of work that Best Buy can do as a company. Surprisingly, Best Buy is not mentioned anywhere on the

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# Swinging At Exoticon '95; Country Dick Montana Dies

**LOUNGING AROUND:** On Nov. 4, Declarations of Independents broke out the cigarette holder, smoking jacket, and fez and suaved down to Exoticon '95 at the Park Plaza Hotel in L.A.

The festival, which took over the second floor of the gorgeous old hotel abutting MacArthur Park, was styled as a celebration of all things exotic, from surf sounds to nouveau "space age bachelor pad music." It featured performances by such indie-label acts as **Combustible Edison**, the **Phantom Surfers**, the **Joey Altruda Sextet**, **Davie Allan & the Arrows**, and the **Wonderful World of Joey**.

More than 1,000 people—many of them dressed to the nines in vintage Hawaiian shirts and cocktail dresses—teemed through the building to check out the living lounge sounds and peruse labels' wares at the "Mahalo Marketplace," where such indies as Del-Fi, Will, Vanguard, GNP Crescendo, and Dionysus set up booths.

The event drove home the fact that the current boom in lounge culture and its attendant boost to bachelor pad music of the '50s and '60s (Billboard, Sept. 9) is very much an indie-based phenomenon.

And the hits just keep on coming: According to Del-Fi VP of creative services **Bryan Thomas**, the L.A. label operated by **Bob Keane**, the repository of some classic '60s surf (Billboard, Aug. 19), is planning a tribute album dedicated to the late composer **Henry Mancini** for early 1996. The compilation, "The New Mancini Generation," is tentatively set to include contributions by Altruda, Los Straitjackets, the **Insect Surfers**, the **Blue Hawaiians**, the **Boardwalkers**, and several Flag Waving faves—**Combustible Edison**, the **Friends Of Dean Martinez**, and **Spain**.

How utterly hip.

**ADIOS AMIGO:** We were deeply saddened to learn of the sudden death last week of **Country Dick Montana**, 40, drummer and singer for San Diego's **Beat Farmers**. He was felled Nov. 8 by a heart attack while on stage at the



by Chris Morris

Longhorn Saloon in Whistler, British Columbia.

We knew Country Dick for close to a decade and interviewed him in this space in June 1994, when the **Beat Farmers** released "Viking Lullabys," the group's first release for Austin, Texas-based **Sector 2 Records**. The label had just released the **Farmers'** second effort for it, "Manifold."

Country Dick began and ended his career as an indie artist. Under his real name, **Dan McLain**, he was a member of the late-'70s San Diego garage rock unit the **Crawdaddys**, which recorded for L.A.'s **Bomp Records**, and went on to join punk unit the **Penetrators**. He co-founded the **Beat Farmers** in 1983.

In recent years, Country Dick also performed with the **Pleasure Barons**, a touring roots/lounge unit that included **Dave Alvin**, **Rosie Flores**, **John Doe of X**, **Mojo Nixon**, and fellow **Beat Farmer Joey Harris**. The group released an album on Oakland, Calif.-based **HighTone Records**.

The musician had apparently won a long battle with thyroid cancer. After a protracted layoff, the **Farmers** returned to live performing last year.

On stage, clad in a battered cowboy hat and an ancient, ripening overcoat, Country Dick was the **Farmers'** court jester. We have indelible memories of ribald L.A. shows by the band and of Country Dick precariously balancing his towering frame atop tiny nightclub tables as he waved a longneck in his hand and warbled such lurching vocal features as "California Kid" and "Happy Boy."

We'll miss the occasional hilarious phone calls that came in over the years; the outrageous raunch of "The **Beat Farmers Almanac**," a howl-filled paro-

dy of "The **Farmer's Almanac**" that Country Dick prepared for the group's fans every year; and his unpredictability and bad-boy humor. He was simply one of the funniest guys in the world.

Country Dick died with his boots on—entertaining a sold-out crowd. We'll remember him fondly as a one-of-a-kind individual and as an anything-goes performer who was the soul of independence.

**FLAG WAVING:** Several years ago, while channel-surfing, we happened to  
*(Continued on page 83)*

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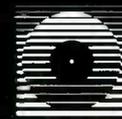
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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	<b>KENNY G</b> ▲ <sup>5</sup> ARISTA 18767 (10.98/16.98)	MIRACLES: THE CHRISTMAS ALBUM 3 weeks at No. 1	5
2	—	<b>JOHN TESH</b> ● GTS 528747 (9.98/14.98)	A ROMANTIC CHRISTMAS	13
3	—	<b>JOHN TESH</b> GTS 528752 (10.98/14.98)	A FAMILY CHRISTMAS	1
4	3	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	2
5	4	<b>CAROLE KING</b> ▲ <sup>10</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	52
6	16	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	11
7	21	<b>BOYZ II MEN</b> ▲ MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	12
8	27	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>9</sup> AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	37
9	—	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	10
10	37	<b>AMY GRANT</b> ▲ A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS	19
11	6	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	156
12	39	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>9</sup> AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	37
13	2	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>2</sup> TVT GONG 846210*/ISLAND (10.98/16.98)	LEGEND	225
14	5	<b>NINE INCH NAILS</b> ▲ <sup>2</sup> TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	114
15	9	<b>SOUNDTRACK</b> ▲ <sup>3</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	52
16	8	<b>PINK FLOYD</b> ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	236
17	10	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	51
18	—	<b>CROSBY/SINATRA/COLE</b> LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	22
19	12	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	29
20	7	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	236
21	11	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	185
22	24	<b>THE BEATLES</b> ▲ <sup>2</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	113
23	15	<b>JOURNEY</b> ▲ <sup>8</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	236
24	14	<b>VAN MORRISON</b> ▲ <sup>2</sup> POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	26
25	13	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	233
26	19	<b>SMASHING PUMPKINS</b> ▲ <sup>3</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	3
27	17	<b>ENYA</b> REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	20
28	18	<b>ENYA</b> ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	212
29	34	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	79
30	22	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	219
31	—	<b>GARTH BROOKS</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON	20
32	23	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	141
33	—	<b>ELVIS PRESLEY</b> ▲ <sup>2</sup> RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	11
34	—	<b>THE WHO</b> ▲ MCA 11269 (9.98/15.98)	WHO'S NEXT	1
35	33	<b>THE BEATLES</b> ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	45
36	20	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	234
37	30	<b>METALLICA</b> ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	222
38	28	<b>ELTON JOHN</b> ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	224
39	26	<b>GRATEFUL DEAD</b> ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	126
40	25	<b>STEVE MILLER BAND</b> ▲ <sup>5</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	231
41	29	<b>MEAT LOAF</b> ▲ <sup>12</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	203
42	31	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	36
43	44	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97036 (15.98/31.98)	1962-1966	32
44	—	<b>THE MORMON TABERNACLE CHOIR</b> LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...	5
45	35	<b>VARIOUS ARTISTS</b> WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	28
46	48	<b>THE BEATLES</b> ▲ <sup>7</sup> CAPITOL 46443* (14.98/26.98)	THE BEATLES	27
47	—	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	30
48	—	<b>BING CROSBY</b> LASERLIGHT 15444 (2.98/6.98)	WHITE CHRISTMAS	8
49	32	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 92418/WAG (10.98/15.98)	BACK IN BLACK	130
50	38	<b>EAGLES</b> ▲ <sup>10</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	236

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [S] indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

## Merchants & Marketing



**Sweet Suite.** Following cellist Nathaniel Rosen's in-store performance of a Bach cello suite at Borders Books & Music in Seattle, Allegro sales rep Beth Smith, left, presents Rosen with a plaque of the U.S. showing the 12 cities in which Rosen did in-store appearances. Rosen's current Allegro album is "Rosen's Bach Cello Suites."



**Grammatrain At Musicland.** ForeFront Communications Group Inc. recording group Grammatrain socializes after performing for managers of the Musicland Group at the company's Christmas managers' meeting. Grammatrain's major-label debut, "Lonely House," will be released to general retail markets in January via Cema Distribution. The album was previously available via Chordant Distribution. Shown in back row, from left, are Hayley Tapp, Cema, Seattle; Nick Brown, Musicland regional director, Minneapolis; Dave Schindler, Musicland district manager, Oregon stores; and Steve Wyatt, Musicland district manager, Utah and southern Idaho stores. In front row, from left, are Russell Koehler, Musicland district manager, Washington and northern Idaho stores; Brad Tait, Musicland divisional VP of merchandising, Minneapolis; Mary Green, Musicland district manager, Alaska stores; band members Pete Stewart, Paul Roraback, and Dalton Roraback; and Keith Benson, Musicland president, music stores division, Minneapolis.



**Dynamic Duo.** Selva Inc. recording duo Strunz & Farah chat with employees at the Virgin Megastore on Sunset Boulevard in Los Angeles following an in-store performance. Shown, from left, are Curt Swedlow, Western regional sales manager, Distribution North America; Kathryn Powell, Selva Inc.; Ardeshir Farah; Bryon Davis, world music buyer, Virgin Sunset; Jim Werts, assistant manager, Virgin Sunset; Jorge Strunz; and Michael Goldberg, sales rep, Distribution North America.



**Tails She Wins.** HMV USA executives thank Geffen recording artist Lisa Loeb, who stopped by the grand opening of HMV's 30,000-square-foot superstore in New York's Herald Square for an in-store performance and autograph signing of her debut album, "Tails." Nearly 1,000 fans turned out for the event, at which more than 500 albums sold in two hours. Shown, from left, are Amy Feldman, marketing supervisor, advertising; Alan McDonald, VP of marketing; Loeb; Kathy Angstadt, advertising and campaign marketing manager; and Ken Feldman, field marketing manager.



**Back To Camelot.** After a live in-store performance, guitarist Stevan Pasero, bottom left, and percussionist Christopher Bock, bottom right, sign copies of their Sugo Music album "ZBRA" at Camelot Records in the Sunvalley Mall in Concord, Calif. In top row, from left, are Scott Kellner, VP of marketing/COO, Sugo Music; and Brian Weidenspan, manager, Camelot Records.



**Ominous Visit.** Recording group the Ominous Seapods visit the Last Vestige Music Shop in Albany, N.Y. The group's new CD is "The Guide To Roadside Ecology," on Montclair, N.J.'s Ripe & Ready label. Shown, from left, are band members Tom Pirozzi, Ted Marotta, Brian Mangini, Dana Monteith, and Max Verna; Last Vestige sales associate Kim Wheatley; and Last Vestige owner Jim Furlong.

# Merchants & Marketing

## IFPI IN MOSCOW A SIGN OF PROGRESS

(Continued from page 1)

in mid-November of an IFPI office in Moscow. The organization has been working in the country since the end of last year. Headed by Irina Savelyeva, the operation will have four main functions: to inform and advise the Russian government, to coordinate antipiracy operations, to instigate and oversee market research, and to smooth the commercial development of Russia's fledgling record industry.

Savelyeva, IFPI's senior legal adviser in Russia and a lawyer and former professor of law at Moscow University, helped draft the country's 1993 copyright law. Assisted by her experience as an intern at a Washington, D.C., law firm, she was part of a team that helped produce copyright protections in keeping with Western standards. That law and those standards now form the foundation for the IFPI's work in Russia.

Savelyeva emphasizes that the Russian government is keen to assist the Western industry's cause in the wake of the new copyright law. However, it lacks expertise and experience.

Nonetheless, a high-level governmental meeting in the summer established a ministerial commission to tackle piracy. The commission's role is to oversee and coordinate the activities of all of Russia's law enforcement agencies, from the police to the customs and tax authorities.

Savelyeva says that, despite the boom in crime in Russia since the collapse of communist rule, the protection of intellectual property is on the list of priorities. "The state authorities are starting to understand that they are losing taxes to the pirates and that this money is being used to support crime," she says. "They are also aware that piracy is detrimental to Russian culture and national identity."

Russia's piracy, however, is not all home-grown. "Most of the pirate CDs come from Bulgaria and China, and, as with any normal state authorities,

the Russian authorities want to protect their market."

IFPI's Moscow office will eventually employ an antipiracy coordinator who will assist the authorities with guidance on recognizing pirate product and how to proceed when it is found. The coordinator will also seek to help coordinate the activities of the various government agencies involved in the fight.

In the meantime, Savelyeva is taking the battle to the streets by using television and press interviews to explain to consumers why they should avoid unlicensed product.

In terms of market research, Savelyeva says, "It is very difficult to get reliable figures in Russia." She says that IFPI intends to show Russian research companies the needs of the Western record industry and to instruct them in the formats used by IFPI in collating the world's sales figures.

"Despite all the difficulties in Russia, there are people who know enough and have sound enough practices to conduct real market research."

It will be IFPI's role, she says, to precipitate reliable market research by a commercial company rather than conduct research itself.

As for market development, Savelyeva points out that the Russian music market, in the form that is recognized by the West, effectively came into being only two years ago with the implementation of the copyright law.

She states that much progress has been made in those two years, but says, "Many people in the Russian record industry need to understand basic legal notions. I heard a group of record producers discussing the meaning of a symbol on a record that is a letter B in a circle. It actually means that neighboring rights are protected, but some people thought it related to the publisher, and some people thought it meant the record was copyrighted."

Savelyeva says an important role of the IFPI office will be to precipitate the education and instruction the Russian industry needs.

However, she strongly refutes suggestions that the Russian industry is no more sophisticated now than it was when the country began to open up five years ago. "The first civilized basis for copyright in Russia appeared only in 1993, when the law was passed. At that time, the provisions of the law were so much higher than what was happening in real life; now, we are talking about this law and its implementation in practice. The development here is real."

That development will be further assisted, she says, by Western record companies giving the Russians a direct line of access to their product. "What is badly needed here is legitimate repertoire. If legitimate repertoire is not available here, then it's impossible to fight the pirates."

The antipiracy battle will, though, be assisted at the other end of the music consumption chain: by the shifting attitudes of Russian record buyers. "There is a parallel between Western music and Western food. When Western food first became available here, everybody was excited about it. Now they realize that not all Western food is good.

"When Western music was not available here, people were content with any kind of recording. Now, if they like the music, they want the best recording available, and they avoid the pirate product."

"There is also an element of prestige in owning a genuine recording, and for a music industry professional it would be considered very unprofessional indeed to own a pirate record."

## DECLARATIONS OF INDEPENDENTS

(Continued from page 81)

catch an astonishing young blues guitarist on a local L.A. cable-access show. For a long time, we wondered why this immensely talented guy didn't have a record deal.

Now we're wondering no longer, for **James Armstrong** has just released his debut, "Sleeping With A Stranger," on HighTone Records.

The record displays all the attributes of the 31-year-old musician's style—a sublimely understated guitar style, rough, emotive vocals, and melodic, well-observed songs (some co-authored by Armstrong's producer, **Bruce Bromberg**, who performed similar duties for another prominent blues discovery, **Robert Cray**).

As a boy, Armstrong was tutored by one of the best: guitarist **Irving Ashby**, an integral longtime member of **Nat "King" Cole's** trio. "My father was very good friends with Irving Ashby," Armstrong says. "When I was fumbling around with the guitar, I'd go over to his house . . . He was an amazing, amazing man."

It may have been this early schooling

that helped Armstrong develop his unorthodox writing approach, which is light-years beyond conventional I-IV-V progressions. "There are so many things you can add," he says, "and a lot of people don't agree with it, if it's not a **Muddy Waters** or **Howlin' Wolf** kind of change."

"Sleeping With A Stranger" is packed with intriguing cuts like the title track, the smoldering "Hard, Hard Blues" and "Midnight Again," and "The Devil's Livin' There," a searing acoustic-based number about Los Angeles, which Armstrong abandoned for Northern California 18 months ago.

Starting in December, Armstrong will tour California and the Western states before embarking on a European haul in January. He'll bring along his working band, which includes keyboardist **Tommy McNeil** as principal instrumental foil.

"I've got to have as close to a [Hammond] B-3 [organ] sound as I can get," Armstrong says. "It's sort of becoming a lost art."

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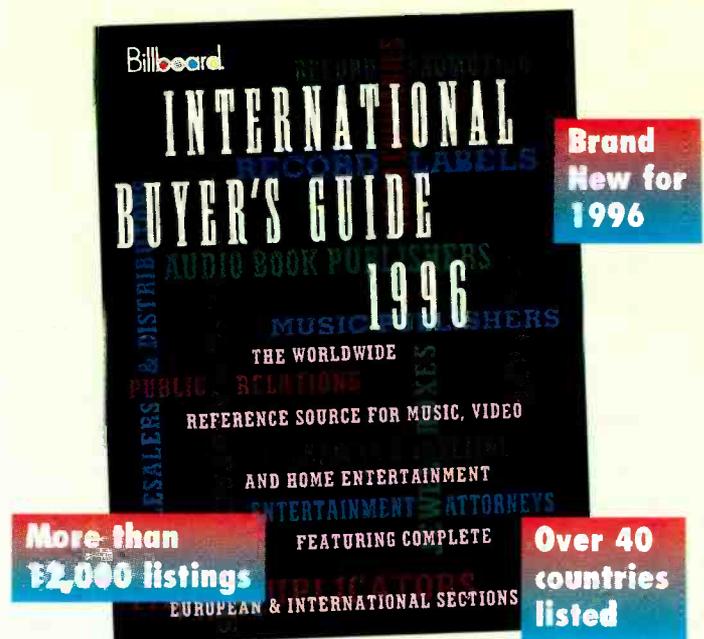
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# The Enter\*Active File

MERCHANTS & MARKETING

## History Of Music: Not On CD, But CD-ROM

BY MARILYN A. GILLEN

LOS ANGELES—With intricately cross-referenced information on 800,000 recordings, 100,000 writers, 90,000 artists, 30,000 publishers, and 10,000 producers, along with 500 million facts, 62,000 charts, 7,000 biographies/reviews, 6,000 labels, and 300 genres, "ROCKnROM: The Ultimate Database Of Popular Music" may just do what its creator, Michael Wadleigh, promises: "blow your mind."

The new CD-ROM, available for PCs through publisher Penguin Electronic and due soon for Macintosh, is a mind-bending compendium of popular music as it has unfolded over the last 40 years. Co-developed with U.K.-based System Simulation and in partnership with information providers including Billboard and the U.K.'s Mechanical Copyright Protection Society, the CD-ROM includes information on every work that has charted in the U.S. or U.K. over the last 40 years, along with truckloads that haven't.

"The information is out there," says Wadleigh, director of the classic "Woodstock" film, "but it could take you your lifetime to track down exactly what you need to know about any one song or album or artist. We've put it all together in one package by partnering with some of the best content people in the business and tied it all together so that everything is linked to everything else, so that you can keep going deeper and deeper in your exploration of what is the most profitable art form on the

planet."

Using "Infinite Links," the disc connects each of its 500 million facts to related and relevant bits of information, Wadleigh says. Beginning with an artist bio, a user can click on a song, for instance, and get the complete song history, including the writer, current owner, and others who have recorded it. Clicking on any of those other artists will take the user to his or her history, and so on.

"This is the first true relational database," says Wadleigh. "Every single symbol is linked to everything else—every mention of Eric Clapton is linked to every other reference, automatically."

The innovative structure mimics the real-world interrelationships of musicians and music forms, Wadleigh says. "It's a giant cobweb, and everything and everyone touches somewhere," he says. "What we've done is let you select anything or anyone to be your starting point, or nexus, and then let you navigate out to everything connected to it—all the labels, the side people who played on any album, the publishers who handled the songs, and so on."

Because of the huge amount of data the disc contains, audio and video elements didn't make the cut, Wadleigh says, but those multimedia treats are planned for future spin-offs. "When we have R&B and country editions, then we'll add in the audio and video," he says.

Graphic elements do abound, though, including charts spanning decades, he says. Users can choose



to assemble any artist's chart history, to track a particular song week by week, or to study what topped the charts decade by decade.

"Nothing is static," Wadleigh says. "The disc itself comes together on the fly based on the way any user wants to look at something."

The CD-ROM is aimed initially at a professional user base, underscored by its \$1,500 price tag. For that price, users get the initial disc plus three quarterly update discs.

Musicians, songwriters, studios, radio stations, record labels, ad agencies, publishers, journalists, retailers, and libraries are among the wide-ranging base Penguin Electronic is targeting.

"This is simply a mind-boggling weapon for research and analysis," Wadleigh says.

An online migration, as well as a consumer edition, are among future plans.

## 'Surf This Disc' For Rykodisc Catalog Info

LOS ANGELES—Rykodisc is putting its catalog where its multimedia is.

The Salem, Mass.-based company has put its entire catalog on an interactive disc and is putting that disc directly into the hands of its potential customers, who can use it to browse, to play, and even to shop.



"Surf This Disc: The CD-ROM Guide To The Music Of Rykodisc/Hannibal/Gramavision," due out Nov. 30, offers a private tour through the labels' vaults, where visitors wandering the virtual halls will uncover more than 500 albums and 200 artists. Every album boasts

audioclip samples, and 75 include companion videoclips, according to Rykodisc special projects director Lars Murray.

Each album entry also contains artist biographies, album descriptions, and archival photos.

Also included are a time line feature and a cartoon history of Rykodisc, as well as an interactive "scavenger hunt" offering a variety of awards, including the grand prize of every album in the catalog.

In "browsing" mode, users can search for something of interest by a particular genre, instrument, geographic origin, or featured musician, while serious shoppers can home in on specific artist names or album titles. A "shopping" feature lets users compile their choices into a list, which can then be printed out and taken to the nearest record store, Murray says, or E-mailed or faxed directly to Rykodisc for fulfillment via mail order.

"Surf This Disc" is being made available via mail order for a \$3 shipping and handling charge, and plans are currently being developed for

other distribution mechanisms.

"We'd like to see retail become our primary distribution source," Murray says, "where we can give it away for free in-store." The plan is to include a coupon element keyed to participating retailers, he adds, so that when a user prints out his or her shopping list, the program will create an appropriate discount coupon.

PGD was on the forefront of CD-ROM-based product catalogs with its "Interactive New Release Book," which was unveiled last year (Bill-

board, Nov. 19, 1994). The monthly PGD books, developed with Philips Media, are aimed at retail accounts, not consumers, and allow them to view product sheets, listen to songs, and watch video samples, as well as to construct and print out orders to be faxed or E-mailed in.

A growing number of record labels are putting their entire catalogs online, complete with catalog numbers and ordering information.

MARILYN A. GILLEN

## Sony Joint Venture To Start Online Service

TOKYO—Japan's biggest record company, Sony Music Entertainment (Japan), has joined forces with parent firm Sony Corp. and Sony Finance International Inc. to set up an online information services provider.

The new company, Sony Communications Network Corp., will offer Internet access to Japanese household users beginning in January, with an online service providing

entertainment, business, education, health, and shopping information slated to start by the spring.

Sony Communications Network has set a target of 100,000 subscribers by the end of 1996. Personal computer use is rapidly increasing in Japan, although only 16% of Japanese households have PCs, compared with more than 30% in the United States.

STEVE McCLURE

## MCI Is Latest Online Retailer

MCI IS DOING MORE than phoning in its bid to become a player in the music-retailing business. The telecommunications company, which unveiled aggressive plans for a telephone-based music sampling and sales venture Nov. 8 (Billboard, Nov. 11), is adding music to its online-sales mix. Visitors to <http://www.1800musicnow.mci.com> can view more than 5,000 album covers and listen to more than 20,000 audio samples, among other online eye and ear candy, and can purchase their album selections online. The site also integrates information on local radio station personalities—a tie-in being touted by the telephone campaign.

Fulfillment is being handled by Uni Distribution, according to MCI.

MCI thus joins a fast-growing breed of online entertainment retailers, whose ranks include CD Now, Music Boulevard, Pentagon Records & Tapes, Tower Records, and Ticketmaster, with the Good Guys due soon.

**STATS ENTERTAINMENT:** That sigh you may have heard last week was relief at the results of one of the most comprehensive and widely respected studies done yet on just who is actually online—and exactly how many of "them" there are out there in cyberspace.

A survey from Nielsen Media Research, the same people behind TV's Nielsen ratings, concluded that some 37 million people over age 16 in the U.S. and Canada have access to the Internet (either at home, school, or work), and that 24 million of them had indeed accessed the Internet within the last three months. The latter figure represents about 11% of the 16-plus North American population, while the former means that nearly 20% of North American households are "wired."

The demos of those online proved to be a little less male than many may have expected: while men do dominate, they are sharing about one-third of the Internet and nearly half of the various commercial services with women. Not surprising, however, were the affluent demos (25% have incomes greater than \$80,000).

Perhaps most promising for the growing numbers of companies looking to do business online is the finding that many Net surfers are willing to part with some of their money: 2.5 million World Wide Web users have purchased something online, the study concluded.

The news last week was not all rosy, however. Turnover on commercial online services appears extremely high, according to a separate study conducted by market-research firm Inteco, which asserted that more than 6.2 million PC users have tried and subsequently canceled one of the major commercial online services.

Nielsen's study was based on 4,200 telephone interviews; Inteco conducted interviews with more than 10,000 people.

Got something to share? E-mail the Enter\*Active File with quibbles and newsbits at [MGillenbb@AOL.com](mailto:MGillenbb@AOL.com).

# Home Video

MERCHANTS & MARKETING



**Yvette Does Yoga; It's Totally Bazaar.** Handleman subsidiary Anchor Bay Entertainment is introducing the \$14.98 "Harper's Bazaar Yoga Workout With Yvette Mimieux." This latest extension of the Hearst Magazines video brand features the actress and yoga master Szaboics Atzel-Bethlen in a 45-minute routine. In suits (not sweats), from left, are Atzel-Bethlen; Mimieux; Sandy Weisnauer, Anchor Bay VP of marketing; and David Graff, Hearst director of brand development.

## Suppliers Turn To The Good Book Sony Wonder, Time-Life Join For Bible Series

BY EILEEN FITZPATRICK

LOS ANGELES—Maybe it's the influence of politicians touting family values or pronouncements from the White House calling for moralistic programming. But whatever the reason, the Bible is becoming a kid video franchise.

Such suppliers as GoodTimes Home Video and Turner Home Entertainment have sold Bible-based videos for the past several years. Now, a newly hatched Time-Life Video & Television and Sony Wonder joint venture should give the category greater mainstream distribution.

Under the partnership, Time-Life and Sony will produce and distribute six 30-



GIFFORD

minute animated tapes (featuring the voice of Kathie Lee Gifford, among others) based on "The Beginning Bible." Published by Sisters, Ore.-based Questar Publications, this children's Bible has sold more than 2 million copies, accord-

ing to Time-Life.

Time-Life began selling the video series via direct response this month. Individual tapes are priced at \$14.99 plus \$3.50 shipping and handling. A holiday gift pack, priced at \$39.99 plus \$5.50 shipping and handling, is also available. Titles include "The Nativity," "Creation," and "Noah's Ark."

"For the last few years, we've been watching the trend of families trying to find moral foundations for their kids," says Time-Life VP of children's programming Bridget Boel. "And the Bible is a good place to start."

Boel says the series targets pre-schoolers, who, in this programming category at least, have been ignored. In addition to Time-Life's extensive list of buyers of its children's titles, the com-

(Continued on page 89)

## Critic's Choice Perks Up With Discounts; Video Update Is Buying, Not Selling

**T**HE PRICE IS RIGHT: Playboy Enterprises has discovered that if you lower the price, they will come. Sales of titles listed in Playboy's Critic's Choice Video catalog perked up significantly once management decided to knock 25% off the price of 500 videos, according to **Herbert Laney**, president of Catalogs Publishing Group.

In fact, the reduction has been the difference between the heaven of continued growth and the hell of treading water. Laney says that selective price cutting should boost 1995 revenues 10%-12% to \$45 million-\$50 million. Otherwise, income would have been flat. None of this, of course, comes as a surprise to retailers, particularly the deep discounters that have been giving Laney trouble.

But direct mail is different. Before the cuts went into effect, Critic's Choice had always stuck to list price. Catalogs generally play by the same rules either from the start or, as in the case of Columbia House's \$400 million-a-year video club, after the first-time buyer has taken advantage of an opening offer.

Critic's Choice saw no reason to do things differently until demand began slackening about nine months ago. Laney authorized a discount test in April, watched sales improve "better than anticipated," and, when full-price results continued to be soft, approved the 25% reduction for the September catalog. The current edition of some 2,200 titles, trumpeted as "our first-ever holiday sale," has "A Christmas Carol" at \$10.77, down from \$14.98; "Apollo 13" at \$17.77, down from \$22.98; and "The Sound Of Music" at \$18.77, down from \$24.98. Roughly 1% of its 800,000 customers buy the hottest rental titles, so Critic's Choice reduced "Pulp Fiction" to \$71.77 from \$99.98.

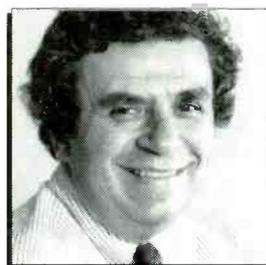
Laney says revenues thus far match those of the spring trial, and he claims the impact on margins "is less than what we had anticipated." Critic's Choice buys directly from suppliers at the same prices Columbia House and other mail-order houses pay. Laney won't quote numbers but does say that his costs are "significantly less" than the \$12 paid in 1987 for a \$20 sell-through title.

His biggest problem may be convincing outsiders that Critic's Choice isn't just dumping the losers of the 42,000 titles it can access. The 25%-off selections are either perennial favorites or have been frequently requested, such as MCA's "Trail Of The Lonesome Pine" and MGM's "The Secret Of Santa Vittoria." They are among six movies, promoted as catalog exclusives, that Critic's Choice was allowed to cull from the studios' libraries.

None was previously available; Laney has similar hopes for "From Here To Eternity," which he thinks will make its home video debut in 1996. The number of customers requesting a specific title can grow to 800-1,000 names, the tip of the iceberg, Laney notes. Actual demand is closer to 20,000-25,000 copies, a major inducement to studios being asked to give exclusivity to the Critic's Choice catalog.

High-quality bargains have to do more than sell themselves, however. They have to entice customers to buy full-priced features, the upsell that makes the discount possible, says Laney. Thus far, customers are responding, but their fervor may diminish in 1996. Critic's Choice's next catalog, due in January, will have only 250 titles at 25% off. While he considers the selection ample, Laney acknowledges that the sale "is not as exciting."

**U**PDATED: Video Update chairman **Daniel Potter** has heard the talk that some of the newly public chains are candidates for acquisition. But don't count the St. Paul, Minn., company among them. "We want to be an acquirer," he says, "not an acquiree."



by Seth Goldstein

Potter claims to have plenty of cash to push Video Update beyond the 400-store mark next year, about double the present count. If the Nasdaq-listed stock reaches and holds a predetermined price, Potter can convert a class of warrants to \$70 million cash. "We think that will happen in the next six months," he says.

The stock market has battered the public chains in recent weeks, but Video Update remains relatively unscathed. Potter says he runs a tighter ship; a Wall Street analyst thinks it's because many of the shares, now less than \$10, are owned by small-store investors who want Video Update to make it big even if they can't.

Potter wants to expand his small East Coast foothold—three stores in the Philadelphia area with 10 more planned—but New Jersey-based Palmer Video isn't part of the master plan. Palmer has positioned itself as a gateway to the New York market. Potter, however, doesn't think much of the prospect. Doubting the profitability of Palmer's smaller outlets, he considers the chain to be in "a turn-around situation" not to his liking. Potter also doesn't think much of the chains that are on the verge of going public. In his view, they aren't major players.

Video Update is opening one store a week, converting franchises to company-owned operations and prospecting for acquisitions among the 4,000 outlets Potter believes fit his superstore formula. "We'll get a healthy share," he says.

PICTURE THIS

## Doughboy Success A Spur To Turner 'Sponsorship Summits'

BY EILEEN FITZPATRICK

LOS ANGELES—Based on the successful partnership between Pillsbury and "The Swan Princess," Turner Home Entertainment will begin hosting "sponsorship summits" next year, at which packaged-goods companies can evaluate titles and make marketing matches.

"We want to meet with sponsors eight to 10 months ahead of release date," THE director of promotion Steve Langston told attendees of the seventh annual EPM Entertainment Conference. "This way, the cereal guys can tie-

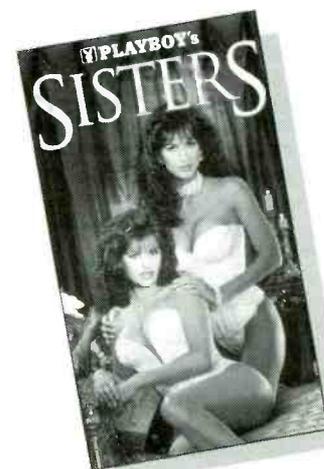
in with the fast-food or toy guys."

THE marketing VP Richard Pinson considers this one-stop shopping approach an opportunity to showcase all Turner Broadcasting properties. Other divisions, including movie makers New Line Cinema and Castle Rock, are welcome to attend the session, he adds.

The first summit is on THE's 1996 agenda. "It's past the idea stage, but we're not done yet," Pinson said during the EPM meeting held here Nov. 12-14.

Presenting a case study of the Pillsbury cross-promotion, Langston said (Continued on page 87)

## SISTER ACT.



It's all in their genes as these sexy siblings show off family ties of the most beautiful kind. *Playboy's Sisters*. A sizzling celebration of sisterly love that your customers just can't wait to take home!



PLAYBOY HOME VIDEO

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### Bailout Partners Take Control Of Hemdale

**HEMDALE HAPPENINGS:** Financially troubled Hemdale Communications has been thrown a lifeline by a former studio tax attorney and a furniture manufacturer.

The attorney is **Ray Bennett**. His partner in the Hemdale bailout is **Larry Glauber**, head of Hong Kong-based Prime Options, a timber and furniture maker with interests in broadcasting. Bennett has been named chairman and Glauber will serve as president of Hemdale.

Eight months ago, Hemdale Home Video president **Eric Parkinson** advanced to co-chairman/CEO/COO of the movie independent, ousting long-time president **Derek Gibson** and founder

**John Daly** (Billboard, March 18). This time around, Bennett says, Parkinson will get his old title back at the video division, ousting **Dorian Langdon**.

If this sounds like another game of Hollywood musical chairs, it is, and no one plays better than Hemdale. With the exception of Parkinson, the video division has seen more changes than a Jiffy Lube. In the last year, staff has been whittled from 70 to about 30, with some key sales personnel, including **Tom Schon** and **Pat McDonough**, departing.

Bennett says he doesn't know how much cash it would take to keep Hemdale afloat, but he and Glauber are willing to provide "as much as it needs." The company is reportedly \$18 million in the red.

One of Hemdale's largest debts is with West Coast Video Duplication. When Hemdale first reorganized in March, Parkinson said the duplicator had been paid \$2 million toward the bill. But Bennett didn't know the status of the West Coast account.

Bennett says the top priority will be to "get product in the pipeline" as soon as possible. The last batch of new releases was nearly a year ago.

**GONE BATTY:** Tight-lipped Warner Home Video is blabbing about first-week sales for "Batman Forever," which the usually silent supplier says reached 3 million cassettes.

Distributors say the title shipped 9 million units, and retailers generally gave the video high marks after first-day sales (Billboard, Nov. 11). A statement from Warner says the newest "Batman" installment will outsell its two predecessors. According to trade sources, the original "Batman" shipped 13.5 million tapes, but about half came back. "Batman Returns" shipped 4.6 million, most of which eventually sold through.

One reason "Batman Forever" may be taking off better than the others could be that it is priced at \$19.96, \$5 less than the previous suggested list prices. Some retailers are advertising "Batman Forever" as low as \$13.

Meanwhile, the supplier is prepping its next sell-through title, "The Amaz-

ing Panda Adventure," slated for a Feb. 13 release at \$19.98. Consumers can mail in for a free panda plush toy with purchase of the title and "Black Beauty," "Free Willy," "Born To Be Wild," or "Free Willy 2: The Adventure Home."

**SWITCHING PLANS:** Warner-Vision is throwing marketing functions for Rhino Home Video product back to the supplier of nostalgia titles.

Rhino, however, will continue to be distributed by Warner-Vision, which has handled the label for the past two

years. Rhino GM **Army Schorr** says the switch doesn't reflect any problems between the two companies. "Warner has a different focus

because their product is different," says Schorr. "And no one knows Rhino product better than we do."

Schorr says the Rhino product needs specialized marketing campaigns, which the supplier is more adept at executing. "We are absolutely happy with the distribution of the product," he says. Three Rhino staffers will be dedicated to video marketing, he adds.

**CEREAL POWER:** PolyGram Video and Reebok International are strengthening their already close ties with the release of the "Reebok Versa Training Video Series," which hit retail in October. This latest addition to the Reebok Sports and Fitness Video line consists of four titles, with two more due in February, featuring fitness instructors **Petra Kolber** and **Kathy Kaehler**; each is \$9.95.

What could make a difference in the flat—and overcrowded—exercise market is the partners' tie-in with Kellogg. "Versa Training" will be promoted nationally on more than 15 million packages of Kellogg's Special K cereal beginning in January. Customers who mail in two proofs of purchase from specially marked cereal boxes and \$5.99 through April will receive a video sampler of the series.

Kellogg is supporting the promotion with point-of-sale displays, a 55 million-circulation Sunday newspaper insert, coupons, and a TV campaign featuring the cassettes. The cereal maker has been involved in video before, but never to this extent, says PolyGram Video's **Bill Sondheim**, who expects to deliver 1 million units of "Versa Training" next year.

Sondheim thinks the price point can't help but rekindle interest in fitness. "This is clearly an opportunity to fill the void left by 'Buns Of Steel,'" he says. Sondheim believes the Warner-Vision line, long a staple of the genre, has lost some steam and is vulnerable to a new budget line. WEA, which distributes "Buns," says sales of the series are as strong as ever.

Part of this column was contributed by **Seth Goldstein** in New York.



# 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
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	8	2	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
2	1	5	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
3	4	3	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
4	3	36	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
5	2	136	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
6	6	20	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
7	5	6	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
8	<b>NEW ▶</b>		LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
9	10	4	JANET JACKSON: DESIGN OF A DECADE 1986/1996	A&M Video 6577	Janet Jackson	1995	NR	19.98
10	11	10	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
11	7	7	A LITTLE PRINCESS	Warner Home Video 19100	Liesel Matthews	1995	G	24.94
12	14	13	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
13	9	13	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
14	<b>NEW ▶</b>		LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
15	13	115	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
16	15	4	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	14.98
17	12	13	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
18	19	2	PLAYBOY: MAKING LOVE SERIES-VOL. 1	Playboy Home Video Uni Dist. Corp. PBV0778	Various Artists	1995	NR	19.95
19	17	4	PENTHOUSE: 1995 PET OF THE YEAR PLAY-OFF	Penthouse Video WarnerVision Entertainment 50793-3	Various Artists	1995	NR	19.95
20	16	7	STARGATE	Live Home Video 60222	Kurt Russell James Spader	1994	PG-13	19.98
21	18	11	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
22	<b>NEW ▶</b>		SLAYER: LIVE INTRUSION	Americanvisuals American Recordings 3-38424	Slayer	1995	NR	24.98
23	40	14	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
24	34	4	PENTHOUSE: EARL MILLER'S GIRLS OF EUROPE	Penthouse Video WarnerVision Entertainment 50789-3	Various Artists	1995	NR	19.95
25	32	28	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
26	25	57	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
27	24	6	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
28	<b>NEW ▶</b>		LUIS MIGUEL: EL CONCIERTO	Wea Latina 11639	Luis Miguel	1995	NR	19.98
29	28	7	CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford Willem DaFoe	1994	PG-13	14.95
30	21	4	INDIGO GIRLS: WATERSHED	Columbia Music Video Sony Music Video 49195	Indigo Girls	1995	NR	19.98
31	33	62	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
32	<b>RE-ENTRY</b>		SCHOOLHOUSE ROCK: MULTIPLICATION ROCK	ABC Video Paramount Home Video 47023	Animated	1995	NR	12.95
33	35	23	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
34	27	12	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
35	<b>RE-ENTRY</b>		JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
36	29	2	SUMMER CAMP WITH TRUCKS	WarnerVision Entertainment 59009-3	Hootie & The Blowfish	1995	NR	19.98
37	<b>RE-ENTRY</b>		SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
38	36	8	BEAVIS & BUTT-HEAD: CHICKS N' STUFF ◆	MTV Music Television Sony Music Video 49684	Animated	1995	NR	14.98
39	<b>NEW ▶</b>		DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
40	23	47	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98

● 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. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

## U.K. Vid Rentals Show Slight Gain

BY PETER DEAN

LONDON—The British Video Assn. used the ceremony for its annual BVA Awards to announce its latest trade figures for the U.K. market. Things are bad, said BVA, but they could be a lot worse. Rentals managed to stagger to a 2% gain over the first half of the year, better than many trade observers had reason to hope. Added to sell-through, retail showed a surprisingly vigorous 8% increase.

Rental improvements came despite an abnormally hot summer that drove even couch potatoes outdoors. The studios had even less to complain about. Revenue from shipments by BVA members into the rental market jumped 20% during the January-July period, compared to the same stretch in 1994. Some suppliers showed increased market share. PolyGram Video, for example, doubled its chart representation from nine titles to 18.

Comedy has been the biggest renting genre this year, with 18% of chart entries accounting for 29% of transactions, due in part to the continued popularity of PolyGram's "Four Weddings And A Funeral," the first title to ever rent more than 6 million times. In contrast, drama's 25% share of releases was

*(Continued on page 89)*

## DOUGHBOY SUCCESS

*(Continued from page 85)*

that, before "The Swan Princess," Turner had been unable to secure a partner with the marketing weight of the Doughboy for any video.

"I chased the guy at Pillsbury for three or four years," Langston says. "But we didn't have a property before that was a good, strong fit."

Although the title had four other tie-in promotions, Pillsbury came out the big winner, according to Langston, recording its best August ever, with a 30% increase in sales over the same month in 1994. More than 1,000 stores entered the promotion's display contest, which bestowed a trip to Europe on the winning retailer and his sales rep.

But other partners benefited as well. Lifetouch Photos, located in J.C. Penney stores, sold several thousand photo packages by promoting the title with a free 8-by-10 print. The giveaway was used as an incentive to promote purchases of high-priced packages.

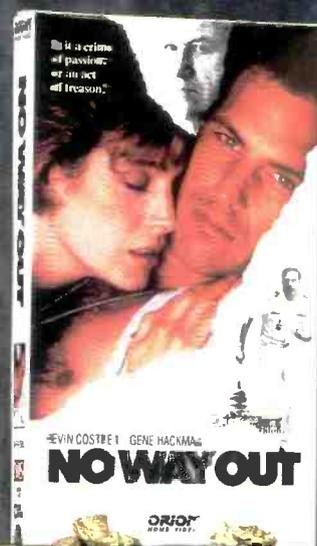
McCains, which advertised the title on 10 million juice-box packages, gained shelf space in grocery outlets by tying in with "The Swan Princess," Langston said. The title reached retail Aug. 1.

Maintaining these connections is a reason THE will host a sponsorship summit, Pinson says. "We want to build our cross-promotion business, and we want to be able to continue to go back to the ones we've already done business with."

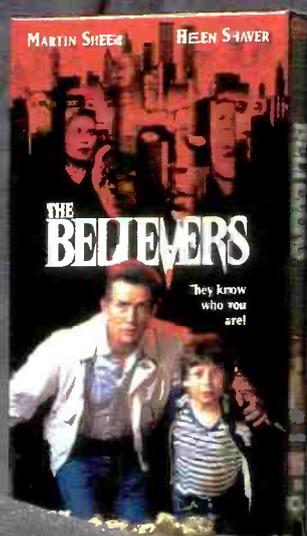
Although the just-announced slate of features from Turner Pictures won't be available for another two or three years, one property sure to be considered is the fall 1996 movie "The Real Adventures Of Johnny Quest," which began life as the "Johnny Quest" TV series. In addition, THE will be seeking partners for the Turner Cartoon Network and Turner Classic Movies labels, expected next year.

# We've Struck Gold!

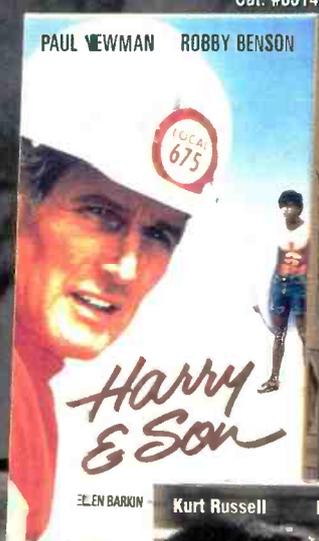
Orion's done the mining—  
YOU collect the profits!



Rated R □  
Cat. #8701



Rated R □  
Cat. #8704

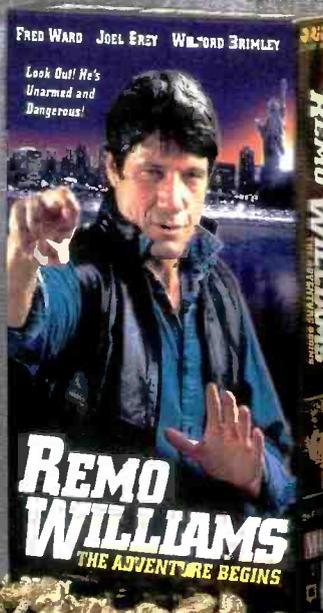


Rated PG □  
Cat. #8314

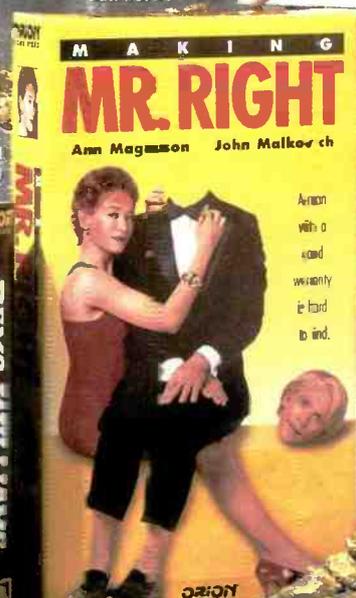
\$9.98\*  
EACH EP

\$14.98\*  
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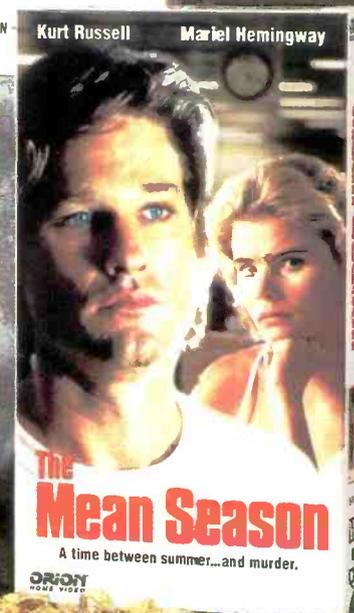
Add these nuggets to your stock! Hollywood's golden stars like Kevin Costner, Paul Newman, Kurt Russell, Martin Sheen, Gene Hackman, and John Walkovich shine brighter than ever in these favorites. All six are available in two formats, at two incredible price points. When you get news that these hits are now digitally remastered, there's gonna be a rush to pick 'em up!



Rated PG-13 □  
Cat. #8518



Rated PG-13 □  
Cat. #8512



Rated R □  
Cat. #8501

Order Cut-Off:  
December 6  
Street Date:  
December 26

ORION  
HOME VIDEO

\*Suggested Retail Price.  
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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	2	4	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
2	1	9	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
3	22	2	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
4	3	6	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
5	7	2	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
6	4	5	CASPER (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82586	Christina Ricci Bill Pullman
7	5	5	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
8	6	6	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando
9	8	4	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
10	9	4	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
11	20	2	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
12	17	3	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei Alfred Molina
13	12	3	TALES FROM THE HOOD (R)	HBO Home Video 91217	Claarence Williams III David Alan Grier
14	16	2	JURY DUTY (R)	Columbia TriStar Home Video 06723	Pauly Shore
15	10	14	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
16	14	15	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
17	13	7	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
18	15	4	VILLAGE OF THE DAMNED ♦ (R)	MCA/Universal Home Video Uni. Dist. Corp. 82823	Christopher Reeve Kirstie Alley
19	11	9	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
20	18	8	MAJOR PAYNE ◊ (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82323	Damon Wayans
21	19	6	THE BASKETBALL DIARIES (R)	PolyGram Video 8006358993	Leonardo DiCaprio
22	21	12	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver
23	23	3	PANTHER (R)	PolyGram Video 8006363093	Kadeem Hardison Courtney B. Vance
24	NEW ▶		THE CURE (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 42525	Joseph Mazzeo Brad Renfro
25	27	31	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
26	NEW ▶		SWIMMING WITH SHARKS (R)	Vidmark Entertainment	Kevin Spacey
27	34	3	FARINELLI (R)	Columbia TriStar Home Video 10623	Stefano Dionisi Enrico Loverso
28	NEW ▶		BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
29	29	7	ROOMMATES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 2559	Peter Falk D.B. Sweeney
30	25	2	OLDEST LIVING CONFEDERATE WIDOW TELLS ALL (NR)	Cabin Fever Entertainment CF115	Diane Lane Donald Sutherland
31	NEW ▶		THE BABYSITTER (R)	Republic Pictures Home Video 6202	Alicia Silverstone
32	31	2	STUART SAVES HIS FAMILY (PG-13)	Paramount Home Video 3627	Al Franken Laura San Giacomo
33	26	8	LOSING ISIAH (R)	Paramount Home Video 32836	Jessica Lange Halle Berry
34	NEW ▶		SISTER MY SISTER (R)	A-Pix Entertainment	Joely Richardson Julie Walters
35	37	13	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
36	35	10	A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4658	Animated
37	NEW ▶		COVER ME (R)	Paramount Home Video 83320	Paul Sorvino Rick Rossovich
38	NEW ▶		PICTURE BRIDE (PG-13)	Miramax Home Entertainment Buena Vista Home Video 5445	Tamlyn Tomita Youki Kudoh
39	24	7	ONCE WERE WARRIORS (R)	New Line Home Video Turner Home Entertainment 4177	Rena Owens Temuera Morrison
40	40	21	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

## Home Video

### MERCHANTS & MARKETING

# 'Kidsongs' Go Biggles-Time

**KIDSTUFF:** KidVision has relaunched the long-standing, best-selling "Kidsongs" music video series with new packaging, a multifaceted promotional campaign, and an emphasis on new titles featuring costumed characters the Biggles.

The "Kidsongs" video line, produced by Together Again Productions, had been distributed by Tyco Viewmaster since its late-'80s inception. Warner-Vision's KidVision took over distribution this summer; the "Kidsongs" audio line was and continues to be distributed by Warner Bros. Records (now via its recently formed division Warner Kids).

The line had already sold 7 million units, with 12 titles certified platinum or multiplatinum—all prior to the introduction of the Biggles on a spinoff broadcast series, "The Kidsongs Television Show," this spring. (The TV entry debuted last year and is currently in its second season on PBS.)

As kids video has developed over the better part of the last decade, it has become evident that identifiable, high-profile characters can be the most significant catalyst for sales. With "Kid-



songs" having already proven itself a strong property, KidVision senior director Mindy Mervis says the company is expecting even bigger things now that the Biggles are on board.

"These videos have stood the test of time," says Mervis. "Having taken over distribution, we wanted to breathe fresh life into them." Eleven of the 15 original titles have been repackaged and relaunched as "Kidsongs Classics"; the two most recent titles come under the umbrella "Kidsongs Videos Starring Billy & Ruby Biggle." "Bop-Pin' With The Biggles" and "Country Sing-Along" are both original video products, says Mervis, who notes that future "Kidsongs" releases will be Biggles titles (two new ones are due first quarter 1996).

Like the "Kidsongs Classics," the Biggles videos are 30-minute live action musicals, each priced at \$12.95. A primary-hued 48-piece "Classic Kidsongs" free-standing display is available, as are purple 12- and 24-piece Biggles displays.

A cross-promotion with Warner Kids, running through April, involves a \$2 rebate with the purchase of a "Kidsongs" video and one audio title; a \$5 rebate is offered when two of each are purchased. Print ads have been running in family-oriented publications.

"We'll soon be announcing ancillary spinoff merchandising on the Biggles," says Mervis, "which will consist of plush, apparel, and other products." She adds that a series of live appearances by the costumed characters is in the discussion stage. In addition, the



by Moira McCormick

Biggles were set to appear in Macy's Thanksgiving parade, along with some of the program's child performers.

"The 'Kidsongs' line has always done so well that we're excited about the fresh aspect we're bringing to it," says Mervis. "Adding a character layer is

necessary in the current atmosphere. Serving as mascots, the Biggles can only enhance the property."

**FAIRY GODMOTHER APPEARED:** In their first joint promotion since MCA/Universal Home Video took over production and distribution of book publisher Price Stern Sloan's cassette line, MCA and PSS sponsored a seven-city character-appearance tour at nine Borders Books & Music stores Nov. 6-Sunday (19).

The tour spotlighted PSS' best-selling preschool video series, "Wee Sing," with Little Bunny Foo Foo, the prankster rabbit from "Wee Sing In (Continued on next page)

# Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★		
1	1	169	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
2	2	9	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
3	3	37	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
4	4	9	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	14.98
5	9	13	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
6	7	9	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
7	5	13	THE SWAN PRINCESS Turner Home Entertainment 8021	1995	24.98
8	19	13	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
9	18	13	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
10	10	7	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
11	12	11	THE PEBBLE AND THE PENGUIN MGM/UA Home Video/Warner Home Video 505247	1995	22.98
12	21	7	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
13	15	9	THE MAGIC SCHOOL BUS: INSIDE THE HAUNTED HOUSE Kidvision/WarnerVision Entertainment 51232-3	1995	12.95
14	13	7	MARY-KATE & ASHLEY: THE CASE OF THE CHRISTMAS CAPER Dualstar Video/WarnerVision Entertainment 53305-3	1995	12.95
15	6	17	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
16	8	9	FREDDIE THE FROG ◊ MCA/Universal Home Video/Uni. Dist. Corp. 82368	1995	19.98
17	17	55	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
18	20	7	BEAVIS & BUTT-HEAD: CHICKS N' STUFF ♦ MTV Music Television/Sony Music Video 49684	1995	14.98
19	11	111	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
20	NEW ▶		THE MASK: BABY'S WILD RIDE New Line Home Video/Turner Home Entertainment N4349	1995	12.98
21	NEW ▶		THE MASK: SOMEBODY STOP ME New Line Home Video/Turner Home Entertainment N4352	1995	12.98
22	16	5	BARNEY: RIDING IN BARNEY'S CAR Barney Home Video/The Lyons Group 2007	1995	14.95
23	NEW ▶		THE MASK IS ALWAYS GREENER New Line Home Video/Turner Home Entertainment N4309	1995	12.98
24	RE-ENTRY		A CHARLIE BROWN THANKSGIVING Paramount Home Video 83714	1994	12.95
25	22	9	WINNIE THE POOH: FRANKENPOOH		

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### SUPPLIERS TURN TO THE GOOD BOOK

(Continued from page 85)

pany also bought the names of subscribers to Christian magazines and will alert them to the series' availability.

When the direct-response campaign is finished in mid-'96, Sony Wonder will take the product to retail. Meanwhile, the two partners have already begun work on seven additional programs.

While Sony and Time-Life focus on establishing themselves in the Bible Belt, Turner Home Entertainment VP of marketing Richard Pinson that says his 13-tape series, titled "The Greatest Adventures Of The Bible," has moved from a niche release to an evergreen, selling consistently year after year. "The core audience is family and children, but the stories appeal to a broad

base," says Pinson. "They convey morals as opposed to being religious."

Boel agrees that in order for Christian-themed programming to appeal to the mainstream, religion should be left out. "Our tapes are very nondenominational," she says. "We're not proselytizing anyone."

According to the Christian Book-sellers Assn. in Colorado Springs, Colo., video's share of total sales doubled to 3% in 1993, the last year for which figures are available, from 1.5% in 1987.

"The quickest way to get the Bible to kids is through a video," says Family Bookstore senior children's buyer Rick Forsythe. The Grand Rapids, Mich.,

chain has 175 stores in 29 states and expects to expand to 300 stores by 2000.

Forsythe agrees that heavy religious overtones can hamper sales. "Consumers are looking for alternative children's programming. Programs that teach morals with a Christian backbone are the way to go."

One Christian supplier looking to break into the mainstream is Cedarment Kids, a division of Nashville-based Benson Music. Two years ago, the company released a children's audio series, which was first distributed only to the Christian market.

"The response was so strong that we thought it would work in the mass market," says Benson national accounts executive Mike Gay. After getting product into Musicland, Target Stores, Blockbuster, and Camelot, the company produced two videos, "Action Bible Songs" and "Silly Songs."

Benson has shipped 20,000 units of each \$10 title, some to mainstream

retailers, of which Musicland is the largest. A combination video/audio configuration may be marketed at \$12.99 in December, Gay says.

Similar to the Barney series, "Action Bible Songs" and "Silly Songs" feature wholesome kids doing cute things as they sing standards ranging from "I'm In The Lord's Army" to "Do Your Ears Hang Low?"

"These are songs that are well-known enough that even people who don't go to church will know," says Gay.

While most suppliers and retailers are concentrating on the kids market, GoodTimes has aimed "Charlton Heston Presents The Bible" at adults. The four-tape series, available since late 1993, has sold nearly 1 million units worldwide, according to GoodTimes senior VP Jeff Baker.

"There's a lot of kids product that uses the voices of Glenn Close or Jack Nicholson, but with our series the biggest thing is [Heston's] face on the box," Baker says. Heston, who played Moses in Cecil B. DeMille's "The Ten Commandments," adds star power and credibility for an adult audience.

"Sales have really depended on the power of Heston," says Baker. "He came to us with the project, and the tapes sell year after year. They haven't dropped off one bit."

Heston's next challenge will be to translate the video series into a CD-ROM called "Charlton Heston's Voyage Through The Bible." The New Testament disc will be available this fall, with the Old Testament following in the first quarter of 1996. Each is priced at \$39.95.

Heston narrates the interactive guide, with some portions of the soundtrack recorded at the historic amphitheater in Bet She'an, Israel. Jones Digital Century Inc. and Heston's Agamemnon Films produced the CD-ROM. GT Interactive, a GoodTimes Home Entertainment subsidiary, handles distribution.

But most suppliers agree that kids product is an easier sell and that Christian product is ripe for mainstream distribution, because Christian bookstores don't reach enough customers. "A lot of Christians don't go to Christian bookstores," says Gay. "They're shopping at Wal-Mart and Target."

### U.K. VID RENTALS SHOW SLIGHT GAIN

(Continued from page 87)

responsible for only 12% of rentals.

On the ratings front, 33% of titles released in 1995 were for adult eyes only; 32% could be seen by viewers 15 and older. The introduction of the "12 certificate" has seen more cassettes being down-rated to 12 from 15, rather than up-rated from the family category, as was previously the U.K. censors' style.

Retail shipments were up 14% in value over last year, excluding Disney's deliveries of "The Lion King." Movies remain the biggest genre in video at a 37.4% share, with "Pulp Fiction," "Speed," and "True Lies" all selling well. Television material improved its numbers thanks to CIC Video's "Star Trek: Voyager" and 20th Century Fox Home Entertainment's "The X-Files." The "Riverdance" phenomenon, developed and exploited by Video Collection International, has revitalized the music sector in the last six months. VCI's sales are likely to overtake those of "The 3 Tenors," making "Riverdance" the U.K.'s best-selling music video ever.

During the BVA Awards, held Oct. 19, Warner Home Video once again walked away with the award for rental distributor of the year. Displaying another strong slate of product and what the trade regards as a fair and supportive policy, Warner finished No.

1 for the third consecutive year.

Blockbuster was named best rental multiple retailer of the year, with its national television push voted as the best regional marketing campaign. CIC Video's team was singled out for three awards for best marketing campaign, for "Jurassic Park," "Forrest Gump," and "Star Trek: The Next Generation." The latter award was unpopular with British suppliers VCI and VVL, whose respective indigenous productions "Riverdance" and "Two Bites Of Billy Connolly" achieved great success this year.

VVL, however, was voted best retail distributor of the year, and home-grown Virgin Retail picked up the major award for best retail multiple retailer of the year. For the first time in the award's history, Adrians Video did not win for best retail independent retailer of the year; that honor went to London's sci-fi specialist Forbidden Planet.

Science fiction helped HMV win the best retail new-release campaign for "The X-Files." Best retail promotional campaign went to Woolworth's. Retail wholesaler of the year was Golds, currently celebrating 40 years in the entertainment business. The award for rental wholesaler of the year went to Total Home Entertainment.

### CHILD'S PLAY

(Continued from preceding page)

The Big Rock Candy Mountains." Performed by the actor from the video, Bunny Foo Foo led sing-alongs and signed autographs at Borders stores in Cincinnati and Dayton, Ohio; Pittsburgh; Indianapolis; Bloomington, Ind.; Portland, Ore.; and Tacoma, Wash.

**KEEP ON DANCIN':** An in-store tour promoting Peter Pan/Parade Video's series "Miss Christy's Dancin'" took place Oct. 27-Sunday (19) at several Media Play stores, including outlets in Minneapolis, Salt Lake City, and Denver. The Christy Curtis Dancers—choreographer/leader Christy Curtis and a pair of 14-year-olds—introduced young children to dancing, while promoting the series.

**KIDBITS:** Sony Classical Video's terrific "Bizet's Dream," the first release in the "Composers' Specials" series for children produced by Toronto's Devine Entertainment and broadcast on the Family Channel, was named best Eng-

lish-language drama at the Alliance for Children and Television's Awards of Excellence for Canadian children's programming. The next installment in the series, "Bach's Flight For Freedom," streets Dec. 5... ABC Video has acquired home video, audio, multimedia, and international rights to the upcoming PBS kids series "Bloopy's Buddies," featuring comedy legend Jonathan Winters. The first home video releases are due second quarter 1996... Sony Wonder's Ice Capades title "Cinderella... Frozen in Time," featuring Dorothy Hamill, skates into stores Dec. 26, available in both clamshell and slipcase... MGM/UA Home Entertainment will unveil its new label, MGM/UA Family Treasures, Jan. 23, with "Please Don't Eat The Daisies," "Tom Sawyer," "Tom Thumb," and "Yours, Mine And Ours," each priced at \$14.95... V.I.E.W. Video's latest release targets parents of new babies; it's called "Massage: The Power Of Touch," led by neuromuscular therapist Ines Benedict.



### Billboard

FOR WEEK ENDING NOVEMBER 25, 1995

## Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.					Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
1	1	25	★★ NO. 1 ★★ <b>SHAWN KEMP THE REIGNMAN</b> FoxVideo (CBS/Fox) 8219	19.98	1	1	21	★★ NO. 1 ★★ <b>THE GRIND WORKOUT HIP HOP AEROBICS</b> Sony Music Video 49659	12.98
2	2	99	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98	2	3	15	<b>KATHY SMITH'S NEW YOGA BASICS</b> WarnerVision Entertainment 50910-3	19.95
3	12	5	<b>NFL: TURF TALK</b> PolyGram Video 8006353653	19.95	3	7	7	<b>DAISY FUENTES: TOTALLY FIT WORKOUT</b> WarnerVision Entertainment 51760	19.95
4	6	73	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98	4	2	11	<b>DENISE AUSTIN: HIT THE SPOT (ABS)</b> Parade Video 183	9.98
5	8	15	<b>OFFICIAL 1995 NHL STANLEY CUP VIDEO</b> FoxVideo (CBS/Fox) 6779	19.98	5	9	5	<b>THE FIRM: 5 DAY ABS</b> BMG Video 80116-3	14.98
6	7	41	<b>SHAQUILLE O'NEAL: LARGER THAN LIFE</b> FoxVideo (CBS/Fox) 8179	19.98	6	10	43	<b>YOUR PERSONAL BEST WITH ELLE MACPHERSON</b> Buena Vista Home Video 3851	19.99
7	5	9	<b>NFL'S GREATEST EVER: VOL. 1</b> PolyGram Video 8006353713	14.95	7	5	59	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
8	4	15	<b>MIKE TYSON: THE INSIDE STORY</b> MPI Home Video 7074	19.98	8	8	39	<b>MEN OF STEEL: ABS OF STEEL</b> WarnerVision Entertainment 185	14.95
9	13	47	<b>LESLIE NIELSEN'S BAD GOLF MY WAY♦</b> PolyGram Video 8006331153	19.95	9	6	9	<b>PAULA ABDUL'S GET UP AND DANCE!</b> Live Home Video 0114	14.98
10	3	57	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦</b> PolyGram Video 8006319053	19.95	10	13	83	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
11	10	31	<b>NBA JAM THE MUSIC VIDEOS</b> FoxVideo (CBS/Fox) 4301	14.98	11	11	51	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
12	RE-ENTRY		<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98	12	12	19	<b>KAREN VOIGHT: STRONG &amp; SMOOTH MOVES</b> ABC Video 44038	19.95
13	9	41	<b>NBA SUPER SLAMS 2</b> FoxVideo (CBS/Fox) 8198	14.98	13	RE-ENTRY		<b>REEBOK AEROSTEP</b> PolyGram Video 8006330553	19.95
14	16	11	<b>THE OFFICIAL 1995 NBA FINALS VIDEO</b> FoxVideo (CBS/Fox) 8271	19.98	14	17	15	<b>KATHY SMITH'S NEW YOGA CHALLENGE</b> WarnerVision Entertainment 50911-3	19.95
15	20	27	<b>THE OFFICIAL 1995 NCAA CHAMPIONSHIP</b> FoxVideo (CBS Video) 8217	19.98	15	19	3	<b>THE FIRM: LOW IMPACT AEROBICS</b> BMG Video 80111-3	19.98
16	19	5	<b>THE FOOTBALL HALL OF SHAME</b> ABC Video 44033	19.95	16	4	187	<b>ABS OF STEEL WITH TAMILLEE WEBB</b> WarnerVision Entertainment 132	9.95
17	17	59	<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95	17	14	63	<b>JANE FONDA'S YOGA EXERCISE WORKOUT♦</b> WarnerVision Entertainment 55021-3	19.98
18	RE-ENTRY		<b>PATRICK EWING: STANDING TALL</b> FoxVideo (CBS/Fox) 5933	19.98	18	RE-ENTRY		<b>ARMS &amp; ABS OF STEEL WITH TAMILLEE WEBB</b> WarnerVision Entertainment 142	9.95
19	RE-ENTRY		<b>NFL'S GREATEST EVER: VOL. 2</b> PolyGram Video 8006353733	14.95	19	16	167	<b>ABS OF STEEL 2 WITH TAMILLEE WEBB</b> WarnerVision Entertainment 133	9.95
20	NEW▶		<b>MLB UNBELIEVABLE!</b> Orion Home Video 95009	14.98	20	20	97	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99

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## CALENDAR

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

### NOVEMBER

Nov. 20, **Hip-Hop: Where It's At**, panel and performance sponsored by the Chicago chapter of NARAS, Dome Room, Chicago. 312-786-1121.

Nov. 29, **Tenth Annual Salute To The American Songwriter**, presented by the National Academy of Songwriters, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-463-7178.

Nov. 30, **Women's Health Luncheon '95**, sponsored by Sony Music Entertainment, proceeds to benefit the Kristen Ann Carr Fund and Home Alive, Sony Music, New York. 212-833-8485.

### DECEMBER

Dec. 4, **18th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-957-9230.

Dec. 4, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Entertainment, Arts & Sports Law Section of the New York State Bar Assn., Marriott Marquis, New York. 518-487-5630.

Dec. 5, **New York NARAS Heroes Awards**, presented by the New York chapter of NARAS, honoring Michael Bolton, Salt-N-Pepa, and Seymour Stein, Laura Belle, New York. 212-245-5440.

Dec. 6, **Billboard Music Awards Show**, Coliseum, New York. Mary Runco, 212-536-5267.

Dec. 6, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Nashville Bar Assn., BMI office, Nashville. Susan Blair, 615-242-9272.

Dec. 7, **ACLU Of Southern California Annual Bill Of Rights Dinner**, honoring Capitol Records president/CEO Gary Gersh, Sheraton Universal Hotel, Los Angeles. Meegan Ochs, 213-977-9500 x214.

Dec. 16, **Living Legends Of Gospel Concert And Awards**, presented by Our Gospel Legacy, a nonprofit organization, Robert Lee Frost Auditorium, Los Angeles. 310-649-1304.

### JANUARY

Jan. 5-8, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 800-237-5655.

Jan. 8-10, **19th National Nightclub & Bar Convention And Trade Show**, Bally's Grand Hotel, Las Vegas. 601-236-5510.

Jan. 11-14, **Performance Magazine's 16th Annual Concert Industry Summit Conference**, Hyatt Regency, La Jolla, Calif. Alicia Parrish, 813-797-2472.

Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes, France. 212-689-4220.

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

### FEBRUARY

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

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

## LIFELINES

### BIRTHS

Girl, Harley Lee, to **Doug and Debbie Bail**, Oct. 18 in Maplewood, N.J. Father is VP of Big Daddy Music Distribution.

Boy, Nicholas Paul, to **Tanya and Paul Simpson**, Oct. 31 in Trenton, N.J. Mother is midday personality at WMGQ New York. Father is an independent record producer.

Boy, Joshua Daniel, to **Jim and Teresa Scherer**, Nov. 9 in Nashville. Father is VP of A&R for Arista.

### MARRIAGES

**Ken Sharp** to **Terri Conway**, Oct. 22 in Fort Washington, Pa. Groom is director of research and development

at Musicom, a Philadelphia-based music marketing company. He is also a recording artist whose debut album, "1301 Highland Avenue," was recently released in Japan on M&M Records; the author of "Overnight Sensation: The Story Of The Raspberries"; and co-author of "Meet The Beatles . . . Again."

### DEATHS

**Raymond Raspberry**, 65, while receiving dialysis treatments, Oct. 20 in Los Angeles. Raspberry was a major gospel songwriter whose songs include "I Want To Be More Like Jesus," "I'll Let Nothing Separate Me From The Love Of God," and "Touch Somebody's Life." As a pianist, he accompanied some of gospel's biggest stars, including Mahalia Jackson, the Clara Ward Singers, and Wynona Carr. In 1954, he formed the Raspberry Singers, one of the first gospel acts to record in Spanish and one of the first all-male gospel groups. In 1966, the group disbanded when Raspberry moved to New York. In the early '70s, he moved to Los Angeles and organized a female version of the Raspber-



**Digital Dough.** Peter, Paul & Mary's Peter Yarrow, left, meets with Linda Bocchi, executive director of the Alliance of Artists and Recording Companies, backstage before the group's recent concert at Wolf Trap in Vienna, Va. Bocchi shows Yarrow, an AARC board member, the first of 300 royalty checks that were mailed to artists represented by AARC in the 1992-93 DART royalty distribution proceeding.

ry Singers.

**Jimmy Jones**, 52, of a liver ailment, Nov. 7 in Texas City, Texas. Jones was a bass player who performed on the popular singles "Lover's Holiday" and "Picking Wild Mountain Berries," both by Peggy Scott and JoJo Benson, and "Knock On Wood" by Eddie Floyd, as well as recordings by T-Bone Walker, Wilson Pickett, Percy Sledge, Johnny Vincent, among others. He is survived by his wife, Carolyn, and three children, Debbie, Allen, and Donald.

**Country Dick Montana**, 40, of an apparent heart attack, Nov. 8 in Whistler, British Columbia. Montana was drummer and vocalist for the Beat Farmers. An influential figure on the San Diego music scene, Montana ran one of the first alternative music stores in the city and was head of the Kinks Preservation Society. He then joined garage rock band the Crawdaddys, which released two albums, and performed with San Diego band the Penetrators. In 1983, he formed the Beat Farmers, whose first album, "Tales Of The New West," was released on Rhino

Records in 1985. The band moved on to Curb Records and released three studio albums ("Poor & Famous," "The Pursuit Of Happiness," and "Van Go") a live album, and a recent "best of" collection. In 1993, the band signed with Austin, Texas-based Sector 2 Records and the following year released "Viking Lullabys." The Beat Farmers were on tour in support of their latest album, "Manifold," and were performing at the Longhorn Saloon in Whistler when Montana collapsed. Montana had recently completed a solo album called "The Devil Lied To Me," which is scheduled for release in 1996. He was also a member of the Pleasure Barons, featuring Beat Farmer Joey Harris, John Doe, Mojo Nixon, Dave Alvin, Rosie Flores, Katy Moffatt, and others (see story, page 81).

**Henry Frankel**, 89, of heart failure, Nov. 10 in Los Angeles. Frankel's 50-year career spanned many entertainment fields: vaudeville, theater, radio, and television. He worked with such show-business luminaries as Ginger Rogers, Bob Hope, Lena Horne, Orson Welles, Jackie Gleason, and Tony Martin. He was talent coordinator and part of the production team for "The Steve Allen Show," "The Perry Como Show," and "The Dean Martin Show." He is survived by his wife, Rose; son, Steven; daughter, Joanne; and granddaughter, Jennifer.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GARY BURR HITS THE COUNTRY GOLD

(Continued from page 68)

Obviously, Burr survived his cold spell and, in the process, learned more about being a commercial writer. He admits there was a time when he didn't have that commercial appeal. "If had a ballad, they were basically bizarre psychodramas like 'He loved her. He lost her. He shot her.' My publisher [Bob Montgomery of House of Gold] came to me and said, 'Just once, if you'd write a positive love song, you might have a career. Have you ever considered that? Or do you like wearing a hairnet and serving ice cream?'" Burr recalls with a laugh. "I said I'd give it a try.

"So I wrote one positive ballad and turned it in. It got recorded and went to No. 1 ["Make My Life With You"]. And I didn't write another positive ballad for probably another year. He kept saying, 'See, I thought we proved something here. I thought that you would see that you did it. You made money. Do it again. [Don't write a song], make money, wait a year, make more money. Don't you want to make money more often?' So I put away the psychodrama killer songs, and I started writing tender love ballads."

Burr was getting a lot of cuts by a variety of artists, from Billy Joe Royal to Conway Twitty, while still living in Connecticut, but he moved to Nashville in 1989 to be more involved in all aspects of the music industry. One of

the things he appreciates about the city is the abundance of great co-writers. Burr's frequent collaborators include Jim Photoglo, Victoria Shaw, Bob DiPiero, John Jarrard, Susan Longacre, Robert Ellis Orrall, Vince Melamed, Tom Shapiro, and Don Schlitz.

Burr tries to give those outside the industry a glimpse into the songwriting process on a new television pilot that features he and fellow tunesmiths Shaw, Mike Reid, and Hugh Prestwood. The show is currently being pitched to networks.

The past few years have been great for Burr, and although he's hoping to continue his winning streak at country radio, he's realistic. Burr describes his work as "left-of-center, pop-oriented country," which may not stay in style. "Everything comes in and out of vogue," he says. "When you have a certain relevance to what the public wants to listen to and you've got your finger on that pulse, then you're hot and everybody loves your stuff. I can't picture keeping that relevance for a long period of time. I think it can come and go, and ebb and flow.

"The trick is to have that ebb and flow and not give up and run away when you're in a valley . . . You just hunker down and write more stuff, and pretty soon it all comes around again."

## GOOD WORKS

**BEING "POSITIVE" ABOUT AIDS:** Michael Franti of **Spearhead**, Capitol Records, and the national Centers for Disease Control and Prevention have organized a World AIDS Day radio campaign Dec. 1 to inform listeners about testing for AIDS. That's the theme of the group's new single, "Positive," and the goal is to have it played by 200 radio stations at noon Dec. 1. The performance will be immediately followed by broadcast of the telephone number for the CDC's National AIDS Hotline. Local AIDS groups are also being organized for the campaign. The event is being handled by **Dorothy Triplett**, the CDC's assistant director for Minority Health Services, and by Capitol's **Phil Costello**, **Manny Bella**, and **Clark Staub**. Contact: **Bill Adler** at 212-645-0061; fax 212-645-9261.

**AMONG THOSE HONORED:** **Andrea Ganis**, senior VP of Atlantic

Records, was honored Nov. 9 at the YWCA/NYC's 22nd annual salute to woman achievers. The luncheon marked the 125th anniversary of the YWCA of the City of New York, and more than 100 women were inducted into the YWCA's Academy of Women Achievers. Ganis joined Atlantic in 1980. Contact: Atlantic Records at 212-275-2000.

**STILL CONCERNED:** A group of concerned entertainment industry executives and lawyers are again joining forces to raise dollars and awareness for the homeless in Louisville, Ky., with a performance by Grindstone Records' **Lime Shy** at the sixth annual Homeless Benefit Ball at the Brewery in Louisville. The event is Friday (24) from 8 p.m. to 1 a.m. The committee has raised more than \$105,000 over the past five years. Contact: **Dawn LoBaugh** or **Dave Crowley** at 213-651-9300.

## FOR THE RECORD

In the Nov. 11 issue, a caption for a photo of Diane Warren may have conveyed the wrong impression about her publishing affiliations. Warren's publishing interests are represented by Realsongs, a company she owns. Her affiliation with EMI Music Publishing is a sub-publishing deal for all territories outside the U.S. and Canada.

# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### MADONNA

Something To Remember

PRODUCERS: Various

Maverick/Warner Bros. 46100

Featured in *Music To My Ears*, Sept. 30.

#### TOAD THE WET SPROCKET

In Light Syrup

PRODUCERS: Marvin Etzioni, Gavin MacKillop, Toad The Wet Sprocket

Columbia 67394

Toad—whose success presaged the breakthroughs of such similarly styled bands as the Rembrandts, Gin Blossoms, and Deep Blue Something—issues a timely collection of non-album tracks, including singles, B-sides, bonus cuts, soundtrack entries, and previously unreleased material. Among the highlights are “Friends” track “Good Intentions,” “Brother” (from “So I Married An Axe Murderer”), and the XTC-inspired “Hobbit On The Rocks.” A pop feast.

#### CHAVEZ

Gone Glimmering

PRODUCERS: Bob Weston, Bryce Goggin, John Agnello

Matador 133

No debut of late combines guts and gray matter quite as fluently as this New York quartet’s killer blast of postnoise rock. Live-wire guitars vie with a marrow-shredding rhythm section to produce an absolutely staggering wall of sound. But unlike lesser bands, Chavez uses volume to pump up ingenious songwriting. On “Break Up The Band,” the novel melody insinuates as much as the roar resonates. It and “Pentagram Ring,” another stand-out track and the best song the Pixies never wrote, head up an EP that includes four more-than-worthy non-album cuts. Heavy rock of a high order.

### SPOTLIGHT



#### BRUCE SPRINGSTEEN

The Ghost Of Tom Joad

PRODUCERS: Bruce Springsteen & Chuck Plotkin

Columbia 67484

New, predominantly acoustic album from the Boss is as stark as any record he’s ever made. Filled with heart-wrenching tales of wanderers, drug runners, ex-cons, ill-fated immigrants, and other wayward spirits, this homespun effort will remind listeners of the groundbreaking “Nebraska”—only now the focus is on the border dramas of the U.S. Southwest and Mexico. This record will not re-establish Bruce as the album rock icon he was in the ‘80s, but rather, takes his narrative artistry to new levels, right up there with the great American novelists. Highlights include “Youngstown” (the most radio-friendly cut), the sardonic “My Best Was Never Good Enough,” the title track, “Straight Time,” “Highway 29,” and “Dry Lightning.”

#### THE LUCKY CHARMS

Toast

PRODUCER: Steve Barry

Dakota Arts 40002

Debut album from this Boston-area quartet weaves an intriguing fabric of skewed pop with entrancing, often hallucinogenic

### SPOTLIGHT



#### VARIOUS ARTISTS

Waiting To Exhale—Original Soundtrack Album

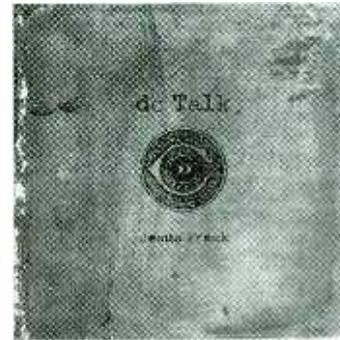
PRODUCER: Babyface

Arista 18796

Soundtrack to latest Whitney Houston film is a true diva-rama, packed with prime tunes written by Babyface and performed by such established female hit makers as Houston, Toni Braxton, Aretha Franklin, Brandy, TLC, Mary J. Blige, Chaka Khan, SWV, Chanté Moore, Patti LaBelle, For Real, and CeCe Winans, plus rising stars Sonja Marie, Faith Evans, and Shanna. Musically, the collection is made for mainstream pop, R&B, and AC radio; stand-outs include Houston’s breathy lead single, “Exhale (Shoop Shoop);” Brandy’s passionate “Let It Flow;” TLC’s saucy “This Is How It Works;” Moore’s jazzy “Wey U;” and the Houston/Winans torch song “Count On Me.” An impeccably timed album with unlimited hit potential.

grooves and a blend of male and female voices that recalls Prefab Sprout or the Darling Buds. Highlights of a stylish, hard-to-categorize set include the acoustic psychedelia of “Crooked Edge,” the lonely harmonica harmonies of “Jedd,” the Neil Diamond-styled anthemic rock of “I Am I Said,” and the

### SPOTLIGHT



#### DC TALK

Jesus Freak

PRODUCERS: Toby McKeehan & Mark Heimermann

ForeFront 5140

DC Talk’s Toby McKeehan, Kevin Smith, and Michael Tait have firmly established themselves as Christian music’s most innovative and accomplished group, and this album will be the one that earns them well-deserved acclaim from the mainstream. Edgier and more aggressive than the group’s three previous albums, “Jesus Freak” moves solidly into alternative pop/rock territory without sacrificing the act’s trademark sound. The caliber of the trio’s songwriting is particularly impressive on “Colored People,” “Just Between You And Me,” and the autobiographical “What If I Stumble.” The title track and covers of “Godspell’s” “Day By Day” and Charlie Peacock’s “In The Light” are also prime cuts. A great piece of work that should find broad-based acceptance.

gentle, yearning melody of “Lucky.”

#### BAILTER SPACE

Wammo

PRODUCERS: Rod Hui and Bailter Space

Matador 142

These New Zealanders regularly yield a strange fruit of arty noise in which industri-

al-waste guitars contaminate batches of inspired tunes. The newly refined sound of “Wammo” reflects Bailter Space’s continued songwriting growth, improving even on the band’s excellent ‘94 album, “Vortura.” As improbable as it sounds, the mental toughness and haunting melodic imprint of tracks like “Untied,” “Splat,” and “Glimmer” evoke nothing so much as Sonic Youth covering the Church.

### RAP

#### ONYX

All We Got Iz Us

PRODUCERS: Various

RAL 314 529 265

Platinum crew’s second single, “Slam,” from 1993, merged hip-hop dynamics with punk-rock aesthetics. These guys were aggressive, unconfined, and didn’t simply rhyme. They spewed, and on the new set they’re back with the same sort of B-boy belligerence, making what might be called thug rap—dark, brooding tracks supporting swift lines like “I’m suicidal like Nirvana” and “You have the right to remain violent/Anything you say can and will be used against you to kill.”

#### JAMAL

Last Chance, No Breaks

PRODUCERS: Various

Rowdy/Arista 37008

Half of the rap duo Illegal flies solo on a set that features fluid, melodic funk and raps emphasizing lyrical ability. He serves rhyme-bys on posers and misrepresenters before flexing his vocal muscle over gritty narratives and smooth put-downs. There’s plenty here that should catch the attention of radio programmers and corner head-noddlers.

#### FAT JOE

Jealous One’s Envy

PRODUCERS: Various

Relativity 88561

Artist is a Bronx bomber with a passionate, twisting delivery. Unfortunately, much of his talent is wasted on tired tales of street politics and ghetto mayhem. However, his crisp tracks and heightened skills hold well for underground and radio success.

### R & B

#### MONA CAMPBELL

An Evening With Mona Campbell

PRODUCER: David A. Williams

Phaze 2001

Veteran artist (and mother of actor/vocalist Tisha Campbell) delivers noteworthy set using frugal vocal stylings over simmering midtempo and slowed-down ballads. Backed by spartan production, artist renders melodic utterances similar in texture to the works of Nancy Wilson and Lena

(Continued on next page)

### VITAL REISSUES™

#### THE EMBARRASSMENT

Heyday

REISSUE PRODUCERS: Bill Goffrier, Kris Gillespie

Bar/None 59

Indie rockers the Embarrassment were the pride of Wichita, Kan., in the early ‘80s, when they rebuilt pop music with a unique blend of offbeat harmonies, riveting guitar work, and witty, surrealistic lyrics sung with gangly intensity by John Nichols. (After their breakup, drummer

Brent Giessmann went on to become a Del Fuego and guitarist Bill Goffrier joined Big Dipper.) Such alternative rock stars as Freedy Johnston and Matthew Sweet have long enjoyed the riches of Embarrassment, and now everyone can sample the awkward beauty of “Wellsville,” the punkoid throb of “D-Rings,” the psychedelic ritualism of “Special Eyes,” the darkly discordant aura of “Death Travels West,” and their jagged,

hyperactive cover of Michael Jackson’s “Don’t Stop ‘Til You Get Enough.”

#### THE CARS

The Cars Anthology—Just What I Needed

COMPILATION PRODUCERS: The Cars & David McLees

Elektra/Rhino 73506

More than mere hitmakers, the Cars were the only band of their period that successfully bridged the gap between pop, rock, new wave, and punk. All of

their hits are collected on this outstanding two-CD set, along with an impressive collection of demos, B-sides, and other rare and previously unreleased material. From the instantly recognizable intro to “Just What I Needed” to the lusty strains of “Drive” to an uncannily faithful cover of Iggy Pop’s “Funtime,” this collection screams “party mix!” at every turn. It is also a reminder of the quality and consistency of the Cars’ output.

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# Reviews & Previews

(Continued from preceding page)

Horne, but with more restrained delivery. In most cases, less is better here. However, artist's crisp delivery and bridled chops suggest that album's emotive qualities would have benefited from some showy vocal soaring.

## L A T I N

### RICARDO MONTANER

**Viene Del Alma**

PRODUCER: Not listed

EMI Latin 35513

Once-hot Venezuelan pop singer tries to regain momentum with a sloshy, ballad-heavy package containing two pretty ballads ("Así" and "Se Enfermase El Tiempo") and one catchy, uptempo song ("La Tostaita De María") that provide album's lone highlights.

### ★ TREZ RAZONES

**Que Más Quieres**

PRODUCER: "Ivohaje"

Fonovisa 9354

Promising Latino-flavored pop debut by two-boy, one-girl adolescent vocal group glides through strong, 10-song collection helmed by heralded singer/songwriter/producer Juan Gabriel (aka "Ivohaje"). Title leadoff single is moving nicely up Hot Latin Tracks, but best cuts feature female member Dalila singing lead on "Fue Por Tu Voz" or harmonizing on "Mi Última Canción."

## J A Z Z

### ★ PHIL WOODS QUINTET

**An Affair To Remember**

PRODUCER: Bill Goodwin

Evidence 22125

Alto great Phil Woods puts this offering in the best-of-'95 category before you can say, "Yipes, another movie-theme album." The axiom about old wine in new bottles holds true here, and there's no watered-down, jazzy, make-out music to be found from a man as serious about ballads as, say, Miles or Dexter Gordon. Just gorgeous treatments by Woods and his group, spotlighting trumpeter Brian Lynch. A jazz programmer's delight. Try the title track, "Laura," or the energized, re-cast "Over The Rainbow."

### ★ ANITA O'DAY

PRODUCER: Michael Lang

Verve Jazz Masters 314 527 651

Hopefully, response to this stunning compilation of Anita O'Day's classic work on Verve should serve as 76th-birthday wishes from fans of the still-working artist. Plenty of chills here as O'Day nails way-uptempo rhythm tunes that would leave lesser musicians stammering in the dark. Particular highlights are barnburner "Just In Time" and ballad "A Nightingale Sang In Berkeley Square." The sound is gorgeous and the highest of fi. Label also has terrific offerings by Sonny Stitt and Oliver Nelson, as well as another Billie Holiday package

## W O R L D M U S I C

### ROBERTINHO SILVA

**Shot On Goal (Perigo De Gol)**

PRODUCER: Robertinho Silva

Milestone World Music 9241

Many genres are crossed in this second stateside release from veteran Brazilian percussionist and Milton Nascimento alumnus Robertinho Silva. In a set heavily influenced by Brazilian pop, jazz, classical, and more, highlights include his memorable treatment of lighter-than-air Nascimento tune "Exits And Flags" and the multitextured theme "Sonata De Bateras," plus the elegant, crackling "Cinema Aventura" (by pianist Tulio Mourao) and the relentless, percussive "La Papa" (by pianist Hugo Fatoruso). Cover material includes a relaxed,

Brazilliant version of Monk standard "Bemsha Swing" and a loose, Miles-reminiscent take on Wayne Shorter's "Nefertiti."

## N E W A G E

### VARIOUS ARTISTS

**Aural Gratifications Vols. 1 & 2**

PRODUCERS: Jamie Edwards, Happy Rhodes, Kevin Bartlett, Quiet City, Bokeno, David Torn

Aural Gratification 0033/0034

These CDs come from the musicians circle of Happy Rhodes, the singer/songwriter who has garnered a cult following for her probing lyrics and startling voice. However, on this pair of instrumental CDs, Rhodes and company explore ambient textures and slow techno rhythms. Not surprisingly, Rhodes herself offers the most melodic works, including "Like Kryptonite To Superman." Guitarist Kevin Bartlett shows his compositional side on several works, including the symphonic-techno of "Argh'n Flargh'n" and "Injudadah," the latter performed with former Phil Spector singer Bokeno. Another guitarist, David Torn, offers some quirky techno-jazz.

## G O S P E L

### ▶ CECE WINANS

**Alone In His Presence**

PRODUCERS: Cedric & Victor Caldwell, Greg Nelson, BeBe Winans

Sparrow 1441

On her first outing apart from her famous brother, BeBe, CeCe Winans emerges with the confidence and command of a woman who knows exactly who she is and what she wants to say. While splashes of traditional gospel, urban contemporary, and even big-band jazz flavor the mix, the album is built largely on gentle balladry in both classic hymns and contemporary songs of the church, with Winans' marvelous voice both whispering and soaring in all its glory. Already a star in gospel and contemporary Christian markets, Winans has succeeded in dramatically expanding her fan base while keeping her credentials—both creative and spiritual—intact.

## C O N T E M P O R A R Y C H R I S T I A N

### ▶ CARMAN

**R.I.O.T. Righteous Invasion Of Truth**

PRODUCERS: Brown Bannister, Tommy Sims

Sparrow 1422

With his latest album, Carman reinforces his standing as Christian music's most enigmatic artist. Lyrically direct yet stylistically diverse, Carman delivers a unique blend of pop, rap, R&B, and rock rhythms, all laced with passionate, overtly spiritual lyrics. Carman is a visual artist whose flair for the dramatic propels his live shows and videos and energizes this album, from the opening dialog to the horror-show drama of "No Monsters." The title cut, the reggae-tinged "My Story," and the bouncy "Step Of Faith" are among the best cuts. Album will please devotees, but probably won't change the minds of those who don't appreciate his unconventional style.

## C L A S S I C A L

### ★ KISSIN: THE LEGENDARY 1984 MOSCOW CONCERT

Evgeny Kissin, Moscow Philharmonic, Dmitri Kitaenko

RCA Victor Red Seal 68378

Kissin was 12 when he played the two Chopin piano concerti in the Grand Hall of the Moscow Conservatory, and this live recording of that event is truly legendary. The spirit of Rubinstein lives in these performances: The playing, while virtuosic, is lyrical and Romantic in the best sense of the word. Who cares if the orchestra sounds scrappy—this is a major document, and the pianist, now 24, continues to live up to that early promise.

## S I N G L E S

EDITED BY LARRY FLICK

## P O P

### ▶ NATALIE MERCHANT Wonder (3:59)

PRODUCER: Natalie Merchant

WRITER: N. Merchant

PUBLISHER: Indian Love Bride, ASCAP

REMIXER: Dave Bianco

Elektra 9287 (cassette single)

The follow-up to the top 10 hit "Carnival" shows Merchant's endearing, languid vocal style settling nicely into a guitar- and piano-anchored rock instrumental setting. This single from the album "Tigerlily" will stand among the more intelligent and ponderous efforts to sneak onto top 40 airwaves—a refreshing change of pace from the "ooh, baby baby" fare that tends to dominate.

### ▶ FAITH EVANS Soon As I Get Home (4:16)

PRODUCER: Chucky Thompson

WRITERS: F. Evans, S. Combs

PUBLISHER: not listed

Bad Boy 9041 (c/o BMG) (cassette single)

Evans will have no trouble affirming her status as the next queen of hip-hop/soul with this gloriously romantic slow jam. The chorus lingers in the mind long after the song has faded, and Evans' vocals demand comparison to the early work of Gladys Knight and Mary Wells. Producer Chucky Thompson ties all these lovely threads together into a cohesive piece that will win the hearts of top 40, R&B, and even AC radio programmers. For those who need a more frisky, funky groove, there is the equally potent flip-side jam "No Other Love."

### ▶ DON HENLEY The Garden Of Allah (6:03)

PRODUCERS: Don Henley, Stan Lynch, John Corey

WRITERS: D. Henley, S. Lynch, J. Corey, P. Gurian

PUBLISHERS: Warner/WB/Music City Haze, ASCAP

Geffen 4812 (c/o Uni) (cassette single)

This is one several new tunes on "Actual Miles: Henley's Greatest Hits," and it is typically literate and pungent. Henley's distinctive voice has developed quite the narrative scowl, which befits this song's storyline, in which the Devil visits a Western city and learns that he is obsolete. Factor in crisp Southern California-styled rock instrumentation and you have a compelling Henley concoction. Although it's an instant album rock hit, whether this six-minute-plus epic will find a home at radio remains to be seen. If not, seek it out on your own.

### ▶ EXPOSE I'll Say Goodbye For The Two Of Us (4:35)

PRODUCERS: Keith Thomas, Guy Roche

WRITER: D. Warren

PUBLISHER: Realsongs, ASCAP

Arista 2912 (c/o BMG) (cassette single)

It seems like a lifetime ago when this trio was at the top of the freestyle/dance heap. Time has treated their voices well, as evident on this new tune featured on their forthcoming greatest-hits package. Within this heart-wrenching Diane Warren ballad, they exude maturity and increased vocal range. Be ready for this to become one of the surprise hits of the holiday season on top 40 and AC radio.

### LENNY KRAVITZ Circus (4:10)

PRODUCER: Lenny Kravitz

WRITERS: G. Deveaux, T. Brittan

PUBLISHERS: Muziekuitgeverij Artemis B.V., BUMA;

Bahama Rhythm/Myaxe, PRS; WB, ASCAP

Virgin 11045 (c/o Cerna) (cassette single)

The title track from Kravitz's latest album is among the more solid songs on his latest offering. A whirlwind of retro-rock riffs surround Kravitz's now trademark trembling rock vocals. Do not overlook the acoustic version, which is also contained on the CD promo single. Freaky good fun.

### T.R.D. Harden My Heart (no timing listed)

PRODUCER: Mr. Decibal

WRITER: V. Ross

PUBLISHER: Warner/Chappell, BMI

Thump 2221 (cassette single)

The 1981 Quarterflash hit is revived as fodder for the Euro-NRG dance music trend. Although it does not sound like a happy communion of song and style, this actually works extremely well. Mr. Decibal's deepthroat bass colors enhance the angst of the lyric, while an uncredited female singer bares a remarkable resemblance to the original vocals by Rindy Ross. Cool for crossover formats.

## R & B

### JEUNE Ghetto (3:55)

PRODUCERS: Shiro, Jeune

WRITER: not listed

PUBLISHER: not listed

Shiro 19391 (CD single)

This indie funk throwdown will surprise many R&B and top 40 radio programmers with its solid production and deep grooves. Heavy funk bass riffs and light acoustic guitar strumming combine to form an unforgettable melody. A winner. Contact: 8228 Sunset Blvd., 1st floor, Los Angeles, Calif. 90046.

## C O U N T R Y

### ▶ GARTH BROOKS The Fever (2:36)

PRODUCER: Allen Reynolds

WRITERS: S. Tyler, J. Perry, B. Kennedy, D. Roberts

PUBLISHER: not listed

Capitol 10317 (c/o Cerna) (CD promo)

Nothing ventured, nothing gained. Brooks did not get where he is today by playing it safe, and this single is an adventurous slice of fast-paced fun. Forget the fact that it was written and previously recorded by Aerosmith, the lyric and the fiddle help define it as a country anthem. Brooks has never sounded better; and the sheer energy of this tune is sure to perk up country radio and easily catch listener attention. Play it long and loud.

### ▶ TRISHA YEARWOOD On A Bus to St. Cloud (3:51)

PRODUCER: Garth Fundis

WRITER: G. Peters

PUBLISHERS: Sony Cross Keys/Purple Crayon, ASCAP

MCA 55141 (c/o Uni) (7-inch single)

Gretchen "Independence Day" Peters, one of Nashville's strongest, most affecting tunesmiths, wrote this powerful ballad outlining the trials of love lost. The vivid imagery in the lyric is brought to life by Yearwood's wistful vocals. A fine performance of a beautiful song that further proves what a treasure Yearwood is to the country format.

### ▶ JOE DIFFIE Bigger Than The Beatles (3:56)

PRODUCERS: Johnny Slate, Joe Diffie

WRITERS: J.S. Anderson, S. Dukes

PUBLISHERS: Timbuk One/M.R.B.I./Chickasaw

Roan/Emdar/Texas Wedge, ASCAP

Epic 78202 (c/o Sony) (7-inch single)

The first single from Diffie's forthcoming "Life's So Funny" album is a slice of American life illustrated with lyrical clichés that Diffie manages to make sound rather endearing. It has a radio-ready melody and sing-along chorus that should have no trouble finding a home on country airwaves.

### DARYLE SINGLETARY Too Much Fun (2:45)

PRODUCERS: James Stroud, Randy Travis, David Malloy

WRITERS: C. Wright, T.J. Knight

PUBLISHERS: Hamstein Stroudvarious/Curtis Wright Songs,

ASCAP, Maypop/Wildcountry, BMI

Giant 7931 (c/o Warner Bros.) (CD promo)

Singletary's most recent single, "I Let Her Lie," established him as a contender within country music's new crop of young traditionalists. This fun, uptempo romp should further solidify his position with radio programmers and listeners. The track has lots of energy and is highlighted by some blazing harmonica, and Singletary's voice rides

the crest of fun with good old-fashioned down-home charm. Another winning release from this Randy Travis protégé that signals a bright future.

## D A N C E

### SCANDAL-US FEATURING DYONNE I Want Your Love (6:07)

PRODUCER: not listed

WRITERS: M. Nolly, G. Crescenzo, M. Thornhill, G. Oliveri, I. Pavin

PUBLISHERS: Gi-Note/Xsentrix/So Good, ASCAP

ZYX 66040 (12-inch single)

The Canadian club community rarely gets the props it deserves for turning out substantial, hip-swaying music. That could change with the onset of this peppy, disco-framed house anthem. Featured singer Dyonne is a pleasant presence, comfortably holding her own against a hearty groove and rattling percussion. The pop edit of this jam would be a fine addition to crossover radio. Something to consider. Contact: 516-253-0820.

## R O C K T R A C K S

### ▶ ROLLING STONES Like A Rolling Stone (4:19)

PRODUCERS: Don Was, the Glimmer Twins

WRITER: B. Dylan

PUBLISHER: Special Rider, SESAC

Virgin 11044 (c/o Cerna) (CD single)

It was bound to happen sooner or later. The Rolling Stones perform the classic Bob Dylan track that bears their name with well-seasoned flair. This live track, recorded at the Olympia Theatre in Paris, adequately captures the energy and spirit of the rock legends. From the imminent album "Stripped."

### RUBY Paraffin (4:25)

PRODUCERS: Mark Walk, Ledley Rankine

WRITERS: L. Rankine, M. Walk

PUBLISHER: London

Creation/Work 78188 (c/o Sony) (CD single)

Ruby merges a strange brew of musical styles, including industrial, dance, pop, and modern rock. The mellow, shrilly female vocals conflict sharply with the morbid lyrics, which sound as if they were inspired by Nine Inch Nails. The catchy pop hook is crammed into an industrial-flavored hip-hop beat. Demented, but devastatingly good.

### RIDE From Time To Time (no timing listed)

PRODUCER: not listed

WRITERS: M. Gardner, S. Queralt

PUBLISHER: EMI, ASCAP

Mutiny 80002 (CD cut)

Live tracks have rarely been known to jump-start a flagging career; but the latest offering from British rockers Ride could very easily be the exception to the rule. A straightforward rock melody is formed by soft-spoken vocals and passive guitar riffs. Taken from the band's new Mutiny album, "Live Light."

### FOR SQUIRRELS Mighty K.C. (4:44)

PRODUCER: Nick Launay

WRITERS: For Squirrels

PUBLISHER: Revolver, ASCAP

550 Music/Epic 7519 (c/o Sony) (CD promo)

This anxious rock ode to Kurt Cobain remains a bit of an oddity for modern rock radio. Earlier this year, a tragic car accident killed and injured some members of this rock band before it even had a chance to properly release its debut album. Its first single only hints at the bright musical future that might have followed. Worth a listen.

## R A P

### ▶ KRIS KROSS Tonight's Tha Night (3:19)

PRODUCER: Jermaine Dupri

WRITERS: J. Dupri, C. Wolfe, Snoop, Dr. Dre

PUBLISHERS: So So Def/EMI-April/Sony Tunes, ASCAP

Columbia 7429 (c/o Sony) (12-inch single)

Kris Kross has ditched its sprite style in favor of a sexy, tough, new image. With a little help from Snoop Doggy Dogg and Dr.

(Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); Heidi Waleston (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

**SINGLES:** PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

(Continued from preceding page)

Dre, who co-wrote this smooth-grooved rap track, Kris Kross successfully makes the often-awkward transition to maturity in the musical world. Check it out.

► **L.B.C. CREW Beware Of My Crew** (4:20)

PRODUCERS: Snoop Doggy Dogg, LT Hutton  
WRITERS: R. Gillion, J. Stamps, T. Davis, S. Conerly, D. Williams, LT Hutton, C. Broadus  
PUBLISHER: Doggy Style

Warner Bros. 7916 (maxi-cassette single)

This gangsta-style track, which was co-produced by Snoop Doggy Dogg, horrors heavily from the Zapp school of retro funk. With guest appearances by Tray D and South Sentrell, the ruff-style rap rolls over a rapid bassline and steady backbeat. From the soundtrack to the film "A Thin Line Between Love And Hate."

**BOO-YAA T.R.I.B.E. RID Is Coming** (3:42)

PRODUCERS: Monsta "O," Will Roc, Boo-Yaa T.R.I.B.E.  
WRITER: not listed

PUBLISHERS: Valentine Massacre Musik/Mo Knows, BMI, MFDT Musik, ASCAP

Samoan Mafia/First Kut 3001 (CD single)

Gangsta RID joins the Boo-Yaa T.R.I.B.E. in this rough and rumbling rap attack, which is captured on disc. With lyrics that refer to other old-school classics, this retro-flavored gangsta excursion is a worthy flashback to the laid-back, but rough-minded rap of the '80s.



## MUSIC

### LITTLE TEXAS: GREATEST HITS

Warner Reprise Video

50 minutes, \$14.98

Nine vidclips from their first three albums, one 10-minute outtake from the filming of their latest video "Life Goes On," and a lot of candid commentary from all five band members make up country crooners Little Texas' "Greatest Hits" video. Song selection—including "Some Guys Have All The Love," "First Time For Everything," "You And Forever And Me," and "God Blessed Texas"—is built to please Little Texas' growing fan base. And, as the band prepares to head back into the studio next year to record its next album, the longform serves as a tidy denouement to its first rollicking chapter.

### THE WOMEN OF COUNTRY: VOLUMES ONE & TWO

ABC Video

45 minutes each, \$19.95

Taken together, these two videos form the bookends for a monumental chapter in the

story of women in country music. Aside from culminating in a night of unbelievable music, the filmed gathering in Murfreesboro, Tenn., of such new-school female artists as Trisha Yearwood, Kathy Mattea, Mary Chapin Carpenter, Wynonna, Pam Tillis, Lorrie Morgan, and many others poignantly serves as a loving tribute to such women as Patsy Cline, Patsy Montana, Tammy Wynette, and others who paved the road for their success. Performances are one of a kind, and the interviews and footage documenting the genesis of the project reveal a true sister act.

## CHILDREN'S

### HIP HOP FOR KIDS

Jumping Fish Productions

30 minutes, \$14.95

Parents Choice-winning video provides children with an inspiring introduction to hip-hop dance at the hands—and feet—of dancer/choreographer Roger G, who has performed with the likes of Michael Jackson, Lionel Richie, and Stevie Wonder. The workout, which is framed by a warm-up and cool-down in much the same fashion as an adult-oriented class, is fun and can fit into just about any type of physical environment (bedroom, basement, or whatever) and schedule. (Contact: 800-724-6986)

## DOCUMENTARY

### GERTRUDE STEIN: WHEN YOU SEE THIS, REMEMBER ME

Meridian Video Corp.

82 minutes, \$39.95

The life and times of a true legend unfolds in this fittingly understated documentary/art film. From her influential childhood in Oakland, Calif., to her university years and her salon in Paris (where she played host to such artists and intellectuals as Pablo Picasso, Alice B. Toklas, T.S. Eliot, Ernest Hemingway, and a reference book of others), Stein's magnetic endeavors are chronicled via archival footage, readings, interviews, writing segments, snapshots, and more. Released originally in 1970 in a theatrical run, "Remember Me" succeeds in chronicling much more than its primary subject matter.

### GIANTS ON THE RAILS

Superior Home Video

60 minutes, \$19.95

A live-action history lesson for adults and children alike, this collection features a look at the giant steam locomotives and the folklore that has grown up around them. From the mountains of the Pacific Northwest to the canyons of West Virginia, steam engines have held a special place in American society. Recently filmed footage in brilliant color mingles with black-and-white archival prints to present the story of 10 different locomotives, including the SP 4449 Freedom Train, UP 3895 Challenger, and NNRW 40 Ghost Train. Knowledgeable train historians may not learn a whole lot that's new, but they'll certainly enjoy the ride.

## SPORTS

### NUTCRACKER ON ICE

CBS/Fox Video

110 minutes, \$14.98

A perfect family holiday gift in the making, this crystalline adaptation of the Tchaikovsky classic boasts 1994 Olympic gold medalist Oksana Baiul as a perfect "Nutcracker" protagonist and her mentor Viktor Petrenko as the aptly placed mystical Godfather Drosselmeir. Co-produced by NBC Sports, this spectacle originally aired last New Year's Eve, and the video version offers something for first time as well as previous viewers: 20 minutes of never before seen skating footage and behind-the-scenes footage of the two champions during the taping. Eye-catching clamshell packaging will stick out at retail, where the video can sit comfortably in the sports or children's sections.

### COLLEGE BASKETBALL'S GREATEST GAMES

ABC Video/ESPN Home Video

45 minutes, \$14.95

Like its recently released college football

video, this program from ESPN Video takes a similar tack by asking sportscasters, college basketball coaches, sports-writers, and historians of the game to select the greatest rivalries in college basketball history. The results reveal such latter-day superstars as Larry Bird, Patrick Ewing, Elvin Hayes, Kareem Abdul-Jabbar, Magic Johnson, and Michael Jordan in some of their early glory. Included are the 1966 NCAA championship game between Texas Western and Kentucky, the 1985 NCAA game pitting Villanova against Georgetown, and such classic regular-season games as the 1974 UCLA vs. Notre Dame match and 1968's UCLA vs. Houston game. Couch commentators will eat this one up.



### JOYS OF CHRISTMAS PAST

By various authors  
Read by Rosalyn Landor and Tony Jay  
Poet Tree

40 minutes.

This collection of 31 Christmas poems was originally released in 1991 in a simple Norelco box, but Poet Tree is rereleasing it with bright red clamshell packaging and a read-along book. It's a fine collection, with Landor and Jay taking turns performing classics, such as Clement Clark Moore's "A Visit From St. Nicholas," and lesser-known gems, such as Hamish Hendry's "Silver Bells." Most of the poems were written in the 1800s, and each is accompanied by appropriately festive, old-fashioned Christmas music. Poet Tree has reissued two other collections: "One Scary Night," a wonderfully spooky selection of Halloween poems with haunting musical accompaniment, and "A Celebration Of Love," appropriate for anniversaries or Valentine's Day.

### THE HUNDRED SECRET SENSES

By Amy Tan

Read by the author

Dove Audio

6 hours (abridged), \$24.95.

Family ties, ghosts and memories, past lives, fate, and mystery intertwine in this engrossing novel by the best-selling author of "The Joy Luck Club" and "The Kitchen God's Wife." It's the story of American-born Olivia and her Chinese-born half-sister, Kwan, 12 years older than Olivia, who came to America when Olivia was 5. Olivia is the practical, logical American; Kwan is loving, wise, and mysterious, claiming to be able to talk to ghosts and remember previous lives. Olivia tries to dismiss Kwan as merely eccentric, but cannot entirely discount her claims; and when Kwan takes Olivia and her estranged husband, Simon, on a trip back to Kwan's home village in China, past and present merge and a startling revelation comes to light. Tan's reading is perfect, contrasting Olivia's impatient American tones with Kwan's lilting, musical Chinese accent. The language of Kwan's stories is the timeless, poetic language of fables and fairy tales; remembering a friend from a past life, Kwan recalls, "Of cicadas, she would say they looked like dead leaves fluttering, sounded like fire crackling, felt like tree bark, smelled like storm dust, and tasted like the devil fried in oil."

The hardcover edition of "The Hundred Secret Senses" is in the top five of the hardcover best-seller lists.

### RIDING FOR THE BRAND

By Louis L'Amour

Performed by the Highwaymen (Willie Nelson, Johnny Cash, Kris Kristofferson, and Waylon Jennings)

Soundelux/Mind's Eye Audio Publishing

1 hour, 15 minutes, \$11.95.

What an inspired idea: four country

music legends performing a tale by the classic Western author. And the execution is as good as the idea. This is 75 minutes of pure enjoyment, harking back to the early days of radio drama. Mind's Eye has long been a master of audio dramatization, and this tape is filled with gunshots, horses' hoofbeats, buzzing mosquitoes, and other sound effects that truly bring the story to life. Narrator Willie Nelson (who previously read "My Favorite Louis L'Amour Stories" for Soundelux/Mind's Eye) has a real feel for the material, and his deep Western voice immediately conjures up images of prairies and tumbleweed. Johnny Cash, Kris Kristofferson, and Waylon Jennings perform the dialog, acting out the characters. Cash is particularly effective as Jed Asbury, the taciturn, tough-but-honorable cowboy hero faced with a moral dilemma: accept the inheritance of a ranch under false pretenses, or allow it to fall into the hands of the evil, villainous Walt Seever. This is a natural Christmas gift for fans of both country music and Western literature, and its cover (which emphasizes the singers' names and features a full-color photo of them) encourages placement in music stores as well as bookstores.



### FORREST GUMP: MUSIC, ARTISTS AND TIMES

GTE Entertainment

Hybrid PC/Macintosh CD-ROMs, \$39.95

Its name is "Forrest Gump," and you can call it interactive. The hugely successful Paramount film starring Tom Hanks is re-invented on this three-disc set as an engrossing audio/video exploration of the life and tunes of a generation. Pivoting on the film's decades-spanning soundtrack with its litany of hot-button songs, each capable of conjuring an exact moment in time with only a few notes, "Music, Artists And Times" serves up exclusive new video interviews with many of the featured artists—including Joan Baez, Michelle Phillips, Brian and Carl Wilson, Pete Seeger, and Clarence "Frogman" Henry—as well as with the filmmakers, composers, and author. There are also plenty of short film clips, as well as the complete movie script, vintage footage of the artists in action, and a time line, among other features. Like life (or a box of chocolates), everything is interconnected, so that a reference by one artist to another leads into that person's story, which connects to an appropriate film moment, which links to something else entirely. Film fans (and there were plenty) should be enthralled, and pop-culture buffs may want to settle in with this particular benchmark title as well.

### DOGZ, YOUR COMPUTER PET

PF Magic/Virgin Interactive Entertainment

PC CD-ROM, \$19.95

An entirely new breed of computer product, "Dogz" walk the line between being a game, a screen saver, and a best friend. Users can adopt one of several different breeds of animated 3D puppydogz included (the publisher is making available at retail and online free "adoption kits" to let users sample the product), and then they've got a computer companion for life that ages into a full-grown dog over time. The Dogz must be fed (they'll get thin otherwise—trust me), played with, trained, and loved. An artificial-intelligence program makes these computer pets just as unpredictable—and endearing—as the real thing. "But what does it do?" a friend complained. Well, it can function as a password protector (in Guarddogz mode) or a screen saver, but that's really not the point. Like Fido, they're just there for you. And sometimes that's enough.

## IN PRINT

### Virgin—A History Of Virgin Records By Terry Southern, with Richard Branson, Simon Draper, and Ken Berry "A" Publishing Co., \$24.95

Although this book bills itself as the definitive history of one of the most successful independent labels in the business, it's little more than a rock'n'roll photo album with scant biographical insight into its featured artists.

For instance, the signing of the Rolling Stones is summarized in a single paragraph by Virgin founder Richard Branson and then in a brief afterword by co-author Simon Draper (the label's first president). Janet Jackson's signing is described as "a bit like a coming of age" for the 22-year-old label, but nothing is said of the artist's current free-agent status. Similarly, Jeff Ayeroff and Jordan Harris are referred to in passing as Virgin's "top American execs," but no mention is made of their highly public dismissal from the label in August 1993.

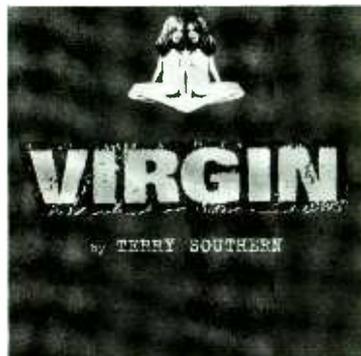
Particularly indicative of the book's nonscholarly approach is the misspelling of Loudon Wainwright's name—doubly ironic considering that a recent Virgin Records bio of the singer jokingly referred to him as "the most misspelled artist of all time" and then proceeded to misspell his name twice!

Nevertheless, what "A History Of Virgin Records" lacks in editorial substance and narrative structure it makes up with its sense of humor (driven in part by the late, great Terry Southern). Scattered throughout the book are pithy, self-deprecating editor's interjections and photo captions that show that Branson and company are not above laughing at themselves.

The book does impart a sense of Virgin's pioneering role as a little label that became a giant. Launched in the summer of 1973 with Mike Oldfield's landmark album "Tubular Bells," Virgin soon branched out into less arty, more controversial territory, like punk. By signing the Sex Pistols after they were dumped by EMI, Virgin became synonymous with the punk revolt. It later picked up the Skids, Penetration, the Ruts, Howard DeVoto, and Magazine, plus such post-punk pioneers as XTC and Devo (whom Virgin lost in a court battle to Warner Bros.).

Although Virgin's involvement with punk put the label in the media spotlight—a place that Branson reveled in, as he does today—it did not generate as much cash flow as Oldfield and Tangerine Dream. Consequently, Virgin trimmed its staff and roster in the late-'70s and took a less idealistic, more mainstream direction by signing Phil Collins, Japan, and Ian Gillan. It has since delivered huge records by artists as varied as UB40, Genesis, Peter Gabriel, Ziggy Marley, Iggy Pop, Soul II Soul, Boy George & Culture Club, Paula Abdul, Janet Jackson, the Rolling Stones, Roy Orbison, Michael Nyman, Neneh Cherry, Smashing Pumpkins, Youssou N'Dour, Roxy Music, and Public Image Ltd., to name a few. This book will serve a useful purpose if it whets readers' appetites for the real story of Virgin's success, both in the entertainment business and beyond.

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# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

## New Age Programmers, Artists Touch Base Online

■ BY DOUGLAS REECE

LOS ANGELES—Although the ramifications of the cyberworld remain questionable for most radio formats, many new age/eclectic programmers and artists are finding the online community to be user-friendly.

By studying station playlists posted online and maintaining electronic-mail correspondence, a growing number of artists and programmers are approaching each other and developing relationships that would be unheard of at mainstream radio. Both parties cite the convenience of being plugged in, as well as the unprecedented contact between programmer and artist, as the

impetus behind their correspondence.

New age pianist Robin Spielberg says that her activity on the Internet has resulted in airplay, interviews, and feature segments on several stations, including "It Came From The Net" on WORT Madison, Wis.

The show, hosted by Greg Taylor as a special segment of his weekly "Remember Those Quiet Evenings," features music sent to him in response to his online postings.

"When you make your presence known on the Internet by virtue of being a critic or programmer, people are going to get in touch with you," Taylor says. "We're sort of back to this troubadour model where all these guys

are hoofing around with their music like it's the 13th century."

Spielberg credits much of her airplay success to researching playlists posted online.

"I'll watch and see what a radio station is posting for a month and ask myself if I fit in with what they're doing, or whether I'd be wasting \$15 by sending them my stuff," she says. "I've found my chances of [getting airplay] are much higher when I know exactly what a show is playing."

Much like mainstream radio, programmers are picking up hints about what to play from their colleague's playlists. However, some believe that this may homogenize the unusual mix-

ture of sound found on noncommercial radio.

"Somewhere in the future, as more stations begin to communicate closely with each other, we may see something similar to a syndicated program," says artist Mark Rownd.

### EMBRACING TECHNOLOGY

Still, most people in the new age community, including Rownd, are embracing the relatively new technology and finding ways to exploit the information and ease of communication that it offers.

Spielberg points out that the knowledge she gains from playlists helps her carry on an intelligent E-mail dialog with programmers.

These conversations, which often begin with informal inquiries about an artist or a station's playlist, sometimes evolve into airplay.

Joel Becker hosts the new age program "Soundscape" on WJCD Norfolk, Va., the No. 3 station, 12-plus, in that market. Becker says the exchange of E-mail with artists such as Peter Buffett, Rob Mounsey, and Paul Adams has made a definite impression on his playlist.

"There is absolutely no doubt that it influenced me to play their music," Becker says. "It's a communication thing. If you are having some kind of a dialog with somebody, they'll be at the front of your mind, and you are more likely to include them on your playlist."

Bill Goddard, GM and host of WKXE Norwich, N.Y.'s new age show "Sunday Morning Backroads," emphasizes his computer connections with artists as a means of conducting his show more efficiently.

"Because I'm dealing with the management side of things most of the time, it's difficult for me to keep up with what's happening in music," Goddard says. "Meeting artists like Robin Spielberg, Michael Grey, and Shahin & Sepehr is, frankly, not something I have time to do. So contacting them on the Internet and on my time is great."

Rownd, who releases music on his Desert Waves Music label, understands Goddard's appreciation of taking music

calls via E-mail. Having been online for only a year, Rownd has found E-mail to be one of the easiest and least expensive ways to approach programmers.

His efforts have resulted in airplay at several college and noncommercial stations, as well as NPR's "Weekend Edition."

"When you initiate nonthreatening contact and allow [programmers] to reply to you, it breaks down the traditional barriers of a sales call," Rownd says. "That's what the power of the Internet really is."

Sometimes, however, communication on the Net occurs through more random, social exchanges.

Artist Peter Buffett says a conversation in a new age-related chat room yielded contact with programmer Alan Hutner. At the time, Hutner was broadcasting his eclectic "Transitions Radio Magazine" program on KIOT Santa Fe, N.M. After hearing Buffett's album "500 Nations," Hutner featured several of its tracks on his show.

Spielberg found an indirect way of introducing her music to syndicated new age show "Hearts Of Space." After facing initial rejection, Spielberg E-mailed the show's World Wide Web page manager, asking him if he knew any way she could get the attention of someone there. The manager, who happened to be a fan, made it a point to get her album heard by the show's producers.

### BREAK IT DOWN

Though some feel these relationships give an unfair advantage to certain artists, those interviewed see being online as a way to disassemble the paradigm established by larger record companies.

"If you don't know the right people or have the time and money to make follow-up calls, your package will remain in the programmers' pile forever," says Carl Weingarten, who issues his guitar and ensemble music on Multiphase, his self-run label. "The majors have always had a tremendous advantage, so indies have to work in

(Continued on next page)

## Arbitron Director Of Data Collection Named New Post A Reaction To Errors In Survey

■ BY CHUCK TAYLOR

Following a meeting Nov. 14 of its goals committee, Arbitron announced that Norm Haaf has been named to the newly created position of director of data collection.

The appointment comes on the heels of the ratings company's recent wranglings with sampling misallocations during Phase 1 of its fall Arbitrends survey in seven radio metros: Buffalo, N.Y., Fresno, Calif., Albuquerque, N.M., Dallas, Milwaukee, New York, and Philadelphia.

Broadcasters have made clear their disdain with the problems in a number of markets. In Buffalo, for example, a number of GMs said they shouldn't have to pay for results of the fall book and actually asked Arbitron to withhold Arbitrends and the next seasonal ratings.

Arbitron agreed to credit client stations in Buffalo, Milwaukee, Dallas, and Albuquerque. Stations will be refunded the amount they would have spent for October, November, and December Arbitrends.

But Haaf's appointment sends a

stronger message, clearly meant to symbolize Arbitron's vow to get quality control back on track for the long term.

"This is not a routine personnel announcement," says Arbitron VP of communications Thom Mocarsky. "This is very much related to the efforts Arbitron is undertaking to solve its quality problems after the seven-market snafu

**ARBITRON**

we had.

"We realized that if we make one person responsible for data collection, we'll get a better grab on our quality," he says.

Haaf, a 22-year veteran of Arbitron, was most recently director of operations for Arbitron NewMedia. During its TV-ratings heyday, he maintained a panel of 20,000 household and people meters in 20 markets. In his new role, Haaf will bring survey sampling, interviewing, and mailing under one umbrella. He will report to David Lapovsky, VP of research and operations.

Mocarsky added that Haaf's role will complement Arbitron's January appoint-

ment of Brad Feldhaus as director of information processing. "He is responsible for diaries from the time they get in the door until the time the report gets into the hands of our clients," he says. "Now, under Norm Haaf, we also have someone overseeing the entire process of getting diaries to respondents."

Early industry response is positive. Bill Kelly, GM of WKBN Youngstown, Ohio, and chairman of Arbitron's advisory council—as well as one of the more vocal critics of the allocation trauma—welcomes the announcement.

"The Arbitron advisory council has been closely advising Arbitron to get its quality act in order," he says. "The appointment of Mr. Haaf, who has an excellent reputation, is absolutely a step in the right direction to solve this nagging quality problem."

Another step taken: Arbitron has announced plans to hire an outside auditing and consulting firm to review its production processes. "It's the best way to give our customers the information they need to make informed judgements about the quality of the radio ratings service they depend on," said Arbitron president Steve Morris in a press release.

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H58A

# Radio Brims With Holiday Shows

BY CARRIE BORZILLO

Forget eggnog. With a slew of radio specials available for the holidays, broadcasters will have plenty to whet their whistles throughout the season.

For nearly all radio formats, in fact, a veritable feast of Thanksgiving, Christmas, and New Year's programming awaits.

## THANKSGIVING BLUES

For stations that feel like singing the blues during Thanksgiving weekend, MediaAmerica and Global Satellite Network have a few shows to offer.

Global's "Thanksgiving Blues," hosted by Steve Downes, serves up three hours of rare, live performances and exclusive interviews with the late guitarist Stevie Ray Vaughan, as well as Izzy Stradlin, Colin James, and the Allman Brothers.

Performances are culled from "Rockline" shows that Global has aired over the years, including an unreleased Vaughan song from 1989. In addition, music and interviews from Willie Dixon, Steve Miller, Aerosmith, Van Halen, ZZ Top, Buddy Guy, and Jeff Healey are also featured.

"[Rock] stations love to air the blues, but they don't get a chance to do it normally, except for the holiday season," says Global GM Mare Jeffries.

MediaAmerica is celebrating the life of Vaughan with a two-hour Thanksgiving special titled "Stevie Ray Vaughan: In His Own Words."

The music-intensive special features an interview with Vaughan by MediaAmerica less than a month before his untimely death in 1990. Artists paying tribute include David Bowie, Eric Clapton, and Jimmie Vaughan.

Garth Brooks will host MJI Broadcasting's two-hour turkey day special, "Home For The Holidays," featuring music and interviews from Brooks, Alan Jackson, and Patty Loveless, among other artists. Westwood One Entertainment will spotlight male and female country singers on its "Country's Top Vocalists" Thanksgiving special, hosted by WYNY New York's Katherine Brown and David Temple.

United Stations Radio Networks' three-hour special for Thanksgiving weekend, "U.S. Country Heroes," is a tribute to the everyday heroes of 1995,

from rescue workers in Oklahoma City to community leaders in middle America. The show includes country artists Faith Hill and Tracy Lawrence paying tribute to their heroes with special song dedications.

## SHARING MEMORIES

To air anytime during the holiday season, SJS Entertainment is offering stations "The Country Store." The two-hour special is hosted by former WSIX Nashville midday talent Hoss Burns, who plays a fictitious country store proprietor where such acts as

## NETWORKS & SYNDICATION

Faith Hill, Shania Twain, and Ty England talk about gifts they've received and given, special holiday moments, and their plans for the holidays. The show, produced by Audio Productions, also features interviews and performances from Tim McGraw, Hal Ketchum, and Baker & Meyers.

The first of CBS Americas' two-part, four-hour special, "Fiestas Navideñas, Estrellas, Musica Y La Magia De Disney" (Holiday Festivities, Stars, Music, And The Magic Of Disney), airs on Thanksgiving weekend from Walt Disney World in Florida.

The second part of the special, which features celebrity greetings and memories, and Spanish-language holiday music, will be broadcast during Christmas from Disneyland in California.

The festive package also includes the daily feature, "Navidad En Las Americas" (Christmas In The Americas).

Another network tying in with Disney for the holidays is ABC Radio Networks, with its "Mickey And Minnie's Merry Christmas From Walt Disney World" from Dec. 18-25.

## COUNTRY TO CLASSICAL

The first Christmas special of the season actually airs on Thanksgiving weekend. It's SW Networks' special edition of "Country's Most Wanted," hosted by WSIX afternoon drive host Carl P. Mayfield, which will premiere Clint Black's new RCA Nashville Christmas album, "Looking For Christmas."

WW1 holiday specials include "Christmas Around The Country," a

three-hour show with country greats remembering Christmases past.

Charles Michelson & Sons and Kris Stevens Enterprises return this season with their annual slate of Christmas specials. Charles Michelson's roster includes 12 half-hour old-time radio shows featuring Jack Benny, George Burns & Gracie Allen, and Abbott & Costello.

Kris Stevens' annual favorites include three 12-hour specials: "Christmas In The Air" for AC stations, "Christmas In The Country" with today's country artists, and an updated version of "The Magic Of Christmas," featuring holiday classics from Michael Bolton, Nat "King" Cole, and Whitney Houston, among others.

Another annual favorite is Ron Huntsman Entertainment's "Christmas On Music Row," which is an hour longer than last year's 14-hour edition. Each hour is hosted by a different artist, such as John Berry, Trisha Yearwood, and John Michael Montgomery.

Ron Huntsman is also offering specials to coincide with Toby Keith's new Polydor Nashville Christmas album, "Christmas To Christmas," and with Black's "Looking For Christmas."

Broadcast Programming's holiday selection includes the 8½ hour "A Classical Christmas," featuring selections from "The Nutcracker Suite" and the complete "Amahl And The Night Visitors."

## NEW YEAR'S FESTIVITIES

Among year-end wrap-ups, special shows available include the first year-end special from CBS Radio Networks' "The House Of Blues Radio Hour." The show, "Elwood's Top Ten Picks Of 1995," is available the weekend of Dec. 30-31.

SW Networks is hosting a radio contest in which listeners are asked to send postcards to "Country's Most Wanted" or enter via E-mail to win a champagne dinner and trip for two to South Carolina to see David Lee Murphy in concert on New Year's Eve. Winners are also invited backstage after the show to toast the new year.

Murphy is also hosting a New Year's Eve party for SJS Entertainment, titled "David Lee Murphy's Party Crowd Sends 1995 Out With A Bang." The show will feature some of the most rowdy country party songs.

## NEW AGE PROGRAMMERS, ARTISTS TOUCH BASE ONLINE

(Continued from preceding page)

more innovative ways. The folks making the most progressive and innovative steps in record promotion and marketing on the Internet have been the indies."

Besides being an unusually effective means of achieving airplay, online technology pierces geographic boundaries, creating an interesting platform for exchanges of music on a worldwide basis.

Scott Raymond, programmer at Vas-sar College's WVKR Poughkeepsie, N.Y., and online columnist for New Age Music, says that he discovered and began playing Finland's Enos Soar and England's Paul Nagel after making contact with them online.

Spielberg, too, has found the international exposure afforded by being

online rewarding. "I've had radio play in Russia, Holland, Hong Kong, Canada, and Latvia through the Net," she says. "And though I'm not selling albums there, there is something satisfying to me as an artist that I'm being heard at these places all around the world."

## WINDOW MAY BE CLOSING

Still, as the number of people online steadily increases, the window of opportunity for such relationships may be closing.

As an indication of this trend, larger new age shows are already experiencing a flood of E-mail, which has proven to be a strain.

Forest, host of the commercially syndicated new age show "Musical

Starstreams," welcomes the convenience of E-mail but finds the volume to be burdensome.

"I'm getting about 30-40 E-mail messages a day, and a lot of it is unsolicited stuff, which sometimes annoys me," Forest says. "I know some [programmers] that are getting hundreds. It gets so frustrating that they make their E-mail addresses private."

Even Rownd admits that the end may be near for the artist/entrepreneur looking to get the attention of radio.

"Unfortunately, as more and more news gets out about this, programmers are going to get inundated with E-mail," he says. "At that point, this type of communication will cease to function, because you won't be able to get your information through anymore."

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	27	AS I LAY ME DOWN COLUMBIA 77931	◆ SOPHIE B. HAWKINS 2 weeks at No. 1
2	2	22	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
3	4	16	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
4	3	19	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
5	5	15	ROLL TO ME A&M 1114	◆ DEL AMITRI
6	6	25	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
7	7	13	RUNAWAY A&M 1194	◆ JANET JACKSON
8	10	15	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
9	9	12	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
10	8	25	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
11	11	6	BLESSED ROCKET 2394/ISLAND	◆ ELTON JOHN
12	12	11	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
13	15	4	EXHALE (SHOOP SHOOP) ARISTA 1-2885	◆ WHITNEY HOUSTON
14	13	27	I'LL BE THERE FOR YOU EA/TWENTY FIRST CENTURY	◆ THE REMBRANDTS
15	22	3	YOU'LL SEE MAVERICK ALBUM CUT/WARNER BROS.	◆ MADONNA
16	14	15	DECEMBER ATLANTIC 87132	◆ COLLECTIVE SOUL
17	26	2	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
18	16	18	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
19	17	52	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
20	21	8	RUNAWAY 143/LAVA 98133/ATLANTIC	◆ THE CORRS
21	20	23	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
22	19	16	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
23	23	7	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MCA 55134	◆ MEAT LOAF
24	24	7	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	◆ TOAD THE WET SPROCKET
25	27	7	NAME METAL BLADE 1775/WARNER BROS.	◆ GOO GOO DOLLS
26	25	13	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
27	28	8	ANTS MARCHING RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
28	29	36	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
29	30	12	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
30	33	6	I WILL REMEMBER YOU ARISTA 1-2893	◆ SARAH MCLACHLAN
31	34	6	BREAKFAST AT TIFFANY'S RAINMAKER 9813/INTERSCOPE	◆ DEEP BLUE SOMETHING
32	35	4	TIME ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
33	31	6	DO YOU SLEEP? GEPFEN 19388	◆ LISA LOEB & NINE STORIES
34	32	17	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
35	37	2	ROCK STEADY CAPITOL 58500	◆ BONNIE RAITT WITH BRYAN ADAMS
36	40	2	BEAUTIFUL LIFE ARISTA 1-2889	◆ ACE OF BASE
37	38	5	BELIEVE IN YOU ISLAND ALBUM CUT	◆ JUDE COLE
38	NEW	1	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
39	39	29	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
40	36	14	CAN I TOUCH YOU...THERE? COLUMBIA 77991	◆ MICHAEL BOLTON

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENT

1	—	1	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
2	2	3	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	◆ BRYAN ADAMS
3	1	1	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
4	3	2	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
5	4	5	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
6	5	7	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
7	6	6	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
8	9	9	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME/SHELL NDEGECELLO
9	7	10	IF YOU GO SBK 58165/EMI	◆ JON SECADA
10	8	8	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Following in the footsteps of countless rock songs that have sprung from the bedrooms of America's alienated youth, Ruth Ruth's tellingly titled "Uninvited" lands at No. 28 on the Modern Rock Tracks chart this week.

"I reflected back on my teenage period of growing up and never hanging out with any clique," says singer/songwriter Chris Kennedy. "I'd usually be up in my room playing guitar and writing rather than going out and getting drunk. I kind of regret that I never belonged to a group of people that would go down to the beach or go out and wreak havoc."

Still, Kennedy insists he was better off in the

creature comforts of his suburban New Jersey day digs. "The song came from the point of view that I'm uninvited, but I'm happy to be alone. I



"I'm uninvited, but I'm happy to be alone."

—Ruth Ruth

tried to make it an affirming tune. I didn't want it to sound like 'I'm a loner, and I'm afraid, and I'm in my room.' I was choosing to be on my

own, and I would actually rather be on my own."

Kennedy's appreciation of all things solitary hasn't subsided since Ruth Ruth's popularity began beckoning him to the spotlight. "If I had the option of going to a party or hanging out alone, I'd probably want to be alone. I don't mind the idea of being with people too much, but I don't have a problem being on my own, either. You know, it's not this big, heavy deal.

"Even though I've got a bladder infection, I'm fighting a cold, and I'm away from my wife, I'm having a lot of fun doing what I like to do and meeting a lot of great people. It's also a good feeling to have people approach me who know a tune that I wrote."

Billboard® FOR WEEK ENDING NOVEMBER 25, 1995

Album Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
<b>★★★ No. 1 ★★★</b>					
1	1	1	12	<b>NAME</b> A BOY NAMED GOO	<b>GOO GOO DOLLS</b> METAL BLADE/WARNER BROS.
2	2	3	8	<b>MY FRIENDS</b> ONE HOT MINUTE	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.
3	3	5	7	<b>PERRY MASON</b> OZMOSIS	<b>OZZY OSBOURNE</b> EPIC
4	6	6	5	<b>YOUR LITTLE SECRET</b> YOUR LITTLE SECRET	<b>MELISSA ETHERIDGE</b> ISLAND
5	10	12	6	<b>BULLET WITH BUTTERFLY WINGS</b> MELLON COLLIE AND THE INFINITE SADNESS	<b>SMASHING PUMPKINS</b> VIRGIN
6	7	11	11	<b>CUMBERSOME</b> AMERICAN STANDARD	<b>SEVEN MARY THREE</b> MAMMOTH/ATLANTIC
7	11	10	6	<b>GRIND</b> ALICE IN CHAINS	<b>ALICE IN CHAINS</b> COLUMBIA
8	5	4	16	<b>COMEDOWN</b> SIXTEEN STONE	<b>BUSH</b> TRAUMA/INTERSCOPE
9	4	2	10	<b>HARD AS A ROCK</b> BALLBREAKER	<b>AC/DC</b> EASTWEST/EEG
10	8	9	8	<b>HAND IN MY POCKET</b> JAGGED LITTLE PILL	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE
11	9	7	11	<b>LUMP</b> THE PRESIDENTS OF THE UNITED STATES OF AMERICA	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b> COLUMBIA
12	13	13	8	<b>GEEK STINK BREATH</b> INSOMNIAC	<b>GREEN DAY</b> REPRISE
13	12	8	21	<b>TOMORROW</b> FROGSTOMP	<b>SILVERCHAIR</b> EPIC
14	14	15	8	<b>I'LL STICK AROUND</b> FOO FIGHTERS	<b>FOO FIGHTERS</b> ROSWELL/CAPITOL
15	16	18	9	<b>HOOK</b> FOUR	<b>BLUES TRAVELER</b> A&M
<b>★★★ Airpower ★★★</b>					
16	29	—	2	<b>LIKE A ROLLING STONE</b> STRIPPED	<b>ROLLING STONES</b> VIRGIN
17	15	16	25	<b>POSSUM KINGDOM</b> RUBBERNECK	<b>TOADIES</b> INTERSCOPE
<b>★★★ Airpower ★★★</b>					
18	20	31	3	<b>THE WORLD I KNOW</b> COLLECTIVE SOUL	<b>COLLECTIVE SOUL</b> ATLANTIC
19	18	20	7	<b>RAININ'</b> ROTTING PINATA	<b>SPONGE</b> WORK
20	17	17	22	<b>AND FOOLS SHINE ON</b> SEEDS	<b>BROTHER CANE</b> VIRGIN
21	22	27	5	<b>DEJA VOODOO</b> LEDBETTER HEIGHTS	<b>KENNY WAYNE SHEPHERD</b> GIANT
22	26	30	4	<b>PURE MASSACRE</b> FROGSTOMP	<b>SILVERCHAIR</b> EPIC
23	19	19	7	<b>GOOD INTENTIONS</b> FRIENDS	<b>TOAD THE WET SPROCKET</b> COLUMBIA/REPRISE
24	24	29	4	<b>LOCK AND LOAD</b> IT'S A MYSTERY	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL
25	27	25	5	<b>BREADMAKER</b> SEEDS	<b>BROTHER CANE</b> VIRGIN
26	<b>NEW ▶</b>	1		<b>THE GARDEN OF ALLAH</b> ACTUAL MILES	<b>DON HENLEY</b> Geffen
27	23	21	7	<b>DROWNING</b> CRACKED REAR VIEW	<b>HOOTIE &amp; THE BLOWFISH</b> ATLANTIC
28	28	28	4	<b>RADAR GUN</b> THE BROOKLYN SIDE	<b>THE BOTTLE ROCKETS</b> ESD/TAG/ATLANTIC
29	34	38	3	<b>CABIN DOWN BELOW</b> WILDFLOWERS	<b>TOM PETTY</b> WARNER BROS.
30	31	26	26	<b>ALL OVER YOU</b> THROWING COPPER	<b>LIVE</b> RADIOACTIVE/MCA
31	21	14	11	<b>SIMPLE LESSONS</b> LUCY	<b>CANDLEBOX</b> MAVERICK/WARNER BROS.
32	<b>NEW ▶</b>	1		<b>GLYCERINE</b> SIXTEEN STONE	<b>BUSH</b> TRAUMA/INTERSCOPE
33	25	22	18	<b>IN THE BLOOD</b> DELUXE	<b>BETTER THAN EZRA</b> ELEKTRA/EEG
34	32	33	4	<b>(YOU'RE) MY WORLD</b> JOE SATRIANI	<b>JOE SATRIANI</b> RELATIVITY
35	33	24	17	<b>YOU OUGHTA KNOW</b> JAGGED LITTLE PILL	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE
36	36	—	2	<b>TAXMAN</b> GREATEST HITS	<b>STEVIE RAY VAUGHAN</b> EPIC
37	<b>NEW ▶</b>	1		<b>UNDERSTANDING</b> LUCY	<b>CANDLEBOX</b> MAVERICK/WARNER BROS.
38	35	—	2	<b>PIRANHA</b> I AM AN ELASTIC FIRECRACKER	<b>TRIPPING DAISY</b> ISLAND
39	30	23	16	<b>TIL I HEAR IT FROM YOU</b> EMPIRE RECORDS SOUNDTRACK	<b>GIN BLOSSOMS</b> A&M
40	40	—	2	<b>STONE THE CROW</b> NOLA	<b>DOWN</b> EASTWEST/EEG

Billboard® FOR WEEK ENDING NOVEMBER 25, 1995

Modern Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
<b>★★★ No. 1 ★★★</b>					
1	1	4	9	<b>MY FRIENDS</b> ONE HOT MINUTE	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.
2	2	2	6	<b>BULLET WITH BUTTERFLY WINGS</b> MELLON COLLIE AND THE INFINITE SADNESS	<b>SMASHING PUMPKINS</b> VIRGIN
3	3	1	16	<b>NAME</b> A BOY NAMED GOO	<b>GOO GOO DOLLS</b> METAL BLADE/WARNER BROS.
4	5	6	13	<b>POSSUM KINGDOM</b> RUBBERNECK	<b>TOADIES</b> INTERSCOPE
5	4	3	8	<b>GEEK STINK BREATH</b> INSOMNIAC	<b>GREEN DAY</b> REPRISE
6	6	5	15	<b>LUMP</b> THE PRESIDENTS OF THE UNITED STATES OF AMERICA	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b> COLUMBIA
7	10	12	6	<b>NATURAL ONE</b> KIDS SOUNDTRACK	<b>FOLK IMPLOSION</b> LONDON/ISLAND
8	8	10	6	<b>FRIENDS OF P.</b> RETURN OF THE RENTALS	<b>THE RENTALS</b> MAVERICK/REPRISE
9	9	8	10	<b>I'LL STICK AROUND</b> FOO FIGHTERS	<b>FOO FIGHTERS</b> ROSWELL/CAPITOL
10	15	31	3	<b>GLYCERINE</b> SIXTEEN STONE	<b>BUSH</b> TRAUMA/INTERSCOPE
11	14	15	9	<b>ONE OF US</b> RELISH	<b>JOAN OSBORNE</b> BLUE GORILLA/MERCURY
12	7	7	14	<b>HAND IN MY POCKET</b> JAGGED LITTLE PILL	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE
13	13	16	8	<b>HOOK</b> FOUR	<b>BLUES TRAVELER</b> A&M
14	12	13	10	<b>QUEER</b> GARBAGE	<b>GARBAGE</b> ALMO SOUNDS/GEFFEN
15	17	27	5	<b>ALL I REALLY WANT</b> JAGGED LITTLE PILL	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE
16	19	21	5	<b>CUMBERSOME</b> AMERICAN STANDARD	<b>SEVEN MARY THREE</b> MAMMOTH/ATLANTIC
<b>★★★ Airpower ★★★</b>					
17	24	26	3	<b>PURE MASSACRE</b> FROGSTOMP	<b>SILVERCHAIR</b> EPIC
18	11	9	19	<b>COMEDOWN</b> SIXTEEN STONE	<b>BUSH</b> TRAUMA/INTERSCOPE
<b>★★★ Airpower ★★★</b>					
19	23	22	6	<b>WONDER</b> TIGERLILY	<b>NATALIE MERCHANT</b> ELEKTRA/EEG
<b>★★★ Airpower ★★★</b>					
20	26	32	3	<b>SANTA MONICA (WATCH THE WORLD DIE)</b> SPARKLE AND FADE	<b>EVERCLEAR</b> CAPITOL
21	27	—	2	<b>THE WORLD I KNOW</b> COLLECTIVE SOUL	<b>COLLECTIVE SOUL</b> ATLANTIC
22	18	19	5	<b>GRIND</b> ALICE IN CHAINS	<b>ALICE IN CHAINS</b> COLUMBIA
23	22	20	7	<b>GOOD INTENTIONS</b> FRIENDS	<b>TOAD THE WET SPROCKET</b> COLUMBIA/REPRISE
24	<b>NEW ▶</b>	1		<b>1979</b> MELLON COLLIE AND THE INFINITE SADNESS	<b>SMASHING PUMPKINS</b> VIRGIN
25	16	11	14	<b>A GIRL LIKE YOU</b> GORGEOUS GEORGE	<b>EDWYN COLLINS</b> BAR NONE/A&M
26	20	18	23	<b>TOMORROW</b> FROGSTOMP	<b>SILVERCHAIR</b> EPIC
27	25	14	14	<b>TIME BOMB</b> AND OUT COME THE WOLVES	<b>RANCID</b> EPITAPH
28	29	24	6	<b>UNINVITED</b> LAUGHING GALLERY	<b>RUTH RUTH</b> VENTURE/AMERICAN/WARNER BROS.
29	33	—	2	<b>JUST A GIRL</b> TRAGIC KINGDOM	<b>NO DOUBT</b> TRAUMA/INTERSCOPE
30	31	29	5	<b>DON'T STAY HOME</b> 311	<b>311</b> CAPRICORN
31	21	17	13	<b>WALK THIS WORLD</b> OYSTER	<b>HEATHER NOVA</b> BIG CAT/WORK
32	<b>NEW ▶</b>	1		<b>KITTY</b> THE PRESIDENTS OF THE UNITED STATES OF AMERICA	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b> COLUMBIA
33	30	25	23	<b>IN THE BLOOD</b> DELUXE	<b>BETTER THAN EZRA</b> ELEKTRA/EEG
34	28	23	11	<b>DO YOU SLEEP?</b> TAILS	<b>LISA LOEB &amp; NINE STORIES</b> Geffen
35	<b>NEW ▶</b>	1		<b>WONDERWALL</b> (WHAT'S THE STORY) MORNING GLORY	<b>OASIS</b> EPIC
36	36	40	3	<b>PIRANHA</b> I AM AN ELASTIC FIRECRACKER	<b>TRIPPING DAISY</b> ISLAND
37	37	39	3	<b>ROSEALIA</b> DELUXE	<b>BETTER THAN EZRA</b> ELEKTRA/EEG
38	32	33	5	<b>YOUR LITTLE SECRET</b> YOUR LITTLE SECRET	<b>MELISSA ETHERIDGE</b> ISLAND
39	35	34	4	<b>RAININ'</b> ROTTING PINATA	<b>SPONGE</b> WORK
40	<b>NEW ▶</b>	1		<b>BURNIN' RUBBER</b> ACE VENTURA: WHEN NATURE CALLS SOUNDTRACK	<b>MR. MIRAINGA</b> WAY COOL MUSIC/MCA SOUNDTRACKS/MCA

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# HITS! IN TOKIO

Week of November 5, 1995

- ① Fantasy / Mariah Carey
- ② Fairground / Simply Red
- ③ Runaway / Janet Jackson
- ④ Lost In You / Matt Bianco
- ⑤ Roll With It / Dasis
- ⑥ Scatman's World / Scatman John
- ⑦ Kiss And Tell / G. Love And Special Sauce
- ⑧ Endorphinmachine / ♪
- ⑨ Like A Rolling Stone / The Rolling Stones
- ⑩ Jump To My Love / Incognito
- ⑪ Naked And Sacred / Chynna Phillips
- ⑫ Wake Me When It's Over / Candy Dulfer Featuring David Sanborn
- ⑬ Downtown Venus / P.M. Dawn
- ⑭ Geek Stink Breath / Green Day
- ⑮ If I Were You / K.D. Lang
- ⑯ Exhale / Whitney Houston
- ⑰ Tunnel Vision / Lenny Kravitz
- ⑱ Walk This World / Heather Nova
- ⑲ Abriendo Puertas / Gloria Estefan
- ⑳ Power Of A Woman / Eternal
- ㉑ You Don't Understand Me / Roxette
- ㉒ Take Me Higher / Diana Ross
- ㉓ 3 Is Family / Dana Dawson
- ㉔ Rock And Roll Is Dead / Lenny Kravitz
- ㉕ Do You Sleep? / Lisa Loeb & Nine Stories
- ㉖ You Learn / Alanis Morissette
- ㉗ I'll Be There For You / The Rembrandts
- ㉘ Warped / Red Hot Chili Peppers
- ㉙ Money / Ragga Twins
- ㉚ Country House / Blur
- ㉛ Sentimental / Deborah Cox
- ㉜ R To The A / C.J. Lewis
- ㉝ Breakin' Away / Kim Wilde
- ㉞ To Love You More / Celine Dion
- ㉟ When Love & Hate Collide / Def Leppard
- ㊱ I Could Fall In Love / Selena
- ㊲ Chuck. E's In Love / Rickie Lee Jones
- ㊳ Heaven For Everyone / Queen
- ㊴ For Love's Sake / Linda Lewis
- ㊵ Come Into My Life / Gerry DeVeaux
- ㊶ Smoke Gets In Your Eyes / Jerry Garcia Band
- ㊷ Sunday To Saturday / Take That
- ㊸ Caribbean Blue / Big Mountain
- ㊹ You Are Not Alone / Michael Jackson
- ㊺ Thank You / Boyz II Men
- ㊻ Who Can I Run To / Xscape
- ㊼ Strength / Tohko Furuuchi
- ㊽ Great Things / Echobelly
- ㊾ Why Don't You Why Don't I / Eric Gadd
- ㊿ Naked / Reef

Selections can be heard on  
"Sapporo Beer Tokyo Hot 100"  
every Sunday 1 PM-5 PM on  
FM JAPAN / 81.3 FM in TOKYO

**81.3FM J-WAVE**

Station information available at:  
<http://www.infojapan.com/JWAVE/>

## SFX, Multi-Market To Divide 19 Stations; Ex-Owner Of WKZB Fined \$15,000 By FCC

**ROBERT F.X. SILLERMAN'S** New York-based SFX Broadcasting has agreed to pay \$223.25 million for the 19 radio stations owned by **Jim Thompson's Liberty Broadcasting**.

SFX, in turn, will spin off 11 of those stations to Multi-Market Radio for \$100.1 million. SFX holds onto stations in major markets: **WXTR**, **WXVR**, and **WQSI** Washington, D.C.; **WHFS** Washington, D.C./Baltimore; and **WBAB**, **WHFM**, **WBLI**, and **WGBB** Long Island, N.Y. All said, once the dust settles with this and other transactions, SFX will own and operate 31 stations in 13 markets.

Multi-Market's acquisitions are based in medium markets: **WMXB** Richmond, Va.; **WHCN**, **WMRQ**, and **WPOP** Hartford, Conn.; **WSNE** and **WHJY/WHJJ** Providence, R.I.; and **WGNA-AM-FM**, **WPYX**, and **WTRY** Albany, N.Y. Multi-Market currently owns 15 stations in eight markets.

Even though the FCC was essentially lights out Nov. 14 due to the shutdown of the federal government, authorities found time this week to hand out some hefty fines.

First, **Eddie Bond**, former owner of **WKZB** (now **WOHT**) Drew, Miss., was penalized \$15,000 for three missteps: premature control of the station before FCC approval, letting a prospective buyer take control, and letting current owner Delta Radio assume control before Commission approval last year. Delta, meanwhile, got a separate fine for \$7,500 over another unauthorized transfer of control.

The FCC also levied a \$1,000 fine against **Covenant Media Services**, licensee of **KJUS** Houston, for taking control of the then silent station (known at the time as **KZXT**). **Covenant** apparently took over three months before execution of a leasing agreement with **Modern World Media**; however, it ceased programming as soon as it realized its violation.

On another note, poet, speaker, and author **Maya Angelou** has been signed by **United Stations Radio Networks** for a daily short-form radio feature called "Awakenings." The poetry readings are to debut in mid-January.

**Vox Jox** is saddened to report the death of veteran Cleveland DJ **Gary Dee**, who died Nov. 10 of heart failure at 60. Dee, whose stops included Cleveland's **WHK** and **WWWE**, and **WPKX** Washington, D.C., was widely considered to be the shock jock predecessor

to **Don Imus**, **Howard Stern**, and their counterparts.

### UPSETS: SUDDEN DEPARTURE

There are wide eyes at **WXXL** (XL106.7) Orlando, Fla., over the sudden departure of GM **Randy Rahe**



by *Chuck Taylor*  
with reporting by *Douglas Reece*

and music director/account executive **Larry D.** The station has no official comment yet.

**WMXQ/WAPI** Birmingham, Ala., VP/GM **Bernie Barker** is leaving after 14 years (and three owners). **Davis Hawkins** will assume GM duties for those stations, as well as LMA partners **WZZR/WJOX**.

At **KDLE** (Power 93.9) Wichita, Kan., owners **Gary and Viola Violet** reassumed control after settling a dispute with former lessee **David Brace**; the format returns to R&B from top 40/rhythm. Assistant GM **Bruce Adamek** is upped to GM. **A.J. Jones** reclaims MD duties. **Greg Williams** is still in place but, according to the Violets, has asked to be let out of his contract. **KDLE** has applied to be **KDGS** (the Dog).

### PROGRAMMING: UP & AT 'EM

**KOST** Los Angeles assistant PD **Johnny Chiang** adds MD duties, replacing **Duncan Payton**, who exits.

Former **KHII** Denver PD **Jaime Kartak** is the new APD at top 40/adult **WTMX** Chicago, replacing **Brian Kelly**.

**KLDE** Houston brings on **Dennis Winslow** as PD, after his recent departure from **WZGC** Atlanta. Former **KLDE** PD **Bob Harlow** left to program **KGON** Portland, Ore.

**Trumper Communications** brings on **Constantine Consulting** to consult its new acquisition, **KUMT** (Mountain) Salt Lake City. Immediate changes include **Zeb Norris** as PD/afternoon

drive. **Norris** comes from **WXLE** Albany. **Kelly Monson** retains MD/morning host duties and is joined by co-host **Robin Morales**. **Morales** comes from maternity leave at **KUMT's** previous sister station, **KMXB**. MIDDAYS will be filled by **Tricia Griffith**, most recently PD at crosstown **KLZX**; nights go to **Evan Lake**, formerly of crosstown **KUTQ**.

**Kipper McGee**, operations manager of oldies/top 40 adult combo **KIOA/KSTZ** Des Moines, Iowa, is the new PD of oldies **KBZT** (K-Best 95) San Diego. That job had been open for more than a year.

**Chris Miller** was named PD at **KKRH** (Earth 105) Portland, replacing the departed **Brew Michaels**. **Miller** comes from crosstown **KKJZ**.

**Scott Bohannon** is upped to APD at **WOWC** Birmingham, Ala.

Country **WJLW** Green Bay, Wis., returns to the air as top 40 **WKSZ** (Kiss 95.9). It's in duopoly with rock **WAPL**. **Garrett Hart** is PD of both... **KISF** Kansas City, Mo., PD **Chuck Geiger** is out. MD **Booker Madison** has moved to **WNRQ** Pittsburgh.

### PEOPLE: UP AT NIGHT

**Wendy Snyder** and **Bill Leff** have been upped from late nights to evenings at **WLUP** (the Loop) Chicago. They replace **Liz Wilde**.

**WYXR** (Star 104.5) Philadelphia appoints jock **Rich Davis** assistant MD. Also, on-air **Mark Sheppard** is upped to assistant production director.

**KBIG** Los Angeles DJ **Steve Woods** returns to R&B radio early next year as morning man on forthcoming R&B adult **KRNB** Dallas. **Woods** will team with **Valerie Moore** from co-owned crosstown **KKDA-FM** (K104). Also, **K104** overnighter **Tommy Dupree** joins **KRNB** for an undetermined shift.

**B.K. Kirkland**, former PD of **WBLS** New York and **WHUR** Washington, D.C., joins R&B adult **WMMJ** (Majic 102.3) Washington, D.C., for weekends, as does **BET's Paul Porter**. At co-owned **WKYS**, P/T **Mike Fox** goes to overnights.

Former **WXKS-FM** (Kiss 108) Boston PD **Sunny Joe White** has turned up on crosstown **WILD**, which he programmed in the '70s. **White** has been filling in middays recently to promote a special on race relations that he'll be moderating on **WILD** and N/T rival **WRKO**.

Also in town, **WBOS** adds **Maria Morgan** to middays. She returns to the market after four years at sister station **WMMO** Orlando.

Meanwhile, **Peter Choyce** hits the **WFNX** Boston airwaves 7 p.m.-midnight. He exits **KUSF** San Francisco.

**WKSS** (Kiss 95.7) Hartford, Conn., morning talent **Gary Craig** has decided not to renew his contract after three years with the station. Former **WHTZ** (Z100) New York morning talent **Ross Brittain** is handling the gig until further notice.

**KPLX** Dallas morning man **Steve Harmon** has amicably split with the station after seven years.

**Carrie Dunne** remains APD/MD at **KIKF/KYKF** Anaheim, Calif., not APD/assistant MD, as reported last week. **Bob Harvey** is the new PD, not PD/MD.

## 'Underdog' KWJJ Takes Regional Country No. 1

"I'm sure there are record labels out there that just think we're downright weird," says **KWJJ-FM** Portland, Ore., PD **Robin Mitchell**.

If having no recurrent category, going back as far as 1981 for gold product, having no consultant, concentrating on regional hits, and targeting ages "12 to death" makes **KWJJ** "weird," he's probably right.

But despite all that, **KWJJ** is the No. 1 station in the market, thanks to an 8.3-9.1 12-plus jump in the summer Arbitron book.

**Mitchell** believes the emphasis on regional hits is one reason **KWJJ** is so successful. "Certain songs go all the way for us that don't nationally," he says, citing **Lorrie Morgan's** "If You Came Back From Heaven." Conversely, **Morgan's** "I Didn't Know My Own Strength" was not as strong in Portland as it was nationally, he says. "Once a record gets on the air, it lives or dies on its own merit in our market."

**KWJJ** shies away from records that **Mitchell** feels don't sound country. "We are slow to add artists that are doing AC songs, like **Bryan White's** 'Someone Else's Star,'" **Mitchell** says. "It would be so easy to water down your format to where you didn't even sound like a country station anymore. That's [why] we're so dubious about it."

Musically, **KWJJ** has consistently maintained a medium to uptempo pace. "This is what the audience has told us they want. To match their lifestyle needs, we have to be upbeat. We tend to be tougher on ballads, because we don't have that many ballad slots. The ones we do play have to be home runs. The audience isn't sitting around counting ballads. They would rather have a balanced sound that is consistent."

**Mitchell** goes back as far as Alabama's "Love In The First Degree" for gold, but considers songs to be currents even if they are as much as 2 years old. "You can go back 18 months to two years and listeners think it's a current," he says. He ultimately eliminated his recurrent category: "It got to the point where I thought, 'Either it's current in perception or it isn't.'"

Here's a recent afternoon hour: **Nitty Gritty Dirt Band**, "Fishin' In The Dark"; **Daryle Singletary**, "I Let Her Lie"; **Tim McGraw**, "Don't Take The Girl"; **Garth Brooks**, "The Fever"; **Shenandoah**, "Darned If I Don't (Danged If I Do)"; **Tracy Lawrence**, "Alibis"; **Vince Gill**, "Go Rest High On That Mountain"; **Collin Raye**, "I Want You Bad (And That Ain't Good)"; **Mark Chesnutt**, "Trouble"; **Doug Supernaw**, "Reno"; **BlackHawk**, "Goodbye Says It All"; **Travis Tritt**, "Can I Trust You With My Heart"; **George Strait**, "Check

Yes Or No"; and **Clint Black**, "A Good Run Of Bad Luck."

Although his station has been successful in the ratings, **Mitchell** says, "In some ways, I'd rather be the underdog, always scrapping and trying to get to the top." Rival **KUPL-FM** dipped 7.2-6.1 12-plus in the summer. "When I got here, **KUPL** had been on top for about eight years and [was] a fine radio station," **Mitchell** says. "They were a full-

service radio station. They had huge numbers in the morning. They had a news and information image [and played] a lot of music. Along the way, they started emulating us. The problem is there is only one original. In the world of brands, there is only one on top, and usually it's the one that got there first."

Changes in the marketplace have forced a shift in target demo for **KWJJ**. A few years ago, the audience was split almost evenly be-

tween males and females. Now, with syndicated morning men **Don Imus** and the team of **Mark Thompson** and **Brian Phelps**, a new classic rocker, and a modern rock station in the market, "there's a lot more male activity," **Mitchell** says. As a result, **KWJJ** has become more dominant among women 25-54. **Mitchell** now keeps a more wary eye on **AC KKCW** (K103).

Prior to joining **KWJJ** in 1993, **Mitchell** spent eight years in Los Angeles as a consultant. When he was away from day-to-day programming, he says, "I experienced the frustration of finally hearing a song I like and not having the station tell me what it was." It's the primary reason why **KWJJ** announces every artist and title.

**Mitchell** also found similarly formatted stations to be "interchangeable. Ten in a row [and] 40-minute music sweeps don't mean anything to the listener, except when you're distorting the hour to cram [all the spots] in. They notice that." He also bemoans country's recent addition of top 40-style production. "That's so one-dimensional. We have to give our personalities a chance to relate and be human on the air."

**KWJJ-AM** is currently simulcasting its FM in the morning and running **ABC's Real Country** format in other dayparts. However, plans call for it to become a full-time, locally programmed classic country station by year's end. **Mitchell**, who will program the AM, says its mix will include currents by traditional artists. **KWJJ-AM** will launch with a live morning show hosted by former **KUPL** morning man **Doug Dahlgren** and will be cross-promoted on the FM.

PHYLLIS STARK

## newsline...

**DAN MORRIS** has been named VP of radio at **Nationwide Communications** in Columbus, Ohio, replacing **Mickey Franko**, who died last month. **Clancy Woods** is also named VP of radio. **Dave Robbins** is promoted from PD to GM of the company's **WNCI** Columbus.

**DAVID ERVIN** has been appointed national PD of **Bonneville International**, to be based in Los Angeles, where he remains PD of **KBIG**.

**STATION SALES:** **WXWX/WXWZ** Greenville/Spartanburg, S.C., from **HMW Communications** to **Palm Broadcasting Co.**; **KRZQ** Reno, Nev., from **Red Dog Broadcasting** to **Americom** for \$1.225 million.

# Music Video

PROGRAMMING

## Advertising Workshop Full Of Advice Added Value, Ratings, Payments Discussed

BY CHRIS MORRIS

LOS ANGELES—Music video programmers should consider record labels to be more than just their subsidizers, panelists told the audience at a Nov. 9 advertising workshop at Billboard's 17th annual Music Video Conference here.

The workshop, moderated by Gary Fisher, Columbia Records director of video promotion, rambled through such concerns as the importance of added value to advertisers, retailer/programmer relations, ratings, and the eternal bugaboo: getting paid.

Implicitly brushing back programmers' traditional notion that record companies should use their dollars to help float regional shows, Mike Ousley, whose production company mounts video shows in more than 20 U.S. markets, said, "You shouldn't look at the record companies as your way of survival... That should be fun extra money. You should not look at, every week, having a record company in your pocket."

Ousley added, "From \$1,000 from a record company, I can do a \$5,000 contest... It makes sense to not always put that money in your pocket."

Fisher noted that added value beyond a paid spot is a plum enticement for advertisers, and other panelists echoed his sentiments.

"These are the kinds of things we're looking for with some of our artists who don't get radio play," said Glen Lajeski, senior VP of artist development at MCA Records. "We're looking at ways to tap specific markets and get additional exposure for videos we spend a fortune for."

Out-of-industry advertisers are looking for the same thing, suggested Ousley, who noted such promotional perks as the "Arby's Pick Hit Video of the Week," tagged on one of his programs with the name of the prominent fast-food restaurant.

Ousley also wryly recalled that one show was shot on location in a Louisville, Ky., club that had a Dodge truck on display. "We just happened to shoot something from the truck, or in front of the truck, every week," he said. "They've been with us [as advertisers] for 62 weeks."

Ratings are the key to pulling in national ad dollars, the panelists maintained. Andy Kawanami, PD for California Music Channel, displayed a sales "one sheet" that showed his daily program topping "Baywatch" in ratings for its late-afternoon time slot in San Francisco.

"First week out of the box, we beat them, so we like to tell people about it," Kawanami said.

When several audience members complained that no adequate ratings systems exist for cable broadcasts, Kawanami replied, "If you don't have the numbers, you've got to sell around them."

However, panelist Terri Ball, Tower Records' national advertising

manager, said, "As far as buying spots, this whole ratings game is not necessarily something we look at... We have to be able to hear from you and get paperwork."

In soliciting a national advertiser for a buy, Ousley suggested that the best way to approach a company was not through its home office, but through the local sales manager familiar with the market.

Some creativity in setting things up doesn't hurt, he suggested: In one case, he said, "I got a mannequin arm and wrote on it in Magic Marker, 'I'd give my right arm for 10 minutes with you,' and sent it to 'em Fed Ex.'"

Some in the audience complained of problems with their promotional partners at retail. Ball said, "You have to try to get it corrected or pull

out." But she admitted, "It probably is a tough battle at a store level."

Ousley suggested that a little schmoozing would not hurt the relationship: "Put the store manager's name on the credits to the show."

Addressing basics, Fisher and Ousley noted that anyone who has trouble getting paid probably isn't supplying advertisers with affidavits of performance generated by their station outlets.

However, when Fisher suggested that the same process applied to promotional spots, Ousley said, "Documenting promo spots is an animal I don't want to see. It's way out of hand."

To this, Ball said, "Proof that it ran is important," and Ousley replied, "Twelve hundred [contest] entries is proof enough."



Production executive Mike Ousley speaks his mind during the advertising workshop at Billboard's Music Video Conference. Shown, from left, are Columbia Records director of video promotion Gary Fisher, California Music Channel PD Andy Kawanami, MCA Records senior VP of artist development Glen Lajeski, the Tower Group national advertising manager Terri Ball, and Ousley.

## PRODUCTION NOTES

### LOS ANGELES

Director Chip Miller is the eye behind David Josias' "Mindblowing" clip, which was produced by Travis Miller. Bryan Greenberg directed photography.

Brian Luvar directed the Rosa Parks Allstar Singers' "Something Inside So Strong," which was produced by Rae Perman.

### NEW YORK

Island recording artist Moby directed the video for Mercury Rev's "Young Man's Stride." Russell Fine was the director of photography, and Jaye Nydick produced.

Robert Cliviles directed the C&C Music Factory clip "I'll Be Around," which was produced by Mike Alfieri. David Knaus directed photography.

Director Marc Klasfeld of MKSR Films Inc. recently completed a video for Funkmaster Flex's "Safe Sex, No Freaks." Sean Ramjerdi was cinematographer for the clip, which was produced by Klasfeld.

Daniela Federici directed Changing Faces' "We Got It Going

On" and Kim Wilde's "This I Swear" for Visages Film. Steve Willis produced, and Arlene Donley directed photography on both shoots.

Joseph Kahn is the eye behind Onyx's "All We Got Iz Us" and AZ's "Gimme Yours." Both clips were produced by Barry Shapiro.

Steve Stoll's "Elastic" was directed by Yaron, and Daniel Sollinger and Alisha Wayman produced. Guy Jackson directed photography for Top Line Communications. Yaron is also the eye behind Leeway's "Foot The Bill," which Sollinger and Simon Allen produced.

Automatic's Jess von der Ahe directed "Arcade Boy" by the Seymores. Tim Ives directed photography, and Carrie Bornstein produced.

### OTHER CITIES

Film Noire Group Inc. duo T.H. Davis and April Lundy recently teamed up with director Thomas Burns of Freeworld Pictures to shoot Tag Team's "Funky Situation" in Atlanta.

## News And Schmooze Abound At Billboard Music Vid Conference

SHAKE IT: The music video industry's movers and shakers came together for the 17th annual Billboard Music Video Conference, held Nov. 8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

The three-day event was filled with plenty of news and schmoozing. Among the highlights:

**THE INDIVIDUALIST:** Pop music and multimedia pioneer **Todd Rundgren** hosted the Billboard Music Video Awards, held Nov. 10. Rundgren's biting humor and sarcastic wit added an energetic boost to the two-hour-plus event. The performer has a new album and multimedia disc, "The Individualist," on Digital Entertainment.

**David Hasselhoff**, who had been announced as the host for the event, backed out due to a scheduling conflict.

However, several celebrities were present to give out awards on the show, including **David Foster**, **Jill Sobule**, **L.V.**, **Skee-Lo**, **Martin Page**, and **F. Gary Gray**. **Ken Ober** (former MTV "Remote Control" host) and **Susan Olsen** (aka Cindy Brady on "The Brady Bunch") presented the final awards for Maximum Vision clip of the year and best director of the year. The duo also co-hosted a talk show on KLSX (Real Radio) Los Angeles. Atlantic and Arista emerged as the labels with the most awards at the event. For a complete wrap-up of the winners, see page 1.

**COUNTRY CUTS:** At the country forum, some attendees noted the short shrift given to video promotion by Nashville labels. Co-facilitator **Jon Howard** of the Nashville-based promotion firm AristoMedia pointed out that few Music City labels have video promotion staffs. "Video is almost the red-haired stepchild of the industry," Howard said.

**Mike Ousley** of Ousley Productions in Birmingham, Ala., asked, "If you're spending \$7 million a year on videos, doesn't it make sense to spend \$40,000 or \$50,000 to promote them?"

**Jeff Walker** of AristoMedia pointed out that "there's really no formula in terms of policy" at Nashville labels, where video may fall under the direction of departments as diverse as publicity, promotion, and product management.

The discussion also focused on the recent production cutbacks at some Nashville labels (Billboard, Nov. 4).

**Scott Rattray**, manager of film

and video at Arista Nashville, said, "If we did four [videos] a year, it'd be fine with me. I don't get paid on commission."

Rattray added that a "more strategic approach" to video production was necessary: "Have less, do them better, and set them up... It needs to be more of a focused thing, because it's costing a lot of money."

The country session's co-facilitator **Bawb Harvey**, whose syndicated program "Country Connection" is seen in 100 markets, noted that new artists are getting squeezed out of the crowded country video field.

"There are so many artists, so many videos," he noted. "It's hard to overlook a Reba, a Vince... It's hard to take a risk on a **Shelby Lynne**."

Howard said that with opportunities narrowing at such network outlets as TNN and CMT, regional country video shows deserve more attention. He noted that the local show in Birmingham, for example, commands a potential audience of 1.5 million households.

# THE EYE



by Brett Atwood

**R&B/RAP RESULTS:** Local R&B and rap programmers and major-label executives exchanged heated words about the level of advertising and promotional support provided to local music video programs.

The line was drawn between producers of newly established shows—

who felt the majors were not offering advertising and promotion support commensurate to the airplay given to their artists—and veteran programmers, who have well-oiled machines in place for obtaining label support.

According to co-moderator **Steve Stevenson**, Warner Bros. music video promotion VP, having a show on the air is not enough to gain significant financial support from record companies.

"[Labels] are more apt to support those programmers who come to us with a formal marketing plan that's creative and sound," said Stevenson.

Immediately following the R&B forum, the new Urban Video Assn. held a meeting to help plot its future.

One of the main concerns expressed at the meeting was a need for the community to unify and organize its interests. However, no consensus was reached on how the organization might achieve that.

"We mailed out more than 100 surveys requesting comments and suggestions, but we only got four back," said one UVA board member. "If this organization is going to

(Continued on next page)

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 TLC, Diggin' On You
- 2 L.L. Cool J, Hey Lover
- 3 Monifah, I Miss You
- 4 Pure Soul, I Want You Back
- 5 Mariah Carey & Boyz II Men, One Sweet Day
- 6 Boyz II Men, Vibin'
- 7 Groove Theory, Tell Me
- 8 Deborah Cox, Sentimental
- 9 Monica, Like This And Like That
- 10 Monica, Before You Walk Out Of My Life
- 11 Janet Jackson, Runaway
- 12 Whitney Houston, Exhale
- 13 Xscape, Who Can I Run To
- 14 D'Angelo, Cruisin'
- 15 Shai, Come With Me
- 16 Salt-N-Pepa, Ain't Nuttin' But A She Thing
- 17 Silk, Hooked On You
- 18 Earth Gyz, Love Of Mine
- 19 Diana Ross, Take Me Higher
- 20 N.P.G., The Good Life
- 21 Craig Mack, Making Moves With Puff
- 22 R. Kelly, You Remind Me Of Something
- 23 Gerald & Eddie Levert, Sr., Already Missing You
- 24 L.V., Throw Your Hands Up
- 25 Coolio, Too Hot
- 26 Maysa, What About Our Love?
- 27 Mariah Carey, Fantasy
- 28 Brian McKnight, Still In Love
- 29 Jason Weaver, I Can't Stand The Pain
- 30 Pharcyde, Runnin'

\*\*\* NEW ON'S \*\*\*

- Al Green, Your Heart's In Good Hands
- Naughty By Nature, Chain Remains
- Kris Kross, Tonight's The Night
- Intro, Funny Time Songs
- Rosa Park Tribute, Something Inside So Strong



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Shania Twain, The Woman In Me
- 2 Pam Tillis, Deep Down
- 3 George Strait, Check Yes Or No
- 4 Joe Diffie, Bigger Than The Beatles
- 5 Aaron Tippin, That's As Close As I'll Get...
- 6 Little Texas, Life Goes On
- 7 Clay Walker, Who Needs You Baby
- 8 Reba McEntire, On My Own
- 9 Faith Hill, It Matters To Me
- 10 John Michael Montgomery, No Man's Land
- 11 Daryle Singletary, I Let Her Lie
- 12 Blackhawk, I'm Not Strong Enough To Say

- 13 Travis Tritt, Sometimes She Forgets
- 14 Vince Gill, Go Rest High On That Mountain
- 15 Alan Jackson, Tall, Tall Trees
- 16 Terri Clark, When Boy Meets Girl
- 17 Dwight Yoakam, Nothing
- 18 David Lee Murphy, Dust On The Bottle
- 19 Lisa Brokop, She Can't Save Him
- 20 Trisha Yearwood, On A Bus To St. Cloud
- 21 John Berry, If I Had Any Pride Left At All
- 22 Helen Darling, I Haven't Found It Yet
- 23 Tim McGraw, Can't Be Really Gone
- 24 Sawyer Brown, 'Round Here
- 25 Wade Hayes, What I Meant To Say
- 26 Kenny Chesney, All I Need To Know
- 27 Martina McBride, Safe In The Arms Of Love
- 28 Lee Roy Parnell, When A Woman Loves A Man
- 29 Ty Herndon, Heart Half Empty
- 30 Kim Richey, Those Words We Said
- 31 Doug Supernaw, Not Enough Hours In
- 32 Asleep At The Wheel, Lay Down Sally
- 33 John Prime, Ain't Hurtin' Nobody
- 34 Rhett Akins, She Said Yes
- 35 The Mavericks, Here Comes The Rain
- 36 Mark Chesnut, Trouble
- 37 Hutchens, Knock, Knock
- 38 Ty England, Smoke In Her Eyes
- 39 Ken Mellons, Rub-A-Dubbin'
- 40 Kate Wallace, Saving It All For You
- 41 Emilio, It's Not The End Of The World
- 42 Neal McCoy, If I Was A Drinkin' Man
- 43 James House, Anything For Love
- 44 Brett James, If I Could See Love
- 45 Bobbie Cynner, I Just Can't Stand To Be...
- 46 Bryan White, Rebecca Lynn
- 47 Bellamy Brothers, We Dared The Lightning
- 48 James Bonestay, Dog On A Toolbox
- 49 Paul Oester, We've Got To Keep On Me
- 50 Jeff Carson, The Car

\*\*\* NEW ON'S \*\*\*

- Charlie Daniels, Same Ol' Me
- Daryle Singletary, Too Much Fun
- Shania Twain, (If You're Not In It For Love) I'm Outta Here



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 The Dogg Pound, Let's Play House
- 2 Mariah Carey & Boyz II Men, One Sweet Day
- 3 Coolio, Too Hot
- 4 TLC, Diggin' On You
- 5 Red Hot Chili Peppers, My Friends\*\*
- 6 Goo Goo Dolls, Name
- 7 Presidents Of The United States, Lump
- 8 Bush, Come Down
- 9 Smashing Pumpkins, Bullet With Butterfly
- 10 Alanis Morissette, Hand In My Pocket
- 11 Whitney Houston, Exhale
- 12 Lisa Loeb & Nine Stories, Do You Sleep?
- 13 Melissa Etheridge, Your Little Secret
- 14 Toadies, Possum Kingdom
- 15 Brandy, Brokenhearted
- 16 Collective Soul, The World I Know
- 17 Bone Thugs-N-Harmony, 1st Of The Month

- 18 Joan Osborne, One Of Us
- 19 Garbage, Queer
- 20 Green Day, Geek Stink Breath
- 21 Hootie & The Blowfish, Time
- 22 Rentals, Friends Of P.
- 23 Rancid, Ruby Soho
- 24 R.E.M., Tongue
- 25 Foo Fighters, I'll Stick Around
- 26 AC/DC, Hard As A Rock
- 27 Groove Theory, Tell Me
- 28 Heather Nova, Walk This World
- 29 Madonna, You'll See
- 30 Mariah Carey, Fantasy
- 31 Sophie B. Hawkins, As I Lay Me Down
- 32 LL Cool J, Hey Lover
- 33 Take That, Back For Good
- 34 Meat Loaf, I'd Lie For You
- 35 Alice In Chains, Grind
- 36 Janet Jackson, Runaway
- 37 Ozzy Osbourne, Perry Mason
- 38 Xscape, Who Can I Run To
- 39 Coolio Feat. L.V., Gangsta's Paradise
- 40 Ruth Ruth, Uninvited
- 41 Deep Blue Something, Breakfast At Tiffan
- 42 Blues Traveler, Hook
- 43 Seven Mary Three, Cumbersome
- 44 L.V., Throw Your Hands Up
- 45 Bon Jovi, Lie To Me
- 46 Silverchair, Tomorrow
- 47 311, Don't Stay Home
- 48 Alanis Morissette, You Oughta Know
- 49 Edwin McCain, Solitude
- 50 Jodeci, Love U 4 Life

\*\* Indicates MTV Exclusive

\*\*\* NEW ON'S \*\*\*

- Bush, Glycerine
- 3T, Anything
- Ace Of Base, Beautiful Life
- D'Angelo, Cruisin'
- Folk Implosion, Natural One
- Tony Rich, Nobody Knows
- Anthrax, Fueled
- Jawbreaker, Fireman
- Marilyn Manson, Dope Hat
- Mr. Mirainga, Burnin' Rubber



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Kenny Chesney, All I Need To Know
- 2 Alan Jackson, Tall, Tall Trees
- 3 Faith Hill, It Matters To Me
- 4 John Michael Montgomery, No Man's Land
- 5 Shania Twain, The Woman In Me
- 6 Daryle Singletary, I Let Her Lie
- 7 Martina McBride, Safe In The Arms Of Love
- 8 The Mavericks, Here Comes The Rain
- 9 Lee Roy Parnell, When A Woman Loves A Man
- 10 Travis Tritt, Sometimes She Forgets
- 11 Aaron Tippin, That's As Close As I'll Get...
- 12 Tracy Byrd, Love Lessons
- 13 Little Texas, Life Goes On
- 14 Vince Gill, Go Rest High On That Mountain

- 15 Clay Walker, Who Needs You Baby
- 16 Reba McEntire, On My Own
- 17 George Strait, Check Yes Or No
- 18 Helen Darling, I Haven't Found It Yet
- 19 Ty Herndon, Heart Half Empty
- 20 Wade Hayes, What I Meant To Say
- 21 Jeff Carson, The Car
- 22 David Lee Murphy, Dust On The Bottle
- 23 Emilio, It's Not The End Of The World
- 24 Mark Chesnut, Trouble
- 25 Ken Mellons, Rub-A-Dubbin'
- 26 Bryan White, Rebecca Lynn
- 27 Tim McGraw, Can't Be Really Gone
- 28 Pam Tillis, Deep Down
- 29 Doug Supernaw, Not Enough Hours In
- 30 John Berry, If I Had Any Pride Left At All

\*\*\* NEW ON'S \*\*\*

- Joe Diffie, Bigger Than The Beatles
- Martina McBride, Wild Angels
- Paul Oester, We've Got To Keep On Meeting Like This
- The Gatlins Brothers, Help Me
- Dwight Yoakam, Nothing



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Janet Jackson, Runaway
- 2 Gin Blossoms, Til I Hear It From You
- 3 Madonna, You'll See
- 4 Mariah Carey & Boyz II Men, One Sweet Day
- 5 Whitney Houston, Exhale
- 6 Blues Traveler, Run Around
- 7 Melissa Etheridge, Your Little Secret
- 8 Joan Osborne, One Of Us
- 9 Natalie Merchant, Carnival
- 10 Elton John, Blessed
- 11 Sophie B. Hawkins, As I Lay Me Down
- 12 Hootie & The Blowfish, Time
- 13 Meat Loaf, I'd Lie For You
- 14 Take That, Back For Good
- 15 k.d. lang, If I Were You
- 16 Bonnie Raitt/Bryan Adams, Rock Steady
- 17 TLC, Waterfalls
- 18 Hootie & The Blowfish, Only Wanna Be With
- 19 Heart, Alone
- 20 Alanis Morissette, Hand In My Pocket
- 21 Seal, Kiss From A Rose
- 22 Tina Turner, Golden Eye
- 23 Whitney Houston, How Will I Know
- 24 Edwin McCain, Solitude
- 25 Dionne Farris, I Know
- 26 Whitney Houston, I Will Always Love You
- 27 Mariah Carey, Fantasy
- 28 Bryan Adams, Have You Ever Really Loved...
- 29 Blues Traveler, Hook
- 30 Hootie & The Blowfish, Let Her Cry

\*\*\* NEW ON'S \*\*\*

- Ace Of Base, Beautiful Life
- Jewel, You Were Meant For Me

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 25, 1995.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Mokenstef, Sex In The Rain
- BOX TOPS
- Click, Hurricane
- Mariah Carey & Boyz II Men, One Sweet Day
- Bones Thugs-N-Harmony, East 1999
- LL Cool J, Hey Lover
- Monica, Before You Walk Out Of...
- Luniz, I Got 5 On It(Remix)
- Eightball & M.J.G., Break 'Em Off
- Mystikal, 'Y'all Ain't Ready Yet
- Junior M.A.F.I.A., I Need You Tonight
- Bone Thugs-N-Harmony, 1st Of The Month
- Larry Loc, I'm Having Flashbacks
- Coolio Feat. L.V., Gangsta's Paradise
- Jodeci, Love U 4 Life
- 3T, Anything
- R. Kelly, You Remind Me Of Something
- 7 Mary 3, Cumbersome
- Whitney Houston, Exhale
- Coolio, Too Hot
- C&C Music Factory, I'll Always Be Around
- Spice 1/MC Eht, 1990-Slick
- TLC, Diggin' On You
- Bostalk, Bone Thug-N-Harmony
- Mariah Carey, Fantasy
- Xscape, Who Can I Run To?
- Deborah Cox, Sentimental
- Backstreet Boys, We've Got It Goin' On
- The Dogg Pound, Let's Play House
- Onyx, Last Dayz
- Mack 10, On Them Things
- Toshi Kubota, Funk It Up(Remix)
- Immature, Feel The Funk
- Gerald & Eddie Levert, Already Missing You
- L.A.D., Ridin' Low
- Pure Soul, I Want You Back

NEW

- Alice In Chains, Grind
- B.G. Knocc Out & Dretha, Jealousy
- Michael Jackson, Earth Song



Continuous programming  
11500 9th St N  
St Petersburg, FL 33716

- Whitney Houston, Exhale
- Take That, Back For Good
- Mariah Carey & Boyz II Men, One Sweet Day
- Del Amitri, Roll To Me
- Janet Jackson, Runaway
- The Pretenders, Sense Of Purpose
- Temptations, Some Enchanted Evening
- Stevie Ray Vaughan, Little Wing
- The Archies, Sugar, Sugar
- John Berry, If I Had Any Pride...
- Peter Frampton, You
- Elton John, Blessed
- John Hiatt, Cry Love
- Hootie & The Blowfish, Time
- Natalie Merchant, Wonder
- David Lee Murphy, Dust On The Bottle
- George Strait, Check Yes Or No
- Tracy Bird, Love Lessons
- Blues Traveler, Run Around
- Sarah McLachlan, I Will Remember You



Continuous programming  
299 Queen St West  
Toronto, Ontario M5 V2 Z5

- Tina Turner, Goldeneye (new)
- Ashley MacIsaac, Devil In The Kitchen (new)
- Queen, Too Much Love...(new)
- Collective Soul, The World I Know (new)
- R. Kelly, You Remind Me...(new)
- Scatman John, Scatman's World (new)
- Rancid, Rudy Soho (new)
- TLC, Diggin' On You (new)
- Smashing Pumpkins, Bullet With...
- Janet Jackson, Runaway
- Green Day, Geek Stink Breath
- Alanis Morissette, Hand In My Pocket
- Lisa Loeb & Nine Stories, Do You Sleep
- Tom Cochrane, I Wish You Well
- Presidents Of The United States, Lump

- Mariah Carey, Fantasy
- Radiohead, Just
- Take That, Back For Good



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Bon Jovi, Something For The Pain
- Simply Red, Fairground
- Edwyn Collins, A Girl Like You
- Mariah Carey, Fantasy
- Hootie & The Blowfish, Only Wanna Be With You
- Alanis Morissette, You Oughta Know
- Janet Jackson, Runaway
- La Portuaria, Supermambo
- Supergass, Alright
- Ace Of Base, Lucky Love
- Buckheads, The Bomb
- Heroes Del Silencio, Iberia Sumergrida
- Charly Garcia, Cerca De La Revolucion
- Foo Fighters, I'll Stick Around
- Ricky Martin, Te Extraflo...
- Rolling Stones, Like A Rolling Stone
- Natalie Merchant, Carnival
- Los Tres, Tirate(Unplugged)
- Tears For Fears, God's Mistake
- Los Ratones Paranoicos, La Calavera



Five 1/2-hour shows weekly  
Signal Hill Dr  
Wall, PA 15148

- Clay Crosse, Time To Believe
- Out Of The Grey, Gravity
- Carolyn Arends, Seize The Day
- Michael W. Smith, Cry For Love
- Imagine This, Love Is Everywhere
- Walter Eugene, Crawl
- Johnny Q. Public, Body Be
- Jars Of Clay, Flood
- Mike E, Pass It On
- Steve Taylor, Smug
- Rich Mullins, Brother's Keeper

- Rez, Surprise
- Petra, Think Twice
- Steve Taylor, On The Fritz
- PFR, Wonder Why



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Tim Keyes, All I Need Is You
- Oasis, Wonderwall
- Blind Melon, Toes Across The Floor
- Simply Red, Fairground
- Tina Turner, Goldeneye
- Neneh Cherry, Trouble Man
- Meat Loaf, I'd Lie For You
- Def Leppard, When Love...
- Meat Puppets, Scum
- Sponge, Rainin'
- Super Cat, My Girl Josephine
- Chynna Phillips, Naked & Sacred
- CIV, Can't Wait One...
- Green Day, Geek Stink Breath
- Echobelly, King Of The Kerb
- Shampoo, Delicious
- Monica, Before You Walk Out Of...
- Son Volt, Drown
- Me & My Cousin, Red Carpet
- Montell Jordan, Daddy's Home



CALIFORNIA MUSIC CHANNEL

15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Luniz, Playa Hata
- TLC, Diggin' On You
- Whitney Houston, Exhale
- Xscape, Who Can I Run To?
- Groove Theory, Tell Me
- Click, Hurricane
- Monica, Before You Walk Out Of...
- Mariah Carey & Boyz II Men, One Sweet Day
- Coolio, Too Hot
- Dove Shack, Summertime In The LBC

## THE EYE

(Continued from preceding page)

work, we need real participation from people in the business."

**QUIET ON THE SET:** Several music video production and label promotion executives discussed the creative process of music video production at the "Quiet On The Set" panel. Many in attendance resurrected complaints about the standards and practices used by some music video programmers in the programming of many clips.

Severed body parts and explicit sex scenes aren't the only things ending up on the cutting-room floor these days—corporate logos are also getting the ax.

"We had to edit two frames out of a video because there was a Polo logo on a hat," said one attendee.

Directors and label executives are hampered by the lack of any single set of standards from the networks, said another audience member.

"The networks have us so trained by now that I question scenes I wouldn't have a year ago. It's unbelievable," said American Recordings video promoter Ken Bunt.

Others wonder how far the networks will go. "Pretty soon, VH1 may want to edit something because there are too many young people in a video," said A&M Records senior director of video production Randy Sosin, who moderated the panel.

**IN THE ROUND:** There were several hot topics discussed at the Music Video Assn.'s "Breakfast Roundtable" breakout sessions, held Nov. 10.

At the "Positive Forces: Music Video & Community Service" forum, participants discussed ways of addressing a programmer's social responsibility to the community. Programmers and promoters, such as Telemotion's Laurel Sylvanus and Lightmusic's Tom Green, shared their ideas about how to promote positive messages to the community. One possibility cited was the Office of National Drug Control Policy's "You Have The Power" promotional spot campaign (Billboard, Nov. 18).

"We need to make kids think about music video as... fiction and not just [let them] absorb as reality all that they see on television," said Jeremy Tachau, independent new media consultant for Hancock Music Company.

Another session at the MVA meeting, titled "Teaming Up: Pros And Cons Of Linking Up Local Radio With Video Outlets," yielded an interesting dialog between programmers seeking to enhance their shows through radio.

Moderated by Craig Bann, VP of AristoMedia, the roundtable focused on the most effective ways to approach and trade with local radio programs.

Local and regional programmers gathered at another roundtable, titled "Regional Programming: Pulling It All Together," to discuss ways to make their programming more important and valuable in the eyes of the rest of the industry.

One way to achieve this, according to Jeff Moody of Kenosha, Wis.-based "Noise Bazaar" and Mike Drumm of Denver-based "MusicLink," is to show labels that they can help them sell some records.

"Noise Bazaar" does this by offering an on-screen number and via an order form in the show's fanzine. Orders are filled by a one-stop and paid for by check. Moody said the show is trying to get bank approval to set up a credit-card payment system. He also wants to open a retail store to sell CDs.

"Most of our sales are from people outside of metro areas that don't have access to this stuff," said Moody, who views his service as a mom-and-pop record store that happens to sell via TV. "We're trying to help break these artists. I'm surprised more people aren't doing it. Once you get it going, it's not that hard."

Another way to get into the retail game, according to Drumm, is to place video kiosks, featuring a reel of the program, in stores. The kiosks can also rack the latest releases from featured artists.

"It helps shows generate more cash flow from the industry," said Drumm, who charges labels a fee for their participation in the program.

"Labels are here for one reason: to sell records," says Drumm. "If video can help do that, it makes us more relevant, and now the local [label] reps see us as an option. Stores like it, because it helps create a visual element in the store."

MusicLink cross-promotes kiosks on the air by telling viewers to visit the stores to find the CDs of the artists played.

To prove to labels that viewers are actually shopping at these retail outlets because of the show, Drumm suggested having store owners write letters confirming that customers are buying from the kiosks.

"MusicLink" is in the process of finding a new radio station to simulcast live performances. The show did this with modern rock KTCL Denver until that station changed ownership.

**MORE TO COME:** Return to this page next week for full details from the panels "The New Avenues" and "Music Marketing Network's Reality Check."

Carrie Borzillo, J.R. Reynolds, Doug Reece, Eileen Fitzpatrick, and Chris Morris assisted in preparing *The Eye* this week.

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# SPIKE JONZE, TLC ARE BIG WINNERS AT BILLBOARD MUSIC VIDEO AWARDS

(Continued from page 1)

advancing the career of the LaFace/Arista act. The video was also honored in the best R&B/urban category.

For the second year in a row, Spike Jonze was honored as the year's top director. Jonze directed one of the year's most talked-about clips: Weezer's "Buddy Holly," which transplanted the modern rock act onto the set of the sitcom "Happy Days." Last year, Jonze was honored for his work on the Beastie Boys' "Sabotage" and other videos.

The Weezer video was also acknowledged as clip of the year and best new artist clip in the alternative/modern rock category.

Atlantic and Arista emerged as the labels with the most awards at the event, which was hosted by pioneer rock/multimedia artist Todd Rundgren. His latest album, "The Individualist," an enhanced CD, was recently released by Digital Entertainment.

Celebrity presenters at the event included David Foster, Skee-Lo, Martin Page, Jill Sobule, L.V., and Gray. TV and radio personalities Ken Ober and Susan Olsen, who co-host a talk show on KLSX (Real Radio) Los Angeles, were also presenters at the two-hour-plus event. The show featured a live performance by 143/Lava/Atlantic act the Corrs.

Director Hype Williams shot three



Andy Kawanami, PD of "California Music Channel," collects awards for best local show in the pop/rock, R&B, and dance categories. (Photo: Alison Leigh/BPI)

of the evening's winning clips and co-directed a fourth. Williams is the eye behind Brandy's "I Wanna Be Down (Remix)," which won the award for best new artist clip in the rap category. He also lensed Brandy's "Baby" and Montell Jordan's "This Is How We Do It," which tied for the best new artist clip honors in the R&B/urban category.

Williams also co-directed Craig Mack's "Flava In Ya Ear (Remix)" with Sean "Puffy" Combs. That video was named best clip of the year in the rap category.

Michael and Janet Jackson's multi-million dollar "Scream" video was honored as best clip in the pop/rock category.

"It was worth every penny," said Dan Beck, Epic's senior VP of marketing, upon accepting the award.

Herbie Hancock's hi-tech clip for "Dis Is Da Drum," which was directed by Mark Dippe for Metrolight Studios, picked up honors for best clip in the new jazz/AC category.

Among the other artists whose clips were honored were Dionne Farris, Steve Taylor, Jars Of Clay, Boxing



Awards show host Todd Rundgren, left, presents the best hard rock/metal clip award to Atlantic promotion executives Marybeth Kammerer and Doug Cohn, accepting on behalf of Stone Temple Pilots. (Photo: Alison Leigh/BPI)

Gandhis, Stone Temple Pilots, CIV, Gloria Estefan, Real McCoy, Mary Chapin Carpenter, and George Ducas.

In the local/regional programming awards, the San Francisco-based "California Music Channel" swept the best show categories in pop/rock, dance, and R&B/urban.

Ralph McDaniels of New York-based "Video Music Box" was honored with his fourth consecutive win in the best rap show category.

Following is a complete list of winners:

**Maximum Vision:** TLC, "Waterfalls" (LaFace/Arista).

**Best director:** Spike Jonze, Satellite Films.

## POP/ROCK

**Clip of the year:** Michael and Janet Jackson, "Scream" (Epic).

**New artist clip:** Dionne Farris, "I

Know" (Columbia).

**Local/regional show:** "California Music Channel," San Francisco.

## CONTEMPORARY CHRISTIAN

**Clip of the year:** Steve Taylor, "On The Fritz" (Warner Alliance).

**New artist clip:** Jars Of Clay, "Flood" (Essential/Brentwood).

**Local/regional show:** "Lightmusic," Wall, Pa.

## RAP

**Clip of the year:** Craig Mack, "Flava In Ya Ear (Remix)" (Arista).

**New artist clip:** Brandy, "I Wanna Be Down (Remix)" (Atlantic).

**Local/regional show:** "Video Music Box," New York.

## JAZZ/AC

**Clip of the year:** Herbie Hancock, "Dis Is Da Drum" (Mercury).

**New artist clip:** Boxing Gandhis, "If



Members of Arista's video promotion team accept Craig Mack's award for best dance clip, for the remix of "Flava In Ya Ear." Shown, from left, are presenters David Foster and Jill Sobule and Arista's Jon Klein, Wendy White, and Andrew Berkowitz. (Photo: Alison Leigh/BPI)

You Love Me (Why Am I Dyin')" (Mesa/Atlantic).

**Local/regional show:** "Jazz Alley TV," Arvada, Colo.

## HARD ROCK/METAL

**Clip of the year:** Stone Temple Pilots, "Interstate Love Song" (Atlantic).

**New artist clip:** CIV, "Can't Wait One Minute More" (Atlantic).

**Local/regional show:** "Raw Time," Austin, Texas.

## DANCE

**Clip of the year:** Gloria Estefan, "Everlasting Love" (Epic).

**New artist clip:** Real McCoy, "Another Night" (Arista).

**Local/regional show:** "California Music Channel," San Francisco.

## COUNTRY

**Clip of the year:** Mary Chapin Carpenter, "Shut Up And Kiss Me" (Co-

lumbia Nashville).

**New artist clip:** George Ducas, "Lipstick Promises" (Capitol Nashville).

**Local/regional show:** Ousley Productions, Birmingham, Ala.

## R&B/URBAN

**Clip of the year:** TLC, "Waterfalls" (LaFace/Arista).

**New artist clip:** tie—Brandy, "Baby" (Atlantic) and Montell Jordan, "This Is How We Do It" (Outburst/Def Jam/Island).

**Local/regional show:** "California Music Channel," San Francisco.

## ALTERNATIVE/MODERN ROCK

**Clip of the year:** Weezer, "Buddy Holly" (DGC/Geffen).

**New artist clip:** Weezer, "Buddy Holly" (DGC/Geffen).

**Local/regional show:** "JBTV," Chicago.

## THE GREAT COUNTRY DEBATE

(Continued from page 13)

these days about what is and is not country.

The timing of Brooks' Aerosmith remake, which debuts at No. 27 on the Country Airplay Monitor chart this week, could not have been more ironic, especially coming from an artist who has, at various times, displayed as influences both Western swing and Kiss.

In its first few days of airplay, some PDs reported negative reaction to "The Fever," including KRAK/KNCI Sacramento, Calif., PD Mark Evans, who notes that "listeners are saying that it sounds like it belongs on rock radio." Other PDs, such as WYNY New York's Chris Kampmeier, say their listeners' initial reaction was chilly but improved within a few days.

One thing the Brooks single shows is that there is little consensus among programmers about what makes a record "too pop" for country or what makes a record country at all. As "The Fever" proves, even records with a fiddle or steel guitar in the mix are not immune to criticism.

Even some listeners of WSIX Nashville have jumped into the fray over the format's boundaries. After morning man Gerry House played "The Fever" and solicited feedback, one caller—sounding like many of the PDs contacted for this story—said, "It will be a big hit for Garth. I don't think it will be a big hit for country radio." A few days later another caller

who had just heard "The Fever" on WSIX called to say, "I thought this was a country station."

### MORE VARIETY = HEALTHY FORMAT?

Theoretically, it should be a healthy time for country radio, if variety and choice are indications of how a format is faring. And most PDs give credit to artists for trying to expand country's horizons, even if it doesn't always work.

"We probably have more variety in the format right now than we've ever had," says KRAK/KNCI's Evans. "Maybe we're hypocritical sometimes. Radio is always hoping that the format can push the envelope. Then we get something [that does, and] we have to stop and think, 'Is it country enough?'"

"It is healthy and desirable for artists, record companies, and producers to continue to experiment and expand and stretch the limits and boundaries of what is currently termed country music," says KKBQ (93Q Country) Houston PD Dene Hallam. "Sometimes, that stretching works; i.e., [Twain's] 'Any Man Of Mine,' and sometimes it doesn't."

Nevertheless, even Hallam, considered a cutting-edge PD, sees the glut of "noncountry" records as a problem for the format. "We, as an industry, seem to overreact and jump on the bandwagon on every trend," he says. "The pendulum has swung the other

way. We had everything traditional a few years ago."

Hallam wonders where stations should draw the line. "Should we play Michael Bolton? People will laugh and say that's absurd, but I don't hear the difference. Bryan White is a lot closer to Michael Bolton than George Strait."

Hallam adds that when he heard that Mutt Lange was producing Twain's album, he thought that "it would either be the 'Hee Haw' stereotype of a country record or it would be a rock'n'roll record." But Hallam says that Lange "straddled the fence and kept it country."

Hallam says he encourages experimentation by writers, producers, and record companies. "[But] country radio then has to have more discipline and be more discriminating and not just toe the line from what the record companies tell them they should play."

Ironically, one group not concerned about pop influences is Great Empire Broadcasting, despite its reputation as a standard bearer for traditional country. "Country has always borrowed a little from other forms of music, and I think it does less of that now than it ever has," says group PD Don Paul Pirwitz. "In the mix, it doesn't offend me too much, because there is enough good, hard country around to balance it."

Label reps, for their part, are con-

cerned that programmers are hurting their stations and audiences by limiting their options. The audience, they say, should be given an opportunity to dictate what works and what doesn't work on country radio. And in some cases, listeners have said yes, even when country radio isn't sure.

"There has been hesitation on the Shania singles," says Mercury Nashville president Luke Lewis, "[but] I've sold 3 million of them." Those sales came mostly from country radio, Lewis says, "so it's obvious that their audience likes it."

Lewis adds that PDs "may be shooting themselves in the foot. Country radio has always been a diverse idiom over the years. I'd hate for it to turn into AC/MOR music, [but] the audience we're all playing to is receptive to diverse music, and they can't hear it anywhere else. There is a disenfranchised audience out there."

Similarly, Asylum VP of promotion Denny Mosesman says, "The only people buying Bryan White are country music listeners." That fact, he says, should be plenty of proof for programmers that White's music belongs on country radio.

"With 'Someone Else's Star,' there was a handful of people that made comments that [White] sounds AC, not really country," says Mosesman. "My response was, 'Play the record on the radio, [and] see what your lis-

(Continued on next page)

(Continued from page 1)

livery, appropriate business models for multimedia development, the changing nature of the partnership between record labels and video programmers, and the changing complexion of music promotion and music video distribution brought about by online advances were some of the threads picked up in keynote addresses, panel sessions, and hallway discussions throughout the conference and its MultiMedia Expo, held Nov. 8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. (see story, page 101).

Underscoring it all, though, was a powerful emphasis on making new technologies a tool for creative people from all disciplines, not a dictator of their craft.

"Bottom line, let's not get lost in the technology and forget that it's the spirituality that we must keep our eye on," said keynoter Quincy Jones, even while extolling the likes of the fiber-optic technology used on his new West Records album "Q's Jook Joint" to record artists from far-flung locales without having to gather them all in one studio.

The 25-time Grammy winner, who is working on a companion CD-ROM version of the album, due out next year, offered the perspective of someone marking 50 years in the industry—one who has seen what fellow keynoter Herbie Hancock summed up as "a whole world of newness."

"We must just constantly apply the technology that's available to the enhancement of the craft," Jones said, noting that not too long ago, the long-playing record was considered cutting-edge and more than a little intimidating. "The record business has to stay ahead of the game to stay in the game."

Hancock, who is at work on his own music-based CD-ROM in conjunction with software company Graphix Zone, noted that there can be a real danger in "getting dazzled by technology" but agreed that ignoring it can be just as dangerous.

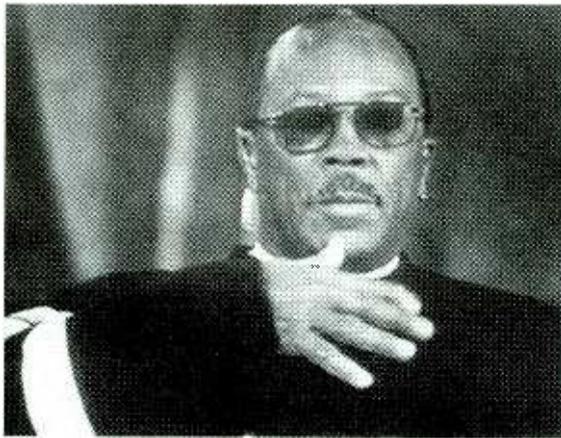
"The more you know, the more possibilities you become aware of," Hancock said.

Hancock, who used trail-blazing computer animation technology on his award-winning music video for "Dis Is Da Drum," is at work on a number of technological fronts, including development of an online "music browser" that integrates audio mixing and sound-synthesis functions into the World Wide Web and establishment of a foundation focused on "technology for humanity."

The new Rhythm of Life Foundation is being organized in conjunction with Harvard University; its mission statement can be found online at <http://sound-wave.com/hh.html>.

## HERE AND NOW

The theme of harnessing technology carried through to discussions of online "cybercasting" of music videos and development of en-



Quincy Jones, left, and Herbie Hancock deliver their words of keynote wisdom at the Billboard Music Video Conference. Jones spoke via satellite. (Photos: Alison Leigh/BPI)

hanced CDs, both of which are already happening and only promise to gain steam in the months and years ahead.

With Hancock among those predicting that "what we have known as music-only CDs are going to be a thing of the past in a very few short years" and noting that, with the rise of the Internet as a medium for the delivery of music and music videos, music video directors, programmers, record label executives, artists, and software producers are all working now to redefine their roles in a fast-changing business world.

"To not involve music video producers in this process [of creating enhanced CDs] is absurd," said Douglas Gayeton, a veteran video producer and director/co-writer of Sony Imagesoft's "Johnny Mnemonic" CD-ROM game, among other projects. "It's an insult, yes, but it's also just not smart—it creates bad content."

Josh Warner, founder of L.A.-based Blink Media and a consultant on Virgin Records' forthcoming Rolling Stones CD-ROM, noted that test-marketing proved that areas on the disc offering video clips were most popular with users. "Video is going to be really powerful in the [enhanced CD] format, and when we start offering video that people can't see anywhere else,

then the market will be really kicking," he said.

Deborah Russell, associate editor of CD-ROM-based magazine Launch and moderator of the panel "Multimedia And Music Video," encouraged forethought of multimedia extensions during all stages of creating music and music videos. "We're hungry for that extra material that you can offer" from a video shoot, recording session, or live performance, she said.

Charly Prevost, a multimedia producer who has worked on enhanced CD titles including Elektra's recent "Moby Disk," noted that he is working on a new enhanced CD for Curb Records artist Tim McGraw, who had not yet made his latest videoclip when the project began. "So they put an extra \$10,000 in there to shoot three endings, so that we can have three options to incorporate [into the ECD]."

"The new concept is nonlinear storytelling—a story that is different from the videotape version—and that's a challenge that music video producers have control over," said artist and multimedia pioneer Todd Rundgren, whose enhanced CD "The Individualist" is out on Digital Entertainment.

What they may not have control over is final presentation, warned Gayeton. "The people who control

the technology dictate what it's ultimately going to appear as on the disc, because they tell you what can and can't be done, even if it's not true," he said.

"Challenge those assumptions," added Rundgren. "Because there are no experts yet."

## ONLINE CHALLENGES

There is no one expert opinion yet on exactly how the online explosion will change the music industry, but the certainty exists that change will come and is already coming.

Matt Farber, VP of programming and new business development for MTV Networks, referred to his company's launch of MTV Online as "a shadow network that we're building that's really an electronic version of MTV."

"The distinction," he added, "is that in our view, online should be more like a radio station than a TV network in that it's live, so you have to keep it dynamic and always changing."

It's a view shared by labels, such as Columbia Records, that are launching ambitious World Wide Web sites and stocking them with video clips, audio clips, and more.

"Online is one giant ROM, except that it changes every minute," said Mark Ghuneim, VP of online and emerging technologies at Colum-

bia.

Ghuneim expects labels to extend the current partnership they have with video programmers, such as MTV, into the online medium and to forge new associations. "We'd like to see links back and forth between your sites and ours, maybe, or cross-promotions," he said. "We'd like to keep this mutually beneficial but extend it into a new medium."

The sentiment is seconded by music publishers, who warn that the digital transmission of music and music videos online is a new medium that must be separately licensed. "The idea that 30 seconds is OK is a myth, or that 'promotional use' is OK is a myth" said Brady L. Benton, manager of the film, TV, and new media department at peer-music. "If this is for promotional purposes, very likely we are going to give you a gratis license, but we do want you to be licensed, and we'd like some credit."

Perhaps the online forecast with the most powerful long-term implications for music video broadcasting is one put forward by MTV's Farber: "Any artist can be their own programmer now," he said. Or their own record label, added Charles Como, founder of online developer Box Top Entertainment.

A new MPEG-1 video encoder due next spring from Marlboro, Mass.-based audio/video company Data Translations is aimed at "the masses" with its \$1,000 price tag, according to GM Lori Dustin, as compared to comparable systems now available at 20-50 times that price. The product, not yet named, is designed to allow users to post full-motion video with CD-quality audio online in a form that can be easily and nearly instantly accessed by users.

"The pieces are in place for artists to go out and do it themselves online—market, promote, and sell," Como said.

"Get going on this yourselves now," said Ghuneim to programmers, producers, and labels alike. "Or someone is going to go ahead and do it without you."

## THE GREAT COUNTRY DEBATE

(Continued from preceding page)

teners say. 'I can give you station after station that put it on as a favor and immediately had listeners call in saying it was their favorite song. It kept going until it was a No. 1 record and is still being played on half of the reporting stations right now.

"Aren't we in the business of giving listeners what they want to hear?" Mosesman continues. "The [White] records are emotional songs that hit people in their heart and soul, that people identify with. . . . If this is what country fans want, isn't that what we're supposed to be doing? Or are we supposed to spend all our time wondering, 'Is this country-enough sounding?'"

But PDs insist that it is the listeners, not programmers, who are driving the backlash against the pop sound. "Look what happened to Reba," says Evans. "PDs didn't kill ['On My Own'] . . . it was the listeners."

One is occasionally left with the impression that programmers be-

lieve that labels and producers have almost sinister motives for releasing pop-sounding records. Some programmers see it as a naked attempt to broaden an act's audience and sell more records. But producers and label execs scoff at the conspiracy theory.

"Our efforts are very innocent," says producer/Giant Records president James Stroud. "We're trying to stay fresh and give our audience the best music we can. Sometimes we stray and get our hand slapped, [but] I think the audience, every once in a while, will like those types of records."

"Everybody's making an honest effort to not only keep our market, but to expand it," Stroud adds. "Sometimes things work. Sometimes they don't. [But the] bottom line is, we're not trying to destroy our market, we're trying to expand it."

Producer/Almo Sounds president Garth Fundis notes that, like others, he wants to push the envelope

while protecting the format. "That's the fine line that I walk all the time," says Fundis. "The Catch-22 here is to be unique and familiar at the same time, and it gets harder and harder. I'm not going to say I'm going to play it safe, but I'm going to play it smart and not go too far off to the left."

Stroud adds, "We have to be able to give our listening audience new music, but there is a danger of losing our audience if we stray too far from our roots. As a producer, I am sensitive to that, because I'm hired to make hit records for the artist I'm working for, so I have to consider what radio wants. . . . I'm not saying we shouldn't stretch the format boundaries a little bit. As a record industry, what we're trying to do is to be different and stay fresh."

## A KNEE-JERK REACTION?

Bill Mayne, senior VP of promotion for Warner Bros./Reprise, says today's concerns are similar to those voiced in 1985, when program-

mers complained that Randy Travis was too traditional. "Any time any creative community starts programming to what the commercial vendor says it should be the death knell for the format," Mayne says. "Artists need to go create their art and let the market pass judgment on it."

Mayne calls the entire issue "a knee-jerk reaction in a recession. It's obvious that people in this time of recession are pulling in and playing it closer to the vest and becoming much more conservative. Although I understand it, and I think that a reasonable amount [of reaction is understandable], the one fear I have is that if people become too conservative and don't invest [in new sounds] at all, then doom and gloom is on the horizon. If we tighten down the parameters of this format so [much] that there is no room for growth, then that is a concern of mine."

This article appeared in *Country Airplay Monitor*.

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# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**DUELING DIVAS:** "Exhale (Shoop Shoop)" by Whitney Houston (Arista) blasts onto the chart at No. 1, ending the eight-week run for Mariah Carey's "Fantasy" (Columbia). Houston's becomes the third single this year—and in chart history—to debut at No. 1 on the Hot 100, following "Fantasy" and Michael Jackson's "You Are Not Alone" (Epic). "Exhale" achieved this feat with only four weeks between its initial radio play and commercial release date, one week less than "Fantasy" and several weeks less than "Alone." "Exhale's" solid debut is largely spurred by an impressive week at retail; it sold close to 125,000 units in its first week of release to grab the crown on the Hot 100 Singles Sales chart. On the Hot 100 Airplay chart, "Exhale" moves 19-15 and has plenty of room to grow. But Houston's reign at the top could be short-lived: "One Sweet Day" by Carey and Boyz II Men (Columbia) is set to debut next week. The commercial single is already in stores. If it has a strong week at retail, "Day" could easily debut at No. 1; it is already No. 2 in airplay. A huge retail week seems probable considering the sales histories of both Carey and Boyz II Men.

**THEY KEEP GROWING AND GROWING:** The biggest point gainer on the chart is L.L. Cool J's "Hey Lover" (Def Jam/RAL/Island). It jumps 30-5 on the Hot 100 and 16-4 on the sales chart. "Lover's" huge sales increase is due mainly to the commercial release of the cassette single; until now, it has only been available on maxi configurations. It continues to develop a solid base at top 40/rhythm-crossover radio, where it is top 10 at nine stations, including No. 1 at WJMH Greensboro, N.C. Another single that developed at crossover radio is the second-biggest point gainer of the week: TLC's "Diggin' On You" (LaFace/Arista). While "Diggin'" continues to grow at top 40, its point increase this week is largely from sales. On the radio side, it is top five at 14 monitored stations and No. 1 at WHHH Indianapolis. TLC's labelmate Ace Of Base, at No. 20, has the third-biggest point gain with "Beautiful Life" (Arista). It too showed significant growth in sales, moving 36-15 on the sales chart. "Life" also continues to increase in airplay and is currently No. 1 at WFHN (Fun 107) New Bedford, Mass., and WVSR Charleston, W.Va. Although it holds at No. 17 in a tight region of the chart, "Breakfast At Tiffany's" by Deep Blue Something (Rainmaker/Interscope) is the fourth-biggest overall point gainer. It shows its biggest point increase since its debut 15 weeks ago. "Breakfast" is No. 1 at five stations, including KALC Denver.

**BELOW THE TOP 20:** The winner of the Greatest Gainer/Sales award, at No. 26, is "Bullet With Butterfly Wings" by Smashing Pumpkins (Virgin). It moves 46-32 in sales while continuing to increase in airplay. "Bullet" is No. 1 at 10 stations, including WMMS Cleveland and KNNB Seattle. The winner of the Greatest Gainer/Airplay award is "Time" by Hootie & the Blowfish (Atlantic). It moves 61-47 on the Hot 100 and 57-43 on the airplay chart. "Time" is top five at nine stations and No. 1 at WKRZ Wilkes-Barre, Pa.

**QUICK CUT:** Re-entering the chart, at No. 89, is Bon Jovi with "Lie To Me"/"Something For The Pain." In its previous run, the single was listed only as "Pain," because that was the only side receiving airplay. "Lie To Me" has now officially become the A-side and is receiving more spins than "Pain."

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	3	I WANT YOU BACK	PURE SOUL (STEP SUN/INTERSCOPE)	14	—	1	YOU PUT A MOVE ON MY HEART	QUINCY JONES INTRODUCING TAMIA (QWEST/WB)
2	2	3	PLAYA HATA	LUNIZ (NOO TRYBE)	15	18	7	NO MAN'S LAND	JOHN MICHAEL MONTGOMERY (ATLANTIC)
3	1	2	I WISH YOU WELL	TOM COCHRANE (CAPITOL)	16	14	4	CURIOSITY	AARON HALL (MCA)
4	6	20	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)	17	—	1	DAMN THING CALLED LOVE	AFTER 7 (VIRGIN)
5	—	1	GOLDENEYE	TINA TURNER (VIRGIN)	18	10	8	JESUS FREAK	DC TALK (FOREFRONT/CHORDANT)
6	3	6	IF YOU WANT IT	SOUL FOR REAL (UPTOWN/MCA)	19	—	1	IF I WERE YOU	K.D. LANG (WARNER BROS.)
7	—	1	BROKEN LANGUAGE	SMOOTHIE DA HUSTLER (PROFILE)	20	21	4	WHO NEEDS YOU BABY	CLAY WALKER (GIANT)
8	13	3	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU	AARON TIPPIN (RCA)	21	17	16	WHATZ UP, WHATZ UP	PLAYA PONCHO (SO SO DEF/COLUMBIA)
9	8	8	IF I NEVER KNEW YOU	JON SECADA & SHANICE (HOLLYWOOD)	22	—	1	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
10	16	2	SEX IN THE RAIN	MOKENSTEF (OUTBURST/RAL/ISLAND)	23	19	4	LOVE LESSONS	TRACY BYRD (MCA)
11	11	9	Y'ALL AIN'T READY YET	MYSTIKAL (BIG BOY/JIVE)	24	—	1	1990-SICK (KILL 'EM ALL)	SPICE 1 FEATURING MC EHT (JIVE)
12	5	5	FADES EM ALL	JAMAL (ROWDY/ARISTA)	25	23	3	FAIRGROUND	SIMPLY RED (EAST/WEST/EEG)
13	9	11	I'M NOT STRONG ENOUGH TO SAY NO	BLACKHAWK (ARISTA)					

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

## NEW WEA POLICY TAKES ON LOSS-LEADER PRICING

(Continued from page 1)

more comprehensive than the MAP policies of Cema, BMG Distribution, Sony Music Distribution, and Uni Distribution. Each of those four companies disallows reimbursement of co-op funds to a retailer that runs an ad violating MAP guidelines, but continues to pay the merchant for other ads that abide by their criteria.

PGD is the only other major distributor that has taken a strong stand on loss-leader pricing. PGD's policy suspends business with accounts selling the company's front-line CDs below cost for 90 days.

Music specialty retailers have complained bitterly over the past two years about the lack of response from major record companies toward loss-leader pricing strategies being used for music by consumer electronics chains, particularly Circuit City and Best Buy.

Merchants say that because the major labels funnel millions of dollars in advertising funds to those two chains, they are effectively subsidizing those companies' loss-leader tactics. The ma-

jors have responded by saying their hands are tied due to the ongoing Federal Trade Commission investigation into the industry's cooperative advertising policies. Executives at competing distribution companies call the PGD and WEA policies illegal.

But music specialty merchants charge that the majors have been hiding behind their fear of the FTC. They say that the labels would rather sacrifice the long-term health of the account base for the short-term numbers rung up by Best Buy.

Lew Garrett, VP of purchasing at Camelot Music, says of the WEA policy, "Obviously we like it. If you surveyed the retail account base, with a couple of notable exceptions, everybody would like to see the other [majors] come up with a similar policy."

The WEA policy letter, dated Nov. 13, says that accounts can sell and advertise product for any price they wish. But in introducing its policy, WEA appeared to be reacting to growing concern about the health of retail. So far

this year, two chains—Wherehouse Entertainment and Kemp Mill Music—have filed for Chapter 11.

The letter says that the policy was effective as of Nov. 13 but, recognizing that advertising is booked well in advance, gives retailers a grace period until Dec. 31.

WEA also raised the price level to which its MAP policy applies. Previously, the company's MAPs were set at box-lot cost. The new policy sets higher MAPs, with \$13.98 list-price titles carrying a MAP of \$9.85; \$15.98 at \$10.85; \$16.98 at \$11.85; \$17.98 at \$12.85; and \$19.98 at \$14.85. But all other price series remain at the company's box-lot prices.

For example, in the case of a \$16.98 CD, WEA's MAP previously was the box-lot cost of \$10.72; now it is \$11.85.

Executives at the other major distribution companies decline to comment.

## FUCHS OUT

(Continued from page 10)

the move as a restructuring of the entertainment divisions designed in part to "capitalize on growth opportunities."

Neither Semel nor Daly, who have successfully run the studio together for 13 years, has record company experience. They will share the title of co-chairman/co-CEO of the music group.

Sources say the executives are unlikely to remove the heads of Warner's three label groups or its manufacturing and distribution subsidiary, WEA.

Insiders say that Semel and Daly will oversee the music group from their movie headquarters in Burbank, Calif., but that they will "spend more time in New York." Fuchs had been based in New York.

Some believe the sudden move was a corporate maneuver to keep Semel from leaving Warner Bros. to run MCA Inc. for Seagram.

Sources also say that Daly and Semel have frequently clashed with Fuchs, who kept his chairmanship of Time Warner's HBO subsidiary after moving to the music group. With Fuchs' departure, Jeff Bewkes becomes HBO's chairman.

Executives say Fuchs was informed of his firing at a weekly meeting Thursday with Levin. He was unavailable for comment at press time but is said to be shocked by the decision.

Fuchs replaced Bob Morgado, who was fired by Levin in May after nearly a year of turmoil at Warner Music.

Some say that Fuchs' dismissal is related to Time Warner's pending acquisition of Turner Broadcasting System. Fuchs is said to have angered Levin with his criticism of the plan to merge the two companies.

Meanwhile, Levin has been under pressure to restructure the company and get the stock price up.

## COMMENTARY ON WORK FOR HIRE QUESTIONED

(Continued from page 10)

ate" his article. In a letter to Hastings dated Nov. 10, Collins requested an extension of that deadline. The university replied with a letter giving him until Monday (20) to respond.

According to Hastings' New York-based counsel, Peter Jakab, the university "has determined that it wants to enforce its rights to protect the integrity of its authors and its journal... While we all hope for an amicable resolution, my clients are quite prepared to file suit in federal court for copyright infringement and related claims."

Anderson, who is based in Mill Valley, Calif., says that a line-by-line comparison of his article to Collins' Commentary shows that Collins' piece "is clearly derived from and, in fact, lifts significant portions verbatim from, my previously published article on the subject. The notion that a recording artist might be an 'employee' of a record label and the legal implications of that characterization are original concepts that I developed and have advanced over the past year and a half in teaching law school and in continuing legal-education lectures and entertainment-industry conferences."

Says Collins, who is based in New

York, "Mr. Anderson's line-by-line comparison is quite alarming, but it may only mean that we have been reading the same cases and legal texts."

Collins adds, "There are certain basic concepts which permeate record business contracts and a unique, limited terminology which pervades the business—and there are only a limited number of ways to effectively and efficiently write about the operation of such agreements in our business. Any similarity in language between my Commentary article and that of Mr. Anderson's law-journal article must, therefore, be a coincidence of necessity."

Georgina Challis, senior VP and general counsel of the Billboard Music Group, says, "Obviously Billboard is most distressed by this controversy, and we sincerely hope this matter is resolved swiftly."

Collins' clients include the group Brooklyn Funk Essentials, as well as Bullet Records and Vicious Records.

Anderson, author of the book "Empowering The Artist," which is slated for release in 1996, represents Seventh Wave Productions, the record label owned by his wife, Suzanne Ciani. Anderson also owns independent label Rising Tides Records, which is not affiliated with the Rising Tide Entertainment helmed by Doug Morris. Anderson's clients include Jefferson Airplane, the Santana band, Quicksilver Messenger Service, and Georgia Kelly.

## BILLBOARD AWARDS

(Continued from page 13)

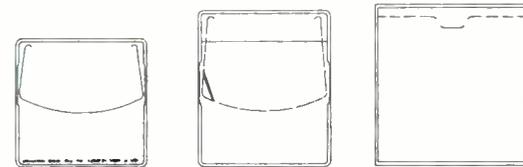
music charts will appear in the Dec. 23 issue of Billboard.

The live performances on the awards show will include music legend Turner singing the theme song from "Goldeneye," the much-anticipated James Bond film. R&B great Green will join Hootie & the Blowfish and a gospel choir for a special performance. Also due to play are TLC, Shania Twain, the Goo Goo Dolls, and Michael Bolton.

The two-hour show will be broadcast at 8 p.m. EST; it will be tape-delayed for other U.S. time zones and will be seen at later dates by more than 240 million viewers across the globe.

This is the sixth consecutive year the awards will be broadcast on Fox. Kevin Wall is the executive producer of this year's show; Paul Flattery is the producer.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
NOVEMBER 25, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	*** No. 1/HOT SHOT DEBUT *** ALICE IN CHAINS COLUMBIA 67248* (10.98 EQ/16.98) 1 week at No. 1 ALICE IN CHAINS		1
2	2	2	6	*** GREATEST GAINER *** MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM		1
3	4	3	22	ALANIS MORISSETTE ▲ <sup>3</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
4	1	—	2	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
5	5	1	3	SMASHING PUMPKINS VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
6	NEW		1	MADONNA MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
7	6	5	3	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
8	7	6	70	HOOTIE & THE BLOWFISH ▲ <sup>11</sup> ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
9	NEW		1	GENIUS/GZA GEFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
10	3	—	2	CYPRESS HILL RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
11	NEW		1	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
12	13	11	52	TLC ▲ <sup>6</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	3
13	9	8	16	SOUNDTRACK ▲ <sup>2</sup> MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
14	10	9	5	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
15	21	31	9	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIR	15
16	11	4	3	OZZY OSBOURNE EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
17	14	10	5	GREEN DAY REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
18	17	12	8	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	4
19	12	7	8	MICHAEL BOLTON COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
20	16	13	37	SHANIA TWAIN ▲ <sup>3</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	6
21	NEW		1	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
22	15	—	2	DEF LEPPARD MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
23	NEW		1	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	23
24	20	14	6	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	5
25	18	16	21	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
26	22	15	9	RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
27	19	18	16	BONE THUGS-N-HARMONY ▲ <sup>2</sup> RUTHLESS 5539/RELATIVITY (10.98/15.98)E. 1999	ETERNAL	1
28	24	21	50	BLUES TRAVELER ▲ <sup>2</sup> A&M 540265 (9.98/15.98)	FOUR	8
29	8	—	2	EIGHTBALL & MJG SUAVE 1521/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
30	27	23	13	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ● COLUMBIA 67291 (7.98 EQ/11.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	20
31	23	17	7	SOUNDTRACK UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	14
32	26	24	44	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
33	NEW		1	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	33
34	25	19	17	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
35	NEW		1	ERICK SERMON DEF JAM 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	35
36	31	25	20	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9
37	28	26	57	SOUNDTRACK ▲ <sup>2</sup> MCA 11103* (10.98/16.98)	PULP FICTION	21
38	29	20	7	AC/DC EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4
39	35	28	17	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
40	30	—	2	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	30
41	32	30	17	XSCAPE ● SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
42	36	29	58	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
43	34	27	3	BOB SEGER & THE SILVER BULLET BAND CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
44	NEW		1	BONNIE RAITT CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
45	NEW		1	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
46	41	36	71	SEAL ▲ <sup>2</sup> ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
47	40	32	7	LISA LOEB & NINE STORIES GEFEN 24734 (10.98/16.98)	TAILS	30
48	42	41	12	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	41
49	43	35	48	GARTH BROOKS ▲ <sup>8</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
50	52	76	12	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	50
51	33	33	11	FAITH EVANS ● BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22
52	38	38	9	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
53	46	40	81	LIVE ▲ <sup>5</sup> RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	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
54	67	—	2	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
55	48	49	7	SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	44
56	51	44	33	JOHN MICHAEL MONTGOMERY ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
57	37	34	7	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
58	NEW		1	QUEEN HOLLYWOOD 62017 (10.98/16.98)	MADE IN HEAVEN	58
59	39	—	2	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66817* (10.98 EQ/16.98)	GREATEST HITS	39
60	47	39	12	SOUNDTRACK ● TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
61	49	54	17	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
62	60	66	17	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
63	54	50	16	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
64	50	51	63	BOYZ II MEN ▲ <sup>9</sup> MOTOWN 0323 (10.98/16.98)	II	1
65	61	60	16	TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS	RUBBERNECK	56
66	58	52	14	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
67	NEW		1	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	67
68	59	46	40	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
69	53	55	31	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
70	55	45	5	K.D. LANG WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
71	72	64	9	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	50
72	82	94	23	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
73	93	93	11	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
74	65	61	21	MICHAEL JACKSON ▲ <sup>2</sup> EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
75	45	—	2	CARMAN SPARROW 1439/CHORDANT (10.98/16.98)	R.I.O.T.	45
76	NEW		1	PASSENGERS ISLAND 524166* (10.98/16.98)	ORIGINAL SOUNDTRACK 1	76
77	73	67	24	SOUNDTRACK ▲ <sup>2</sup> WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
78	71	62	19	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
79	76	78	69	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
80	57	37	3	TOAD THE WET SPROCKET COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP	37
81	62	63	19	D'ANGELO ● EMI 33629 (9.98/13.98)	BROWN SUGAR	42
82	68	57	9	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
83	64	42	6	CANDLEBOX MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
84	85	81	53	EAGLES ▲ <sup>5</sup> GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
85	77	70	14	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
86	44	22	3	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	22
87	69	108	11	TAKE THAT ARISTA 18800 (9.98/15.98) HS	NOBODY ELSE	69
88	125	—	2	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	88
89	63	74	3	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63
90	89	89	35	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
91	66	58	4	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	42
92	56	43	13	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
93	75	77	3	SIMPLY RED EASTWEST 61853/EEG (10.98/15.98)	LIFE	75
94	87	80	18	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
95	96	96	12	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	89
96	74	69	3	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
97	101	92	23	ALL-4-ONE ▲ BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
98	81	84	17	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	64
99	79	48	3	JOHN HIATT CAPITOL 33416 (10.98/15.98)	WALK ON	48
100	83	73	5	INDIGO GIRLS EPIC 67229 (15.98/24.98)	1200 CURFEWS	40
101	84	79	19	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
				*** PACESETTER ***		
102	163	158	71	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
103	80	68	11	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8
104	105	100	3	TONY BENNETT COLUMBIA 67394 (10.98/16.98)	HERE'S TO THE LADIES	100
105	98	85	11	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	54
106	88	65	4	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
107	122	130	3	SOUNDTRACK COLUMBIA 67381 (10.98 EQ/16.98)	NOW AND THEN	107

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \* Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

## JOE COCKER BOX RELEASED BY A&M

(Continued from page 1)

think of how lucky I've been to have worked with so many great musicians, and that's the joy of it."

Cocker's gritty, blues-tinged vocals are the driving force behind such hits as his 1968 cover of "With A Little Help From My Friends" and such subsequent classics as his interpretations of "The Letter" and "You Are So Beautiful," which peaked at No. 7 in 1970 and No. 5 in 1975, respectively.

During his storied career, Cocker has played with such notables as Jimmy Page, whose guitar playing is featured on "With A Little Help From My Friends," and Leon Russell, who backed him on "The Letter."

Yet, between hits, Cocker battled years of substance abuse. "The mere fact that he is alive and touring is amazing," says A&M executive director of artist relations/catalog development Bob Garcia. "He's one of the originals."

In the '80s, Cocker made a comeback when "Up Where We Belong" topped the Hot 100. The single was certified platinum and earned the artist—along with singer Jennifer Warnes—a Grammy for best pop performance by a duo or group.

The song also won Cocker, whose original music is published through TRO-Essex, an Academy Award for best original song from the Richard Gere film "An Officer And A Gentleman."

According to industry observers, "The Long Voyage Home" is long overdue for an artist of Cocker's tenure.

Roy Burkhert, senior buyer for 38-store, Troy, Mich.-based Harmony House Records & Tapes says a major selling point of the set is the fact that it encompasses Cocker's entire career and not just the A&M years.

Burkhert says, "Customers don't want to spend \$50 for a boxed set if it doesn't include favorites from other labels."

Says Jeff Abrams, VP/head buyer of Bloomington, Minn.-based, 151-store Best Buy, "Joe is a great performer, and we're looking forward to this collection, because we anticipate it being one of the better boxed sets of the fall for us."

To build consumer awareness, the label released an 11-track sampler featuring material from "The Long Voyage Home" to triple-A and classic rock radio on Oct. 31.

Triple-A KBCO Denver assistant music director Nathan Perry says prospects are good for significant airplay from "The Long Voyage Home" because the station already plays a lot of Cocker tracks.

"His music is pretty timeless and seems to transcend the changes that music has been through during the last few decades," he says.

Classic rock KRQR San Francisco PD John McCrae says, "Joe is really an unsung hero for his role in getting blues music played on rock stations. A lot has been made over Eric Clapton's contributions, but if you look back at Cocker's music career, you see that Joe's right there too."

In fact, Cocker says he has long been inspired by blues and R&B vocalists. "First of all, Ray Charles," Cocker says. "After I heard Ray, there was no turning back. There were others like Donny Hathaway, Marvin Gaye, Aretha [Franklin], and so many more."

The label has no plans to release singles from the boxed set. "We haven't discounted releasing a single, but it's pretty crowded in the market now, so we're taking a wait-and-see position," Garcia says.

"The Long Voyage Home" is a "great word-of-mouth package," Garcia adds. The label has been soliciting publications for reviews, which Garcia expects to be a major source of exposure for the collection. In addition, select Cocker tracks have found their way onto CD sampler inserts in such magazines as *Musician* and *CD Review*.

Garcia says the label is looking into alternative methods of reaching Cocker's fan base, including an Internet World Wide Web site, postcard and catalog mailings, and home-shopping services.

The set was originally scheduled to be released in conjunction with the staging of Woodstock '94. Cocker performed at the event and at the original Woodstock in 1969. However, the set's release was delayed due to licensing and clearance glitches and the discovery of additional un-

heard tracks in label vaults.

A&M is planning special retail counter displays and will issue posters and postcards to increase awareness. Radio and television advertisement spots, as well as ads in consumer and trade publications, are scheduled.

Garcia says, "We recreated the 'Cocker Power!' tie-dyed T-shirt that was so popular and will be using it as a promotion item."

In 1969, A&M released Cocker's debut album, "With A Little Help From My Friends," featuring Page and the Grease Band. It peaked at No. 35 on The Billboard 200. The same year, the label released "Joe Cocker!," which hit No. 11 and was followed in 1970 by "Mad Dogs And Englishmen." The set, which reached No. 2 on The Billboard 200, remains the highest-charting album of Cocker's career.

Cocker's first three sets were his best-selling works, and each was certified gold by the Recording Industry Assn. of America.

Cocker went on to make five more A&M albums before recording

"Luxury You Can Afford" in 1978 for Asylum and "Sheffield Steel" in 1982 for Island.

"Civilized Man" was the first album Cocker recorded for Capitol, in 1984. Capitol released five more albums before the artist signed with 550 Music, which released "Have A Little Faith" in 1994.

A&M isn't discounting a possible domestic promotion tour in support of the set. Cocker recently finished an 18-month world tour.

"If the interest is there, and the timing is right, then perhaps something can be done," says Garcia. "We're marketing him to those fans who have kept his name alive and touring for the last quarter of a century."

Cocker's booking agency is CAA, and he is managed by Los Angeles-based Roger Davies.

Cocker, who remains signed to 550 Music, has big plans for the next few years.

"We do have plans to put together an 'MTV Unplugged' project in the fall of '96," he says, "and another studio album in '97 and then another tour in late '97."

## 3M TO STOP MAKING AUDIO, VIDEOTAPE

(Continued from page 10)

Lueck thinks that it was only a matter of time before some tape manufacturer surrendered, and he believes two or three more will follow in the next two years. According to his estimates, tape producers, including those in Japan and five Korean companies, will lose \$150 million in the U.S. this year.

"They were certainly negative last year," Lueck says, "and they've been zero for the past three or four years." He sees little room for improvement. Whatever dip in VHS supply is created by 3M's departure "will be filled up awfully fast." Lueck predicts, diminishing prospects for any price increases.

3M is a key supplier to Rank, but Cuyler, who says the action came as "a complete surprise," has been assured the contract will be honored. "It's 3M class."

However, Rank is taking precautions, according to Cuyler. "We're reassessing what this means to the stability of tape supply." He hinted that other new sources are on the horizon.

In Lueck's view, Disney, the dominant force in sell-through, will have the last word. "Disney has been the Rock of Gibraltar on prices, and they won't budge. Management will tell Technicolor, 'Don't come crying to us.'"

Technicolor Video Services, about the size of Rank, has the Disney account; president Orlando Raimondo was unavailable for comment at press time.

Lueck claims the tape manufacturers have been boxed in by the studios on one end and by raw material suppliers on the other, a theory hotly disputed by William Oskin, sales manager for Teijin DuPont Films in Atlanta. Oskin agrees that the price of polyester-base film has climbed in the past 18 months after years of declines, but argues that this is the result of product shortage and high demand. Until then, he says, "we had been caught in the same squeeze."

Margins aside, 3M is vacating a strong marketplace, according to Charles Van Horn, executive director of ITA, a trade association rep-

resenting suppliers and users of magnetic media. Home video demand worldwide will jump to nearly 1.5 billion cassettes in 1996, versus 1.47 billion this year. "They're getting out with growth projected for the next four or five years," Van Horn says.

Fearing that others may read the end of home video into 3M's decision, Van Horn issued a Nov. 16 statement, two days after 3M's announcement, to underscore its sales estimates. "We don't want people thinking this is a dying industry."

That may be scant help to those remaining. "Although the volume is tremendous, we're not making a lot of money," says TDK national industrial sales manager Doug Booth. "We haven't raised prices because of pressure from duplicators and studios."

But Booth hopes the 3M move will change things. Once its share is taken out of the equation, a shortage could be created. If one occurs next June, when dubbing is under way

for the fourth quarter, duplicators might find themselves in a squeeze, and Booth thinks tape suppliers could benefit.

"Eventually, we knew, there would be a crack in the dam, and 3M is the first," Booth says.

Meanwhile, on the audio side, Jim Nevius, director of the PolyGram Tape Facility in Edison, N.J., calls the 3M move "the first domino to fall" in the demise of tape. "Certainly, the technology is moving in that direction," he says, although he notes that "tape has not been universally abandoned."

Adds another audio duplication source, "It's another sign of the digital age."

However, Nevius says PolyGram is still using "quite a lot" of analog tape. "Certainly there is a market out there for it... Everyone assumes [3M] will sell the division."

Assistance in preparing this story was provided by Paul Verna.

## SONY, VISA LINK TO FORM WEB SITE

(Continued from page 10)

as access to portions of songs in the Sony catalog. In addition, it will allow users to play games for a fee and purchase merchandise directly through their computers instead of via an 800 number.

Sony Station, which was announced by Sony and Visa Nov. 16, will incorporate Sony's existing Web site and will be accessible in spring 1996.

While the deal would seemingly move Sony closer to selling CDs directly to consumers via computer, Fred Ehrlich, Sony Music Entertainment's senior VP/GM of new technology and business development, says, "We don't have any intention at this point in time to sell music direct. We're viewing the Web site as a great opportunity to inform the consumers about our bands."

Matt Rothman, VP/GM of Sony Online, adds that the company plans to "create incentives to drive consumers to retail." He cites an example where by a Web site user would download a

coupon redeemable for a Sony album at a local retail outlet.

In addition to hearing song clips and obtaining information on Sony artists, users of Sony Station's Music Online site will be able to participate in talk shows built around Sony artists and to access other programs created especially for Sony Station.

Another facet, Games Online, will feature online versions of top Columbia/TriStar game properties, including "Jeopardy" and "Wheel Of Fortune," as well as new multiplayer games developed by Sony Interactive Studios. Users will pay with their Visa cards in order to play the games. As with music, Rothman says there are no plans to sell game software via the Web site.

The third partner in the multimillion dollar venture is CKS Group, a Silicon Valley, Calif.-based company.

While Sony Station will focus on Sony properties, Rothman says, it will link with other companies as well.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	NEW		1	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
109	70	56	5	KRS-ONE	JIVE 41570* (10.98/15.98)	19
110	95	105	55	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334* (10.98/15.98) GREATEST HITS	8
111	103	98	58	THE CRANBERRIES	ISLAND 524050 (10.98/16.98) NO NEED TO ARGUE	6
112	91	86	9	SOLO	PERSPECTIVE 549017/A&M	66
113	100	101	3	PRETENDERS	WARNER BROS. 46085 (10.98/16.98) THE ISLE OF VIEW	100
114	110	110	59	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	20
115	113	104	30	RUSTED ROOT	MERCURY 522713 (9.98 EQ/15.98) HS WHEN I WOKE	51
116	106	95	31	SOUNDTRACK	PRIORITY 53959* (10.98/15.98) FRIDAY	1
117	119	113	92	GREEN DAY	REPRISE 45529*/WARNER BROS. (9.98/15.98) HS DOOKIE	2
118	116	107	86	TIM MCGRAW	CURB 77659 (9.98/15.98) NOT A MOMENT TOO SOON	1
119	97	88	14	BRIAN MCKNIGHT	MERCURY 528280 (10.98 EQ/15.98) I REMEMBER YOU	22
120	94	121	12	MICHAEL W. SMITH	REUNION 0106/ARISTA (10.98/15.98) I'LL LEAD YOU HOME	16
121	117	114	222	METALLICA	ELEKTRA 61113*/EEG (10.98/15.98) METALLICA	1
122	99	99	7	GLORIA ESTEFAN	EPIC 67284 (8.98 EQ/16.98) ABRIENDO PUERTAS	67
123	108	83	7	THE MAVERICKS	MCA 11257* (10.98/15.98) MUSIC FOR ALL OCCASIONS	58
124	92	75	7	NPG	45999/WARNER BROS. (10.98/16.98) THE GOLD EXPERIENCE	6
125	131	123	12	COLLIN RAYE	EPIC 67033 (10.98 EQ/15.98) I THINK ABOUT YOU	40
126	114	112	7	LITTLE TEXAS	WARNER BROS. 46017 (10.98/15.98) GREATEST HITS	82
127	78	53	5	AZ	EMI 32631* (10.98/15.98) DOE OR DIE	15
128	140	149	4	VARIOUS ARTISTS	TOMMY BOY 1136 (10.98/15.98) JOCK ROCK VOLUME 2	128
129	133	—	2	STEVEN CURTIS CHAPMAN	SPARROW 1489 (9.98/13.98) MUSIC OF CHRISTMAS	129
130	124	103	12	RANCID	EPITAPH 86444* (8.98/13.98) AND OUT COME THE WOLVES	45
131	104	91	15	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	LOUD 66663*/RCA (10.98/16.98) ONLY BUILT 4 CUBAN LINX...	4
132	118	106	35	ANNIE LENNOX	ARISTA 25717 (10.98/16.98) MEDUSA	11
133	126	116	13	ALABAMA	RCA 66525 (10.98/15.98) IN PICTURES	100
134	111	97	12	SOUNDTRACK	A&M 540384 (10.98/16.98) EMPIRE RECORDS	63
135	152	187	4	SEVEN MARY THREE	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS AMERICAN STANDARD	135
136	107	90	5	JOE SATRIANI	RELATIVITY 1500 (10.98/16.98) JOE SATRIANI	51
137	128	120	20	LORRIE MORGAN	BNA 66508 (10.98/15.98) GREATEST HITS	46
138	120	122	5	DEBORAH COX	ARISTA 18781 (10.98/15.98) HS DEBORAH COX	102
139	NEW		1	WILL DOWNING	MERCURY 528755 (10.98 EQ/15.98) MOODS	139
140	151	146	14	KORN	IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS KORN	99
141	135	135	78	OFFSPRING	EPITAPH 86432* (8.98/14.98) HS SMASH	4
142	136	137	76	SOUNDTRACK	WALT DISNEY 60858 (10.98/17.98) THE LION KING	1
143	86	—	2	INTRO	ATLANTIC 82662/AG (10.98/15.98) NEW LIFE	86
144	112	87	4	LUIS MIGUEL	WEA LATINA 11212 (15.98/22.98) EL CONCIERTO	45
145	145	147	156	KENNY G	ARISTA 18646 (10.98/15.98) BREATHLESS	2
146	102	59	3	MARILYN MANSON	NOTHING 92641/INTERSCOPE (9.98/11.98) SMELLS LIKE CHILDREN	59
147	130	124	33	REAL MCCOY	ARISTA 18778 (10.98/15.98) ANOTHER NIGHT	13
148	90	71	3	FAT JOE	RELATIVITY 1239* (10.98/16.98) JEALOUS ONE'S ENVY	71
149	146	150	299	ORIGINAL LONDON CAST	POLYDOR 831563*/A&M (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	46
150	115	82	3	ERASURE	ELEKTRA 61852*/EEG (10.98/16.98) ERASURE	82
151	134	128	112	MELISSA ETHERIDGE	ISLAND 848660 (10.98/16.98) YES I AM	15
152	164	164	15	BRYAN WHITE	ASYLUM 616122/EEG (9.98/15.98) HS BRYAN WHITE	120
153	109	72	4	STEELY DAN	GIANT 24634/WARNER BROS. (10.98/16.98) ALIVE IN AMERICA	40
154	155	141	6	OASIS	EPIC 67351 (10.98 EQ/15.98) (WHAT'S THE STORY) MORNING GLORY?	72

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	154	126	66	WEEZER	DGC 24629/GEFFEN (10.98/15.98) HS WEEZER	16
156	148	127	7	MARTINA MCBRIDE	RCA 66509 (9.98/15.98) WILD ANGELS	77
157	138	133	88	NINE INCH NAILS	NOTHING/TYNTERSCOPE 92346/AG (10.98/16.98) THE DOWNWARD SPIRAL	2
158	147	132	89	SHERYL CROW	A&M 540126 (10.98/16.98) HS TUESDAY NIGHT MUSIC CLUB	3
159	144	131	32	BETTER THAN EZRA	ELEKTRA 61784/EEG (10.98/15.98) HS DELUXE	35
160	121	102	7	GRATEFUL DEAD	GRATEFUL DEAD 14020/ARISTA (13.98/20.98) HUNDRED YEAR HALL	26
161	142	198	12	VARIOUS ARTISTS	WORD 0604/EPIC (9.98 EQ/15.98) MY UTMOST FOR HIS HIGHEST	99
162	149	144	9	GARBAGE	ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS GARBAGE	127
163	150	161	104	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98) GREATEST HITS	5
164	129	118	17	AFTER 7	VIRGIN 40547 (10.98/16.98) REFLECTIONS	40
165	167	172	204	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) HS TEN	2
166	132	115	15	JIMMY BUFFETT	MARGARITAVILLE 11247/MCA (10.98/16.98) BAROMETER SOUP	6
167	162	148	17	TRACY BYRD	MCA 11242 (10.98/15.98) LOVE LESSONS	44
168	165	143	66	JEFF FOXWORTHY	WARNER BROS. 45314 (10.98/15.98) HS YOU MIGHT BE A REDNECK IF...	38
169	160	162	247	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	6
170	NEW		1	TOP AUTHORITY	TRAK 72668 (14.98/20.98) RATED G	170
171	168	174	89	YANNI	PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	5
172	161	145	8	VARIOUS ARTISTS	COLD FRONT 6186 (8.98/14.98) CLUB MIX '95 VOLUME II	142
173	NEW		1	VARIOUS ARTISTS	REGENCY NELSON 14444/WORD (3.99/4.99) CONTEMPORARY GOSPEL CHRISTMAS	173
174	170	—	2	SOUNDTRACK	VERVE 29310 (10.98/16.98) GET SHORTY	170
175	166	152	25	CHRIS ISAAK	REPRISE 45845/WARNER BROS. (10.98/15.98) FOREVER BLUE	31
176	179	192	32	ELTON JOHN	ROCKET 526188/ISLAND (10.98/16.98) MADE IN ENGLAND	13
177	123	119	3	FROST	RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS SMILE NOW, DIE LATER	119
178	178	170	54	NIRVANA	DGC 24727*/GEFFEN (10.98/16.98) MTV UNPLUGGED IN NEW YORK	1
179	177	186	29	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/16.98) CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
180	169	155	32	MONTELL JORDAN	PMP/RAL 527179*/ISLAND (10.98/16.98) THIS IS HOW WE DO IT	12
181	191	195	165	QUEEN	HOLLYWOOD 61265 (10.98/16.98) GREATEST HITS	11
182	184	—	2	VARIOUS ARTISTS	WALT DISNEY 60863 (9.98/13.98) WINNIE THE POOH: TAKE MY HAND	182
183	176	166	32	JOHN BERRY	CAPITOL NASHVILLE 28495 (10.98/15.98) STANDING ON THE EDGE	69
184	186	179	4	HEATHER NOVA	BIG CAT 67019/COLUMBIA (10.98 EQ/15.98) HS OYSTER	179
185	173	176	53	SADE	EPIC 66686* (10.98 EQ/16.98) THE BEST OF SADE	9
186	137	134	5	MYSTIKAL	BIG BOY 41581/JIVE (10.98/15.98) HS MIND OF MYSTIKAL	103
187	NEW		1	PAM TILLIS	ARISTA 18799 (10.98/15.98) ALL OF THIS LOVE	187
188	156	153	7	EMMYLOU HARRIS	ASYLUM 61854/EEG (10.98/15.98) WRECKING BALL	94
189	NEW		1	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72310 (9.98/15.98) KIRK FRANKLIN AND THE FAMILY CHRISTMAS	189
190	NEW		1	LUTHER VANDROSS	LV 75595/EPIC (10.98 EQ/16.98) THIS IS CHRISTMAS	190
191	127	47	3	ANTHRAX	ELEKTRA 61856/EEG (10.98/16.98) STOMP 442	47
192	197	189	10	TERRI CLARK	MERCURY NASHVILLE 526991* (10.98 EQ/15.98) HS TERRI CLARK	136
193	171	171	15	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HITS	127
194	NEW		1	OLETA ADAMS	FONTANA 528684/MERCURY (10.98 EQ/15.98) MOVING ON	194
195	181	165	70	BONE THUGS-N-HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS CREEPIN ON AH COME UP (EP)	12
196	183	156	59	BROOKS & DUNN	ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN	15
197	RE-ENTRY		209	NIRVANA	DGC 24425*/GEFFEN (10.98/15.98) NEVERMIND	1
198	NEW		1	JAMAL	ROWDY 37008/ARISTA (10.98/15.98) HS LAST CHANCE, NO BREAKS	198
199	180	182	30	SOUNDTRACK	A&M 540357 (10.98/16.98) DON JUAN DEMARCO	61
200	153	111	5	TEARS FOR FEARS	EPIC 67318 (10.98/16.98) RAOUL AND THE KINGS OF SPAIN	79

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After 7 164	Collective Soul 90	Vince Gill 79	Aison Krauss 68	David Lee Murphy 66	Rancid 130	Friday 116	Musical Magi 179
Alabama 133	Coolio 11	Goodie Mob 45	KRS-One 109	Mystikal 186	Collin Raye 125	Friends 55	Club Mix '95 Volume II 172
Alice In Chains 1	Deborah Cox 138	Goo Goo Dolls 48	k.d. lang 70	Nine Inch Nails 157	Real McCoy 147	Get Shorty 174	Funkmaster Flex 108
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Better Than Ezra 159	Def Leppard 22	Sophie B. Hawkins 85	Madonna 6	Bob Seger & The Silver Bullet Band 43, 110	Original London Cast	The Show 92	Carole King 88
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Brandy 114	Gloria Estefan 122	Intro 143	Tim McGraw 18, 118	Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	Shaggy 94	Weezer 155
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Jimmy Buffett 166	Fat Joe 148	Alan Jackson 7	Metallica 121	Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	Simply Red 93	Xscape 41
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Candlebox 83	Kirk Franklin And The Family 189	Jodeci 61	Monica 62	Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	Solo 112	
Mariah Carey 2	Frost 177	Elton John 176	John Michael Montgomery 56	Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	SOUNDTRACK	
Carman 75	Kenny G 145	Quincy Jones 33		Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	Batman Forever 72	
Steven Curtis Chapman 129		Montell Jordan 180		Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	Dangerous Minds 13	
				Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	Dead Presidents 31	
				Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	Don Juan Demarco 199	
				Phantom Of The Opera Highlights 149	Phantom Of The Opera Highlights 149	Various Artists	



**You Are What You Is.** Fans dress as Frank Zappa for Rykodisc's "You Are What You Is" Halloween costume contest to celebrate the rerelease of Zappa's 53-album catalog. The contest was held at HMV Records in New York. Fans were encouraged to dress as Zappa or as characters from Zappa's songs. Shown in front row, from left, are Rich Bakos, HMV manager; Wayne McLeod, REP sales; Deb Cardenas, REP sales; Ken Feldman, HMV field marketing manager; and John Hammond, Rykodisc director of marketing.



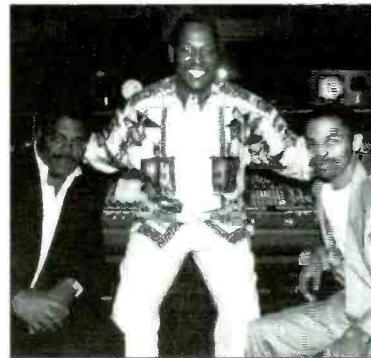
**All In The Family.** Elektra's Gerald and Eddie Levert celebrate the release of their duet album, "Father And Son." The album's first single, "Already Missing You," is a top 10 hit on Billboard's R&B Singles chart. Shown, from left, are Gerald Levert; Richard Nash, Elektra senior VP of urban promotion; Karen Mason, Elektra senior director of urban marketing; Merlin Bobb, Elektra senior VP of A&R; Sylvia Rhone, chairman of EEG; and Eddie Levert.



**To The Max.** Executives of Blue Note Records celebrate the signing of drummer/composer/bandleader Max Roach. Shown, from left, are Tom Evered, VP of marketing; Saul Shapiro, national director of sales; Roach; Bruce Lundvall, president; and Steve Schenfeld, director of A&R.



**It's Beginning To Look A Lot Like Christmas.** Taping the "Sam's Place" Christmas TV special at Nashville's Ryman Auditorium, from left, are Hal Ketchum, Steven Curtis Chapman, Alison Krauss, Amy Grant, and Gary Chapman. Steven Curtis Chapman performed selections from his Sparrow album "The Music Of Christmas," including the single "Christmas Is All In The Heart." He will co-host the Young Messiah Farewell tour with Twila Paris beginning Friday (24).



**Holiday Cheer.** Epic Records executives enjoy a preview of Luther Vandross' album "This Is Christmas," which includes seven holiday-themed original songs and three traditional favorites. Shown at New York's Hit Factory, from left, are Ron Sweeney, executive VP of black music; Vandross; and Lamont Boles, VP of black music.



**What's The Frequency, Toni?** Discovery artist Toni Price, who has gotten critical acclaim for her current album, "Hey," has become official jingle singer for KEYE-TV Austin, Texas. The station, which recently switched affiliations from Fox to CBS, was visited by CBS News anchor Dan Rather, at whose birthday party Price performed. Shown at the birthday party, from left, are Price; Robin Rather, Dan's daughter; Dan Rather; and Jean Rather, Dan's wife.



**Sweet Success.** Zoo Entertainment artist Matthew Sweet celebrates gold certification of his album "100% Fun" backstage before his sold-out show at Chicago's Vic Theater. Sweet's label debut, "Girlfriend," also went gold. Shown, from left, are Billy Burrs, Zoo Midwest regional promotion/marketing manager; Sweet; and Lou Maglia, Zoo president.



**All Systems Go.** edel Co., one of Europe's largest independent record labels, throws a party at New York's System to celebrate the opening of its New York office. The company will be called edel America Records in the U.S. Shown in back row, from left, are Johnny Z, Crazed Management; Michael Haentjes, edel Co. CEO/founder; and Jorg Hacker, edel Co. A&R director. In front row, from left, are John McNally, edel America Records A&R; Biff Naked, edel artist, who performed at the party; Marsha Z, Crazed Management; Jonathan First, edel America Records GM; and Peter Karroll, manager of Biff Naked.

## KMART'S HOME VIDEO CHANGES

(Continued from page 10)

Some companies worry that they're being frozen out by Kmart and Wal-Mart. "I'm losing some ground at Kmart," says one home video executive, who is also fighting for shelf space at Wal-Mart.

Says another, "You won't see the breadth of product at Kmart a year from now. They're cutting back on kids and special interest."

A Kmart spokesman denies that any changes have been implemented or considered. "We're open to anything that's family oriented," he says. Handleman, which racks Kmart, was unavailable for comment at press time.

### BUDGET LINES HURT VENDORS

To nontheatrical vendors and those with a limited inventory of budget movies, the culprits are the under-\$10 features that have flooded the marketplace in recent months (Billboard, June 17). Most studios now have budget lines, such as MGM/UA Home Video's Movie Time label. "Every mass merchant is trolling with low-priced hit product to bring customers into their stores," says a veteran home video

executive. "One of the things that drives revenues is footsteps, and what drives footsteps are videos."

Movies, so the theory goes, do a better job of enticing purchases than, for example, fitness titles. An exercise specialist argues that "if you have real good product, then it will find its way in there" but acknowledges that "it's a hard game to play." Defining what makes good product "is the \$64,000 question," he adds.

Handleman's financial condition further complicates the situation. The Troy, Mich.-based rackjobber reports that lower shipments and increased returns from "certain key customers negatively impacted video sales in the second quarter this year. The increased returns for the most part resulted from reductions in store inventories."

Handleman expects that net sales for the quarter ending Oct. 28 will be 15% less than the \$347.2 million for the same period last year.

No customers are named in the quarterly statement, but one observer describes Kmart returns as "horrendous." Those returns would

be added to the Wal-Mart titles that Handleman has taken back in the wake of that chain's switch to direct purchases.

As a result, sources believe that Handleman is considerably more cautious about what it buys for Kmart. One vendor claims he successfully pitched to the mass merchant a promotion that Handleman had previously turned down.

Other suppliers question whether rejections are related to the fact that Handleman's video subsidiary, Anchor Bay Entertainment, is competing for the same shelf space. "In the back of your mind, you always think that," says a competitor. "The whole thing is messy."

### SUPERMARKETS OFFER HOPE

Grocery chains generally lag behind mass merchants in systems that measure point-of-sale activity, but most observers believe that POS will improve as video becomes a 12-month staple.

"If they've sold a lot in the eight weeks before Christmas, they shouldn't shut it down Jan. 15," a Hollywood executive says.

## Billboard Int'l Pioneer De Vekey, 82, Dies Headed First London Offices, Recruited Reporters

BY PETER JONES

LONDON—Andre de Vekey, who headed Billboard's first international headquarters in London during the '60s and '70s, has died from cancer at age 82. He had been living in Malaga, Spain, following his retirement.

De Vekey was a professional musician before World War II, starting in a provincial band, and later joining the orchestra of top British dance band leader Jack Hylton. After the war, he worked for Decca

Records U.K. and then was recruited by Billboard to direct the increasing flow of music business news from Britain and Europe.

He supervised advertising sales and initiated the creation of a roster of correspondents reporting to London from European territories as the magazine developed its international coverage.

"I met [then] Billboard publisher Hal Cook through one of his U.K. visits," de Vekey said last year in recollections prepared for Billboard's 100th anniversary edition,

"when I was publishing a record magazine for British Decca's chairman, Sir Edward Lewis.

"His idea of Billboard's move into Europe was a challenging project, which resulted in the setting up of an office in London's Hanover Square in 1963, with myself and a secretary, Mary King, who 'held the fort' during my many weeks of traveling. Cook saw the need for coverage and reporting of the European scene for the benefit and enlightenment of his American readers."

De Vekey remembered "stumping around the capitals of Europe," recruiting correspondents, talking with the heads of companies, and determining their needs from an international publication.

"As things developed, Billboard's on-the-spot contacts were useful to American companies looking for business and perhaps unused to the European way of doing things. Often, some did not realize that to travel in Europe—say, a distance equal to that from New York to Nashville—resulted in finding you were into a different language and 'funny money.'"

It was during de Vekey's tenure that Billboard acquired U.K. trade paper Record Retailer, which later became Music Week and the consumer weekly Record Mirror. "By the time the 1970s came along," said de Vekey, "the London office of the Billboard group housed 47 people. How we had grown!" (The company subsequently sold Music Week and Record Mirror to a British publisher.)

De Vekey concluded, "One has to think about the many music business people who helped our direction, gave guidance on what best to do in this or that country—their help and support was appreciated—and to think about how meeting some of them resulted in friendships of long standing."

In the '80s, de Vekey retired to Spain with his wife, Audrey, who survives him.

Carlos Moorhead, R-Calif., the chairman of the Subcommittee on Courts and Intellectual Property."

Leach calls the coalition's statement regarding the NLBA's "narrow exemption" misleading "because the exemption proposed by the NLBA is not specific to our membership but, rather, speaks to all small businesses, whether retail or eating and drinking establishments. It is a significant change to existing music copyright law."

Under the agreement, the exempted establishments would include the following:

- An eating and drinking place of 3,500 square feet or less that uses six or fewer radio speakers (no more than four in one room) or those with no more than three TV sets with 55-inch screens or smaller (no more than two in a room).

- A retail establishment (including a nondrinking/eating place, such as a convenience store) with less than 1,500 square feet that uses four or less radio speakers or those with two TV sets with 55-inch screens or smaller.

- Sports bars, which focus on televised sporting events in which music plays only a small part, would pay nominal fees; those with no-sound TV would pay no fees.

Promotional Concept Group's Entertainment Central could be a reason to continue. Its end-cap display stocks as many as 400 cassettes priced at \$6-\$10 each.

The company is no stranger to supermarkets, having brought in-and-out promotions to chains market-by-market over the past six years. Retailers and vendors not part of the program often object to the \$5.99 price, usually tied to a minimum grocery purchase, but few doubt Promotional Concept's ability

to sell old movies. The company has sold 10 million units since 1989, according to VP Laura Lehrman at the Special Interest Video Assn. conference in New York earlier this month.

Entertainment Central will move nontheatrical titles as well, Lehrman said, in conjunction with such brand names as Nestlé, Dial, and Bristol-Myers, which are scheduled to take part in the trials beginning early next year.



by Geoff Mayfield

**GO ASK ALICE:** Alice In Chains holds off a strong challenge by label-mate Mariah Carey and debuts at No. 1 on The Billboard 200, the second time in a row that the Seattle band has camped out in that chart's penthouse. Last year's "Jar Of Flies" EP also debuted at No. 1; prior albums peaked at Nos. 6 and 42.

Thanks to the lead song, "Grind," which moves to No. 7 on Album Rock Tracks, ranks No. 35 at MTV, and peaked at No. 18 on Modern Rock Tracks, Alice's new album opens with 189,000 units, 2% more than Carey (185,000 units) and 33% more than "Jar's" first week. A 2.5% sales kick helps rookie Alanis Morissette (145,000 units) move 4-3, while last week's chart champ, Tha Dogg Pound (143,000 units), sees a 48.4% sales decline—a typical second-week slide for a big rap album—and settles in at No. 4.

**BOUNCING BACK:** Of the many high-profile artists who have released albums since the start of September, Mariah Carey is the only one who has completely avoided a fast evaporation of sales. Her "Daydream" album spent the first three of its six chart weeks at No. 1, has never ranked lower than No. 2, and threatens to return to the top before the end of the holiday shopping season. An extensive (rhymes with expensive) television ad campaign and big radio and video play for two tracks not available at retail (former No. 1 single "Fantasy" has been deleted; her encounter with Boyz II Men, "One Sweet Day," didn't hit stores until Nov. 14) help the superstar roll up a 31,000-unit gain, a 20% improvement over prior-week sales that earns her this week's Greatest Gainer honors. Her visibility remains high, as promotional spots for her upcoming Fox special began airing the week of Nov. 12, but the continuing torrent of high-octane releases will keep her from recapturing the crown for at least the next two weeks.

**FAT TUESDAYS:** The new Bruce Springsteen set and the double Stevie Wonder hits package have been moved from Nov. 14 to Tuesday (21), but the crop debuting on next week's Billboard 200 is still a thick one. Early retail action suggests that R. Kelly will debut at No. 1, while the Melissa Etheridge set, the star-studded soundtrack from Whitney Houston's "Waiting To Exhale," and the Rolling Stones' album should open near the top of the heap. The issue after that will be a tug of war between the Beatles and Garth Brooks.

Meanwhile, the bustle of the Nov. 7 schedule, with new albums from Madonna, Genius/GZA, and Coolio joining Alice In Chains in the first 11 slots, causes five backward bullets on this week's Billboard 200. In all, 22 albums make their first appearances on the big chart.

**POLISHING SANTA'S SLED:** With the top eight albums each exceeding the 100,000-unit mark; new seasonal titles hitting The Billboard 200 at Nos. 173 (various artists), 189 (Kirk Franklin & the Family), and 190 (Luther Vandross); and the new Mannheim Steamroller starting to pick up steam (21-15 with a 59% sales increase), it's beginning to look a lot like Christmas. You'll find other new seasonal titles lighting up our specialty-album charts, while Christmas sets from previous years occupy the first four slots on Top Pop Catalog Albums. Among those are 1994 titles from Kenny G (No. 1), John Tesh (No. 3), and Mariah Carey (No. 4), which reminds me to remind you about our rule on Christmas titles, which is that a seasonal title must be new in order to appear on our current album charts. Otherwise, such albums are designated as catalog items.

In case you're wondering, the pair of Tesh titles at Nos. 2 and 3 on the catalog list owe a bulk of their sales to a plug on QVC. And, speaking of Tesh, his albums bear new catalog numbers, which reflects the shift by his GTS label from independent distribution to PGD (Billboard, Oct. 21). You'll see new item numbers for Tesh in the next Billboard on our bi-weekly Top New Age Albums and Top Contemporary Jazz charts.

By the by, Top Christmas Albums, the 40-position chart that contains new and old titles, returns next week. It will appear again in the Dec. 16 and Dec. 23 issues, with one more bow in the first issue of 1996 (Jan. 6).

## XMAS SET STEAMROLLS CHART FOR AMERICAN GRAMAPHONE

(Continued from page 1)

es, massage oil, clothing, and other goodies.

All of that supplements the estimated 28 million music units American Gramophone has sold since its formation in 1974. It ties in to what Davis calls his "connect the dots" theory of marketing.

### THE SAGA OF 'CONVOY'

The "Convoy" saga came about when Davis was an ad man at the Bozell Jacobs agency in Omaha. He and fellow ad exec Bill Fries wrote jingles together; their most successful series was for Old Home Bread. The series centered on a bread-truck driver named C.W. McCall and won a Clio Award.

MGM Records asked the duo to consider doing a McCall single. The result, 1974's "Old Home Filler-Up An' Keep On-A-Truckin' Cafe," went to No. 19 on Billboard's singles chart.

In late 1975, Davis and Fries recorded a McCall album for MGM, "Black Bear Road," and "Convoy," the fifth single from that release, exploded, selling millions and inspiring a movie of the same name.

Davis calls what he and Fries were doing "techno country," with its French horns and big backup vocal groups. Fries, the group's singer, went on the road as C.W. McCall and toured and recorded successfully for

years. He was later elected mayor of Ouray, Colo.

Davis continued writing country songs in partnership with Fries but returned to his true love, which he calls "18th-century classical rock."

In the mid-'70s, Davis was music director at a studio in Omaha and worked at night recording his synthesizer and harpsichord-charged blend of classical and rock. He cut an album he called "Fresh Aire By Chip Davis" and hauled it around to every record company he could find.

"Everyone loved it," says Davis, whose publisher is SESAC. "Then I'd get a letter after the third meeting saying, 'We really like it, but there's no way to sell it. But I'd like to buy 50 copies for myself.' I was selling to label presidents and their secretaries."

### 'YOU GOTTA HAVE A NAME'

Shortly thereafter came his conceptual breakthrough, Davis says. "It's funny, looking back now, that both C.W. McCall and Mannheim Steamroller were totally made up, but they needed some sort of name. They're both driven from an art base, but you can't sell it without a name. Some of the record guys were saying, 'You gotta have a name. What's this group's name?' This was around the time of Iron Butterfly and so on, so I named my 'group'

Mannheim Steamroller, which is the colloquial joke name for a crescendo from the 18th century."

Despairing of commercial success, Davis decided to try self-marketing and formed his own record label, choosing the name American Gramophone in an attempt to emulate posh label Deutsche Gramophone. His logo designer, though, misspelled the second word and the company remains "American Gramophone."

Davis peddled his albums in stereo showrooms, and the label became an audiophile hit in the U.S., Japan, and Germany. He began building his mailing list and recording and peddling subsequent Fresh Aire albums, all thematic in intent: the sounds of summer, winter, or of Johannes Kepler's mythical trip to the moon. He had found his new age or baby-boomer audience, although he won't call it anything but music.

In 1984, Davis, who admits to being an incurable romantic, decided to record a really traditional Christmas album. He recalls only skeptics before the album and only avid supporters after. The second Christmas album came in 1988. He was not eager to do yearly follow-ups, he says.

"I almost didn't do this one this year," he says. "I'd been sidetracked for years with other projects."

Among Davis' projects was last year's invitation by TBS to contribute music for the Goodwill Games in St. Petersburg, Russia. The result was the Mannheim Steamroller album "To Russia With Love," recorded in St. Petersburg's Philharmonia Hall.

Other projects included the Steamroller soundtrack for the 1986 PBS series "Saving The Wildlife" and the 1989 22-concert benefit series for Yellowstone National Park, after the fire there.

"I knew I would do another Christmas album sometime, and I knew the fans wanted one," he says. "But there's a certain part of me inside that I don't want to be so commercial as to just shove them out. That's not the reason I make these. On the other hand, I do realize that if you leave something alone, it sits there and builds its own base."

### A RETURN TO CHRISTMAS PAST

Davis says that his Christmas albums take the listener back to the time of the songs' origins. "A lot of the Christmas carols we know here in America are from the 14th and 15th centuries in Europe," he says. "Ironically, I'm discovering, as I spend a lot of time in Europe recording, that a lot of the time the people there don't necessarily know their own Christmas carols."

Davis is democratic in the selection of songs he offers on his Christmas albums. He solicits votes for song choices among the 500,000 people who receive his catalog. This year, 2,600 people responded with their choices. Davis published their names in his catalog and sent an advance cassette to each prior to the album's release.

Ironically, Davis says, people won't select common carols, because they feel they should be eclectic. He has overruled his voters only once, picking "Jingle Bells" for the current album.

One of his challenges, Davis says, is presenting a convincing, warm, and fuzzy Christmas on stage with a multilayered computerized sound

and dozens of orchestra players and antique instruments.

"I started with three trucks and 20 people," he says of this year's Christmas tour, which played Salt Lake City Nov. 15-Sunday (19), Los Angeles Friday (24)-Nov. 26, Denver Nov. 30-Dec. 3, Dallas Dec. 7-10, Chicago Dec. 14-17, and Omaha Dec. 26-31.

Davis says he gets the best audio equipment available and uses six live musicians on stage playing the Mannheim Steamroller parts, such as rhythm and harpsichord.

"We all play all of the ancient instruments," says Davis. "They're all classically trained; two of the guys were in the McCall country project."

To present the music, Davis relies on multimedia. "I shot a film in England of a 15th-century Christmas feast, where we see how the 15th-century carols would have been performed, on the instruments they would have been performed on, and it's all songs from the album."

In concert, the film is projected on a scrim 60 feet wide on the side walls and on a rear-projection screen behind the band, which allows band members to appear as if they are playing among the ancient musicians, says Davis.

"There are seven Light Cannons going on simultaneously, projecting different peripheral views, with speakers that create the exact sound of that feast hall in England, down to its echo content. So we end up playing live to the film. It's like doing a film score backward."

### CATALOG SALES

The folksy, 26-page, full-color American Gramophone catalog begins with a low-key letter from

Davis, complete with bad jokes and some hints about new product lines.

The first pages offer the three Christmas albums, cinnamon hot chocolate, and Steamroller pull-overs, as well as a special offer: the three albums and the hot chocolate in a Steamroller-inscribed wooden CD crate.

The catalog also offers sections devoted to his Dayparts series albums. (These consist of music for different parts of the day; the "Sunday Morning Coffee" album spawned Davis' very successful gourmet coffee line.)

Also offered are framed rare scores, regular scores for bands and instrumentalists, desserts and dessert music, massage music and massage oil, Steamroller polo shirts, and "high-end yummys."

Available too is music from other artists on the label, including the veteran pop group America, Mike Post's TV scores, and John Rutter & the Cambridge Singers.

Although his direct-mail business is strong, Davis' Christmas releases are big sellers at music retail chains (see story, this page).

As far as future projects go, Davis says he is working on a Christmas movie and an adventure series called "Seven Wonders Of The Natural World," for which he recently climbed and camped on Mt. McKinley for 10 days, capturing images and sounds.

The label itself, he said, will stay pretty much as it is. "We're not actively recruiting artists. If the right one comes along, yes. The goal of our company is not to become the biggest record company in the world. Our goal is, like, to be the grooviest."

## AG's Mannheim Steamroller Sales Are Anything But Flat

BY DON JEFFREY

NEW YORK—Music retailers say that strong consumer anticipation and successful in-store promotions have resulted in a surprisingly strong early sales performance for Mannheim Steamroller's latest Christmas album.

The title, "Christmas In The Aire," is No. 15 this week in its ninth week on The Billboard 200 album chart. The American Gramophone release is independently distributed.

Tony Jamie, buyer for 150-store National Record Mart, says, "It's impressive this early to be selling that high up in the charts."

The album has been in NRM's top 10, and sales are increasing weekly. Last week it sold 1,100 units; the week before, 680.

"It's our No. 1 selling title this week. It beat all the pop, beat everything," says Brian McClemens, buyer for 116-store Borders Books & Music. "We put it out early and exposed it to our customers."

He adds, "This will break my initial sales chart that I worked out in August, which was pretty aggressive. I expected to break 10,000 units. Now I expect to do much better."

Susan Peterson, senior buyer for music at the 673-store Target chain, notes that "Christmas In The Aire" is among Target's top 20 and that her chain accounts for more than 20% of the title's nationwide sales. "We do a very high percentage of the business," she says. "It has a very strong following. It fits our demographic."

Consumer expectations have

been high for the release. The first two Christmas albums by Mannheim came out in 1984 and 1988, and many fans were expecting a third in 1992.

"They've got a great track record," says McClemens. "It's been a few years, and people have been kind of waiting for a new one, because it's such a familiar sound. . . . This has become the new series of albums associated with Christmas."

The album has been placed in Borders' "super listening posts," which are located by the front door of the store. "It's merchandised so everybody coming into the store sees it," says McClemens.

Borders has the title sale-priced at \$11.99. Some competitors in Borders' markets have been selling the album for as much as \$19.

NRM has also been promoting the release heavily. "We had two full-sized display merchandisers available to us, and we utilized them in about 80% of our stores," says Jamie. "One holds 300 units and lights up. It incorporates all three titles."

Target's Peterson adds, "We give it a lot of endcap exposure."

Although it is a Christmas album, some retailers believe the release may have staying power after the holidays because of the act's popularity.

"We'll probably retain it year-round just to have a piece in the store," says NRM's Jamie.

Although most of the sales are on CD, Borders reports that the cassette version has also been moving well. "It's easier to toss it in the car," says McClemens.

## EUROPEAN SOCIETIES OPPOSE EMI AGENCY

(Continued from page 10)

efficiency of the existing societies or the discounts they're offering. It's all to do with EMI and the short-term bottom line, with a possible buyer of Thorn EMI's music division in mind."

For its part, EMI says it has received letters from all of Europe's collecting societies and has conducted meetings with many of them. However, the company declines to reveal the content of the meetings.

### SINGLE-MARKET PHENOMENON

Central licensing itself is a relatively new phenomenon produced by the single European market. Historically, Europe's record companies handled royalty payments on a purely domestic basis. They secured their pressing licenses from—and paid their mechanicals to—the sole collecting society in their country.

Under this system, each collecting society enjoyed a monopoly in its own market, and a multinational record company had to do individual deals for each country in which it operated.

However, the open market across the 15-nation European Union means that record companies can now buy one pan-European license from any collecting society within the Union.

The competition between the societies for such vast amounts of business has been fierce, and each vies with the others to produce agree-

ments that are attractive to record companies.

EMI feels, though, that this process has gone too far, arguing that the concessions and discounts that have been given to record companies are detrimental to publishers' and writers' interests.

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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

## YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995	
TOTAL	550,089,000	547,870,000 (DN 0.4%)	
ALBUMS	466,017,000	466,048,000 (DN 0.006%)	
SINGLES	84,071,000	81,822,000 (DN 2.7%)	

## YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995	
CD	272,597,000	302,328,000 (UP 10.9%)	
CASSETTE	192,907,000	163,035,000 (DN 15.5%)	
OTHER	513,000	685,000 (UP 33.5%)	

### OVERALL UNIT SALES THIS WEEK

13,528,000

### LAST WEEK

12,392,000

### CHANGE

UP 9.2%

### THIS WEEK 1994

13,966,000

### CHANGE

DN 3.1%

### ALBUM SALES THIS WEEK

11,551,000

### LAST WEEK

10,531,000

### CHANGE

UP 9.7%

### THIS WEEK 1994

12,008,000

### CHANGE

DN 3.8%

### SINGLES SALES THIS WEEK

1,977,000

### LAST WEEK

1,860,000

### CHANGE

UP 6.3%

### THIS WEEK 1994

1,959,000

### CHANGE

DN 0.9%

## TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	48,550,000	46,819,000	DOWN 3.6%
CHAIN	8,465,000	9,406,000	UP 11.1%
INDEPENDENT	13,274,000	13,490,000	UP 1.6%
MASS MERCHANTS	13,783,000	12,108,000	DOWN 12.2%

ROUNDED FIGURES

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

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## Whitney Shoop Shoops To No. 1 Debut

WHITNEY HOUSTON can breathe a little easier, as she becomes the third artist and second female in history to debut at the top of the Hot 100. The first single from the "Waiting To Exhale" soundtrack enters at No. 1, displacing Mariah Carey's "Fantasy," which had a healthy eight-week run.

"Exhale (Shoop Shoop)," written and produced by Babyface, is the first soundtrack single to begin its chart life at the summit. The other two singles that started out at No. 1 are "You Are Not Alone" by Michael Jackson and the above-mentioned "Fantasy." That means this is the first time that two consecutive No. 1 singles have debuted at the zenith.

"Exhale" is Houston's 11th No. 1 hit on the Hot 100. That puts her in a tie with Madonna for fifth place among artists with the most chart-toppers, behind the Beatles (20), Elvis Presley (17), Michael Jackson (13), and the Supremes (12). Houston has amassed her 11 No. 1 hits in just over 10 years, starting with "Saving All My Love For You" in October 1985.

Arista's success with "Waiting To Exhale" is just beginning. The album is chockablock with potential No. 1 titles, making it a likely contender to match or beat the record for most No. 1 hits from one soundtrack. The record-holder is "Saturday Night Fever," with four.

Houston's last No. 1 single was also from a motion picture. "I Will Always Love You" from "The Bodyguard" held onto the pole position for a record 14 weeks. It's unlikely "Exhale" will have an opportunity to run that long; take a look at the Hot 100 Airplay chart, where Mariah Carey has the top two titles with "Fantasy" and "One Sweet Day." The latter title is now in stores and has the potential to debut at No. 1 next week.

Carey's one-two punch on the airplay chart marks the second time that an artist has the top two titles on this chart: Boyz II Men, partnered with Carey on "One Sweet Day," did it first.

POSTHUMOUS HIT: The first Phyllis Hyman album to be released since her death enters The Billboard 200 at No. 67. "I Refuse To Be Lonely" is thus the highest-charting Hyman album since "Can't We Fall In Love Again" peaked at No. 57 in 1981. It's the third-highest charting album of the eight releases by the artist that has made the chart.

Hyman is not the only artist to have a posthumous debut this week. Queen's "Made In Heaven" album, featuring the final recordings made by Freddie Mercury before his death in November 1991, is new at No. 58.

DEJA Q: Another new entry on The Billboard 200 is Quincy Jones' latest, "Q's Jook Joint." That extends Jones' chart span to 32 years and 11 months, dating back to the debut of "Big Band Bossa Nova" the week of Dec. 29, 1962.

NO FOOLIO: While "Gangsta's Paradise" by Coolio Featuring L.V. continues its reign at No. 1 in several countries, it slips to No. 3 on the Hot 100 after holding onto the No. 2 spot for seven consecutive weeks. William Simpson of Los Angeles cites the "Dangerous Minds" single for having the longest run at No. 2 after a No. 1 reign in the history of the Hot 100.

The longest previous consecutive run at No. 2 after hitting No. 1 was by Silk's "Freak Me," which was in the runner-up spot for five weeks. "Stayin' Alive" by the Bee Gees had six nonconsecutive weeks at No. 2 after its stay at No. 1.



by Fred Bronson

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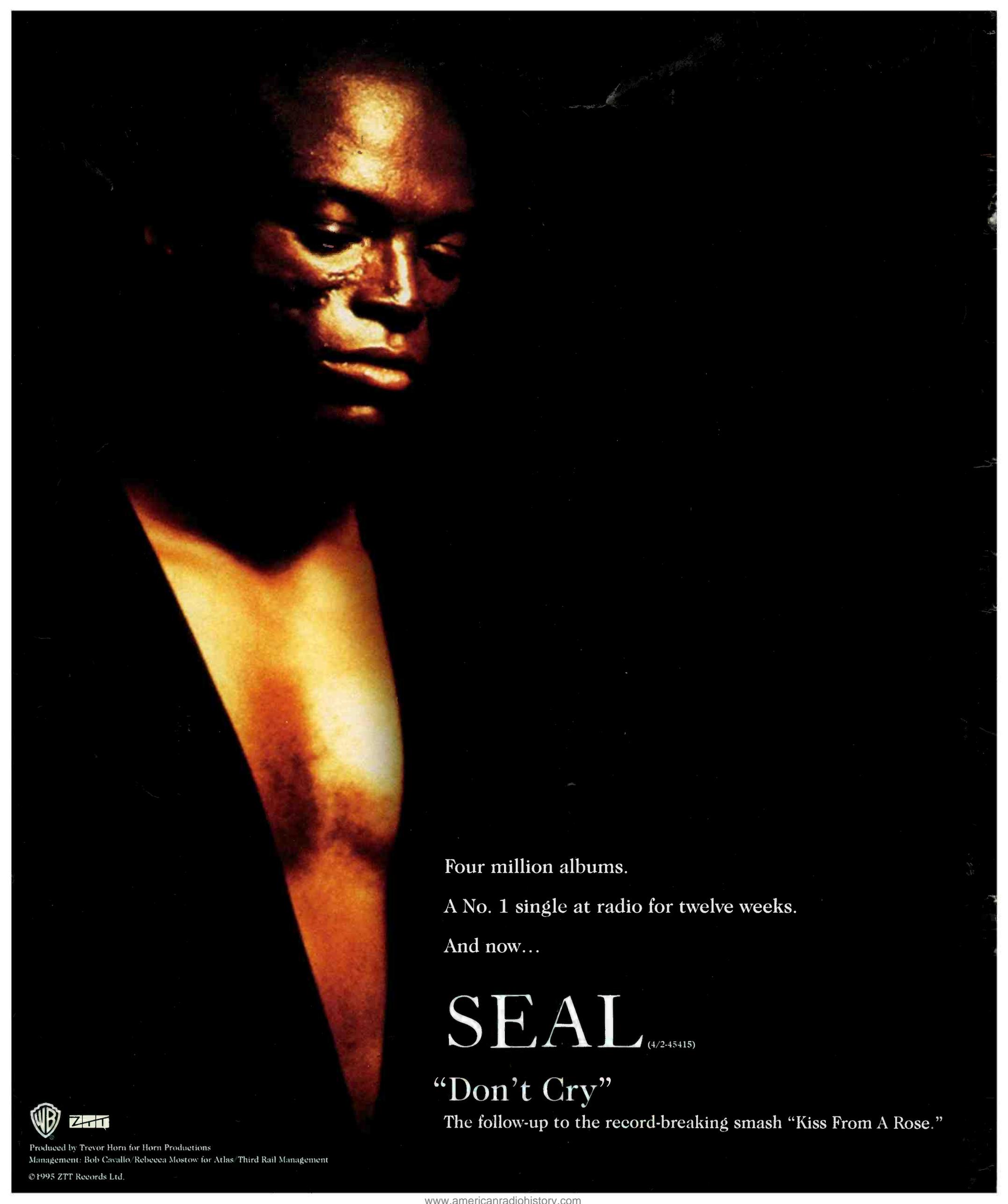
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