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Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • DECEMBER 16, 1995

QUINCY JONES

A HALF CENTURY OF MUSIC

THE BILLBOARD INTERVIEW
BY MARK ROWLAND



When you've been

in this business for

50 years,

you make a few friends...

Billboard

NEWSPAPER

IN MUSIC NEWS



Jack Logan Rises On 'Mood Elevator'

SEE PAGE 11

Hi-Tech Apple Aids Reprise

BY MARILYN A. GILLEN

LOS ANGELES—Reprise Records and Apple Computer are pooling their strengths and resources as part of a new strategic alliance aimed at jointly promoting and marketing the label's artists and the computer company's technologies.

BILLBOARD EXCLUSIVE

The partnership underscores the increasing role that computers are playing in the music business—from the consumer-targeted flash of enhanced CDs and online sites to the back-room business applications of A&R, art direction, management, recording, marketing, and promotion.

(Continued on page 113)

Christian Acts Enter Mainstream

BY CARRIE BORZILLO and DEBORAH EVANS PRICE

NASHVILLE—Mainstream radio airplay, Lollapalooza-type tours, mosh



DC TALK

pits, and MTV play are things people don't readily associate with Christian music, but DC Talk, Jars Of Clay, Petra, Whiteheart, Newsboys, Guardian, and Geoff Moore & the Distance are just a few of the Christian rock acts dispelling preconceived notions about

(Continued on page 119)

Capitol Sees Rewards Of A&R Strategies

More Beatles Product Promised In Wake Of 'Anthology' Series

BY CRAIG ROSEN

LOS ANGELES—The Beatles "Anthology" series may be just the beginning of a batch of new releases, including a previously unissued acoustic version of "The Beatles," the 1968 double record dubbed "The White Album."

Long before the Beatles' "Anthology 1" sailed to the top of The Billboard 200, a series of meetings between top executives at Capitol, EMI, and Apple Corps. were held to pave the long and winding road to new Beatles product.

Prior to 1994's two-CD set "Live At The BBC," there had not been a new Beatles compilation released in the U.S. since 1988, when the label issued the two "Past Masters" CDs, which featured singles and B-sides not included on the British versions of the

Beatles' albums.

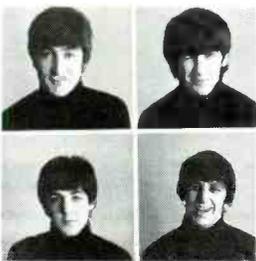
When Gary Gersh took over as president/CEO of Capitol Records in July 1993, he took stock of the situation.

"When I arrived at Capitol, the relationship between the Beatles and EMI had gotten to the period where it was continually stalled in terms of getting new product out, making a new deal, or trying to move forward with what the potential was for releasing new Beatles' product," Gersh says.

Gersh took his concerns to Charles Koppelman, chairman/CEO of the EMI-Capitol Music Group, and suggested that the executives and their counterparts in the U.K. examine the Beatles' future.

"I said, 'We should take a real serious look at reassessing the Beatles situation with EMI worldwide. We should open our eyes to what the future could

(Continued on page 116)



THE BEATLES

Artist Development At Record Co. Reflects Gary Gersh's Mission

BY CHRIS MORRIS

LOS ANGELES—As 1995 nears its end, Capitol Records is starting to reap the rewards of its artist development



FOO FIGHTERS

GERSH

strategy. The Beatles' "Anthology 1" is atop The Billboard 200 for the second week in a row, with sales of over 1.3 million units, according to SoundScan (see Between The Bullets, page 118).

But Capitol's mission goes beyond taking its most heavily promoted record of the year to No. 1, according to president/CEO Gary Gersh.

He says, "It's important for me to make sure the Beatles record or the Bob Seger record or the Bonnie Raitt record is at the highest level it can possibly be, and to try and take the

new midlevel artists—the Rosanne Cashes and John Hiatts and Robbie Robertson—to new levels, and the future of our company is clearly based on the breaking of the young artists."



MICHAEL FRANTI OF SPEARHEAD

In the last 12 months, Capitol has enjoyed some success with its roster of established acts and started to break through with such feisty newcomers as the Foo Fighters, Everclear, Radiohead, and Spearhead. At

(Continued on page 116)

Mexican Biz Seeks Stability In Slump

BY JOHN LANNERT

MEXICO CITY—The Mexican government's ongoing inability to stabi-

lize the peso has sent the domestic record business into a profound swoon that most industry executives fear will persist indefinitely.



FEY

"Everybody was expecting a come-



back in the market by the end of this year," says Isaac Massry, owner of Mixup, a 13-store chain here. "Things are worse than people think."

Due to the contracting domestic market, Massry was forced to close three stores of another chain he partially owns, Discolandia.

Rodolfo López, general director of BMG Mexico, describes the current business climate as "a crisis that will last three or four years. But there ex-



THALIA

ists a hope that the holiday season will help recoup a little of what has been lost during the rest of the year." Julio Sáenz, who was recently ap-

(Continued on page 83)

BB Awards Honor Joni, TLC, Hootie

BY BRADLEY BAMBARGER

NEW YORK—LaFace/Arista's TLC, Atlantic's Hootie & the Blowfish, and Tommy Boy's Coolio earned top honors at the sixth annual Billboard Mu-



GABRIEL AND MITCHELL

sic Awards here. The event was broadcast live Dec. 6 by the Fox Broadcasting Co. from the New York Coliseum in midtown Manhattan.

The Century Award, Billboard's highest honor for creative achievement, was presented to Joni Mitchell

(Continued on page 117)

HEATSEEKERS

Seven Mary Three Has Mammoth No. 1

SEE PAGE 53



SEE PAGE 73

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VOLUME 107 • NO. 50		
• THE BILLBOARD 200 • ★ ANTHOLOGY I • THE BEATLES • APPLE		114
CLASSICAL ★ CHANT II • BENEDICTINE MONKS • ANGEL		69
CLASSICAL CROSSOVER ★ US AND THEM: SYMPHONIC PINK FLOYD LONDON PHILHARMONIC (SCHOLES) • POINT MUSIC		69
COUNTRY ★ FRESH HORSES • GARTH BROOKS • CAPITOL NASHVILLE		64
HEATSEEKERS ★ AMERICAN STANDARD SEVEN MARY THREE • MAMMOTH / ATLANTIC		53
JAZZ ★ HERE'S TO THE LADIES • TONY BENNETT • COLUMBIA		68
JAZZ / CONTEMPORARY ★ BREATHLESS • KENNY G • ARISTA		68
KID AUDIO ★ TOY STORY • READ-ALONG • WALT DISNEY		92
NEW AGE ★ CHRISTMAS IN THE AIRE MANNHEIM STEAMROLLER • AMERICAN GRAMMOPHONE		67
POP CATALOG ★ MIRACLES: THE CHRISTMAS ALBUM • KENNY G • ARISTA		91
R&B ★ WAITING TO EXHALE • SOUNDTRACK • ARISTA		55
• THE HOT 100 • ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA		112
ADULT CONTEMPORARY ★ AS I LAY ME DOWN • SOPHIE B. HAWKINS • COLUMBIA		106
COUNTRY ★ TALL, TALL TREES • ALAN JACKSON • ARISTA		61
DANCE / CLUB PLAY ★ REACH • LIL' MO' YIN YANG • STRICTLY RHYTHM		58
DANCE / MAXI-SINGLES SALES ★ NO ONE ELSE • TOTAL • BAD BOY		58
LATIN ★ SI TU TE VAS • ENRIQUE IGLESIAS • FONOVISA		65
R&B ★ EXHALE (SHOOP, SHOOP) • WHITNEY HOUSTON • ARISTA		57
RAP ★ HEY LOVER • LL COOL J • DEF JAM / RAL		56
ROCK / ALBUM ROCK TRACKS ★ MY FRIENDS • RED HOT CHILI PEPPERS • WARNER BROS.		107
ROCK / MODERN ROCK TRACKS ★ GLYCERINE • BUSH • TRAUMA		107
• TOP VIDEO SALES • ★ BATMAN FOREVER • WARNER HOME VIDEO		96
LASERDISCS ★ BATMAN FOREVER • WARNER HOME VIDEO		98
MUSIC VIDEO ★ CHRISTMAS WITH LUCIANO PAVAROTTI • VIDEO TREASURES		97
RENTALS ★ CRIMSON TIDE • BUENA VISTA HOME VIDEO		97

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
BLUES ★ GREATEST HITS • STEVIE RAY VAUGHAN & DOUBLE TROUBLE • EPIC	
CONTEMPORARY CHRISTIAN ★ JESUS FREAK • DC TALK • FOREFRONT	
GOSPEL ★ KIRK FRANKLIN AND THE FAMILY CHRISTMAS KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	
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WORLD MUSIC ★ CELTIC CHRISTMAS • VARIOUS ARTISTS • WINDHAM HILL	

Michael Schulhof Resigns From Sony Corp. Shakeup Reverberates At Music Labels

BY DON JEFFREY

NEW YORK—In the latest jolt to a music industry rocked by seismic changes in its top ranks this year, Sony Corp. has forced the resignation of Michael Schulhof, chief of its worldwide music and movie companies, creating uncertainty at Sony's record labels.

Assuming Schulhof's titles of chairman of Sony Music Entertainment and chairman of Sony Pictures Entertainment is Norio Ohga, who is Sony Corp.'s Tokyo-based chairman/CEO. Ohga, a trained baritone, was chairman of Sony Music before Schulhof was named to the post in 1991. Sources say Ohga is unlikely to relinquish the top position at the music unit for some time.

Sony declines comment on Schulhof's ouster. An official release says that he plans to "pursue new business interests in the new technologies and entertainment arena."

His departure has stirred speculation about the future of other executives at Sony Music, as the company's U.S. market share lags behind that of previous years. Among U.S. distributing corporations, Sony Music's 1995 album market share through Dec. 3 is 13.6%, behind WEA's and PGD's, according to SoundScan. For 1994, its share was 15.2%; for 1993, it was 17.3%.

Insiders say Thomas Mottola, the president/COO of Sony Music, met with Ohga on the day Schulhof resigned and was told that he had Ohga's confidence.

A memo to all Sony Music employees from Ohga and Sony Corp. president/COO Nobuyuki Idei says, "We have the utmost respect and support for Thomas D. Mottola and his management team. They will continue to manage and lead the company into new territories and lines of business."

Schulhof's departure, however, has rekindled music industry speculation that the position of Don Ienner, chairman of Columbia Records Group, is precarious.

But Mottola, as he did when rumors about Ienner surfaced (Billboard, July 23), has issued a denial. In a statement to Billboard, he says, "I am extremely pleased with the performance of the top management of all Sony Music labels. Both Don Ienner, as chairman of Columbia Records Group, and Dave Glew, as chairman of Epic Records Group, have my continued support." Sony declines to confirm that Ienner's employee contract expires this month.

Despite criticism in the media, the Columbia label group has been doing well lately, with top 10 successes from Mariah Carey, Alice In Chains, and Michael Bolton, and a hit



OHGA



IDEI

album from new alternative act the Presidents Of The United States Of America. According to SoundScan, Columbia's year-to-date market share is 6.7%, which puts it in third place among label groups, after Warner Bros. and Atlantic.

Sony Music's other major label group, Epic, has had top 10 albums in recent months from new rock act Silverchair and Michael Jackson. But some industry observers consider Jackson's highly touted double CD, "HIStory: Past, Present & Future—Book I," which Sony says has sold more than 8.5 million units worldwide, a disappointment because of high costs and expectations. Epic's market share this year is 5.6%.

To most insiders, though, the departure of

Schulhof had less to do with the music business than with Sony's other divisions.

The movie group, which includes television and home video, has been the most troubled unit of Sony, although a spokesman says it has posted three consecutive profitable quarters. Last year, Sony had to write off \$3.2 billion in losses on its movie investment, and chairman Peter Guber was forced to resign. The title of chairman of Sony Pictures Entertainment had been unfilled until Ohga assumed it last week. Alan Levine has been running the movie group as president/COO.

At the time of the writeoff, there was speculation that Schulhof's days were numbered, although many insiders said he retained the confidence of Sony's board.

But earlier this year, Sony Corp. named Idei president/COO, and many sources say there were conflicts between Idei and Schulhof. They say the problem involved Schulhof's free-spending ways with the entertainment company.

Disputes also arose over the direction of Sony's mammoth consumer electronics division, which Schulhof headed in the U.S.

(Continued on page 15)

Metromedia Acquires Alliance; Deal Means New Film Co. Heads

BY SETH GOLDSTEIN

NEW YORK—Alliance Entertainment, which has built itself into the largest full-service music distributor in the U.S., vaults into the video arena after being acquired by Metromedia International Group. Sources expect a definitive merger agreement this month and the consummation of the deal for \$533 million in stock next March.

Upon completion of the merger, Alliance vice chairman/president Anil Narang says that he and chairman Joe Bianco will have responsibility for Metromedia's domestic entertainment ventures, which include Orion Pictures, Orion Home Entertainment, MCEG Sterling, and the latest acquisition, Motion Picture Corp. of America. There will be others if Metromedia chairman John Kluge takes majority control of Image Entertainment, the laserdisc distributor in which he has strong minority interest. Trade reports indicate that a deal may be in

the works.

Orion Pictures' 1,000-title library drives the Home Entertainment division's video sales, which are estimated at \$70 million-\$75 million this year. "Obviously, Orion has a hell of a catalog," says Narang. In the past year, Orion Home Entertainment has acquired distribution rights to foreign movies from Fox Lorber, Major League Baseball titles, and Japanese feature-length cartoons, while the studio has attempted to right itself financially and resume movie production.

Alliance could contribute to this. Narang says that Alliance produces "a lot of special-interest programs" first seen on cable services, such as the Discovery Channel. The supplier is Alliance's British subsidiary, Castle Communication, which set up a U.S. office this year. "There should be a great deal of synergy between Castle and Orion," Narang says.

(Continued on page 110)

THIS WEEK IN BILLBOARD

WHAT WAS OLD IS A HIT AGAIN

English duo Robson & Jerome started out as actors, but now top the U.K. charts with their versions of classic songs from earlier eras. Correspondent Nigel Hunter reports from London.

Page 70

COUNTRY TROUBLES IN THE CITY?

New York's only country FM station, WYNY, could be facing a format change, a prospect that raises questions about the format's viability in the city. Country Airplay Monitor's Phyllis Stark has the story.

Page 105

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COMMENTARY

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The Beat

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Popular Uprisings

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Dance Trax

Country

Latin Notas

Jazz/Blue Notes

Classical/Keeping Score

Songwriters & Publishers

Studio Action

INTERNATIONAL

Hits Of The World

Global Music Pulse

Canada

10 **MERCHANTS & MARKETING** 87

Declarations Of Independents 89

Retail Track 90

Child's Play 91

The Enter*Active File 93

Home Video 94

Shelf Talk 96

REVIEWS & PREVIEWS 99

PROGRAMMING 105

Vox Jox 108

Music Video 109

FEATURES

Update/Lifelines 104

Hot 100 Singles Spotlight 113

Between The Bullets 118

Market Watch 120

CLASSIFIED 102

REAL ESTATE 103

IFPI: Piracy Concerns Extend To Internet

■ BY JEFF CLARK-MEADS

LONDON—The specter of music piracy by Internet users has been forced into the cold light of day by the record industry's ghostbusters.

Participants in a Nov. 30 new-media seminar in London run by international labels group IFPI suggested that the record industry has already coped with an upheaval greater than that caused by interactive technologies. However, they added, governments need to protect those producers whose products make access to information technology attractive and exciting.

IFPI director general Nic Garnett told the seminar, "Nobody is expecting the impact from the Internet over the next 10 years to be as great as the one we have had over the last 10 years. The Internet has a very long way to go before it has an impact like that of CD."

Garnett added, "Multimedia is nothing so new. Record companies have been putting out material in audio and video for years."

Nonetheless, IFPI is acutely aware of the copyright safeguards that need to be in place for new de-

livery systems.

IFPI director of legal affairs Lewis Flacks said, "Intellectual property rights are fundamental to the growth of the information society. Building a global information society is not just about technology."

Flacks added that copyright protection will be "more and more important in the information society where more and more of us will earn a living from information technology."

Flacks said a common theme from people involved in new delivery systems is that technology has made copyright protection redundant. "This is a specious argument that we first heard when broadcasting was introduced."

Flacks suggested that new technology will have advantages for copyright protection, particularly in the area of home copying, which, when done via a computer network, can be monitored and controlled for the first time.

Such control will lead to a reappraisal of home taping, he said. "What we have accepted grudgingly, reluctantly, as a tertiary aspect of

(Continued on page 113)

Country Video Channel To Launch Jones Int'l Venture To Stress Current Hits

■ BY BRETT ATWOOD

LOS ANGELES—Jones International Networks Inc., one of the nation's largest cable and radio network operators, is launching a 24-hour country music video channel Dec. 31.

The channel, dubbed Great American Country, hopes to carve out its piece of the country video audience by playing clips from current country hits in heavy rotation.

Initially, the channel's on-air presentation will consist exclusively of clip programming. Although there will be no hosts at launch, Jones International president Greg Liptak anticipates adding VJs sometime next year.

In addition, Great American Country will likely diversify its country programming in late 1996 to include music-themed shows that do not rely exclusively on videoclips, according to Liptak.

Sister company Jones Satellite Networks is an established force at radio, with more than 1,000 affiliates in the

U.S. About 450 of the 1,000 JSN affiliate radio stations carry its U.S. Country and CD Country formats.

"Our radio experience will be reflected in the channel's programming," says Liptak, who would not specify how many weekly exposures will be given to a hit video in heavy rotation at the channel.

The channel's hit-driven image will be reflected in its tagline: "Never be more than 15 minutes from a top 10 country hit."

In addition to emphasizing hits, the channel will air new clips and recurrences.

Many country music executives are enthusiastic about a new country music video channel.

"This will help to diversify the industry," says Joanna Dame, who handles video promotion at Warner Bros. Nashville. "It basically gives people who love country music another choice."

Says Aristomedia president Jeff Walker, "I'm always pleased to see new outlets to expand the penetration of country music."

Scott Rattray, manager of film and video for Arista Nashville, suggests that the new channel's programmers would provide a particular benefit to the music business if "they lean to-

ward more cutting-edge and new artists and clips that are not necessarily correlated to [radio airplay]."

Liptak says Great American Country will be cross-promoted with Jones' radio affiliates to "build a bridge between local country radio stations and the cable systems in which we are covered."

In addition, Liptak hopes to use Jones Satellite Networks' ties with record labels and artists to secure celebrity interviews and promotional tie-ins

for the new service. Liptak says the new channel will utilize some of the people from its Denver-based country music radio programming staff, including Jones Satellite Networks' operations director Jim Murphy, who will add music video channel programming to his duties.

The channel, which will be based in Denver, will go head to head with Nashville-based CMT, but with significantly fewer subscribers at launch.

Great American Country will reach (Continued on page 113)



Nominations, Sponsors For Brits Being Finalized

■ BY ADAM WHITE

LONDON—The team producing the 1996 Brit Awards show has a message for the U.K. music industry: Check your mail.

The team is working hard to finalize the event's sponsorship deal with direct-mail company Britannia Music Club, which has reportedly taken longer than expected.

On Dec. 5, voting papers were sent out by the British Phonographic Industry listing the top five nominees in each of the '96 award categories.

The recipients were the 500 U.K. industry professionals who form the Brits voting academy. They have two weeks to mark their numbered ballots and return them to Electoral Reform Ballot Services, a division of the Electoral Reform Society.

The final selection of nominees in 13 categories was produced by an earlier round of balloting among the 500 professionals that ended Dec. 1. Approximately 60% of the eligible voters had submitted nominations to "The Independent Scrutineer" at ERBS in London by the Dec. 1 deadline.

"It's a good list," says Lisa Anderson. "We're very pleased with it." Anderson has been executive producer of the Brits for the BPI since 1992. The new chairman of the association's Brit awards committee is Sony Music chairman/CEO Paul Burger.

The voting academy consists of members of the BPI and the British Assn. of Record Dealers, the media, and a fourth category that includes producers and artist managers. Participating for the first time this year are 20 members of the council of the International Managers Forum.

The academy's voters will determine who wins the '96 Brits, which will be revealed at the awards show at London's

Earls Court on Feb. 19. The following night, Carlton TV will broadcast the show to a nationwide audience. Anderson says that ITV has agreed to deploy "a substantial national marketing package" to promote the program.

Carlton will also broadcast—for the first time—a preview show, "The Brits Are Coming," on the ITV network during prime time on Feb. 15. Both the preview show and the main event are being produced by Initial TV and will be hosted by radio/TV personality Chris Evans.

As for the sponsorship arrangements, PolyGram-owned Britannia Music has been a Brits backer since 1989. Last year, its marketing program included broadcast sponsorship of the event for the first time.

The music and video club's new deal (Continued on page 113)



Always In Fashion. Madonna is congratulated by VH1 president John Sykes after winning two awards at VH1's Fashion and Music Awards. Madonna won the awards for most fashionable artist and VH1's Viewer's Choice: most fashionable artist. The show was broadcast Dec. 3 from New York and honored this year's most fashionable musicians, designers, and models. The show was highlighted by performances by Elton John, the Pretenders, k.d. lang, Tina Turner, and the artist formerly known as Prince.

Composer's Heirs Sue Disney Companies Claim Missing Royalties For Music On New-Media Formats

■ BY DOUGLAS REECE

LOS ANGELES—Heirs of the late composer George E. Bruns filed a suit Dec. 1 in Los Angeles Superior Court against several Walt Disney-owned companies for allegedly failing to pay royalties on several products and broadcasts that contain Bruns' music.

Disney Music Publishing, Buena Vista Home Video, the Walt Disney Co., Walt Disney Music Co., Wonderland Music Co. and Walt Disney Productions are being sued for one-third of the revenues generated by television shows and the sale of videocassettes, laserdiscs, CDs, and pay-television broadcasts that contain Bruns' music.

Referring to these media as "new formats," the suit claims that Bruns never granted Disney the right to use his compositions for these projects.

According to the suit, the one-third figure is consistent with Bruns' original contract with Disney, which was made when he began working for the company in 1953.

In addition to unspecified compensatory damages, Bruns' heirs are seeking legal compensation and punitive damages.

When asked why it has taken so long for Bruns' heirs to file the suit, Walter J. Lack, attorney for the plaintiffs, says, "The heirs were in no position to know that they had been cheated all these years. Disney

stopped making royalty payments in June of this year, and there was never any explanation. Upon investigation, it was determined there had been massive underpayment since [Bruns'] death."

The action says that Bruns, who died in 1983, created music and songs for "at least 15 feature-length films and numerous short films, such as cartoons and other animated works." Among his best-known works were compositions for the films "One Hundred And One Dalmatians," "The Jungle Book," "Robin Hood," and "The Absent-Minded Professor."

Lawyers for Walt Disney Co. declined to comment.

Hearings Begun In Suit By '60s Acts Over Pensions

■ BY BILL HOLLAND

A federal court judge in Atlanta has begun preliminary hearings in a case that will decide whether officials at the major labels, the American Federation of Television and Radio Artists, and its pension fund underpaid or intentionally neglected to pay retirement benefits to 15 recording artists from the '60s.

The landmark case is the first time that the court will examine the financial records of the AFTRA Employee Retirement Income Security Program (ERISA), which is administered by record companies. The case could become a precedent for future lawsuits dealing with the pension funds of present-day vocal performers, sources say.

Record companies are obligated to handle AFTRA's ERISA Fund under a collective bargaining agreement called

the Phono Code. They must make contributions, based on sales, to the ERISA Fund, which is governed by federal laws.

Judge Clarence Cooper is hearing the case, Samuel D. Moore vs. AFTRA, beginning with the pretrial hearings, which involve the financial records from the record companies, AFTRA, and the pension fund. So many records will be submitted, however, that the disposition of the case could change in the months ahead. Even if there are no changes, those close to the case say that the trial date will not be set until next year.

In a Sept. 21 order, Cooper asked the major labels to make available the accounting and audit records relating to Moore (of Sam & Dave) and 14 other veteran R&B and rock'n'roll artists or their estates.

Also part of the class-action suit are David Prater Jr., as heir of Dave Prater Jr., (also of Sam & Dave); Jerry Butler; Thor and Li-Nie Wilson, representing the estate of Jackie Wilson; Doris Jackson of the Shirelles; Marshall Thompson of the Chi-Lites; Cecil Womack Jr. of the beneficiaries of Mary Wells; Lester Chambers of the Chambers Brothers; Carl Gardner of the Coasters; Brian Hyland; Barbara Acklin; Alfred Smith (who recorded under the name Brenton Wood), Bill Pinckney of the Drifters; and Curtis Mayfield.

Felix Cavaliere of the Rascals was an original plaintiff, but sources say he may not be part of the class-action suit. Judge Cooper found sufficient merit to hear the case in his Sept. 21 order and dismissed motions seeking dismissal or summary judgment by the labels, AFTRA, and its Fund's officials. The \$7 billion civil lawsuit was filed in U.S. District Court for the Northern District of Georgia in 1993 by Moore, Mayfield, (Continued on page 120)

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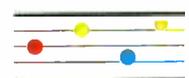
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Commentary

Everyone Covered By Blanket Licenses Deals Will Help Online Services Expand

BY BENNETT M. LINCOFF

Common ground among online service providers, copyright owners, and consumers need not be a crash site along the information superhighway. Rather, collective licensing on a blanket basis can be the mechanism by which these groups steer clear of that impending collision.

Collective licensing occurs when individual copyright owners authorize a common agent to license uses of their works. And, when a blanket license is granted, licensees generally may make unlimited uses of the particular rights granted in all the works in a collective catalog.

Through collective licensing arrangements, service providers can minimize their costs by obtaining authorization to use vast catalogs of copyrighted works in a single transaction at reasonable fees. Alternatively, they would incur the additional expense of contacting and negotiating with individual copyright owners to secure the rights they need. These savings could be passed along to consumers.

Through blanket licensing, service providers would also be freed from the burden of scrutinizing every use of copyrighted material on their systems. Such scrutiny would otherwise be required as to avoid even unintentional infringement, including those uses of copyrighted works initiated by subscribers, whose acts, the service providers say, are beyond their control in any event. These savings, too, could be shared with consumers.

In the absence of collective licensing, the majority of copyright owners would find it difficult, if not impossible, to negotiate with and license the numerous and widespread service providers using their works and to detect unauthorized uses. By some estimates, there are already more than 100,000 World Wide Web sites on the Internet and electronic bulletin boards in operation. However, through well-managed collective licensing, copyright owners can enjoy a reliable method of receiving a fair royalty for use of their creative works in the online marketplace.

Consumers would also greatly benefit from such licensing arrangements, even though they would not be parties to them. In addition to the savings that could be passed along by their service providers, consumers would be assured the full, immediate, and uninterrupted access to the entertainment and information they want.

In one way or another, every type of copyrighted work will be exploited online. However, to date, few online uses of copyrighted works are authorized.

Most copyright owners have been reluctant to authorize online uses of their works because of uncertainty over how the marketplace will develop, what form the next technology breakthrough may take, and which licensing structures will be most beneficial in the long run. Caution is understandable; but every day that they fail to act, copyright owners lose royalties they otherwise would have earned.

For their part, the large commercial online service providers believe that they should either be exempt from liability for uses of copyrighted material on their systems or be

held to a higher standard of liability, such as imposing it only in instances of willful and repeated infringement or where it has been proven that the service provider had both "actual knowledge" of the infringing activity and the "ability and authority" to terminate it.

These views were considered and rejected by the Clinton administration's Working Group on Intellectual Property Rights.



'Through collective licensing, copyright owners can receive fair royalty for use of their creative works online'

Bennett M. Lincoff is director of legal affairs for new media with ASCAP in New York.

In its white paper, the Working Group made clear that "it would be unfair—and set a dangerous precedent—to allow [service providers] to self-determine their liability by refusing to take responsibility."

"This," the Working Group wrote, "would encourage intentional and willful ignorance."

While it is not yet known what solutions others may propose, ASCAP has created a new form of blanket license agreement to meet the particular needs of the online marketplace.

The online marketplace contains nearly as many combinations of business models and music-use patterns as there are services in operation.

For example, some services have subscriber fees and connect-time charges, while others are free to consumers. Others employ a hybrid model, with free and premium areas. Some services derive revenue from advertising or sponsors. Some systems are used by service providers to promote additional prod-

ucts or services. Some services charge for hot links; others, which do not charge, are linked to numerous other sites and derive value from these trades.

Online music-use patterns also vary widely. Some services have music throughout their systems; some have music only in discrete areas; some utilize streaming technologies, by which the user hears the music simultaneously with its transmission, allowing computers to function like radios; and some offer musical performances in files that must be downloaded before consumers can listen to them.

Moreover, whatever combination of these factors is found on a particular service one day may be dramatically different the next.

Collective licensing on a blanket basis can accommodate in a single form of agreement the wide variety of ever-changing business models and music use patterns that characterize the online marketplace. This challenge is made difficult by the unfortunate circumstance that, unlike other user industries, online service providers have not designated a committee to represent them on an industry-wide basis for copyright license negotiations.

The online marketplace is growing at an unprecedented rate. Many new services appear daily, and competition among them is intense. Those who provide the most sought-after copyrighted content will satisfy the demands of their customers for entertainment and information; the others will not.

The challenge for service providers, therefore, is how to obtain authorization for the multitude of uses of copyrighted works they wish to make on their systems at fair and reasonable license fees. To accomplish this, service providers need the cooperation of copyright owners.

We need to establish a mutually supportive relationship between copyright owners and services providers where no relationship previously existed. In this way, the promise for which the information superhighway has been so widely and enthusiastically touted can be fulfilled for everyone.

LETTERS

HE'S NOT DEMENTED

I greatly appreciate the publication of my letter regarding Enya (Billboard, Dec. 9); however, I was miscredited. Although I have been an on-air personality on the "Dr. Demento Show" for the past 15 years, I am not Dr. Demento! I am "Whimsical Will" and deliver the "Demented News" on the weekly radio program. Barry Hansen is "Dr. Demento." I apologize for any confusion and hope you will correct this unfortunate error.

William "Whimsical Will" Simpson
The Demento Society
Los Angeles

'MORNING EDITION' MEETS THE BEATLES

I wanted to tell you what a kick it was to hear Timothy White's terrific piece (on the Beatles) on National Public Radio this morning! I almost killed myself lunging for the

shower radio to make it louder. White's insights were lyric and moving.

Bob Salzman
Salzman and Salzman
Brooklyn, N.Y.

FAB FOUR INFLUENCES: MORE THAN ROCK

Heard Timothy White's little essay about "In My Life" and "While My Guitar Gently Weeps" this morning on NPR. Great stuff. I especially enjoyed the Hoagy Carmichael connection, and the reminder that John Lennon's influences were not just rock'n'roll. (I was amazed to hear on the ABC special that Bing Crosby inspired "Please Please Me.") Anyway, good to hear White's voice on the radio.

Paul Bresnick
Senior editor
William Morrow & Company Inc.
New York

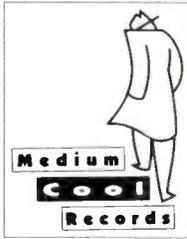
Artists & Music

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

Medium Cool's Logan On The Rise On 'Mood Elevator'

BY BRADLEY BAMBARGER

WINDER, Ga.—Since Jack Logan's Cinderella turn in the media limelight last year, he has done pretty much what he has always done: repair swimming-pool motors as a job, build model cars as a hobby, and write songs as a way of life.



The switch is that the follow-up album to his critically acclaimed, homemade two-disc set "Bulk" was crafted in a real recording studio—sort of. Logan recorded "Mood Elevator," due Jan. 16 on Medium Cool/Restless, in a barn cum studio in central Indiana.



The basement-tape sprawl and consistent quality of the 42-song, two-hour-plus "Bulk" drew yards of published praise from Rolling Stone and People and earned Logan appear-

(Continued on page 110)

Bob Seger Tour Kicks Off In S.C. Jan. 16

BY MELINDA NEWMAN

Bob Seger will kick off his first tour in nearly a decade Jan. 16 at the North Charleston Coliseum in Charleston, S.C. Seger hinted to Billboard earlier this year that he might return to the road in support of his current album, "It's A Mystery" (Billboard, Oct. 28). His last show



SEGER

(Continued on page 67)

Multigenre MusicMasters Makes Rock, Pop Foray

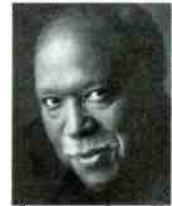
BY JIM BESSMAN

NEW YORK—The coming year will mark two anniversaries for MusicMasters, the BMG-distributed Oakhurst, N.J.-based label that has become a home for a variety of quality artists with proven track records.

First, it will be the 15th year for the label, which started as an independently distributed classical imprint. Second, it is 10 years since MusicMasters expanded its output into jazz. More recently, it has moved into rock and pop, with such notable artists as Al Kooper and Bryndle, the estimable singer/songwriter quartet comprising Wendy Waldman, Karla Bonoff, Andrew Gold, and Kenny Edwards. Such artists fit in well with the MusicMas-

ters philosophy, says president Jeffrey Nissim.

"One of the things that was apparent to me 15 years ago was that there were many people that I admired that weren't being recorded—and I thought they should be," says Nissim, who was then four years out of the Mannes College of Music in New York. (He had previously majored in jazz at the University of Miami alongside Pat Metheny, Hiram Bullock, and Steve Morse.) "So I took the leap to making records, with people like [classical guitarist] Eliot Fisk."



McCANN

(Continued on page 110)

New Budget Tradition At Ryko Imprint To Debut 10 Titles In Feb.

BY CHRIS MORRIS

Rykodisc, the Salem, Mass.-based independent label noted for its reissues of the David Bowie, Elvis Costello, and Frank Zappa catalogs, will enter the budget reissue market in February with its Tradition line.



The new imprint takes its name from Tradition Records, the eclectic label founded in 1955 by song collector Diane Hamilton. Patrick Clancy, the noted Irish folksinger, served as label manager; the widely traveled Clancy helped assemble Tradition's diverse catalog of folk, blues, jazz, and world music titles. Some of the material was available at budget prices during the LP era on Everest's Archive of Folk & Jazz line. Rykodisc, which has acquired rights

to the Tradition catalog from Bernard Solomon, will attempt to bring its own tradition of quality packaging, annotation, and sonic clarity to the line, which will be inaugurated Feb. 6 with the release of 10 albums. All titles will be priced at \$9.98.

John Hammond, Rykodisc's director of marketing, admits that launching a budget imprint required a leap of faith for the company's staff.

"It took us a while for us to get used to the idea and to embrace [the series], because we've always been very concerned for our cachet and our quality image," he says. "But when you really learn about the series and what we're doing with liner notes and the sonic repackaging, and the fact that this is the first time on CD [for Tradition]—this is something we can be very proud of,"

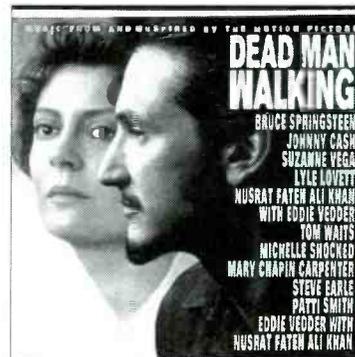
(Continued on page 91)

Columbia Soundtrack Gets Last-Minute All-Star Lineup

BY DOUGLAS REECE

LOS ANGELES—When director Tim Robbins informally requested several of his favorite artists to contribute music for a "companion piece" to his upcoming Gramercy film "Dead Man Walking," he had the modest goal of adding four or five tracks to the movie's already-completed soundtrack.

The result has become a much more significant project for Robbins and Columbia Records. The album, due Jan. 9, features a lineup that includes Bruce Springsteen, Johnny Cash, Lyle Lovett, Suzanne Vega, Mary Chapin Carpenter, Tom Waits, Steve Earle, Michelle Shocked, and Patti Smith, along with two tracks featuring Eddie Vedder collaborat-



ing with Pakistani artist Nusrat Fateh Ali Khan (Billboard, Nov. 18).

The album features original music inspired by and written for the film, which is based on the true story of

(Continued on page 15)

Billboard's Asian Excellence Award Honors Emil Chau

Emil Chau's ability to integrate original compositions into Chinese repertoire's pop mainstream has earned the 34-year-old artist the second annual Billboard Asian Artistic Excellence Award.

Chau was due to receive his award—along with Channel V "viewers' choice" winners Andy Lau (northern, Mandarin broadcast) and Alisha Chinai (southern, English broadcast)—in New York as a separate part of the 1995 Billboard Music Awards.

The segment will be included in V's broadcast of the event Dec. 14 to 220

(Continued on page 117)



CHAU

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Hootie, Whitney, TLC Top Nov. Sales Certifications

■ BY CHRIS MORRIS

LOS ANGELES—Hootie & the Blowfish, Whitney Houston, TLC, Mannheim Steamroller, and Aerosmith made sales history in November certifications from the Recording Industry Assn. of America.

Hootie & the Blowfish's indefatigable album "Cracked Rear View" topped the 11 million unit sales mark last month, tying Led Zeppelin's untitled fourth album, released in 1971, as the best-selling album in Atlantic Records history.

Houston's 1987 Arista album "Whitney" was certified for sales of 9 million in November, making the vocalist the first artist to have three albums with sales in excess of 9 million units. Her self-titled 1985 debut is certified at 12 million, while the 1992 soundtrack for "The Bodyguard" stands at 15 million.

TLC's LaFace/Arista release "CrazySexyCool" reached 7 million, extending the set's lead as the best-selling album by an all-female group.

Aerosmith became the first hard rock group to vault the 7 million mark with three albums, as its 1993 set "Get A Grip" went septuple-platinum in November, matching sales for its 1989 precursor, "Pump." "Aerosmith's Greatest Hits" (Columbia, 1980) is certified at 8 million. Last year's collection of Geffen hits, "Big Ones," was certified triple-platinum as well.

Mannheim Steamroller solidified its position as the seasonal champion, as both "Mannheim Steamroller Christmas" (American Gramophone, 1984) and "A Fresh Aire Christmas" (American Gramophone, 1988) topped 5 million, and the current "Christmas In The Aire" was simultaneously certified gold, platinum, and triple-platinum.

The only Yuletide recording enjoying sales parity with Mannheim Steamroller's two opuses is Kenny G's quintuple-platinum 1994 Arista release "Miracles: The Holiday Album."

Last month, Garth Brooks' Capitol Nashville Christmas album "Beyond The Season" hit 3 million.

Modern rock act Better Than Ezra

(Elektra) and gospel star Kirk Franklin (Gospo Centric/EMI Christian) collected their first platinum albums in November.

Acts scoring their first gold albums included goth-pop unit Type O Negative (Roadrunner), modern rock act the Pixies (Elektra), neo-Deadhead band Phish (Elektra), rap posse D.R.S. (Capitol), blues-rock guitarist Gary Moore (Virgin), rapper Skee-Lo (Scotti Bros.), alternative band the Goo Goo Dolls (Metal Blade/Warner Bros.), and singer/songwriter Joan Osborne (Blue Gorilla/PolyGram).

Mariah Carey became only the third female artist to collect a multiplatinum single. Her Columbia release "Fantasy"—simultaneously certified gold, platinum, and double-platinum last month—joins some select company: Houston's "I Will Always Love You" (Arista, 1992, 4 million) and Madonna's "Vogue" (Sire, 1990, 2 million).

Coolio, with partner L.V., snapped up his first multiplatinum single with the double-platinum "Gangsta's Paradise" (MCA).

(Continued on page 118)



Gracefully Done. The members of Point Of Grace show off their Heatseekers T-shirts commemorating the ascension of their second album, "The Whole Truth" on Word/Epic, to No. 1 on the Heatseekers chart for the week ending Dec. 9. The group is on the Young Messiah tour, which runs through the holiday season. In February, Point Of Grace embarks on a 40-city tour through the spring.

Putumayo Puts Music Toward Good Cause

Compilations Help Raise Money For Women's Groups

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—The Putumayo World Music Label's two newest compilations, "Women Of The World: International" and "Women Of The World: Celtic," have not only showcased female artists, but have also helped women in tangible ways.

The National Congress of Neighborhood Women, an independent network of grass-roots women's organizations that is part of the global network GROOTS International, has benefited greatly from Putumayo's help. Four of the women in the organization had been granted scholarships to attend the Fourth World Women's Conference in Beijing in October. But the organization that handed out the scholarships suddenly went bankrupt, leaving the women without funding for the trip.

"We had to raise \$8,000 in a month and a half to send these women to the conference," says Lisel Burns, presi-

dent of the organization.

That's when Putumayo stepped in. The company gave the women's organization boxes of tapes and CDs on consignment and below wholesale cost to sell at fund-raising events. Putumayo also donated a graphic from the "International" release, which the women's group made into posters to sell.

After raising the money for the trip, the women sold \$3,000 worth of tapes and CDs at the group's tent at the China conference, raising more money for women's causes.

"[Putumayo founder/CEO] Dan Storper and his staff . . . didn't even put the Putumayo name on the graphic. They didn't ask for anything," says Burns. "Now, Dan Storper has let us be a distributor of the 'Women Of The World' tapes and CDs to nonprofit or-



organizations—churches, community groups, and organizations that want to sell them at fund-raisers. They can raise money for their nonprofit groups, and we get a distributor's percentage."

In addition, for each copy of "Women Of The World: International" sold, Putumayo is donating 50 cents to women's organizations. Half of the donation goes to UNIFEM, a U.N. organization, with the other half to a variety of grass-roots women's organizations around the world.

Released Oct. 31, the albums mix such popular artists as Angelique Kidjo, Des'ree, and Toni Childs (on the "International" album), and Mary Black, Maura O'Connell, and Clanad's Maire Brennan (on the "Celtic" album) with such lesser-known names

(Continued on page 119)

Moonshine Records Brews Innovative Dance Music

■ BY LARRY FLICK

In the three years since Moonshine Records made its debut with the classic "Techno Truth" multi-act rave collection, the West Hollywood, Calif., indie has been a consistent innovator of dance music trends—with an increasing focus on developing artists who have the potential to transcend genre boundaries.

Owned and operated by brothers Stephen and Jon Levy, the Navarre-distributed Moonshine specializes in compilations that showcase pioneering acts of virtually every underground club sound, from house and ambient to trip-hop and acid jazz. In fact, Moonshine's "Speed Limit: 140 BPM+" album series introduced the U.K. jungle movement and such artists as Mickey Finn and Darren Jay to U.S. audiences.



ZEN COWBOYS

Stephen Levy estimates 1995 sales for Moonshine at \$4 million and says that the label is in a position to expand from compilations to full-length artist albums.

"Making that transition is actually taking longer than I initially thought it would," he says, indicating a slowly fattening roster that includes electro-funk band Zen Cowboys, ambient-pop act Electric Skychurch, club DJ/composer Keoki, and acid-jazz outfit Cleveland (Continued on page 57B)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Atlantic Records names Steve Davis VP of tour marketing, Adam Mirabella national director of sales, and Mike Worthington director of sales. They were, respectively, president of management/concert promotion firm Fast Company Entertainment, Northeast operations manager for McDonald's, and manager of sales for Atlantic.

Warner Music Europe names Gerolamo Caccia president of Warner Music Italy and Fabrizio Giannini GM of CGD EastWest Italy (a division of Warner Music Italy), both based in Milan. They were managing director and A&R director, respectively, of CGD EastWest Italy.

Helmar Escher is appointed managing director of Warner Music Poland in Warsaw. He was director of finance and administration for Warner Music Germany.

David Haley is promoted to senior director of national promotion for



DAVIS



MIRABELLA



WORTHINGTON



HALEY



MACDONALD



DIVNEY



DICKERSON



LEVESQUE

MCA Records/Nashville. He was senior director of regional promotion, field specialist, Mid-South/Midwest region.

Capitol Records appoints Brian MacDonald senior national director of alternative promotion in Los Angeles and Mary Divney national director of alternative promotion in New York. They were, respectively, national director of alternative promotion at Capitol and national director of alternative promotion at Zoo.

Laura Swanson is promoted to senior director of national publicity at

A&M Records in Los Angeles. She was national publicity director.

Leslie Crockett is named national director of publicity for EMI Records in Los Angeles. She was director of publicity at EastWest Records.

Nick Mander is appointed A&R director for Epic Records U.K. in London. He was A&R manager at EMI Records there.

TVT Records in New York names Gary Jay and Doug LaGambina co-directors of national radio promotions and Sudi Gaasche director of active rock promotions. They were, respec-

tively, co-director of independent radio promotions at AIM Marketing, national college promotions manager at Imago, and consultant at McGathy Promotions.

Barry Benson is named national manager, urban radio and video, for Rhino Records in Los Angeles. He was national director of radio promotion for A&M's Tuff Break.

PUBLISHING. Cheryl Dickerson is named senior director of West Coast writer/publisher relations for BMI in Los Angeles. She was VP of A&R,

black music, at Epic.

Lorne G. Hammond is named East Coast professional manager of peer-music in New York. He was an A&R assistant at Mercury.

RELATED FIELDS. Steve Levesque is promoted to senior VP of music at the Lee Solters Co. in Los Angeles. He was VP of music.

Paul Farberman is appointed VP of business and legal affairs for Fox Music Inc. in Los Angeles. He was VP of music business affairs at Universal Pictures.

Dadawa's Exotic Sound Has Global Appeal

Sire's Successful 'Sister Drum' Reaches U.S.

BY DAVID SPRAGUE

NEW YORK—As borne out by the success of such projects as the Benedictine Monks of Santo Domingo de Silos' "Chant," there exists an appetite for spiritually based, soul-stirring music. Although the music performed by Dadawa come from another culture—that of the Buddhist traditional music of Tibet—it strikes an altogether similar chord.



DADAWA

The singer's first North American album, "Sister Drum," is set for a Jan. 30 release on Sire/Elektra, and Sire president Seymour Stein is confident that the album's success in Europe and the Far East (where it was released on Warner Music) will be repeated in the states. According to Warner Music U.K., the release is the first million-selling album in China by an indigenous artist. In Europe, Canada, and South Africa, the album is being released through Warner licensee Tusk. (Billboard, July 1).

"The music is intriguing and provocative, as is Dadawa herself," says Stein, who first heard Dadawa on a trip to MIDEASIA last year. "She's an amazing individual, which I believe is reflected in the music."

Dadawa (whose given name is Zhu Zheqin) was raised in the city of

Guangzhou, China, and began singing popular music in 1990 at the age of 21. She experimented with different genres soon after, and ultimately returned to the rich traditional music of Buddhism. The album mixes Tibetan liturgical chanting and ballads in Cantonese and Mandarin. "This kind of music has a universal feeling," she says. "The spectrum is broad, and there is no boundary. It is the sound my heart wants to sing out."

The sound is truly unique—minimal, yet mottled with gently rolling overtones. Dadawa's trilling soprano (from which she occasionally dives into an earthy lower register) is pitted against subtle percussive flavorings arranged by her collaborator, noted composer He Xuntian. "It's definitely an unusual

record, not a hit-driven project," says Marcia Edelstein, senior director of marketing at Elektra. "But there is ample opportunity for exposure at NAC, NPR, and college radio."

Elektra will be servicing those outlets with a three-song teaser CD featuring the album's title track and "Sky Burial," both of which have videoclips already produced, in early January. The label is looking to press—which has been very responsive in Europe—as augmentation. There is still a language barrier to overcome (Dadawa is now learning English), but Stein feels that, due to the nature of

(Continued on page 68)



Glow Worms. Members of the Innocence Mission meet with A&M executives following the band's gig at Los Angeles' Wiltern Theater, where it opened for Natalie Merchant. The band is touring behind its current album, "Glow." Shown, from left, are band members Karen Peris and Dave Peris; A&M's Brad Pollak; band member Mike Bitts; A&M's David Anderle; and band member Steve Brown.

Dirt Merchants Clean Up On Epic, Keep Indie Roots

BY STEVEN MIRKIN

NEW YORK—For Maria Christopher, singer/guitarist for Boston's Dirt Merchants, there was no anxious wringing of hands over the effect that moving her band from New York independent Zero Hour to Epic Records would have on its credibility.

"Independents are great," she says, praising Zero Hour's efforts for her band, "but limited." Signing with a



DIRT MERCHANTS

hotly pursued Dirt Merchants earlier this year, the label decided to wait until January to release the album to avoid the fourth-quarter holiday crush.

To reawaken interest in the band, the single, "Love Apnea," will be released concurrent with the album. Because the band's college radio base is album-oriented, Cerrito will concentrate on commercial alternative stations, while making sure that college radio is aware of the new single.

Zero Hour has shipped about 7,500 copies of "Scarified" since its April 1995 release, according to label manager Dan Efram. The label's decision to make a deal with Epic was based on pragmatism. "We only had the band for two albums. The band was going to go. Whether they were going to go now or go later, we might as well make the band happy."

Efram says Zero Hour's logo will appear on the next two or three Dirt Merchants albums. He credits Epic's interest with raising Zero Hour's profile in the industry, which he says led to the indie's recent distribution deal with Rising Tide.

Raywood praises Zero Hour's efforts for the band, and one of her priorities is to make sure the band has a smooth transition from indie to major label. Toward that end, Epic has been working closely with Zero Hour since August, when the deal was closed.

"We created a kind of collaboration," Raywood says, giving as an example Epic's servicing of Zero Hour's video of the Dirt Merchants' "Purple Barrel" to local music shows.

The band has had summer and fall

(Continued on page 68)

major gives the band the opportunity to "do what we love, do it more, and go beyond a local area."

Desiree Raywood, manager of A&R/marketing for Epic, agrees, noting that the Jan. 23 rerelease of "Scarified," the band's Zero Hour debut, will allow Epic to lay a foundation, so when the band enters the studio later this year, it will be "confident there's a solid base out there waiting to hear the album."

But Ron Cerrito, Epic's VP of artist development, thinks there is still commercial life in "Scarified." He believes that the band's crunchy, guitar-based attack, reminiscent of the early Dream Syndicate, can find an audience. "All it takes is one listen to the band, and it is obvious that they have enormous potential." Although Epic signed the

Mercury Exec, Label Lineup Shape Up; VH1 Fashion Awards Trip On Runway

MERCURY'S WINGS: Danny Goldberg has not been idle since becoming president/CEO of Mercury Records six weeks ago. In addition to naming former William Morris agent Allison Hamamura senior VP/GM West Coast last month, Goldberg has now appointed two new East Coast-based VPs of A&R: former Atlantic Records exec and current "Central Park West" music supervisor Steve Greenberg and freelance journalist Jim Fouratt.

As has been suspected, former Mercury head Ed Eckstine will reactivate the Wing imprint and run it through Mercury. A&R and some marketing functions will be handled by Wing, while most promotional, publicity, and sales functions will be handled by Mercury. In addition to new signees, the roster will likely include some acts already signed to Mercury.

FASHION FAUX PAS: Over the last 18 months, VH1 has tried mightily to overhaul its image (Billboard, Dec. 2). Many of its efforts, especially in the area of specialty programming, such as "VH1 Honors," "Duets," or "Fairway To Heaven," have been winners. Unfortunately, "VH1's Fashion & Music Awards," which aired Dec. 3, will not go in the success column. The show had a great look, good performances by k.d. lang, Elton John, and Tina Turner, and a dead-on Cher impersonation by RuPaul; otherwise, it was a program that excelled in way too much attitude and the way too little enthusiasm. Good idea. Bad execution.

♀ opened the show with a pleasant little ditty called "Pussy Control," which I'm still trying to figure out how he got past Standards and Practices. In trying to be hip with such an opening salvo, VH1 just looked crude and as if it were trying to imitate MTV (which probably wouldn't have let ♀ perform that song).

It was hard not to squirm in discomfort for host Steven Weber, whose scripted jokes fell flat again and again. Part of the problem was the audience. Fashion plates are too snobby and hip to laugh out loud or even pretend that they feel anything but disdain for the proceedings, even when they are the ones being honored. Virtually every winner approached the microphone with a suffocating air of ennui, said, "Thank you," and walked away. No wonder the show finished 20 minutes ahead of schedule.

Perhaps most egregious, given how many people the fashion and music communities have lost to AIDS and given that the show aired in the wake of Dec. 1's World AIDS Day, it seemed shameful that no tribute to those who have died was made.

THIS AND THAT: Peter Gabriel and Michael Stipe hosted a cocktail party Dec. 5 to provide an update on Witness, a program formed in 1992 by Gabriel, the

Lawyers Committee for Human Rights, and Reebok Foundation, to provide video cameras and fax machines to human-rights activists. Despite progress made, there's still plenty of work to be done. Earlier this year, Egypt refused to allow the foundation to hold a joint workshop with an Egyptian human-rights organization on utilizing video technology. The conference was moved to Cyprus. . . Bassist Andy Lord has joined 550 Music's For Squirrels. He replaces Bill White, who died in a van accident this summer. In related news, a silent auction with items donated from Pearl Jam, Aerosmith, Metallica, R.E.M., and others, will be held to pay for the band's outstanding medical bills following the accident that also claimed the lives of singer Jack Vigliatura and manager Timothy Bender. Bidding will take place via the Internet.



by Melinda Newman

Hollywood Records will release the soundtrack to "The Crow: City Of Angels" in 1996. The soundtrack to the original "The Crow" film on Atlantic sold more than 2 million copies. . . On Monday (11), Fret Less Music will release "Go On

Girl," a compilation CD featuring five female-fronted bands. Participating bands are Velvet Hammer, Amanda's Waiting, Psalm 69, Gate 18, and Broken Sky. . . Here's one way to draw a crowd: Lowen & Navarro have been giving away round-trip tickets to London at various U.S. shows this fall. The promotion is being held in conjunction with British Airways, which has featured the duo in its in-flight music programming. . . Following the settlement of a long lawsuit, Jimi Hendrix's father, Al Hendrix, has opened Experience Hendrix in Seattle to handle the business affairs of his son's estate. . . Aaron Neville and Jim Brickman will perform live as some of the world's top ice skaters twirl to their tunes during "Northwest Airlines' Christmas On Ice," set to air Dec. 23 on CBS.

ON THE ROAD: Ozzy Osbourne, whose current album, "Ozzmosis," debuted on The Billboard 200 at a career-high No. 4, starts his U.S. tour on New Year's Eve at Denver's McNichols Arena. . . Tracy Chapman is on a theater tour through mid-December in support of her new Elektra album, "New Beginning" . . . Die Krupps and Sister Machine Gun are playing clubs through Dec. 22.

UPDATE: Two weeks ago, we wrote that Col. Bruce Hampton had formed a new band, Fiji Mariners, and was working on a new album for Capricorn. We're delighted to report that his former outfit, the Aquarium Rescue Unit, is doing just fine and touring. Vocalist Paul Henson has replaced Hampton in the band. . . The correct label for "Holiday Heroes" is Soul Purpose Records, which is distributed through MS Distributing.

THE HOLLYWOOD REPORTER®

Film & TV Music/MIDEM Special Issue: January 16, 1996

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Limblifter On Its Own On Mercury

BY JIM BESSMAN

NEW YORK—When Mercury Records signed Vancouver indie-label band Age Of Electric, the label got two groups for the price of one. And as it turns out, Limblifter, a group that's a viable offshoot of Age Of Electric, will have domestic product out well before its antecedent.

"[Mercury senior VP of A&R] Peter Lubin signed Age Of Electric," says Madelyn Scarpulla, Mercury director of product development, "and as an aside, [guitarist/vocalist] Ryan Dahle said that he and his brother Kurt were working on a project that they recorded in the middle of the night at a friend's studio. Peter liked it so he signed both bands, and Ryan and Kurt's [project] was finished so we're releasing it first."



LIMBLIFTER

The self-titled Limblifter album, which streets Jan. 23, features the Dahle brothers and bassist Ian Somers. In Age Of Electric, brothers Todd and John Kerns team with the Dahles.

"Limblifter's different in that Age Of Electric is a more mainstream pop band in Canada," says Scarpulla. "They're currently in preproduction for a full-length album, which it's safe to say, will be more mainstream. 'Limblifter' is chock full of really great songs that are potentially pop, but their approach is so unique, it was really hard choosing a single. We could have picked everything."

Mercury did, in fact, chose "Screwed It Up" as the first single from "Limblifter." It goes to college/modern rock stations on Jan. 15 and album rock on Jan. 29. "It's also going on every single trade sample that exists," adds Scarpulla. "Seconds will service it in their February issue to subscribers and comps, Alternative Press will issue a polybag CD pro to their subscribers in its February issue, and it will be a track on CMJ's monthly sampler that goes in their consumer publication. We're also producing cassette samplers with two songs for our PGD field reps to use."

Additionally, a novel 7-inch promo single has gone out to college radio, the A-side of which—dubbed "Our Side"—was picked by the band and contains album tracks "Cordova" and "Cellophane"; the B-side—or "Their Side"—features the label's choice for a single. Scarpulla says that the disc may eventually be ser-

(Continued on page 69)

COLUMBIA SOUNDTRACK GETS ALL-STAR LINEUP

(Continued from page 11)

Sister Helen Prejean (played by Susan Sarandon) and Matthew Poncellet (played by Sean Penn), a convicted killer facing the death penalty.

Only four songs from the album ended up in the movie. Of those, Springsteen's "Dead Man Walkin'" is most prominently featured.

Columbia now has the task of promoting the album while maintaining a subtlety appropriate to the film's weighty subject matter.

"We are going to have a very tasteful marketing campaign that emphasizes the stature of the artists on the album," says Peter Fletcher, Columbia Records marketing VP, West Coast, "but it all comes down to tying in very carefully with Gramercy and their release event."

Fletcher says that the film's trailer, which debuted Dec. 2 in New York and Los Angeles and will be seen in theaters nationwide from mid-December through January, should help to build awareness of the album by exposing a mass audience to the Springsteen

track, which runs throughout. Springsteen is playing the song during his current concert tour.

The album arrives in stores 10 days before the film opens nationwide on Jan. 19.

This may bode well at retail, due to post-Christmas traffic, says John Artale, a buyer at National Record Mart.

"Many of the people this album is going to appeal to already have all the Springsteen and Pearl Jam albums," says Artale. "So if they're walking around with gift certificates or gift money from the holidays, this is the kind of thing they can take a chance on."

Still, Craig Martin, GM at Tower Records in Marina Del Rey, Calif., is skeptical. Martin says sales may be hurt by the unusual pairing of Vedder with Khan and by the fact that most of the music on the album is not in the film.

"You may get an initial rush, but it just doesn't sound like it's going to be a really strong item," says Martin.

Because of the diversity of artists on the album, Fletcher says Columbia

plans on servicing all radio formats beginning Dec. 18. Although no single will be released, Springsteen's song will most likely be a standout at album rock and triple-A stations.

"We anticipate that different formats will pull different music from the album," says Fletcher. "Triple-A will certainly find a host of artists on this record, but we hope to get some [tracks] to album rock radio and alternative, too."

Triple-A KSCA Los Angeles PD Mike Morrison predicts that the album will be a hit with his station's listeners. "Any record that has that many core artists doing new music, especially when Eddie Vedder is involved, is going to be of interest to us, and I would expect that we're going to feature it pretty prominently."

Fletcher says that several screening tie-ins with Gramercy and local radio stations will also serve the project.

SCHULHOF RESIGNS

(Continued from page 7)

Schulhof was said to have opposed Idei's recently announced plan for Sony to enter the personal computer business. There may also have been dissension over Sony's latest audio configuration, the MiniDisc, which has not caught on with consumers. Idei, whom Sony says was involved in the launch of the CD, assumes the title of chairman of Sony Electronics.

In addition, there were clashes at Sony Interactive over the marketing of a successful new product, the video game player Sony PlayStation.

Some investment sources say stock-market considerations may also have been a source of strife between Idei and Schulhof. Schulhof is said to have favored a sale by Sony of a stake in its entertainment division to the public as a way to raise capital. But Idei is reported to have opposed such a plan because it would lessen Tokyo's control over the businesses and subject them to the vagaries of Wall Street.

With Schulhof's departure, the only titles in abeyance are president and CEO of Sony Corp. of America, the holding company that oversees all U.S. operations. Ohga remains chairman of this unit, and Idei has been appointed vice chairman.

A statement attributed to Schulhof says, "My years at Sony have provided me with exhilarating opportunities in a truly wonderful company. Now that the acquisition of our entertainment companies is complete and the strategic plan for the ongoing management of all of Sony's U.S. businesses is in place, I want to begin to explore a new entrepreneurial role outside of the corporation, and I am eager to get on with it."

Schulhof's leaving follows shake-ups this year at Warner Music, where Robert Morgado and then Michael Fuchs were ousted as chairmen, and at MCA Music, which recently forced out Al Teller as chairman.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

According to Robbins, a portion of the profits from the "Dead Man Walking" album will be donated to Hope House, the New Orleans-based organization where Sister Helen Prejean works, and the Murder Victims' Families for Reconciliation.

'NOT YOUR TYPICAL MOVIE MUSIC'

Robbins, who sent a rough cut of the film to potential contributors, says the project was initiated with few guidelines.

"I basically said, 'Listen, I really like your work. Here's this movie, and if it inspires something, great,'" says Robbins.

"I just wanted to float the balloon and see what would happen," he adds. "There are a lot of things between the lines in this movie. There is a subtext that isn't explained with dialog; there are emotions that are felt but left unsaid, and for me, that's where songs live."

Robbins was also directly involved with the album, writing liner notes and executive producing with his brother, Dave Robbins, who wrote the film's score. The two also helped compose "Face Of Love," which is performed by Vedder and Khan.

Suzanne Vega, who contributed "Left Of Center" for the 1986 soundtrack to "Pretty In Pink," says that writing "Woman On The Tier (I'll See You Through)" for Robbins' album came naturally.

"I find that writing in character

and writing in situations is something I like to do and something I do anyway in my own work, so it wasn't as far away from my usual thing as it might seem.

"On one hand, you're given this very strict structure to work within, but on the other, there was no one approving or disproving of the song," says Vega. "They were looking for different points of view, so the album is like an independent, sister project to the film."

Although most artists were not contacted about the project until September, the turnaround was speedy. Vega, for instance, submitted her song to Robbins in early November.

Steve Earle says that his song for the soundtrack, "Ellis Unit One," is "the best thing I've written in a long time." He found time to mix a gospel version of the track that does not appear on the album and to play guitar on Cash's song.

"I did a guitar and vocal and sent it to Tim," says Earle. "He loved the song, so I went ahead and did a more fleshed-out version that had some background gospel vocals by the Fairfield Four."

For Robbins, who received this music while he was busy with post-production work on the film, Christmas came early this year: "I've been really busy with the film editing, and getting packages from these amazing musicians with these stunning DATs in them was just amazing."

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
REBA MCENTIRE RHETT Akins TRACY BYRD	MGM Grand Garden Las Vegas	Dec. 1	\$382,130 \$50/\$20	12,877 13,128	PACE Concerts in-house
O'JAYS WHISPERS DELLS	Star Plaza Theatre Merrillville, Ind.	Nov. 22, 24-26	\$328,403 \$35/\$29	10,105 13,600, four shows	in-house
PHISH	Hampton Coliseum Hampton, Va.	Nov. 25	\$260,976 \$22.50/\$20	12,903 sellout	Cellar Door
BRIAN MCKNIGHT BROWNSTONE D'ANGELO	Fox Theatre Detroit	Nov. 22, 25	\$234,853 \$50/\$32.50/\$25	9,232 9,300, two shows	Brass Ring Prods.
PHISH	Civic Arena Pittsburgh	Nov. 24	\$213,380 \$20	10,669 18,742	Electric Factory Concerts
JETHRO TULL	Beacon Theatre New York	Nov. 14-15	\$196,350 \$35	5,610 two sellouts	Delsener/Slater Enterprises
GREEN DAY RIVERDALES	West Palm Beach Auditorium West Palm Beach, Fla.	Dec. 2-3	\$190,050 \$16/\$15	12,621 12,800, two shows	Fat Harry Prods. Fantasma Prods.
JOHN MICHAEL MONTGOMERY NEAL MCCOY JAMES BONAMY	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Nov. 11	\$186,107 \$40.25/\$30.25/ \$20.25/\$15.25	10,773 12,532	PACE Concerts Avalon Attractions
ROGER WHITTAKER	Arena, Niagara Falls Civic Center Niagara Falls, N.Y.	Nov. 19	\$176,672 \$24.50	8,312 sellout	Pathway Tours
LORETTA LYNN	Arena, Niagara Falls Civic Center Niagara Falls, N.Y.	Nov. 18	\$158,319 \$24.50	7,630 8,000	Pathway Tours

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THE CRITICS HAIL THE SOUND

Sunday, December 3, 1995

The New York Times

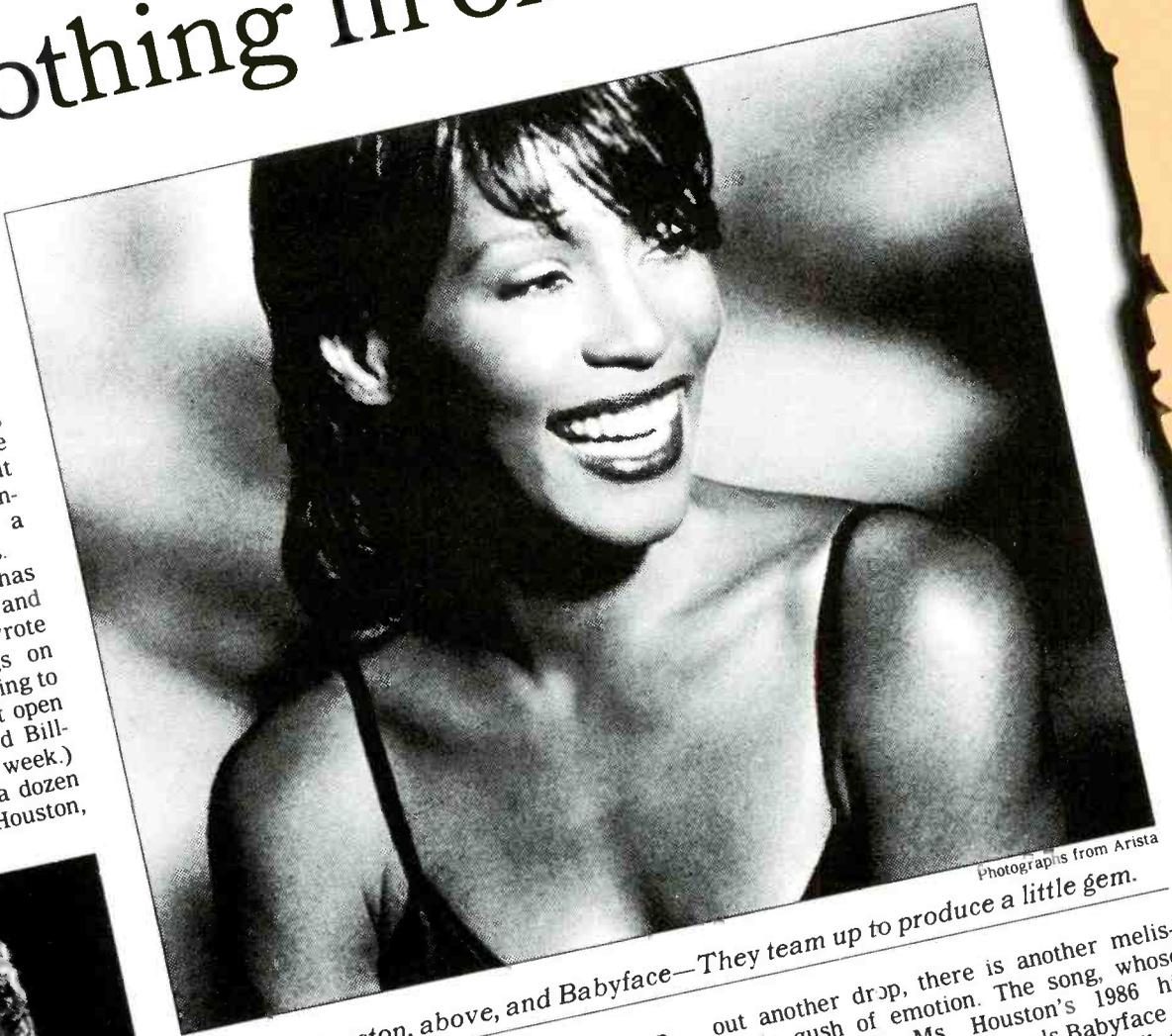
Arts & Leisure

RECORDINGS VIEW

Holding Nothing In on Love

By STEPHEN HOLDEN

WHEN THE SUBJECT OF pop genius is discussed, the names that usually come up belong to eccentric musical inventors like Brian Wilson, Phil Spector and Prince, whose names are synonymous with particular sounds. But there is another sort, exemplified by Kenneth Edmonds, whose brilliance lies in a broad and flexible mastery of pop forms. Mr. Edmonds (a.k.a. Babyface), who has collaborated on hits by Boyz II Men and Madonna, among others, produced, wrote and helped arrange the 15 new songs on the soundtrack for the movie "Waiting to Exhale." (Though the soundtrack entered Billboard's album chart at No. 3 last week.) Writing for a lineup of more than a dozen pop divas including Whitney Houston,



Photographs from Arista

Whitney Houston, above, and Babyface—They team up to produce a little gem.



Aretha Franklin and Toni Braxton, the 37-year-old Babyface has created a suite of songs that evoke women's emotional and sexual fantasies with an astonishing sympathy, directness and expressive range. Stylistically, Babyface, who plays keyboards and guitars and sings backup vocals through much of the album, is equally at home in a penthouse or on the street. At their best, his songs adhere to commercial formulas but have just enough lyrical originality, insight and conviction to seem fresh. Naturally, the top divas get the best

songs. Ms. Houston's "Exhale (Shoop Shoop)" is a little gem of allusive pop juxtaposition that shoehorns a "shoo be doop" chorus (redolent of 60's girl-group records) into verses about growing up and learning to let go. Almost as fine is her big ballad, "Why Does It Hurt So Bad," a lovelorn lament with a realistic twist. In the verses, the singer congratulates herself for breaking up with an abusive boyfriend, while in the chorus she keeps asking, "Why does it hurt so bad?" and admits she is still in love. Babyface's numbers for Ms. Braxton and Ms. Franklin are small pop coups. Ms. Braxton's song, "Let It Flow," is a quiet guitar-based ballad with a feminist message in which the singer who is about to leave an unhappy relationship remarks, "But we can't demand respect without change." Ms. Braxton snaps out the words with a choked intensity, her dark, grainy contralto conveying a potent mixture of fury and sensuality.

On "It Hurts Like Hell," Ms. Franklin rises to heights of letting-it-all-out pop-gospel anguish that she has rarely reached before. Just when you think she can't spill out another drop, there is another melismatic gush of emotion. The song, whose melody recalls Ms. Houston's 1986 hit "Greatest Love of All," reveals Babyface to be a superb craftsman of grand pop ballads. Another coup is T.L.C.'s "This Is How It Works," a salacious lesson in sexual etiquette. If men would stop fantasizing about their prowess, the trio declares, "Maybe we could stop our make-believe."

THE ALBUM'S ONE NONORIGINAL song, "My Funny Valentine," performed by Chaka Khan, is also remarkable. Elegantly arranged for strings, with Babyface supplying a snaking synthesizer riff, it has a taut, teasing vocal that bursts into flame. It all adds up to a pop soundtrack that is as appealing as the one for "The Bodyguard" and evidence that Babyface may be the most gifted pop-soul craftsman since Stevie Wonder at his peak.

TRACK EVENT OF THE YEAR!

Waiting to Exhale

ORIGINAL SOUNDTRACK ALBUM

“★★★★! This can't fail 16 song soundtrack pairs the top R&B/Pop female singers of the decade with Kenneth 'Babyface' Edmonds, the 90's top songwriter. The soundtrack to 'Waiting To Exhale' is a classic!”

USA TODAY

“★★★★! 'Waiting To Exhale' is a runaway soul train. It's an R&B instant classic. Look for this album to break the record for most hit singles from one album. It has to be one of Arista's crowning achievements.”

NEW YORK POST

“★★★★! Easily the classiest album of '95.”

DAILY NEWS

“Babyface has captured what it can mean to be a woman in 1995. If the movie is half as good as the soundtrack makes you think it will be, don't wait for the video.”

Top Rating LOS ANGELES TIMES

**THE NEXT DEFINING
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ARISTA

Dear Quincy,

Dear Pezevenk,

This is also the 50th anniversary of our friendship. You are, and have always been, the coolest and the baddest. (smile) Bless you.

Love,

Ahmet

Quincy is not only
sweet, kind, wonderful,
talented and giving...
he's also my godfather.

Congratulations from emily
and the entire estefan family.

emilio gloria nayib emily



QUINCY JONES

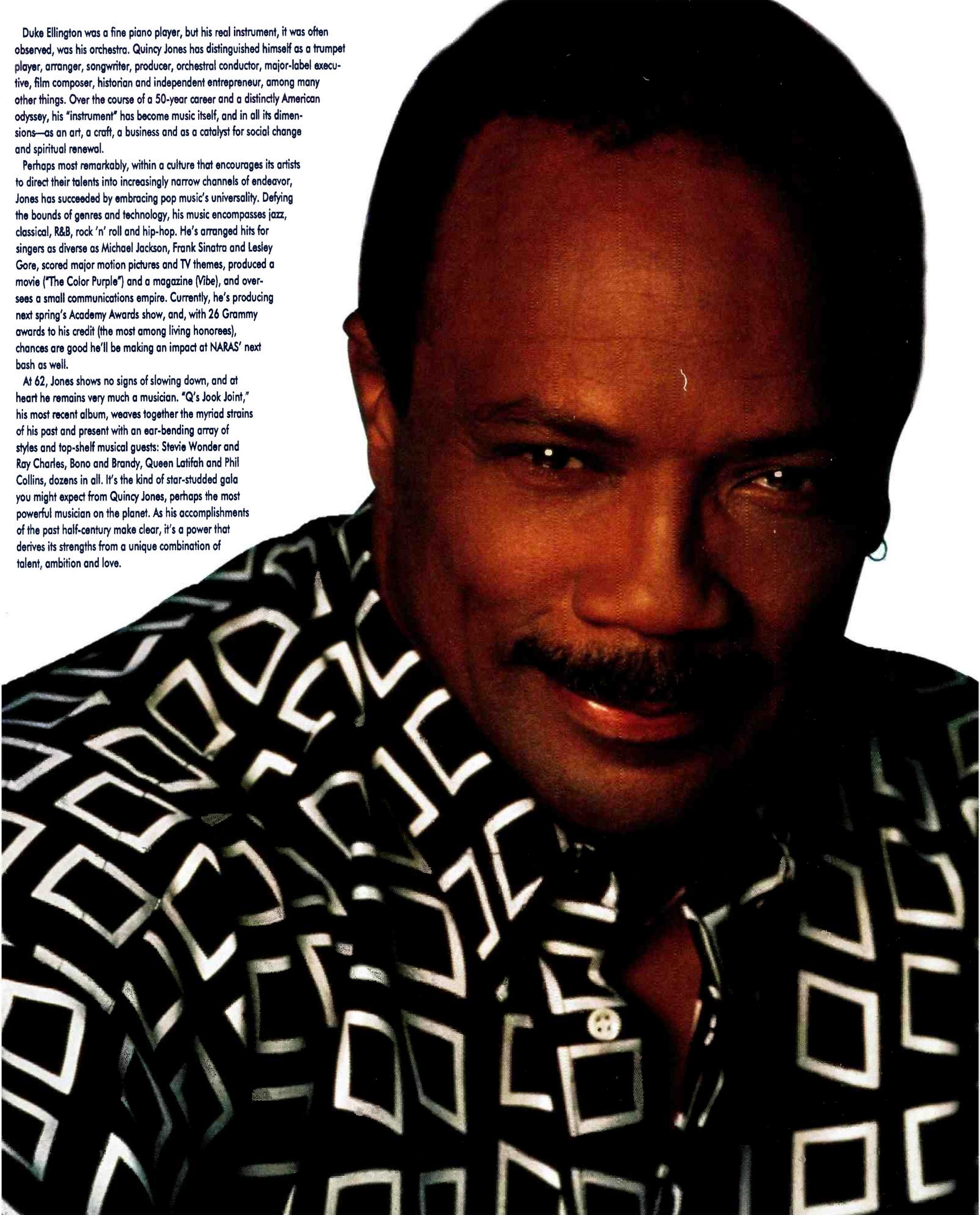
THE
BILLBOARD
INTERVIEW
BY MARK
ROWLAND

A HALF CENTURY OF MUSIC

Duke Ellington was a fine piano player, but his real instrument, it was often observed, was his orchestra. Quincy Jones has distinguished himself as a trumpet player, arranger, songwriter, producer, orchestral conductor, major-label executive, film composer, historian and independent entrepreneur, among many other things. Over the course of a 50-year career and a distinctly American odyssey, his "instrument" has become music itself, and in all its dimensions—as an art, a craft, a business and as a catalyst for social change and spiritual renewal.

Perhaps most remarkably, within a culture that encourages its artists to direct their talents into increasingly narrow channels of endeavor, Jones has succeeded by embracing pop music's universality. Defying the bounds of genres and technology, his music encompasses jazz, classical, R&B, rock 'n' roll and hip-hop. He's arranged hits for singers as diverse as Michael Jackson, Frank Sinatra and Lesley Gore, scored major motion pictures and TV themes, produced a movie ("The Color Purple") and a magazine (*Vibe*), and oversees a small communications empire. Currently, he's producing next spring's Academy Awards show, and, with 26 Grammy awards to his credit (the most among living honorees), chances are good he'll be making an impact at NARAS' next bash as well.

At 62, Jones shows no signs of slowing down, and at heart he remains very much a musician. "Q's Jook Joint," his most recent album, weaves together the myriad strains of his past and present with an ear-bending array of styles and top-shelf musical guests: Stevie Wonder and Ray Charles, Bono and Brandy, Queen Latifah and Phil Collins, dozens in all. It's the kind of star-studded gala you might expect from Quincy Jones, perhaps the most powerful musician on the planet. As his accomplishments of the past half-century make clear, it's a power that derives its strengths from a unique combination of talent, ambition and love.



QUINCY JONES

THE BILLBOARD INTERVIEW

At the half-century mark, Q talks about pop, jazz, “Jook” and the still-unfolding career he “wouldn’t trade for anything.”

BY MARK ROWLAND

The living room of Quincy Jones’ house, high in the hills above Los Angeles, contains an eclectic sprawl that reflects the interests of its owner. Framed pictures of friends and family sit on a baby grand piano in one corner. An array of African art and folk instruments are strewn above and around the fireplace. A massive stone table is filled with gifts, awards, a stack of books and hand-scribbled notes near a phone that rarely stops ringing. Along another wall are unsorted boxes and bales of archival who-knows-what, patiently awaiting someone’s attention. It’s reassuring to see that Quincy Jones lags a bit behind his own ambitions, just like everyone else. It’s humbling, of course, to be reminded how many of those ambitions have already been realized.

Wearing a brightly patterned shirt, Jones enters the room one recent afternoon and sits on a couch by a picture window with a wide-screen view of the city below. He’s working on scores of projects and is flying to New York in the morning, but among Jones’ talents is an ability to focus completely on the moment; he never betrays any sense of feeling rushed or distracted. As the sun slowly tilts toward the west, he talks about his music and his life with the relaxed air of a man who has all the time in the world.

Continued on page 24

QUINCY JONES



Mercurail talents: Jones with Dinah Washington, early '60s

INTERVIEW

Continued from page 23

Billboard: In 1989, Billboard celebrated 40 years of your work. Now it's 1995, and we're celebrating 50 years. Just for the record, what did that anniversary represent, and what does this one represent?

Quincy Jones: The special six years ago coincided with the year that I made the decision to leave Seattle and to expand musically. It was during that time that I received a scholarship to the Berklee School Of Music in Boston, which was a big step closer to the action in New York.

This year marks the anniversary of when it all really started for me. When I

performed my first solo—on the french horn—during my junio-high school Christmas pageant in 1945, when I was 12. But if you guys have the ability to give me an extra five years, I'll be more than happy to take them."

BB: You can pretty much pick and choose what you want to do these days. Why make this record ["Q's Jook Joint"]? Why now?

QJ: Well, this started out to be a going-away tribute to Mo Ostin. I was going to try to do it last because he was leaving fast. It was going to be a three-day affair. And you can't write that many songs that quick, so I grabbed the things that were the closest to me like, "Walking In Space" and "Let The Good Times Roll," which was my

BB: So the project itself kind of snowballed. Even "Let The Good Times Roll" ended up featuring Stevie Wonder, Bono and Ray Charles.

QJ: Yeah, it turned. On the last chorus of that song, Ray says, "Hey everybody, Ray Charles is in town." I said, oh that's the classic, you know—I don't want to bring him until then. So maybe we'll bring in some other people before that. This is "Good Times," it's New Orleans, "Laissez les bonnes temps rouler." I thought about Stevie—put two pit bulls on each side, and Bono in the middle, and it worked out great. At the end, Kid Capri comes off like one of those old night-club MCs, without scratching or samples, but with lots of flavor. It was strange; it was taking its own life.

I believe very strongly that the divinity and creativity is the most powerful force there is; if we can just understand that we're "terminal," we can create a long time. So from that point, having those four artists on one tune, it

changed the whole focus. I just said, "Whatever you've got in mind, we're going to go that way." And then it started: Tone Loc

and Latifah and Joshua Redman and Herbie Hancock and Nancy Wilson, Coolio and YoYo, Brandy and Heavy D...it just never stopped.

BB: Did the concept of the "Jook Joint" evolve that way as well?

QJ: Well the "Jook Joint" came right away. In the last 24 years, I've been digging heavily into our history. On "Back On The Block," we had Miles Davis and Dizzy and Sarah Vaughan and Ella Fitzgerald

Continued on page 26

For 50 years, Quincy has been a force in popular music; like fine wine, he mellows with age, and I am delighted he has been a part of my career. Quincy is the king of all music.

—Michael Jackson

first Grammy nomination, the one with Ray Charles. Ray is

one of my oldest friends. He was 16, and I was 14 when we used to listen to Louis Jordan play that song in the '40s. We used to dream together about doing things. We'd say, "Wouldn't it be cool if...?" And now we've done them, and we've done a lot of them together, from symphonies to soundtracks and "We Are The World." As you get older, you get very sentimental about relationships and personal things like that.

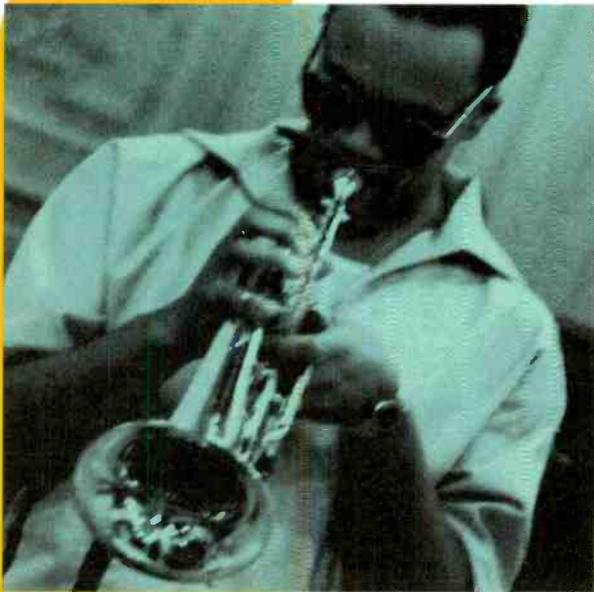
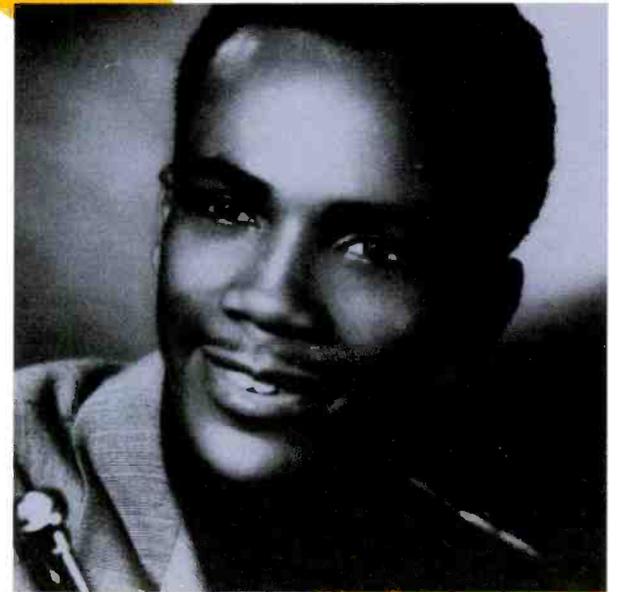
QUINCY JONES' Top 50 Singles

- 1 **Billie Jean**
Michael Jackson Epic 1983
- 2 **Rock With You**
Michael Jackson Epic 1980
- 3 **Beat It**
Michael Jackson Epic 1983
- 4 **Baby, Come To Me**
Patti Austin w/James Ingram Qwest 1983
- 5 **We Are The World**
USA For Africa Columbia 1985
- 6 **The Girl Is Mine**
Michael Jackson & Paul McCartney Epic 1983
- 7 **Man In The Mirror**
Michael Jackson Epic 1988
- 8 **It's My Party**
Lesley Gore Mercury 1963
- 9 **Stomp!**
Brothers Johnson A&M 1980
- 10 **The Way You Make Me Feel**
Michael Jackson Epic 1988
- 11 **Give Me The Night**
George Benson Warner Bros. 1980
- 12 **Wanna Be Startin' Somethin'**
Michael Jackson Epic 1983
- 13 **Don't Stop 'Til You Get Enough**
Michael Jackson Epic 1979
- 14 **I'll Be Good To You**
Brothers Johnson A&M 1976
- 15 **Dirty Diana**
Michael Jackson Epic 1988
- 16 **Bad**
Michael Jackson Epic 1987
- 17 **I Just Can't Stop Loving You**
Michael Jackson & Siedah Garrett Epic 1987
- 18 **She's A Fool**
Lesley Gore Mercury 1963
- 19 **Strawberry Letter 23**
Brothers Johnson A&M 1977
- 20 **Love Is In Control (Finger On The Trigger)**
Donna Summer Geffen 1982
- 21 **Human Nature**
Michael Jackson Epic 1983
- 22 **She's Out Of My Life**
Michael Jackson Epic 1980
- 23 **You Don't Own Me**
Lesley Gore Mercury 1964
- 24 **Thriller**
Michael Jackson Epic 1984
- 25 **Off The Wall**
Michael Jackson Epic 1980

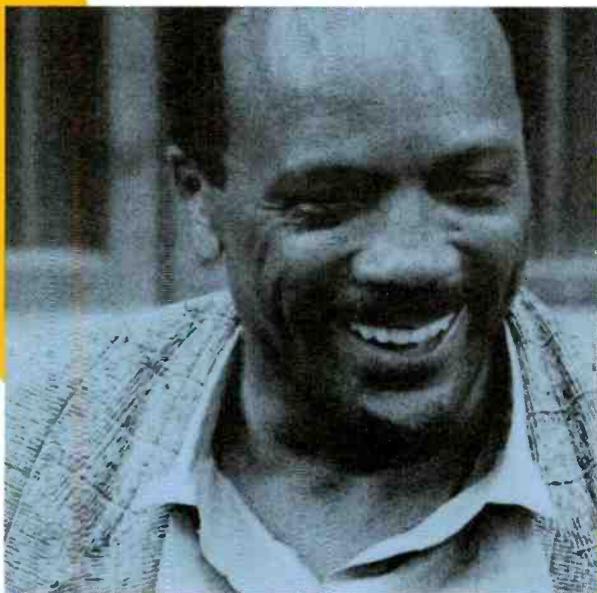
Continued on page 26

DEAR Q,

FROM JAZZ
TO BEBOP
TO R&B TO
SOUL
TO RAP...



FROM
PERFORMER TO
ARRANGER
TO COMPOSER TO
CONDUCTOR TO
SCORER TO
MUSIC PRODUCER TO
PUBLISHER TO
FILM PRODUCER
TO MENTOR...



YOU MEAN
EVERYTHING TO US.

YOUR FAMILY AT
ASCAP

CONGRATULATIONS
ON 50 YEARS OF REALIZING
YOUR DREAMS
AND FULFILLING OURS.

Marilyn Bergman
President & Chairman

QUINCY JONES

INTERVIEW

Continued from page 24

together—and now they're all gone. And Art Blakey, Billy Eckstine. It's like all of our idols, they're being picked off one by one. Eck said he'd never leave until he had a good band to work with, and now his whole band is up there.

I've known some of the greatest people on this planet—and probably the worst—and when they go, they leave a little piece of themselves with you. You still laugh and smile when you think about the things that Miles used to say to you. It's very lasting.

BB: So their passing affected the making of this record?

QJ: It hit me about what our roots are all about. You know, music is a funny animal. The young kids use it as kind of a disposable thing: last week is old school. But the whole world has decided to throw away their own culture and use this as the culture that reflects them—music by African Americans has become their voice, their Esperanto,



Sarah V., Q, Chaka K

form remains under attack these days, especially on the political front. As a respected and established figure, were you consciously trying to give rap a boost here?

QJ: Yeah. I know a lot of people who have been changed by hearing rap in different contexts. I remember getting a beautiful note from Mike Ovitz, saying that he wasn't even into rap before and now he's a big supporter and fan.

Anytime they monkey with that First Amendment, like "We're going to get a committee to decide which rap records that people can listen to"—give me a break! I hope the rappers finally will organize their own united front for a hip-hop

nation where they can regulate their thing from within, when they need to.

BB: You've always been open to working with all kinds of popular music, from Count Basie to Lesley Gore to the Brothers Johnson. Most musicians, including most jazz players of your generation, have tended to stay in one place.

QJ: I agree. They like to stay in the era that was kind to them. It's a

comfort zone. I understand that. But I never did understand the critics: the first thing that they do if you get into pop music is say you're selling out. That's garbage. You've got to have something to say or you can forget selling out! [laughs] I think that the basis of communication is basically being sincere. We're in a strange industry, our product is consumed even before it's purchased. That's cold-blooded, man. People hear a record and if they don't like it, they don't buy it. You could go out on

the street corner—we've done this—and have boxes of CDs ready to give away free. The first question you get is, "What is it?" I'm saying, "It's free, man!" And a guy is saying to me, "I don't care. What is it?"

BB: For all the diverse music on your albums, there's a core crew that seems to travel with you from record to record. How crucial are they to realizing your concepts?

QJ: Rod Temperton, Greg Phillinganes, Jerry Hey. Bruce Sweiden on the mixing side...we've been together for almost 20 years. Jerry played a Cootie Williams solo on "Do Nothing Till You Hear From Me" that was the real thing. Without them, you can't be that adventurous. We can try anything, and we do, we go for it. Paul Jackson, The Brothers Johnson...it's definitely a family. There's a musical and a personal attitude. Phillinganes and Jerry, they come out to the studio even when they're not working.

BB: You once credited Dizzy Gillespie for advising you to pick musicians who can get along together as well as play together.

QJ: Well, I must say that it's the music first. But we all have this junkie attitude: we don't care what gets in the way, we're not stopping. No matter how long it takes, how many times we have to do it over again, nobody cares. That's a great feeling because everybody is going for the moon. We all have that in common.

BB: You've many other projects these days—film ideas, TV shows, CD-ROMs—do you do as much music as you want?

QJ: No, I don't. There is always a price. But being independent, to be able to do the kind of shows you'd like to do or the kind of movies you'd like to do or the converging technology projects, CD-ROMs or whatever, that has a value 100. We have outlets for all that stuff, and that means we have a voice—with television, magazines... I didn't know that much about magazines, I just knew that *Vibe* was a good idea. I think it's a better idea now because we really don't have any competition. There

Continued on page 28



Making a point with Duke Ellington, 1971

so to speak. I've traveled around this world so many times, and it still shocks me. And Americans, white and black, seem to be the last to know about it. That's what makes it so ironic.

BB: That Americans don't appreciate it as much?

QJ: I don't think that they get it. You know, "If black people created it and it came out of bordellos, it can't be worth very much." It didn't get documented very well in the past, cause nobody thought it was worth very much—and it's the richest culture in the world. I guess getting older and having young kids, some in music too, you hope they don't say, "This never happened." That would be my worst nightmare. All the incredible things that Ellington and Basie and Louis Armstrong did with the language of the brass sections, with trumpets and derbies and plungers and everything else to emulate vocal expression, it's all miraculous stuff...especially under the conditions that they were living under. It's a saga.

BB: So part of your goal here was to establish the idea of musical continuum, from the '40s to today, and from jazz to rock to rap?

QJ: Yeah, and it turned out just like that. You go and lay out the '40s, '50s, '60s, '70s, '80s, '90s, and you'll see a song here that almost represents each period. And you see that the rappers of today have very strong roots, whether they know it or not. I was with the American delegation to Mandela's inauguration, and they used a praise shouter to introduce him. That's just the same as a rapper.

BB: Rap's validity as an art

Love is strong
And mighty is the Q
The last of the stand-up dudes
He's always down
The painter of towns
The master of sounds
By leaps and bounds

A businessman to some
A brotherman to others
Part father, part friend
Part bad motherfucker
He's always into somethin'
He always has a plan
If I was older he'd be my homeboy

But everybody knows
He's the goddamn man
Love is strong
Peace

—Mele-Mel

TOP 50 SINGLES

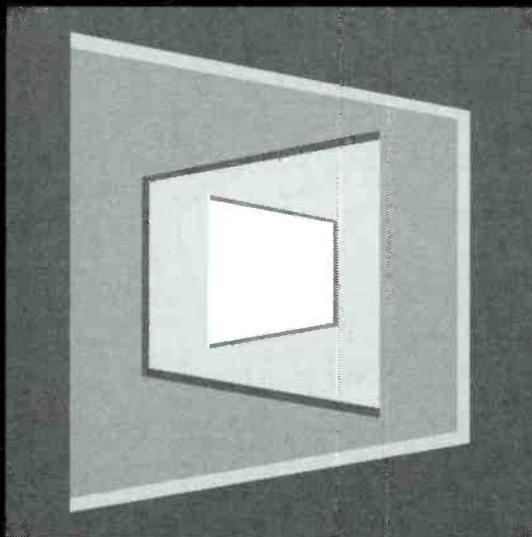
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- | | | |
|----|--|-------------|
| 26 | Judy's Turn To Cry
Lesley Gore Mercury | 1963 |
| 27 | Smooth Criminal
Michael Jackson Epic | 1989 |
| 28 | Just Once
Quincy Jones featuring James Ingram
A&M | 1981 |
| 29 | Angel
Aretha Franklin Atlantic | 1973 |
| 30 | P.Y.T. (Pretty Young Thing)
Michael Jackson Epic | 1983 |
| 31 | Another Part Of Me
Michael Jackson Epic | 1988 |
| 32 | Yah Mo B There
James Ingram w/Michael McDonald
Qwest | 1984 |
| 33 | One Hundred Ways
Quincy Jones featuring James Ingram
A&M | 1982 |
| 34 | I'll Be Good To You
Quincy Jones featuring Ray Charles &
Chaka Khan Qwest | 1990 |
| 35 | That's The Way Boys
Lesley Gore Mercury | Are
1964 |
| 36 | Maybe I Know
Lesley Gore Mercury | 1964 |
| 37 | Sunshine, Lollipops & Rainbows
Lesley Gore Mercury | 1965 |
| 38 | Stuff Like That
Quincy Jones A&M | 1978 |
| 39 | Look Of Love
Lesley Gore Mercury | 1965 |
| 40 | Ai No Corrida
Quincy Jones A&M | 1981 |
| 41 | The Woman In Me
Donna Summer Geffen | 1983 |
| 42 | Get The Funk Out Ma Face
Brothers Johnson A&M | 1976 |
| 43 | How Do You Keep The Music Playing
James Ingram and Patti Austin Qwest | 1983 |
| 44 | Do You Love What You Feel
Rufus and Chaka Khan MCA | 1980 |
| 45 | The Secret Garden
Quincy Jones featuring El DeBarge,
James Ingram, Barry White, and
Al B. Sure! Qwest | 1990 |
| 46 | Master Of Eyes
Aretha Franklin Atlantic | 1973 |
| 47 | My Town, My Guy And Me
Lesley Gore Mercury | 1965 |
| 48 | State Of Independence
Donna Summer Geffen | 1982 |
| 49 | Ease On Down The Road
Diana Ross & Michael Jackson
MCA | 1978 |
| 50 | I Don't Wanna Be A Loser
Lesley Gore Mercury | 1964 |

The Top 50 Singles produced by Quincy Jones was compiled by Chart Beat columnist Fred Bronson, using a point system he developed for his book, "Billboard's Hottest Hot 100 Hits," recently published in a revised and enlarged second edition.

To: **Q**

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QUINCY JONES

the Producer

He's cut the Chairman, the Queen of Soul and the King of Pop, and he won't stop 'til he gets enough.

BY DAVID NATHAN

While his mid-'80s work as a producer on Michael Jackson's blockbuster albums "Off The Wall" and "Thriller" brought him an unprecedented level of global recognition, Quincy Jones had already enjoyed success and acclaim as an on-line producer on albums going as far back as 1961. According to an extensive discography published in the book "Listen Up: The Lives Of Quincy Jones," the multi-faceted music man was first listed as sole producer on jazzman Joe Newman's Mercury album "At Count Basie's," even though he had actually participated in production chores on any number of artists, dating back to 1957.

A musical renaissance man in every sense of the word, Quincy Jones has the rare distinction of having been involved with artists in virtual-



Gore's gold: Together, the duo scored more than a dozen hit singles.

ly every genre of popular music. While his '50s sessions focused mainly on jazz artists—including Sarah Vaughan and Dizzy Gillespie—Jones' skills as a pop-music producer were much in evidence when he worked with Lesley Gore in the early '60s.

12 GORE-FILLED HITS

Two years earlier, Quincy had become VP of A&R for Mercury Records, signing the New Jersey vocalist to a contract after hearing her sing at a Manhattan hotel. With Gore, Jones enjoyed instant pop success: "It's My Party" jumped to the top of the Hot 100 in the spring of 1963, additionally enjoying three weeks atop the R&B charts. Over a two-year period, the Jones/Gore combination produced a string of 12 more hit singles, including "Judy's Turn To Cry," "You Don't Own Me" and "Maybe I Know."

While Gore had been churning out successful pop records with him, Jones had also been applying his musical magic to albums by two of Mercury's key vocalists, Sarah Vaughan and Billy Eckstine, in 1964 and 1965. Other artists at the company—including blue-eyed soul singer Timi Yuro, stylist Damita Jo and jazz trio The Three Sounds—also benefited from his presence as the highest-ranking black A&R executive at a major label.

As he was continuing to develop as a recording artist in his own right (something that had begun with his early '50s albums for Prestige and RCA, continuing through his association with Mercury

Continued on page 30

INTERVIEW

Continued from page 26

are a lot of hip-hop magazines out there, but we don't claim ours to be just a hip-hop magazine; it's about urban culture. *Rolling Stone* may have a couple of rap covers, Neneh Cherry or somebody every year, but for the most part there's no place else to go.

BB: It sounds like part of the appeal of this record is that the "Jook Joint" idea can be transformed to other venues, such as CD-ROM.

QJ: That's what fascinated me about it. When it's real and it has a history, it stimulates a lot of ideas. Right now, I'm trying to do a feature film on the album—full drama, tension, humor, love affair, everything.

BB: How hard is it to juggle many projects at once?

QJ: Most people I know who are doing their thing have all kinds of things going on all the time. Time or whatever it is establishes the priority and what has to be done. If you don't have that, you'd never get it done. If they just say, "Well, whenever you get finished with it, whenever you feel it's O.K., you turn it in," you'd do nothing. You'd procrastinate for years. If they tell me that, they're in trouble. "Whatever you think is right..."

BB: So you live for the deadline?

QJ: Yeah. Some things have to be prepared concurrent with a lot of others because they take longer to gear up. A movie is a long time; with a record, pre-

ent of the Quincy Jones Scholarship. That was the beginning of my music career. We were born a day and a year apart. We are be-boppers. He's a shining example for all—I love the man.

—Arif Mardin

production time is much shorter. But our whole life is about the blank page: "What are we going to do, because right now we have nothing!" Ideas are the sustenance of creative life. What's always amazed me is how one person will take the first idea that comes or the second surge of inspiration and say, "Fine." Another person will say, "That's not it yet." They get to the 27th layer before they say, "That's it." How do you know that?

BB: Which are you?

QJ: I'm the 27th through the 40th [laughs]. I don't know how, but somehow you know. You just say, "That's it!" But that's a very important decision in creativity.

BB: In the '60s and '70s, you were known for staying up for four or five nights in a row working on a record or film score.

QJ: And we still do that. Rod Temperton is just as bad as I am. We would probably be in worse shape if people found out that we would do the same thing if they paid us or not.

BB: Yeah, you probably wouldn't want that to get around too much.

QJ: No, but when you like something that much, that's the way it is. It's about passion. I think everything is really based on sexual energy, and it depends on where it goes and where you put it.

I know that since I was very young I've always tried to take the negative elements or whatever and convert them into a positive outlet, always. It's escapism or whatever you want to say, but what a great place to put it! 'Cause it's a big ball of energy. You've got to put it someplace.

BB: Have you always been conscious of your ability to do that?

QJ: No, it feels natural. I guess the trick is to dream real big. But if you do that, you have to get off of your ass and execute real big! That's the killer. I think our higher power likes our dreams to be very specific. Don't just say, "Oh God, I wish I was happy." Give me a break, man!

It doesn't have to be like a machine, but I think when you start



Winner of the Jean Herscholt Humanitarian award, 1995

In 1958, Q put together an all-star orchestra and recorded three compositions of mine for the Voice Of America. He then sent the tape to Berklee College Of Music in Boston. I came to the U.S. as the first recipi-



Jones produced Sinatra's "L.A. Is My Lady" in 1984.

dreaming and visualizing, you've got to be very specific or it won't happen.

BB: So when you were young, music was the main way you began to visualize your success?

QJ: The only way. But it was always visual, because I wanted to write for films too, since I was 11 years old. I didn't think that it was going to happen, but I kept wishing for it.

BB: You scored dozens of movies in the '60s and early '70s, an amazingly prolific period. But at a certain point, you pretty much gave up that part of your career. Why?

QJ: It was the optical sound; I couldn't stand it. They called it the "Academy roll-off": everything below 100 cycles would disappear. "In Cold Blood" was all celli and basses. I told Richard Brooks, the director, "Richard this is a very low score. I don't mean quality—it's got lots of celli and basses for that menacing sound in there. If the Academy roll-off hits this film, we're dead." So he went to 65 theaters, first-run theaters, with an engineer from RCA and readjusted the frequency-range levels of all the theaters. That's the kind of guy Richard Brooks was. I

really fell into that picture because it was nonfiction. At that time, [Truman] Capote and Columbia Pictures wanted

Leonard Bernstein to do the score. I agreed with them. I said, "Leonard Bernstein is one of my favorite musicians." Richard Brooks said, "Quincy Jones is doing the score." It wasn't a black picture either, you know? He had a lot of faith in me, and so I had a lot of loyalty to him. He was a real stand-up guy.

BB: Along with Henry Mancini, you introduced a strong jazz sensibility into scoring Hollywood pictures...

QJ: A lot of people did—Alex North, Andre Previn, Johnny Mandel—but Henry was my mentor. When I got into films, he helped me on some musical fronts and on some sociological fronts too. He was always trying to push the components and elements of what Americana was about, orchestrated to use in a dramatic context. I used to love that challenge because you couldn't get it any place else.

BB: You really broke the color line within the film-scoring community as well. That it didn't happen until the mid-'60s seems kind of startling in retrospect—that a field like film scoring could still be so racially exclusive.

QJ: Oh man, are you kidding? I was out to Universal, and they didn't even have black people in the kitchen. It took me 10 years to figure out that "shvartze" didn't mean arranger or composer: "Be cool, here comes the shvartze."

BB: In the '60s, when you worked with Irving Green at Mercury Records, you were also the highest-ranking black executive at a major label in the music business. Did that feel like an added weight for you at the time?

QJ: No, I'm not into all that shit. It only means "only" and all the

Continued on page 40

extraordinary

interminable

legendary

genius

humanitarian

quintessential

phat...and all that

*Congratulations on your
50th Anniversary.*

Babyface

QUINCY JONES

DEAR Q,

CONGRATULATIONS!

ON THE RELEASE OF

Q'S JOOK JOINT

&

ON 50 YEARS OF

INSPIRATION.

LOVE

ALLEN SIDES

&

YOUR FRIENDS AT

OCEAN WAY

RECORDING

THE PRODUCER

Continued from page 28

and his switch to A&M Records in 1969), Jones kept his interest in scoring for films and producing movie soundtracks surged during the mid- to late '60s. As a result, he did little outside producing, although his name could be found as an arranger on tracks for former Beatle Ringo Starr's 1970 album, "Sentimental Journey."

THE QUEEN AND Q

In 1972, Jones worked with "Queen of Soul" Aretha Franklin on her twelfth album for Atlantic Records. The pairing with Jones marked a departure for Franklin, who had worked exclusively with Jerry Wexler, Tom Dowd and Arif Mardin since signing with the label in 1967. Several sessions took place, but only one full album and one single ("Master Of Eyes") were completed.

The album, "Hey Now Hey (The Other Side Of The Sky)," included one major hit ("Angel") and contained Franklin's unforgettable rendition of "Somewhere" (from "West Side Story"), which Jones has cited among his all-time favorite productions.

Four years later, following the success of his own Grammy-nominated albums "Body Heat," "Mellow Madness" and "I Heard That!," Jones began a decade that saw his direct involvement as an on-line producer with a number of new, developing and established acts. Brothers George and Louis Johnson had been playing (respectively, guitar and bass) in Jones' rhythm section during a U.S. tour in 1974 and had been heard on the 1975 "Mellow Madness" LP.

Through Jones, the Brothers Johnson were signed to A&M Records in 1976 and began a four-year run of platinum albums and hit singles. With Jones handling production, the funky twosome kicked off with the album "Look Out For #1" in 1976, which contained the hits "Get The Funk Out Ma Face" and "I'll Be Good To You," following up a year later with the "Right On Time" LP (with the hit "Strawberry Letter 23"), 1978's "Blam!!" and 1980's "Light Up The Night" albums.

FROM "WIZ" TO "WALL"

In 1976, Jones also reunited with Lesley Gore for the A&M album, "Love Me By Name." Two years later, he found himself on the set of the film "The Wiz" with Diana Ross and

charity show, where I had sung "The Way You Look Tonight," and he flipped. He invited me to sing on his new album, the "Jook Joint" project. I couldn't believe it! After finishing the track, he'd call me up at all hours while he was overdubbing on it, and be so enthusiastic...I was so flattered. He is a legend, a hero, a man I have the ultimate respect for. Please God we work together again!

—Phil Collins

Michael Jackson working on the score for the movie. Quincy's first experience in the studio with Jackson would end up being a precursor to a career-altering union for both of them: Jackson, signed along with his brothers to Epic Records since 1976, had recorded four solo albums during the previous six years with Motown. By 1979, he was ready to share the fruits of the creative growth he had been experi-

encing during his developing years; with his wealth of musical experience, Jones would be the perfect match in bringing out Jackson's distinctive artistry.

Epic released Jackson's "Off The Wall" LP in September 1979, and with "Don't Stop 'Til You Get Enough" already an across-the-board smash single, the Jones/Jackson partnership kicked into high gear. Other hits—"Rock With You," "She's Out Of My Life" and the title cut—propelled the album to multi-platinum status, racking up over 6 million sales.

As impactful as that album had been, nothing prepared the music industry or the record-buying public for its follow-up. Two years later, after Jones had formed his own Qwest Records label—and produced Rufus & Chaka Khan (the 1979 LP "Masterjam"), George Benson ("Give Me The Night"), Patti Austin ("Every Home Should Have One"), Lena Home ("The Lady And Her Music") and Ernie Watts ("Chariots Of Fire")—he was back in the studio with Jackson to record 1982's groundbreaking "Thriller."

SUMMER AND SINATRA

To date the best-selling album in history, with global sales of over 45 million, "Thriller" netted Quincy three Grammy Awards, bringing his total (up to that point) to 14, as well as definitively altering his international profile as a producer.

One more recording with Jackson in 1982, "E.T. The Extraterrestrial," produced another addition to his Grammy collection.

Jones' '80s hit streak continued with albums by Donna Summer, James Ingram,

Patti Austin, Frank Sinatra (1984's "L.A. Is My Lady"), and as producer of the momentous "We Are The World" session (1985) with 40 major artists participating. He worked with Michael Jackson again in 1987 on the 6-million-selling "Bad" album, and since the beginning of the '90s, Jones has lent his superb production skills to albums by the late, legendary pioneer Miles Davis and new hitmaker Tevin Campbell.

(The "Bad" single "Dirty Diana" gave Jones the longest run of No. 1 records of any producer. It had been 25 years and one month



1983 was a good year for Jackson and Jones.



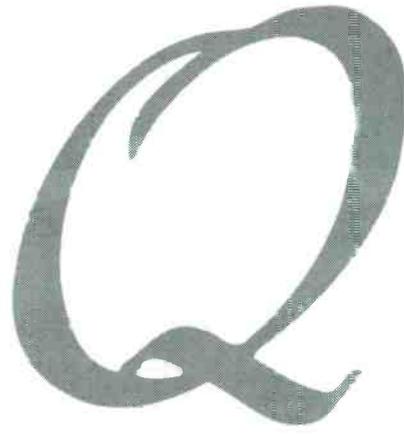
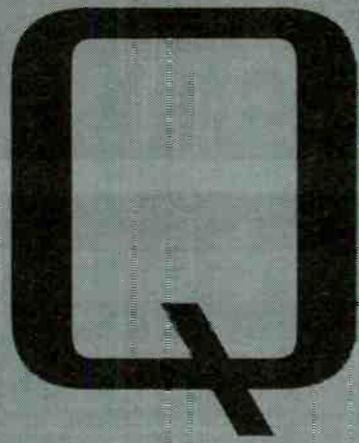
Jones produced an "Angel" for Aretha.

During my tour last year, I listened long and hard to "Listen Up," and I had not realized how far back Quincy's music had gone. I was familiar with some early work, but not all of it. I wrote to him, telling him this and praising him as a great artiste. He replied and sent me a magical box of all his work! We met backstage again in L.A. after a

since Lesley Gore's "It's My Party" topped the charts.)

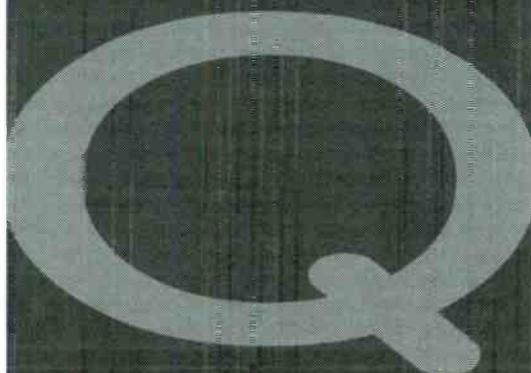
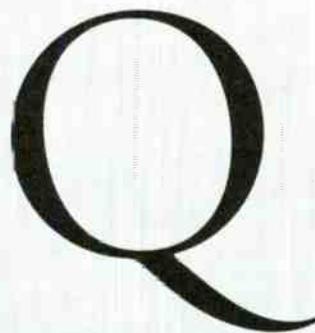
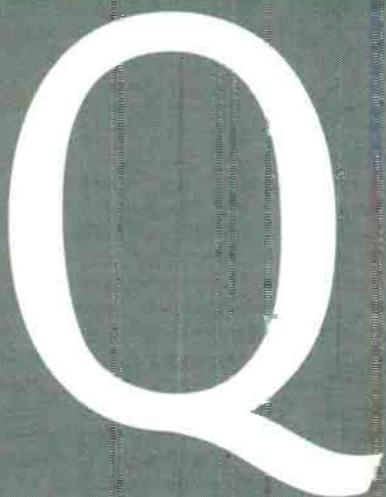
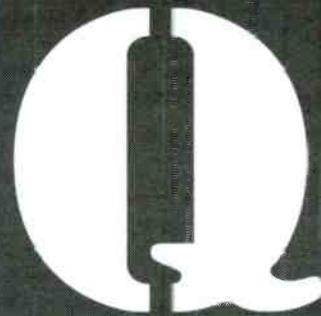
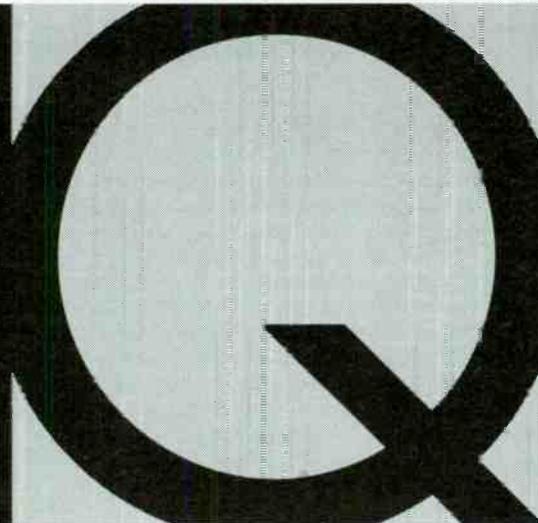
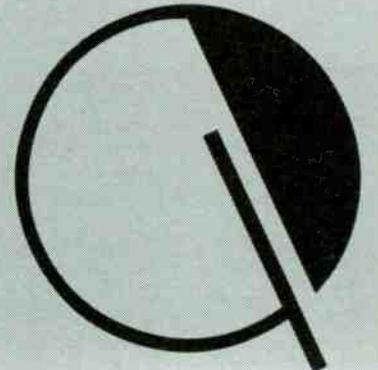
His own stellar recording career has continued to soar with the albums "Back On The Block" (1989) and "Q's Juke Joint" (1995), both of which have involved studio work with an incredible diversity of artists, ranging from

Ella Fitzgerald, Ice T., Big Daddy Kane and Dizzy Gillespie on the former, to Phil Collins, Ray Charles, Stevie Wonder, Chaka Khan, Bono, Gloria Estefan and Take 6 on the latter. His ability to work in so many different musical territories has given Quincy Jones his one-of-a-kind status, a man adept at eliciting superlative performances from many of the world's most talented recording artists. ■



**FEW TIMES IN HISTORY HAVE ONE LETTER AND
ONE MAN REPRESENTED SO MUCH
TO SO MANY PEOPLE.**

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POWER OF THE HUMAN SPIRIT.**



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INDELIBLE, AND WE WISH YOU
FIFTY MORE AWE-INSPIRING YEARS.**

**WITH LOVE,
VANESSA WILLIAMS & RAMON HERVEY II**

QUINCY JONES

THE QUINTESSENCE OF Q? It's Jazz, Man

From his tutelage under Clark Terry and Lionel Hampton to his ascent as a master conductor-arranger, Jones has kept connected to the real thing.

BY CHRIS MORRIS

Quincy Jones' half century of musical accomplishment has encompassed triumphs in a multitude of genres—pop, R&B, soundtracks and some fusions that are uniquely his own. But jazz abides as the alpha and omega of Jones' formidable achievements.

One need look no farther than Jones' current Qwest album "Q's Jook Joint" for proof: There, one finds such jazz heavyweights as Herbie Hancock and the young tenor-sax lion Joshua Redman among a glittering assemblage of rock and pop talents.

As Jones noted about jazz in a 1989 *Billboard* interview with the late

Leonard Feather, "The connection's always there...It's always leaking through your music."

When Jones first picked up a trumpet in his teens, he had a noteworthy tutor: Clark Terry, a linchpin of the Count Basie and Duke Ellington bands of the '40s and '50s. A youthful prodigy, Jones joined Lionel Hampton's band in 1951 and toured for two years in the company of two of the finest brass players on the globe: Art Farmer and the legendary Clifford Brown.

His stint with Hampton led to work as a freelance arranger. To say his resultant resume was fat is somewhat understating the case: Through the '50s, Jones wrote charts for his teacher Terry, his bandmates Brown and Farmer, Oscar Pettiford, Ray Anthony, Tommy Dorsey, James Moody, George Wallington, Count Basie, Cannonball Adderley, Jimmy Cleveland, Dinah Washington, Paul Quinichette and Gene Krupa.

Jones' time with the vibraphonist also resulted in his first session as a leader: In 1953, in Stockholm, he led an octet that included Farmer trombonists Cleveland and Ake Persson. The session, which saw the group recording a pair of Jones originals, was originally released on Swedish Metronome and ultimately issued in the U.S. on EmArcy as "Jazz Abroad Featuring Roy Haynes And Quincy Jones."

SWINGIN' FOR STATE

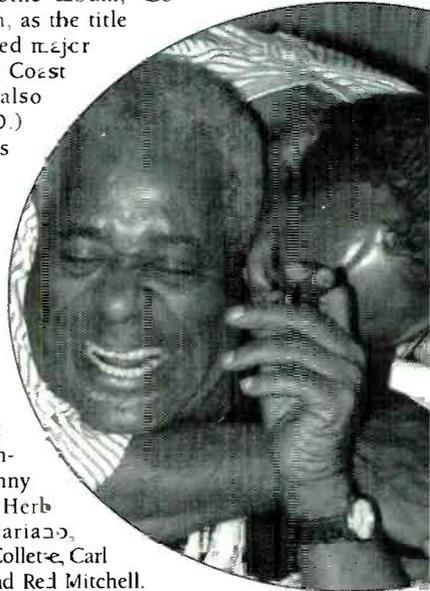
By 1956, Jones was serving as trumpeter and band director for the State Department—sponsored big band that Dizzy Gillespie brought to

the Middle East and South America. Shortly thereafter, he began a brief but fruitful relationship as a bandleader for ABC-Paramount Records.

Some of the tastiest recordings from this period are contained on an Impulse! reissue, "This Is How I Feel About Jazz," which takes its title from one of Jones' 1957 ABC-Paramount albums.

(Selections from another album, "Go West, Man"—which, as the title suggests, spotlighted major names on the West Coast jazz scene—are also included on the CD.)

These effusive sessions feature top-notch Jones arrangements and the cream of the jazz world at that time—Farmer, Cleveland, Phil Woods, Lucky Thompson, Hank Jones, Paul Chambers, Zoot Sims, Herbie Mann, Milt Jackson, Charles Mingus, Billy Taylor, Benny Carter, Art Pepper, Herb Geller, Charlie Mariano, Shelly Mann, Buddy Collette, Carl Perkins, Lou Levy, and Red Mitchell. Here, Jones proved his mastery of both big-band swing and cooking small-group work.



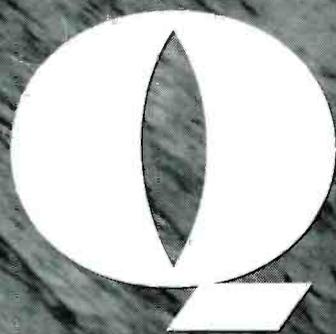
With Dizzy Gillespie

FROM FRANCE TO MERCURY

In '57, Jones settled in Europe as a producer and bandleader for France's Barclay Records. By the following year, he was back in the States, where he linked with Mercury Records, for which he assembled an orchestra.

His work for that label may be heard on a timely anthology, "Pure Delight" (its title drawn from Jones' highly appropriate middle name, Delight), issued earlier this year by the New York archival label Razor & Tie Records. The sides—drawn from such memorable Jones opuses as "The Birth Of A Band," "The Great Wide World Of Quincy

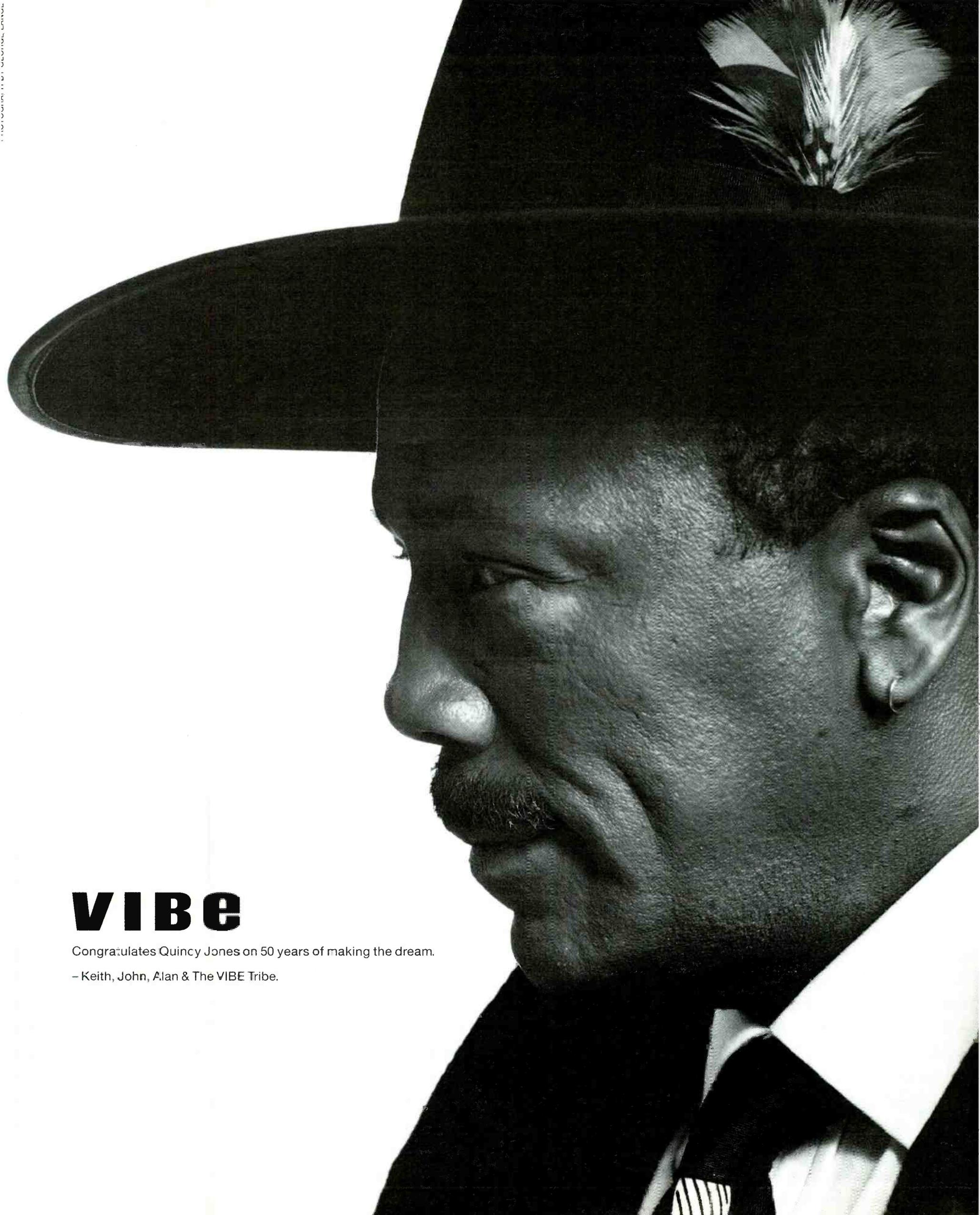
Continued on page 34



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Congratulations!
Love, Tevín
and the Campbell family**

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PHOTOGRAPH BY MICHAEL O'NEILL

VIBE

Congratulates Quincy Jones on 50 years of making the dream.

- Keith, John, Alan & The VIBE Tribe.

QUINCY JONES

IT'S JAZZ, MAN

Continued from page 32

Jones, "I Dig Dancers," "Big Band Bossa," "Around The World" and his early soundtrack for "The Pawnbroker"—offer insight into the way in which the leader skillfully married big-band brawn and small-group intimacy within the confines of a large orchestra.

As before, the players are to die for: Beyond such familiars as Terry, Cleveland, Woods and Farmer, Jones utilized such luminaries as Budd Johnson, Lee Morgan, Kenny Burrell, Milt Hinton, Curtis Fuller, Melba Liston, Julius Watkins, Jerome Richardson, Jim Hall, Frank Wess, Lalo Schifrin, Ernie Royal, Snooky Young, Roland Kirk, Kai Winding, J.J. Johnson and Art Blakey.

Several of the players listed above were in the orchestra Jones toured with in Europe and the U.S. during 1960, after he served as musical director for the European tour of the Harold Arlen blues opera "Free And Easy." In 1961—the same year he became A&R chief at Mercury in New York—Jones also cut another splendid, lush jazz album for Impulse!, "The Quintessence," which featured such stars as Terry, Joe Newman, Freddie Hubbard, Thad Jones and Oliver Nelson.

WALKING IN SPACE

In 1969, Jones began his association with A&M Records, and he kicked things off with a bang, as "Walking In Space," the title track from his label debut, won a Grammy award for best instrumental jazz performance, large group or soloist with large group. As ever, Jones used only the finest sidemen for this groundbreaking work: the album featured Freddie Hubbard,

Jimmy Cleveland, J.J. Johnson, Kai Winding, Roland Kirk, Hubert Laws, Jerome Richardson, Bob James, Ray Brown, Chuck Rainey and Bernard Purdie, among many others.

The set also pointed the way for Jones' future chartbusting fusions, which melded a jazz sensibility with an R&B-oriented groove. The style would prevail on such A&M follow-ups as "Gula Matari," "Smackwater Jack" and Jones' biggest A&M-era hit, 1974's "Body Heat."



With Count Basie, early '60s



At the Montreux festival with Miles Davis, 1991

In the intervening years, Jones' many parallel careers—pop-wise music-maker, soundtrack composer, extraordinary, hit-forging producer—have tended to eclipse his place in jazz in the public eye. However, in 1991, he reiterated his position among the music's leading lights with a historic performance: He conducted the Gil Evans Orchestra and the George Gruntz Concert Jazz Band, fronted by none other than Miles Davis, at the 25th Montreux Jazz Festival, in a powerful homage to the famed Evans-Davis collaborations of 1957-60—"Miles Ahead," "Sketches Of Spain" and "Porgy And Bess."

This emotion-filled concert (released as an album produced by Jones on Warner Bros. in 1993) brought together the autumnal mastery of Davis, the fierce vibrancy of the young jazz Turks Wallace Roney and Kenny Garrett, and, perhaps most memorably, the presiding skill of Quincy Jones, jazzman. ■

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Dear Quincy,

**Because of your
music the world is a
better place.**

**We celebrate your
50th anniversary!**

Dave Grusin

Larry Rosen

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THE GRD GROUP, LLC



QUINCY JONES

Quincy Jones, Record-Making Executive

Hit-filled stints at Mercury and his own Qwest label prove he's as creative behind a desk as behind a mixing board or conductor's podium.

BY DAVIN SEAY

If there is a single term to describe the astonishing career of Quincy Jones, it might well be "haberdasher's delight." No one in the world of modern music has, in short, worn a more diverse variety of hats, from artist to arranger to composer to producer to talent scout...the head gear just keeps on coming.

But, in the dazzling spectrum of accomplishments that comprise the portfolio of this authentic renaissance man, the role of record executive is often overlooked. No Grammys are given for creating and guiding a successful label; no magazine covers or testimonial dinners pay homage to a genius for business every bit the match of his musical genius.

Yet, from almost the beginning of his nearly half century in music, Quincy Jones has been as creative behind a desk as behind a mixing board or conductor's podium. The proof is in the remarkable 15-year run of Qwest Records, a label that bears the distinctive imprint of its founder. A select but eclectic roster; attention to detail from A&R to career development to marketing; a penchant for discovering and breaking young artists...all have been hallmarks of Qwest Records, a thriving enterprise that has redefined the concept of "boutique label" once and for all.

But the Qwest Records success story is only part of Quincy Jones' lifelong connection to the business side of music.

It's a connection that stretches back over 30 years, when a brash

young musician took what proved to be a historic first step for both his career and for the music industry as a whole.

It was 1961, and Quincy Jones, at 28 years old, had already racked up an impressive track record as arranger, conductor, composer and trumpet player for everyone from Lionel Hampton, Dizzy Gillespie and Dinah Washington to Andy Williams, the Crew Cuts and Willie Mays.

"He started out as a musician, then an arranger and producer. But I saw things in Quincy that I thought were very business-oriented." So says Irving Green, who founded Mercury Records in 1945 and saw it grow into one of the first successful independent American record companies, with a roster that leaned heavily on the very jazz artists who were utilizing Jones' talents.

There was not, at that point, much evidence of the young artist's entrepreneurial flair. He had just come off a disastrous European tour with a revival of the Mercer/Allen musical "Free And Easy," which had left him deeply in debt, after he sold off most of his publishing just to get the band back home.

But Green was undeterred. "We had quite a female stable at the time," he continues, "Sarah Vaughan, Ernestine Anderson, Dinah



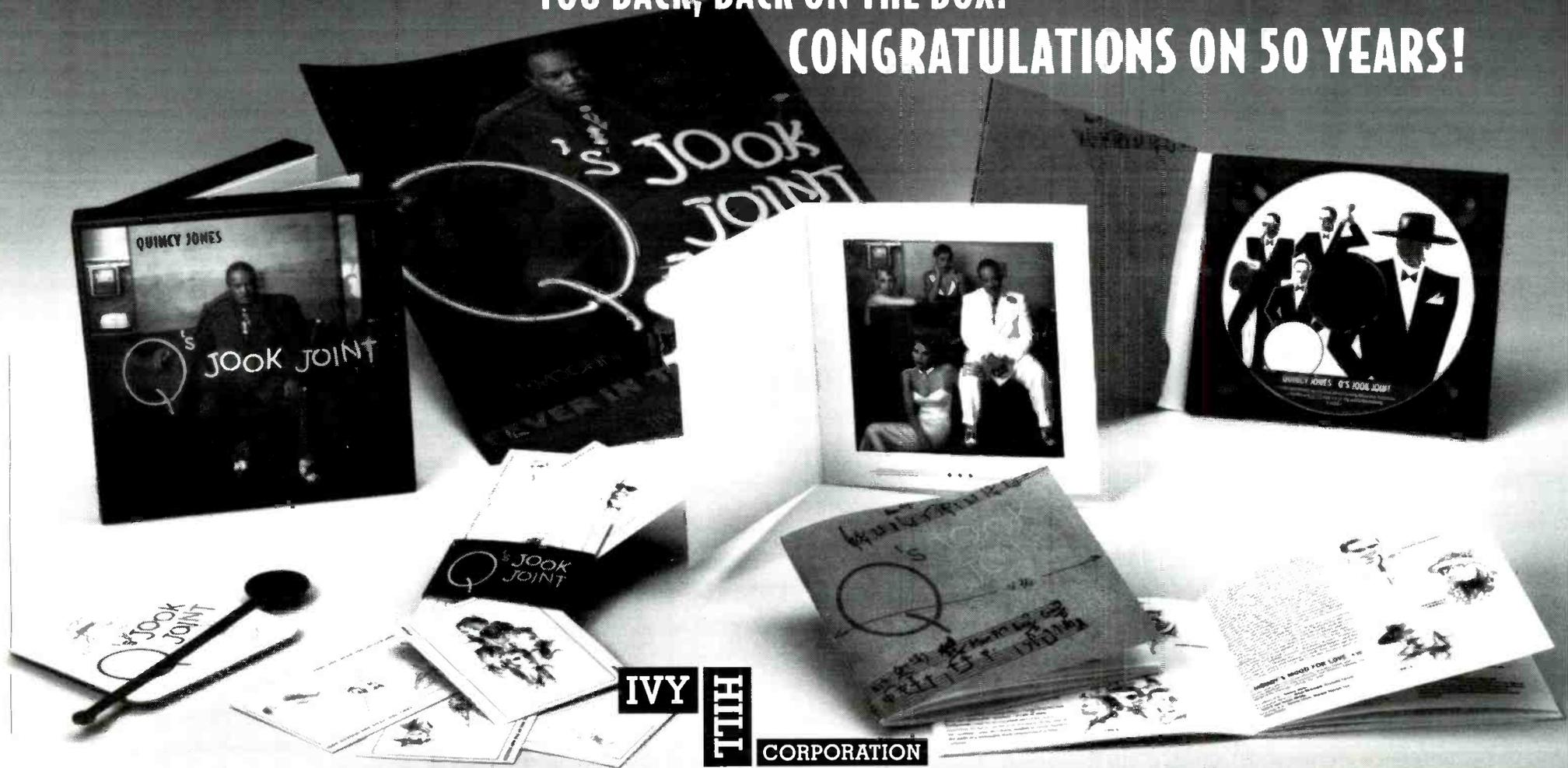
In the studio with Sarah Vaughan

Washington, Georgia Gibbs. We had a lot of hits, and a great deal of that Quincy was responsible for, as well as for a great deal of the continuity of the company. I had confidence in him to the extent that I would let him do many, many things that an artist and producer would not do ordinarily. Quincy was very involved in our staff meetings and the advance planning. From the day I met Quincy, I knew

Continued on page 38

"It is from the blues that all that may be called American music derives its most distinctive characteristic." - James Weldon Johnson

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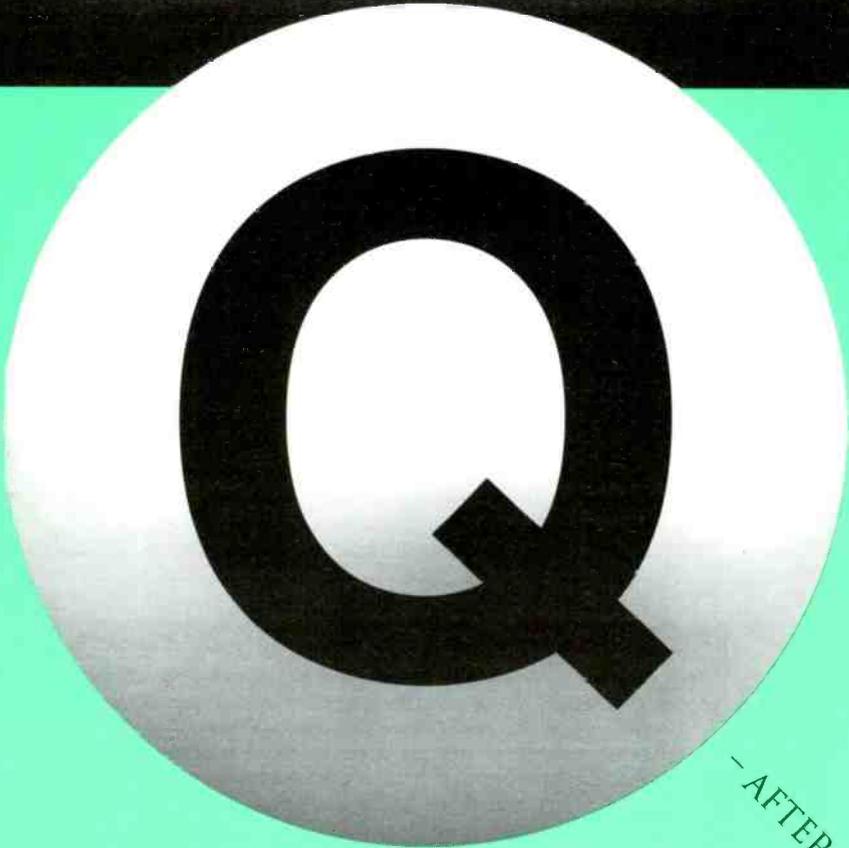


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- AFTER 50 YEARS, YOU'VE STILL GOT IT.

WARNER MUSIC GROUP



QUINCY JONES

EXECUTIVE

Continued from page 36

that you could put anything in his hands."

Green's confidence was not misplaced. Joining the Mercury Records staff as an A&R man that year, Jones rose to the position of vice president by 1964. "Quincy was the first black VP of a major label," says Irvin Steinberg, Mercury executive VP at the time. "There was a real sense in the company that he had done something important by making the jump from artist to executive."

According to Steinberg, there was never any question of Quincy's abilities. "He had a great personality, got on well with artists and was extremely well-organized," he recalls. "He had to have real skill to be able to handle all the different facets of his career at the time. Becoming a record executive was a natural step, but an auspicious one nonetheless, for all of us."

MUSIC AND MILEAGE

Jones worked hard in his new position, logging over 25,000 miles in 1963 alone, as he traveled the world for Mercury. But there was a part

Warner Bros. Records has had a 15-year relationship with Qwest, one of the most enduring of all our custom-label partnerships. But our relationship with Quincy reaches back much farther and goes much deeper. Warner Bros. is a company with a reputation that rests on our relationship with our artists,

and there are few artists with whom we've had a richer and more rewarding relationship than Quincy. Yet, finally, the special connection between the Warner Bros. family and Quincy Jones can best be described with a single word: friendship. More than his business skills, beyond even his musical genius,

it's Quincy, the human being, that has made such a profound impact on all of us. It's a great honor, and a genuine pleasure, to know him as our friend.

—Russ Thyret

Dear Q -

You're the brother I never had --

the best man at my wedding.

You embrace the world with your

love and music.

We love you.

Felipe

(a.k.a.) Phil Ramone

of this naturally free spirit that rebelled against the constraints of a "real job."

"I was behind a desk every day," Quincy recounts. "Awful! I had to be in there at 9 o'clock, and you had to wear these Italian suits. You had to fill out expense reports and all that kind of stuff. That really made my skin crawl."

In 1965, Jones would leave Mercury Records, relocating to Los Angeles to pursue a career in film scoring. It would be 15 years before he once again assumed the mantle of record executive, a decade-and-a-half during which he established himself as one of the preeminent music men of his era.

It was that reputation, and a long-standing friendship, that prompted Warner Bros. Records board chairman Mo Ostin to offer Jones a label deal in 1980. The result was Qwest Records and the Qwest



Jones and Mo Ostin

Music Group, and almost at once the fledgling company began throwing off sparks. Hit releases by Patti Austin, Ernie Watts and James Ingram marked out Qwest's pop, jazz and R&B territory in its early years, followed by a broad slate of artists and albums running the gamut from Frank Sinatra to British techno band New Order to the Qwest soundtrack release of the Quincy Jones-produced "The Color Purple" to Quincy's

own superstar discovery, Tevin Campbell.

Along the way, Jones built a rock-solid executive staff to match Qwest's sterling artist roster. "Quincy takes a hands-off approach to the day-to-day running of the company," remarks Jim Swindel, who joined Qwest as company president in 1992. "But it's very much his creative vision that is at the core of the label." That vision, says Swindel, who came to Qwest from Virgin Records, extends to virtually every A&R decision made at the company. "We'd be crazy," he asserts, "not to avail ourselves of Quincy's ears. When I came to Qwest, my mandate was to maintain and improve the company's image as well as to expand its musical base. None of that would be possible without Quincy's continuous support and direction."

PROMOTING THE "JOINT"

"Quincy lets us run the ship, but it's his spirit and creativity that chart the course," says Rich Bloom, Qwest's VP of promotion and another three-year veteran of the company. "Of course, he's always ready to lend a hand. On his new album 'Jook Joint,' for instance, he made himself available to do extensive promotional touring, something he hasn't done in over 20 years. And, of course, he's always there to listen to a tape and, if necessary, exercise his veto."

Aside from Swindel and Bloom, Qwest boasts one of the most knowledgeable and experienced staffs of any small label. Among the key players: VP of A&R Mike Stratford; newly recruited VP of promotion Don Eason; A&R directors Hugo Burnham and Jason Bernard; director of A&R administration Jolie Levine; artist-relations director Jo-Ann Tominaga; marketing director Barbara Monderie and director of publicity Ron Carter.

As a record executive, Quincy Jones has earned a standing equal to that of any other facet of his career. And it's a facility that's quickly becoming a tradition, with the recent formation of Qwest offshoot Jungle Records, headed up by Quincy's son, QDIII. ■

“This, our 20th century,
would have been musically
half complete were it
not for YOU (Q)!
I’ll love you forever and
still that isn’t even
time enough!”

Congratulations.

Stevland Morris

A/K/A

Stevie Wonder

QUINCY JONES

INTERVIEW

Continued from page 28

connotations connected to that. Maybe someplace down the line it does matter, to your kids or something, but at the time it just means we have a very fucked-up social system, and it's too bad that it's like that. You're just doing what you're supposed to be doing.

And thank God for whoever was responsible for that, for changing what this system is about. But being in it, I never gave much credibility to that.

BB: You produced hundreds of records at Mercury, from Lesley Gore to Dinah Washington. But you also learned what the corporate side was all about, which must have helped demystify the business.

QJ: That's what Irving did. He took me under his wing and took me to press-

Terry Lewis and I regard Quincy as the roadmap as to what to do as a producer, as a musician, as a businessman, as a good human being. If we follow his example, we figure we're on the road to success. He's

been very supportive to us in our endeavors. We wish him 50 more years of the best.

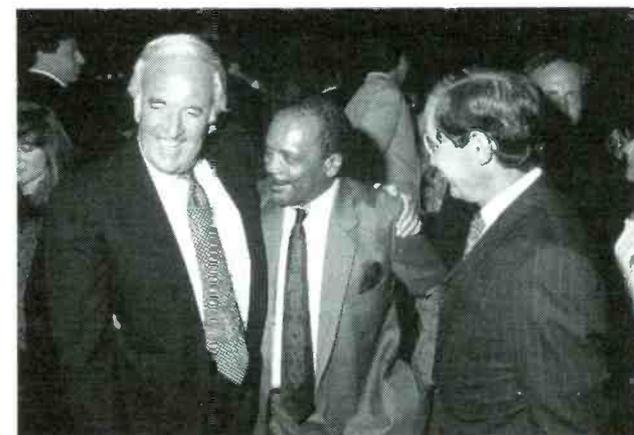
—Jimmy Jam

I have so much to be grateful to Irving for, just for showing

me what it's all about. Steve too. There were lots of things he talked to me about, just in the middle of the day, calling me from New York, and over a 12-year period. I never had any intention of being a CEO at that time. But if this man was taking the time to tell me, I owed it to myself and to him to write it down. And I did. I wrote everything



The young executive



With the late Steve Ross, Warner Communications board chairman

down that he talked to me about. Now he's gone, and I'm in this position of being a CEO, with all this responsibility, and all the little things he taught me are so valuable. Somehow, he knew that I was going to end up getting into it.

So I will always be grateful to Steven and Irving for that. They were so generous with that information, and that's a very big leap—for a businessman to tell a creator what it's all about. Most of them will just watch you until you learn and say, "Now you're smart." They don't help you.

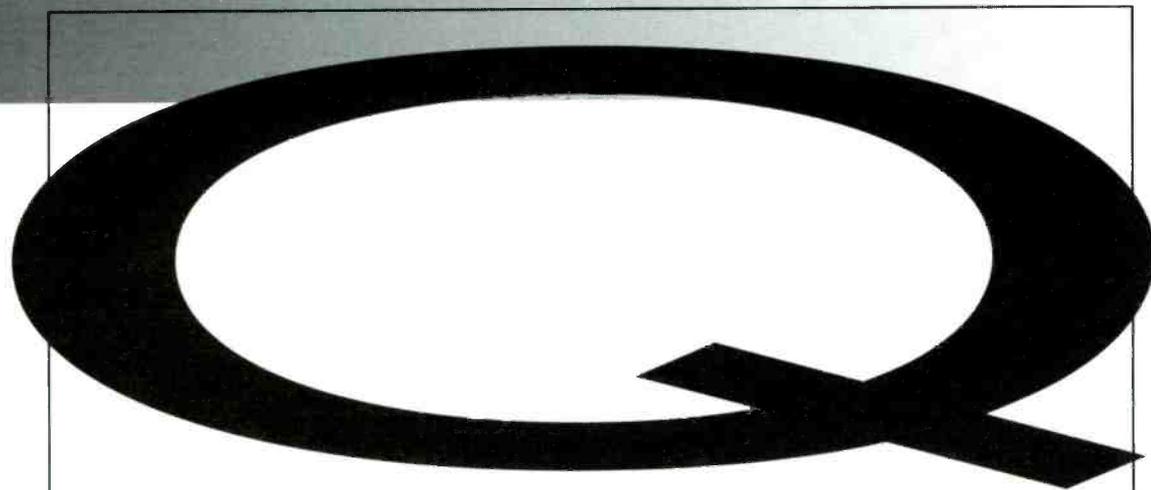
BB: In the documentary film "What's Up? The Nine Lives of Quincy Jones," Miles Davis gives you a sideways compliment by saying you have two personalities that allow you to live in both the corporate and artistic worlds. And that he only had the one.

QJ: Yeah, but Miles played a corporation like a Stradivarius. Don't kid yourself; he knew exactly what was going on. Believe me. "Beware the victim." [laughs]

BB: The summer before Miles died, you were able to coax him into performing at Montreux, playing the music of Gil Evans—in other words, into doing the one thing that he swore he would never do, which was to revisit his past. How did that happen?

QJ: We revisited big time. I remembered when Gil Evans was alive, he used to talk about playing the Apollo with his orchestration, and that the brass was so dissonant that the overtones would wipe the

Continued on page 48



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on continued success!**

Charlie Horky

Charlie Horky

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Michael Jackson**



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QUINCY JONES

Currently QUINCY

At the moment, he's a multiple-media man, directing a variety of enterprises at the busy intersection of art and commerce.

BY J.R. REYNOLDS

Augmenting his expansive creative vision with practical business savvy, consummate producer and entertainer Quincy Jones has become one of the most powerful men in the entertainment industry.

Within the last decade, the entrepreneur has been steadily building an entertainment empire that spans the realms of music, broadcasting, publishing, interactive, film and television.

Says Jones, "I want to control my own destiny and do projects that I like the way that I like, and the best way to do that is to have my own companies."

The crown jewel in his expanding dominion is Qwest Records, which he began in 1980. Qwest is a 50/50 joint venture with Warner Bros. Records that features an eclectic assortment of recording talents, including the gospel act the Winans, young R&B vocalists Tevin Campbell and newcomer Tamia, spoken-word artist D-Knowledge, jazzman Milt Jackson and veteran entertainer Ray Charles.

"I enjoy working with a variety of musical styles because that's the way I was raised, and it's reflected in the roster of Qwest," says Jones, whose current album "Q's Jook Joint" features nearly 50 guest artists from a variety of musical genres—ranging from jazz to rap.

Qwest projects slated for first-quarter release in 1996 include a studio album by the late jazz vocalist Carmen McCrae, followed by a live set; the debut of Detroit-based R&B quintet Rekonzylze in February; and Campbell's third album in March.

Late spring and summer releases include projects by Tamia, R&B vocalist Keith Washington, jazz singer Ernestine Anderson, fusion-jazz act Hiroshima, Jackson and new hip-hop/R&B female duo Jia.

QDE

Perhaps Jones' most ambitious business achievement is Quincy Jones•David Salzman Entertainment, a co-venture he began in 1993 with partner Salzman—who equally shares 50% interest with Jones—and Time Warner, which controls 50%. Jones is co-CEO and chairman of QDE.

In September 1993, QDE entered the publishing business and launched *Vibe*, a young-urban consumer entertainment publication. According to *Vibe* editor-in-chief Alan Light, the monthly magazine is growing by leaps and bounds.

"At the beginning of 1995, our circulation was 250,000, but by

January of '96 that number will be up to 400,000," says Light.

QDE also has a co-venture deal with Time Life Inc.'s Custom Publishing Division and has issued "African Americans: Voices Of Triumph"—a three-volume hardcover set highlighting the scientific, cultural and social achievements of African Americans.

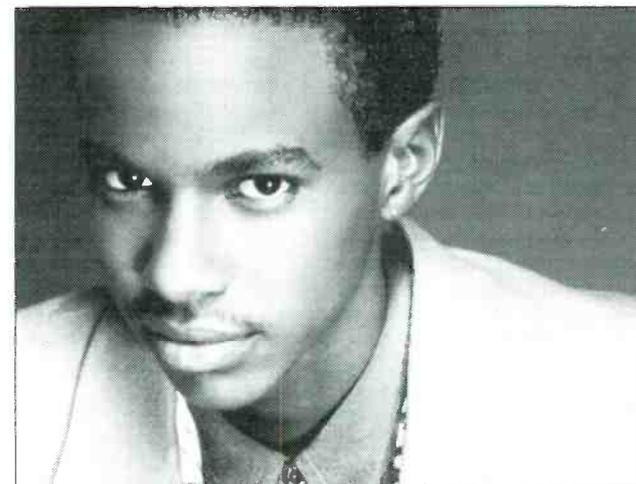
FILM, TV AND BROADCASTING

On the television front, Jones is creator and executive producer of the popular situation comedy "Fresh Prince Of Bel-Air," which is in its sixth season. Jones is also executive producer of the sitcom "In The House," which is in its first full season and stars rapper L.L. Cool J.

Jones is responsible for "Mad TV," the new comedy-sketch series on Fox TV. QDE VP of television Debra Langford notes that the firm's TV wing has "numerous projects in the works" for 1996.

In October, it was announced that Jones and Salzman will produce the 68th annual Academy Awards show, which will air on CBS in March, 1996 at the Dorothy Chandler Pavilion in Los Angeles.

In 1992, the team produced "An American Reunion" concert at the



Tevin Campbell



Tamia

Lincoln Memorial in Washington, D.C.—which was an all-star concert and celebration that kicked off the Clinton presidential inaugural celebration and was telecast on HBO.

QDE has several films currently in active development, including "Don Quixote"; "The Pulse," a film about an urban superhero; "Hoover," a biopic on the ex-FBI chief; a remake of "A Star Is Born" and two take-off features from *Mad* magazine characters, Alfred E. Neuman and Spy Vs. Spy.

In addition, QDE has a "first look" agreement with Warner Bros. Pictures.

Jones entered the domain of television broadcasting in 1994 when he teamed with Tribune Broadcasting, radio-station owner Willie Davis and several other partners, to form Qwest Broadcasting. The company's first acquisitions were the \$167 million purchase of WATL-TV Atlanta and WNOL-TV New Orleans.

"It's a tremendous move for me, and as a company we're looking to acquire more stations," says Jones, who serves as the company's chairman/CEO.

INTERACTIVE TECHNOLOGY

In 1995, QDE formed QD7, a joint venture with multi-media publisher 7th Level, Inc., to develop and publish interactive media titles. The first release will be "Q's Jook Joint," a CD-ROM project reviewing the history of African American music.

Says Jones, "Not only is this project a must-have for music enthusiasts, it's an ideal educational project for kids—many of whom are denied music as a basic subject at poorly-funded public schools."

The CD-ROM package is slated for release in 1996.

QD7 is currently working on several more titles. "There's something about graphic design and music that makes the two work well together," Jones says. "I expect this area of entertainment to be one that continues to grow in the coming years." ■

“
THAN Q
”

Tats
TAIYO MUSIC



To Q,

**With billions and billions
of hugs!**

**Love,
Carl**

QUINCY JONES

Breaking The SOUNDTRACK Barrier

The composer's signature appears on more than 50 original scores for films, series and specials.

BY DAVIN SEAY

History has reserved twin pedestals for Quincy Jones, both as a musician and as a pioneering force for social change. The two more often than not support each other: Jones' artistry has consistently expanded boundaries of equality and opportunity, whether it's in bringing together artists of almost encyclopedic diversity or in boldly staking out creative territory previously reserved for a privileged elite.

And nowhere is this penchant for pushing the envelope more evident than in his remarkable, and groundbreaking, career in film and television. As with so much else in the life and music of Quincy Jones,

he was there first, with the best, making a place for himself and the others who would follow.

It's an accomplishment not simply chronicled in numbers, although Jones' tally is indeed impressive: original scores for some 50-plus major motion pictures, television series and specials; producer and executive producer for prestigious projects on both the big and small screen; seven Oscar nominations and recipient of the Jean Hersholt Humanitarian Award, one of the motion-picture industry's most prestigious honors for a lifetime of achievement—both as an artist and humanitarian.

But the true extent of Quincy Jones' contribution to film and TV must be measured by both the obstacles he overcame and the innovation he brought to the art of sound and image.

It's a contribution that began in the early '60s, at the height of Jones' tenure as a Mercury Records A&R executive and his string of chart-toppers with Lesley Gore. Intrigued since childhood by the magic, and music, of Hollywood, he began to seriously consider trying his hand at film scoring.

The move, even for an arranger and composer of his caliber, was not an obvious one. A growing reputation in jazz, pop and R&B circles notwithstanding, Jones was the quintessential unknown quantity in Hollywood. "The movie business was a little cliché," remarked the late Henry Mancini, one of Jones' earliest Tinseltown supporters.

When asked by a Hollywood producer if the upstart black composer could handle the rigors of a film score, Mancini's response was "an unqualified 'Yes'...I knew Quincy to be a man of uncommon ability."

But it would take more than simply Mancini's say-so to convince the movie moguls. Unable to land a job scoring for the major studios, Quincy took on an independent production marking the film debut of a young stage and television director named Sidney Lumet, the husband of his good friend Lena Horne.

The film was "The Pawnbroker," one of the seminal cinema experiences of the decade, with a riveting score that matched Lumet's raw and gritty visual style. The seeming incongruity of a black man's



Jones scored Sidney Lumet's "The Pawnbroker" (1965).

music serving to tell the story of an anguished concentration-camp survivor only underscored Jones' instinctive grasp of the medium. "One of the fascinating things about Quincy," remarks Lumet, "is that he understands everything immediately. He's completely curious."

"MIRAGE" AND MANCINI

The success of "The Pawnbroker" encouraged Quincy to pursue film scoring full time. In 1965, he left New York and Mercury Records for Hollywood. "I guess part of it is the adventure and the excitement, the danger of jumping into areas you don't really know," says Jones. It was a risk that paid off almost immediately when, on the strength of "The Pawnbroker," he was hired for "Mirage," a suspense thriller starring Gregory Peck.

"When I got there, they didn't know I was black," recounts Jones. "There were a lot of startled people standing around." It was only through Mancini's timely intervention that he held on to the job.

A string of studio productions followed throughout 1966 and '67, culminating in a pair of prestigious offerings that consolidated his reputation as a film scorer of rare range and depth. Both "In The Heat Of The Night," with its sultry Southern setting, and "In Cold Blood," a film of shattering suspense, were perfectly served by Jones' original soundtracks.

"People asked me, 'How's it working with a black man?'" remembers "In Cold Blood" director Richard Brooks. "I never think about that crap. Can you tell me what color a man is by just looking in his eyes? I doubt it."

Doubts continued to dissipate over the next five years, as Quincy lent his talents to an astonishing array of soundtracks, ranging from the hit Western "MacKenna's Gold" to the daring sex comedy "Bob & Carol & Ted & Alice"; from Goldie Hawn's breakthrough vehicle, "Cactus Flower" to the Steve McQueen-Ali McGraw blockbuster "The Getaway."

Each, in its own way, reflected Quincy Jones' finely tuned ear for popular tastes, but never at the cost of the finished product. "I feel I brought the sensibility of modern R&B influences to scoring," he explains, "incorporating it in with the dramatic scoring...It's a kind of

Continued on page 48

Berklee College of Music Congratulates Quincy Jones for His Fifty Years of Artistry and Leadership in the Music Industry.

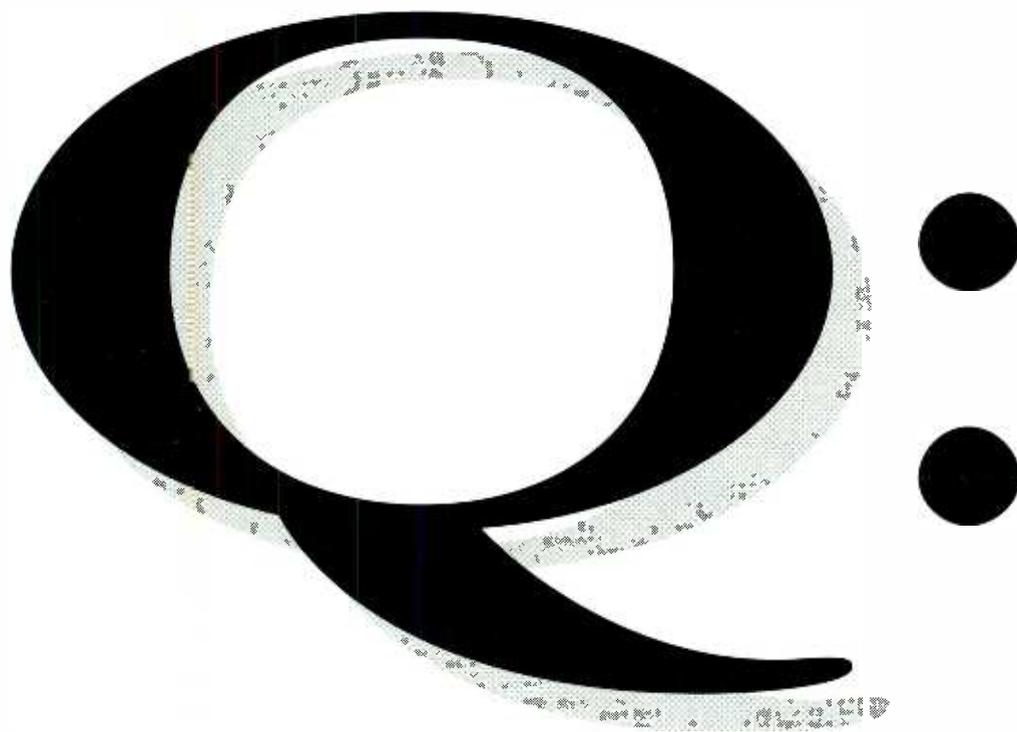
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Quincy Jones '53, honorary doctorate '83 and member of the college's Board of Overseers, presents Berklee founder Lawrence Berk with the funds that established the Quincy Jones Scholarship in 1958.



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and all your friends at
Gang, Tyre, Ramer & Brown*

QUINCY JONES

The Dude As Artist: DISCOGRAPHY

MERCURY ALBUMS

- 1959 The Birth Of The Band
- 1960 The Great Wide World Of Quincy Jones
- 1961 Newport
- 1961 I Dig Dancers
- 1963 Brand New Bag
- 1963 Hip Hits
- 1963 Big Band Bossa Nova
- 1964 Quincy Jones Explores The Music Of Henry Mancini
- 1964 Golden Boy
- 1965 Quincy Plays For Pussycats

A&M ALBUMS

- 1969 Walking In Space
- 1970 Gula Matari
- 1971 Smackwater Jack
- 1973 You've Got It Bad, Girl
- 1974 Body Heat
- 1975 Mellow Madness
- 1976 I Heard That
- 1978 Roots



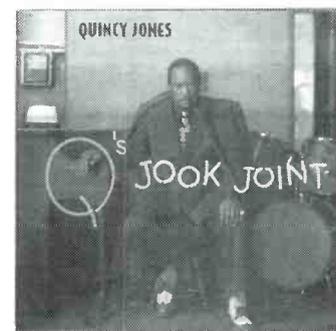
- 1978 Sounds...And Stuff Like That
- 1981 The Dude

IMPULSE! ALBUMS

- 1961 Quintessence
- 1974 This Is How I Feel About Jazz
- 1974 Mode (reissue)
- 1978 Go West, Man

QWEST ALBUMS

- 1989 Back On The Block
- 1995 Q's Jook Joint



REPRISE ALBUMS

- 1993 Miles Davis & Quincy Jones Live At Montreux

FILM SCORES AND SOUNDTRACK RECORDINGS

- 1963 The Boy In The Tree
- 1964 Golden Boy (Mercury)
- 1965 The Pawnbroker (Mercury)
- 1965 Mirage (Mercury)
- 1966 Walk, Don't Run (Mainstream)
- 1966 The Slender Thread (Mercury)
- 1967 The Deadly Affair (Verve)
- 1967 Enter Laughing (Liberty)
- 1967 In The Heat Of The Night (United Artists)
- 1967 In Cold Blood (Colgems)
- 1968 Banning
- 1968 For Love Of Ivy (ABC)
- 1968 The Split
- 1968 Jigsaw
- 1968 A Dandy In Aspic
- 1968 The Hell With Heroes
- 1969 MacKenna's Gold (RCA)
- 1969 The Italian Job (Paramount)
- 1969 The Lost Man (Uni)
- 1969 Bob & Carol & Ted & Alice (Bell)
- 1969 John And Mary (A&M)
- 1970 The Out Of Towners (United Artists)
- 1970 Cactus Flower (Bell)
- 1970 The Last Of The Hot Shots
- 1970 Sheila AKA Honky
- 1970 They Call Me Mr. Tibbs (United Artists)
- 1971 The Anderson Tapes
- 1971 Dollars (Reprise)
- 1971 Man And Boy (J.J. Johnson) (Sussex)
- 1972 The New Centurions
- 1972 The Hot Rock (Prophecy)
- 1972 Come Back Charleston Blue (Donny Hathaway) (Atco)
- 1972 The Getaway (A&M single)
- 1978 The Wiz (MCA)
- 1985 The Color Purple (Qwest)
- 1990 Listen Up: The Lives Of Quincy Jones (Qwest)

TELEVISION PROGRAM CREDITS

- 1969 "Ironsides," scored the pilot and eight episodes
- 1969 "Split Second To An Epitaph," wrote theme (TV movie)
- 1970 "The Bill Cosby Show," scored 56 episodes
- 1972 "Bill Cosby Variety Series," wrote theme
- 1972 "NBC Mystery Series," wrote theme
- 1972 "Killer By Night," wrote theme (TVM)
- 1973 "Sanford And Son," wrote theme
- 1978 "Roots," scored mini-series
- 1990 "The Jesse Jackson Series," executive producer
- 1991 "Fresh Prince Of Bel Air," executive producer
- 1992 "An American Reunion," executive producer (Presidential Inauguration/HBO)
- 1993 "The Return Of Ironsides," wrote theme (TVM)
- 1994 "Nashville Salutes The Ryman," executive producer (CBS TV special)
- 1995 "Kennedy Center Presents: The Concert Of The Americas," executive producer (PBS special)
- 1995 "In The House," executive producer
- 1995 "Mad TV," executive producer

Dear Q,

You've touched millions of people for fifty years with great music and humanity.

I cherish our friendship.

**Love,
Arif**

here's to you
& the good life
"lets kill it!"
Clemons



QUINCY JONES

SOUNDTRACKS

Continued from page 44

a hybrid art."

It was an art that translated equally well to television, beginning in 1967 with the original score to the long-running series "Ironside" and followed by such high-profile assignments as Bill Cosby's original 1970 comedy show and the funky theme to "Sanford And Son."

GRAMMY FOR AN EPIC SCORE

By the early '70s, the constant demands brought about by Jones' success were beginning to take a toll. Increasingly involved in record production, Quincy turned his back on film and television music in 1974. When he returned, it was, characteristically, with a bang. In 1977, Quincy landed a Grammy for his epic score to the landmark mini-series "Roots" and a year later helmed the music for the film version of the long-running Broadway hit "The Wiz."

For Jones, the step from film scorer to film producer was both natural and long overdue. In 1985, he took time out from forming Qwest Records and producing history-making hits for Michael Jackson to serve as producer on the hit movie "The Color Purple," directed by Steven Spielberg.

"You could say I took a film-making degree from USS," remarked Quincy wryly, "The University of Steven Spielberg. In doing a soundtrack, you are only involved after the movie is completed. But this was the first time I had hands-on experience over a full 11 months, from start to finish. It was real hard work, and I loved every minute of it."

His experience with "The Color Purple" changed Quincy's entire approach to the business of writing film scores.

"I no longer intend to be a soundtrack writer for hire," he asserts. "I will write music for films I produce, but directing is at the top of my list of priorities." That list, however, still managed to make room for several prestigious television projects, including serving as executive producer on the hit series "Fresh Prince Of Bel Air" and "In The House" as well as such high-profile event programs as President



Jones scored "The Color Purple" (1985).

Clinton's 1992 inauguration concert and the Kennedy Center's "The Concert For The Americas."

In 1990, the man himself made it to the big screen with the celebratory bio-pic "Listen Up: The Lives Of Quincy Jones." Throughout an extraordinary career in film and television, Quincy Jones has proven time and again that the sweetest rewards come from overcoming the greatest challenges. ■

Quincy:

In a town where the word "friend" is often used too lightly, you have been much more than that to me. For the past 18 years. In and out of season, you've been responsible for

many of my life's most wonderful moments. So, to the one who only allows me to eat out of his plate, I, the one who only allows you to call me "Mouse," love you madly!

—Greg Phillinganes

INTERVIEW

Continued from page 40

woodwinds away. At Montreux, we had a double orchestra—we ended up with four oboes, two bassoons, eight french horns, 10 saxophones, 10 trumpets. So I asked everybody to play very soft with no vibrato, because with that much weight on it, you could just be very delicate, like a big velvet carpet with a pearl on top—which was Miles. He loved it too; he just ate it up. He was smiling and waving his towel and you know he never smiles. He was Liberace-ing it up all over the place. It was so unlike him. He said, "We ought to take this motherfucker all over the world!" I said, "I'm ready, Miles." He was just so courageous.

BB: It's been said of Miles that his playing style didn't really change that much; instead he kept changing.

QJ: Changing the canvas. That's what it's about. You bring your same aesthetic to everything, but you change the canvas.

BB: What is the consistent thread or aesthetic throughout your own career?

QJ: I hope it would be taste. Taste, judgment—it's what you strive for. You use good taste and sometimes you don't want it to be tasty, just raw! But that's a kind of taste too.

BB: Isn't that the essence of being an arranger?

QJ: Exactly. Just knowing how to make it as beautiful or as nasty as

Dearest Quincy:

Congratulations on Fifty years of Perfection.

We love you madly...

Clara, Clarence & "The Meadow Muffins"



Mr. B with Q: Eckstine and Jones

you want to. To have the ability to portray either emotion.

BB: You've arranged music for almost every great jazz singer of the last 40 years—Frank Sinatra, Dinah Washington, Peggy Lee, Sarah Vaughan. How did you shape the music to suit such individual talents?

QJ: Well, I've done three or four things in my life with artists where I really knew that it wouldn't work, where I got talked into it or pressured. I won't bring up any names, but what that confirmed to me was that you have to love and adore the sound the artist makes and adore the person too—because that's the same sound really, the pain or eccentricity or neurosis or whatever it is, that's where it comes from. Once that happens, you can treat that artist almost like you're an X-ray machine—to go into them emotionally and musically, which is all tied together anyway—I know this sounds abstract—and to feel what is their range and where is their heart, their emotional center. Then you know what gives them goosebumps; the kind of chord sequences and sonorities and colors or whatever it is that does it. I love to give the singers I write for goosebumps all the time.

BB: Do you need to know them well on a personal level?

QJ: The personal level comes out of the music anyway, but if you

Continued on page 50

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QUINCY JONES

INTERVIEW

Continued from page 48

are closer than that, it gives you another advantage, because you get a chance to know what's underneath the personality. You can comfort that and soothe it and provoke it. You can make the arrangements a musical metaphor for what their personality is about.

BB: Why did that generation produce so many great, towering vocalists?
QJ: Very simple: In the generation they came out of, instrumentalists were the stars. The Dorseys, the Basies and the Dukes, they were the Stones and the Beatles and the Guns 'N Roses. Make no mistake about it. They were the kings and they knew it. When Tommy and his saxophone players and trumpet players got tired of playing, they'd modulate, and Frank or Jo Stafford and the Pied Pipers would get up from the chairs they'd been sitting in all night long trying to look happy, bouncing along with the band, they'd get up and do their thing—they were the relief for the musicians. Then they'd sit back down, and the band would take it on out.

So they weren't subjected to a situation where they would make one hit record and have to get a wardrobe, come get somebody to do their whole act and their lights, the sound, 16 bodyguards and transportation and all that stuff. They didn't have that pressure. They'd travel on the band bus just like the musicians. They could watch how Tommy Dorsey breathed. They could hear how this saxophone player would get this kind of effect on this ballad. They sat there every night and observed great, great musicians, and their ears would become filled with all of these incredible phrasings. It taught them how to have a personality that could last 50 and 60 years. Frank is 80, Eckstine was 75, Sarah Vaughan was 65, Peggy Lee is still singing...but that's the common denominator: every one of them was a big-band singer.

BB: You arranged for Count Basie and Frank Sinatra together—arguably the greatest big band and the greatest popular singer of them all.

QJ: Yeah, and when we worked in Vegas, there was none of that Rat Pack shit. No, he came to work sober, he had 14 songs and that folio every night. They used to say, "What are you guys doing to Frank? I've

never seen him like this before." That was because he had such a respect for his roots—his tradition—which is a big band.

That's when he really comes to Mecca, man; that's his sacred temple. That's where all the kidding stops. He would have a lot of fun on the bandstand. But that sucker was ready to sing every night and he did, he tore it up. And I was ready to try to swing that band and swing him off the stand. It was a great experience. I feel very blessed to have come at the end of the swing era and bebop and to have gone through all these things. I wouldn't trade it for anything.

BB: You've worked with the cream of today's pop singers as well—Michael Jackson, Whitney Houston. Are they trapped by the commercial demands of their success? Does that make it more difficult for them to expand their



Jones with his father, Quincy Delight Jones, and his son, Quincy Delight Jones III

His music transcends time. His influence will last forever. His professional and creative contribution to the industry of music is unsurpassed. How do you spell 'legend'? Quincy Jones.

—Kenny "Babyface" Edmonds

not simply because you were the only person who could have brought all those artists together, but because it seems to emblemize the theme of a musical "family" that runs through your work.

QJ: Absolutely. I believe in that a lot. I think that the collective creation is still stronger than anything there is. The symphony orchestra is the same thing. It's a lot of power. I've always been like that. I remember when I was in a school band once, we had 500 of us, they put all the high-school bands together. I'm always trying to get that going: "Let's put it together, man."

BB: You talked earlier of how you and Ray Charles realized so many of your young dreams? Are there still dreams for you to realize?

QJ: Oh, are you kidding? If I had 200 more years, I could never get it all done. Musically, there will always be something challenging. I want to do street ballets, street opera, just all kinds of things. An equal



In the "Joint": recording with Rod Temperton, 1995

kind of quest, though, is to dig into the tools we have available to figure out ways to get our youth out of the void that they are in. They're trapped in some kind of a thing that shakes me up a lot. And until I die, I will be involved in trying to find ways to make education and knowledge stronger with these kids, whether it's through cable or interactive...to have a better shot at a better life. To have the luxury to even dream of living past 25, because a lot of them don't believe they will. They act out a life that denotes that they don't believe there's going to be any more after 25. When you're 62, it scares you to see young people think like that. Maybe we could build a few little platforms of hope.

BB: If you could add anything you wished to your own creative arsenal, what would you choose?

QJ: What do I wish I had more of?

BB: Yeah.

QJ: Time. I wish we had a 40-hour day. And that my tombstone could say "1933 to 2033." I don't know how active I'd be at 95 but...oh God, man. There's so much to do, isn't there? ■



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With love always,

Herb and Jerry

Quincy,

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successes over the past
half century.*

Best wishes on the next fifty!!

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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	2	9	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10 98/15 98)	AMERICAN STANDARD
2	4	22	BRYAN WHITE ASYLUM 61642 (9 98/15 98)	BRYAN WHITE
3	10	16	TERRI CLARK MERCURY NASHVILLE 526991 (10 98 EQ/15 98)	TERRI CLARK
4	9	6	MANDY PATINKIN NONESUCH 79392/AG (10 98/16 98)	OSCAR & STEVE
5	5	3	TERRY ELLIS EASTWEST 61857/EEG (10 98/16 98)	SOUTHERN GAL
6	7	16	GARBAGE ALMO SOUNDS 80004*/Geffen (10 98/16 98)	GARBAGE
7	1	15	POINT OF GRACE WORD 67049/EPIC (9 98 EQ/15 98)	THE WHOLE TRUTH
8	6	2	DANGEROUS CREW DANGEROUS MUSIC 41573/JIVE (10 98/15 98)	DON'T TRY THIS AT HOME
9	8	8	MYSTIKAL BIG BOY 41581/JIVE (10 98/15 98)	MIND OF MYSTIKAL
10	16	7	THE CORRS 143/LAVA 92612/AG (10 98/15 98)	FORGIVEN, NOT FORGOTTEN
11	3	13	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10 98/15 98)	JARS OF CLAY
12	19	2	GROUP HOME PAYDAY/FFRR 124079*/ISLAND (10 98/16 98)	LIVIN' PROOF
13	13	8	DEBORAH COX ARISTA 18781 (10 98/15 98)	DEBORAH COX
14	30	10	JEWEL ATLANTIC 82700/AG (7 98/11 98)	PIECES OF YOU
15	12	16	EDWIN MCCAIN LAVA 92597/AG (10 98/15 98)	HONOR AMONG THIEVES
16	14	6	FROST RUTHLESS 1504*/RELATIVITY (10 98/16 98)	SMILE NOW, DIE LATER
17	24	21	JEFF CARSON MCG CURB 77744/CURB (10 98/15 98)	JEFF CARSON
18	23	10	JIM BRICKMAN WINDHAM HILL 11164 (9 98/15 98)	BY HEART
19	31	4	3T MJJ/550 MUSIC 57450/EPIC (10 98 EQ/15 98)	BROTHERHOOD
20	29	9	EVERCLEAR CAPITOL 30929* (9 98/13 98)	SPARKLE AND FADE

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	18	10	HEATHER NOVA BIG CAT/WORK 67113/COLUMBIA (10 98 EQ/15 98)	OYSTER
22	32	2	BRYAN DUNCAN MYRRH 4048 (9 98/12 98)	CHRISTMAS IS JESUS
23	35	4	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10 98/15 98)	LEDBETTER HEIGHTS
24	11	15	RAY BOLTZ WORD 41601/EPIC (9 98 EQ/15 98)	THE CONCERT OF A LIFETIME
25	25	6	THE RENTALS MAVERICK 46093/WARNER BROS. (10 98/15 98)	RETURN OF THE RENTALS
26	17	110	ADAM SANDLER WARNER BROS. 45393 (9 98/15 98)	THEY'RE ALL GONNA LAUGH AT YOU
27	27	9	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10 98/16 98)	PURE SOUL
28	28	12	EDWYN COLLINS BAR NONE 058 (9 98/14 98)	GORGEOUS GEORGE
29	—	1	LOREENA MCKENNITT WARNER BROS. 46096 (6 98/9 98)	A WINTER GARDEN
30	20	3	MIC GERONIMO BLUNT 4910*/TVT (10 98/16 98)	THE NATURAL
31	22	5	NEWSBOYS STARSONG 20005/CHORDANT (9 98/13 98)	GOING PUBLIC
32	37	5	CECILIA BARTOLI LONDON 448300 (10 98/16 98)	A PORTRAIT
33	—	26	RHETT AKINS DECCA 11098/MCA (10 98/15 98)	A THOUSAND MEMORIES
34	15	6	KATHY TROCCOLI REUNION 83957 (9 98/15 98)	SOUNDS OF HEAVEN
35	—	1	NO DOUBT INTERSCOPE 92580/AG (10 98/15 98)	TRAGIC KINGDOM
36	38	19	THE IMMORTALS VERNON YARD 39629/VIRGIN (9 98/15 98)	MORTAL KOMBAT
37	—	2	VANESSA-MAE ANGEL 55089 (10 98/15 98)	THE VIOLIN PLAYER
38	—	8	CRIPS DANGEROUS/PUMP 6739*/WARLOCK (10 98/15 98)	NATIONWIDE RIP RIDAZ
39	39	8	BONEY JAMES WARNER BROS. 45913 (10 98/15 98)	SEDUCTION
40	21	15	RON KENOLY INTEGRITY 02392 (11 98/17 98)	SING OUT WITH ONE VOICE

POPULAR UPRISINGS

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

HIGH HOPES: One of Nashville's most in-demand demo singers will finally have her debut album released. **Stephanie Bentley**, who is currently enjoying the success of her first single, the duet with **Ty Herndon** "Heart Half Empty," will make her Epic Nashville debut with "Hopechest," due Jan. 9.

The Georgia native has



No Doubt. Acappella's 10th album, "Beyond A Doubt," ranked No. 17 in the East North Central Regional Roundup for the week ending Saturday (9). The set is on Acappella's label, the Acappella Company, distributed by Word/Epic. The Tennessee-based group is on the road until Tuesday (12) and will start a national headlining tour in January.

sung on demos for **Trisha Yearwood** and **Kathy Mattea** and sang back-up vocals on **Pam Tillis'** hit "Shake The Sugar Tree."

However, the road to her own recording contract wasn't exactly smooth. The

singer, who started out in a duo with her sister **Camille**, had development deals with RCA and Liberty Records years ago that didn't pan out.

Doug Johnson, senior VP of Epic Nashville, who was involved as a producer/engineer with Bentley at the time she was recording for RCA, says the singer has grown a lot since those days.

"I sat down with her and said that if she was really serious, she should come to Nashville," says Johnson. "She did, and over the next 3 1/2 years she became the No. 1 demo singer in town, which was great when it came down to doing an album, because she was already everyone's sweetheart."

Johnson says that Bentley's direction has evolved over the years, giving her a more distinctive style of her own. "At that time, she was a singer," he says. "Now, she's an artist. There's more soul now."

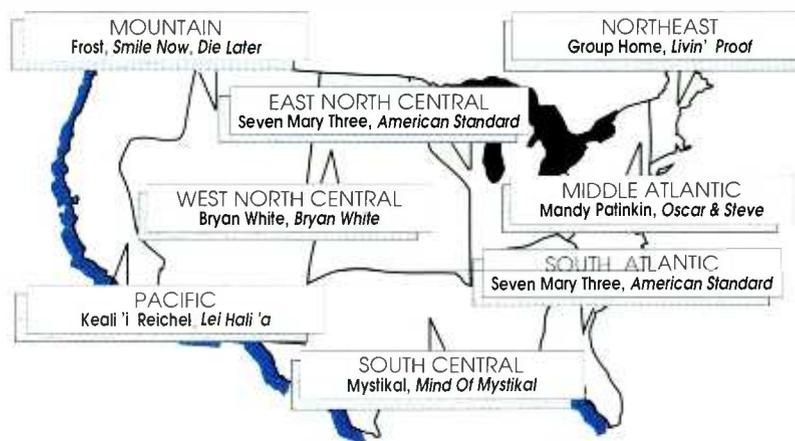
Along with releasing "Heart Half Empty," which is No. 36 on the Hot Country Singles & Tracks chart this week, the label introduced Bentley to country radio programmers via intimate acoustic performances in Orlando, Fla., and San Diego in November. Herndon was the surprise guest at both engagements.

"By doing it acoustically," says Johnson, "we're saying



Dream Girl. Country newcomer **Bobbie Cryner's** MCA/Decca debut, "Girl Of Your Dreams," produced by Tony Brown and Barry Beckett, hits stores Jan. 2. Cryner's first single, "I Just Can't Stand To Be Unhappy," peaked at No. 63 on Hot Country Singles & Tracks in October. Her second single, "You'd Think He'd Know Me Better," will be serviced in January.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC 1. Keali'i Reichel, Lei Hali'a 2. Frost, Smile Now, Die Later 3. No Doubt, Tragic Kingdom 4. Dangerous Crew, Don't Try This At Home 5. Terry Ellis, Southern Gal 6. Garbage, Garbage 7. 3T, Brotherhood 8. The Corrs, Forgiven, Not Forgotten 9. Bryan White, Bryan White 10. Los Temerarios, Camino Del Amor	SOUTH CENTRAL 1. Mystikal, Mind Of Mystikal 2. Bryan White, Bryan White 3. Pate Astudillo, Como Te Extraño 4. Seven Mary Three, American Standard 5. Terri Clark, Terri Clark 6. Terry Ellis, Southern Gal 7. Tru, True 8. Mazz, Solo Para Ti 9. Dangerous Crew, Don't Try This At Home 10. Fama, Lagrimas De Alegria

to radio that we don't need lights and sound and smoke and mirrors; she's great with just her voice and a guitar."

Bentley will also perform

acoustically for retailers after the holidays. The next single, "Who's That Girl," will be serviced to country radio in February.

RAGING CAMPAIGN: Metal Blade Records has embarked on one of its biggest marketing campaigns ever to promote the U.S. debuts of three new acts: "Unsafe" from Belgium's **Channel Zero**, "Surface Of Pain" from Sweden's **Masquerade**, and the self-titled album from another Swedish act, **Mental Hippié Blood**. All three titles were released in October.

"The campaign takes three bands relatively new to the American marketplace, puts a name behind it, and gives it focus and attention," says **Michael Faley**, president of Metal Blade, which is currently finding success with the **Goo Goo Dolls'** Metal Blade/Warner Bros. album "A Boy Named Goo."

"This is a long-term campaign to establish new and developing metal artists," he continues. "At a time when metal is not the focal point of the mainstream, we're still finding ways to develop and introduce new bands."

The campaign, "The Rage Of A New Age Of Metal," entails everything from a sampler CD called "17 Commandments," serviced to radio and retail executives, to placing music soundbites of the three bands on 800 numbers that run in Metal Edge, Rock City News, and Lollipop magazines. The label also has one

page on its Internet World Wide Web site dedicated to the campaign; the page is linked to the Rip magazine site. Faley says that the label is getting 2,400 hits a day on the site.

The second phase of the campaign begins in January with a retail push at 300 mom-and-pop rock and metal stores that will entail special pricing and positioning, in-store sign-



Addictive. Talented Aussie **Ben Lee** follows up his critically acclaimed solo debut, "Grandpaw Would," with a new album from his band, **Noise Addict**. "Meet The Real You," produced by Brad Wood, is due Jan. 2 on Grand Royal and features Lee, 17, singing catchy pop/rock ditties about teen life. A U.S. tour runs Jan. 5-20. "16" goes to modern rock radio in January.

age, and sampler cassette giveaways.

Masquerade is tentatively scheduled to tour the U.S. in February, and Channel Zero will possibly come over for some dates as well.

Chrysalis Set Frees Speech To Be Solo Act

■ BY J.R. REYNOLDS

LOS ANGELES—Chrysalis/EMI faces a two-pronged challenge as it prepares for the international release Jan. 23 of "Speech" by Arrested Development front man Todd "Speech" Thomas. One task is to establish Speech as a solo act; the other is to re-acquire fans of the artist following Arrested Development's meteoric rise and fall.

Arrested Development exploded onto the music scene in 1992 with its debut set, "3 Years 5 Months & 2 Days In The Life Of . . ." The group's rootsy hip-hop music gained immediate attention from consumers. The set sold 2.6 million units, according to SoundScan, and peaked at No. 3 on the Top R&B Albums chart and at No. 7 on The Billboard 200.

The album produced three top-10 singles, "Tennessee," "People Everyday," and "Mr. Wendal," which were

Nos. 1, 2, and 6 on the Hot R&B Singles chart. It also earned the group a Grammy nod in the category of best new artist.



SPEECH

In 1993, the group's MTV concert follow-up set, "Unplugged," sold 229,000 units, according to SoundScan, and rose to No. 38 on the Top R&B Albums chart.

Says Speech, who was the act's primary songwriter, "A lot of people appreciated the lyrics I created and would tell me what they liked about my work, so I began writing for them and not for me."

As a result, Arrested Development stumbled on "Zingalamaduni," its third set. Although the album managed to

hit No. 20 on the Top R&B Albums chart, it sold a disappointing 150,000 copies, according to SoundScan.

Despite the short-lived love affair that consumers had with Arrested Development, Speech remains confident. "Speech is not a continuation of Arrested Development's music, but a first-time thing for me," he says. "There's not eight other folks contributing on the project; it's just me. People will hear more expression about my insecurities in love and relationships, and that's what makes this album more personal."

EMI Records president Davitt Sigerson says that "Speech" will regain listeners that were lost on Arrested Development's second and third albums, because it has similarities to "3 Years 5 Months & 2 Days In The Life Of . . ."

Says Sigerson, "This is a wonderfully intelligent record, and he's made his politics on the album personal for him, like

the first Arrested Development album.

"The album is about answering truths about life, and our job at the label is to take the trip with him and make the best of any music he makes from a business perspective."

Speech's songs are licensed through his Speech Music Inc.

The first single from "Speech" is "Like Marvin Said (What's Going On)," a creative interpretation of the Marvin Gaye classic "What's Going On." The track is also featured on the Gaye tribute set "Inner City Blues" on Motown.

"Like Marvin Said (What's Going On)" was serviced to R&B stations Oct. 23, followed by triple-A and modern rock stations Nov. 13. The cassette hit retail Nov. 21, and the CD arrived Dec. 5, the same date that the clip was serviced to the Box, BET, and local video programs.

EMI marketing senior director Linda Adams says, "Our plan is to

(Continued on page 67)



Stellar Pair. Warner Bros.' Curtis Mayfield, right, and Arista's Whitney Houston hang out backstage during the "Soul Train 25th Anniversary Hall Of Fame Special," which was televised Nov. 22 on CBS. Houston covered Mayfield's "If You Look Into Your Heart" on the recent Warner Bros. tribute album to the veteran artist, "All Men Are Brothers."

Capitol's Earth Gyrlyz Land With 'Fully Equipped' Debut

LOS ANGELES—Capitol Records executives are confident that they can break female quintet Earth Gyrlyz, despite the gaggle of competing R&B girl groups, by tapping the act's multiple talents. The group's debut, "Fully Equipped," will be released domestically Feb. 22.

The label is taking a multidevelopmental approach for Earth Gyrlyz. In addition to shared center-mike duties and collective songwriting—the group



EARTH GYRLZ

wrote most of the album's tunes—each member will have the opportunity to display her individual talents.

Tanesha Gary, who majored in theater in college, played a lead role in a Long Island, N.Y., adaptation of the musical "Dream Girls"; Angela Brown studied jazz vocal theory in college and is fluent in six languages, including American Sign Language; and Robin Saville trained as a ballet dancer. Barbara Laurie, who plays acoustic guitar, and Heather Gunter—whose father sang with Bob Marley early in the reggae artist's career while living in Trenchtown, Jamaica—round out the five-member vocal ensemble.

Despite the act's broad-ranging talents, the label is in no hurry to "pull out all the stops." Capitol urban marketing manager Daryl Lockhart says, "We want to make sure [Earth Gyrlyz] are an album group and not a singles-driven act. To achieve that, we're focusing on them as a single unit that has interchangeable parts, rather than as a quartet-plus-the-lead-vocalist kind of act."

Gunter sings the lead vocals on "Love Of Mine," the first single. However, as the album develops, tracks that

feature lead parts by other group members will be selected as singles.

Brooklyn, N.Y.-based Kevin Ryan, who co-manages Earth Gyrlyz with Abe Rosenfeld and consultant Kirk Burrows, produced "Fully Equipped," which was principally recorded in Ryan's home studio.

"As a manager/producer, Kevin wears a lot of hats, but we're very comfortable with him; he keeps us straight," says Laurie.

"Fully Equipped" has a contemporary R&B sound that features syncopated hip-hop beats on the midtempo tracks. The ballads are punctuated with soft, jazzy qualities.

Gunter says, "Overall, we have tight five-part harmonies, but sometimes we play with it and do three parts or sing in unison. The fact that there are five of us and that we all can sing lead gives us a unique range that trios and quartets don't have."

The clip for "Love Of Mine" was serviced to BET and local and regional R&B-oriented video shows Oct. 2. The beguiling quick cuts of the sensuous but friendly choreography are designed to highlight the personalities of the group members and to introduce them to the trade and consumers.

Twelve-inch promotional copies of the single were issued to clubs and record pools one month before the Nov. 13 release to urban AC, R&B/mainstream, and R&B/adult radio. According to Broadcast Data Systems, "Love Of Mine" received 172 spins at 24 stations during the week ending Nov. 30.

Capitol plans to service the clip for "You're So Sexy," the second single, after the holiday season to sustain any lingering enthusiasm generated by the first single. The label will drop "You're So Sexy" at radio "when the market dictates," says Lockhart.

"Come Into My Heart," which features Barbara's instrumental talents, is another track that might be released as a single," he says. "But

(Continued on page 67)

Sonic Therapy Is Best Cure For Music Woes; The Lowdown On R&B Christmas Albums

COULDNT HAVE SAID IT BETTER: Speech's self-titled solo album debut (see story, this page) features the insightful track "Impregnated Tidbits . . ." It is a tune that cleverly drives home one of the major problems afflicting R&B music today: disposable artists.

On the track, he says, "Blacks lack a loyalty to talent/We take our shit for granted, and yet we can't stand it/When the white company gets paid off our kool-aid/Then they go out an' buy an' own the whole kool-aid logo/While we're busy drinkin' their flavor of the month."

Consumers are so programmed to accept cotton-candy music that when songs bearing well-constructed arrangements, disciplined vocals, and meaningful lyrics are heard, listeners inevitably exhibit convulsive physical reactions, such as flailing arms that hit the radio frequency knob.

Increasing doses of nutritious sonic therapy through black radio frequencies is the best prescription for helping overcome the public's nauseating obsession with wack music and its throw-away mentality regarding artists—an affliction that's also common among record executives.

XMAS ALBUM RUNDOWN:

Allen & Allen, "Christmas Like Never Before," CGI/PGD: Jazzy, laid-back, nontraditional holiday music . . . **Kirk Franklin & the Family**, "Christmas," Gospel Centric: Without a doubt, the year's best Christmas album. A must-have and an excellent stocking-stuffer . . . Various artists, "Bullseye Blues Christmas," Bullseye Blues/Rounder: Soul-rich holiday stuff for that achin' heart. Guitar play on selected tracks boggle the ear . . . **All-4-One**, "An All-4-One Christmas," Blitz/Atlantic: Harmonic quartet covers mostly traditional yuletide tunes with four-part bliss . . . Various artists, "Christmas Of Hope," Columbia: Eclectic group of artists with interesting interpretations of standards: the brassy blare of **Wynton Marsalis**, the gritty rasp of **Bruce Springsteen**, and soul sister **Aretha Franklin's** gospel chops.

Freddy Cole, "I Want A Smile For Christmas," Fantasy: Smooth cool Xmas jazz tunes from an artist possessing that **Nat "King" Cole**-type vibe. Perfect for a relaxing social interface . . . Various artists, "Jazz To The World," Blue Note: Perhaps the most well-thought-out Christmas jazz set. Features excellent arrangements that are

matched by superior production, toasty vocals, and heartfelt instrumentals . . . **The Four Tops**, "Christmas Here With You," Motown: Festive delight from veteran Motown quartet that issues big production numbers. Features powerfully inspiring vocals of Aretha Franklin on selected tracks . . . **Luther Vandross**, "Christmas 1995," Epic: Fans will be satisfied by collection of tunes on this set.

A COUPLE OF ISSUES back (Billboard, Dec. 2), we reported on **Father MC's** new album, "This Is For The Players," which was released on indie Moja Entertainment. But the rapper also has "Sexual Healing," an album in stores on Spoiled Brat Recordings, through M.S. Distributors. According to Spoiled Brat CEO **Byron Chase**, the artist is still signed to his label. It is uncertain whether legal eagles will soar into this interesting, confusing scenario.

Spoiled Brat plans to release "Am I What You Want," the second single from "Sexual Healing," in mid-February.

Artists with upcoming projects on Spoiled Brat include hip-hop duo **Noriega & Capone**, whose first single, "Half A Mil," will be released Jan. 9; **Jewel T.**, whose single "Drifting" is currently in stores and who will have an album out Feb. 6 on the Danger Zone imprint; and R&B act **Pretty Poison**, whose still-untitled album will also drop in February.

MUSIC BOX: Did anybody else catch that captivating syncopated ballad jam played during the club scene in "Money Train," the current **Wesley Snipes** film? "All That Matters To Me" is performed by **Samuelle** and produced by **Denzil Foster** and **Thomas McElroy**. The song is scheduled to be released as a single Jan. 19 on Lombard Street Records, which is distributed through Bellmark/Life. Samuelle's debut set, still unnamed, is scheduled for release during the second quarter of 1996.

"Back To Reality . . ." is the debut of singer/songwriter/producer **Jeune** (pronounced "Joan"), an artist whose oft-electronically enhanced vocals are reminiscent of those of ♀ and soulster **Curtis Mayfield**. Musically, the artist weaves a calming G-funk/soul music style that culls from familiar elements of past and present. With further development, this artist could be onto something . . .



by J. R. Reynolds

Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 16, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	2	2	3	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
2	1	1	3	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
3	5	6	9	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
4	3	3	6	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
5	4	—	2	LL COOL J DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	4
6	7	7	4	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
7	6	4	5	GENIUS/GZA GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
8	8	5	4	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
9	9	8	5	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
10	10	11	14	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
★ ★ ★ GREATEST GAINER ★ ★ ★						
11	31	68	4	LUTHER VANDROSS LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	11
12	16	23	20	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	9
13	13	12	4	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	9
14	14	16	20	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
15	11	13	10	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
16	15	20	22	D'ANGELO ● EMI 32629 (10.98/15.98)	BROWN SUGAR	5
17	12	9	10	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
18	17	22	20	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
19	NEW	1	1	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
20	20	15	4	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
21	26	21	4	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	19
22	28	33	55	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
23	25	29	12	SOLO PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO	11
24	19	24	4	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
25	21	19	5	CYPRESS HILL RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
26	18	10	3	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
27	24	18	4	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
28	27	28	20	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
29	33	25	4	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	24
30	23	—	2	DANGEROUS CREW DANGEROUS 41573/JIVE (10.98/15.98) HS	DON'T TRY THIS AT HOME	23
31	30	32	39	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
32	22	14	5	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
33	29	31	8	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
34	37	—	2	GROUP HOME PAYDAY/FFRR 124079*/ISLAND HS	LIVIN' PROOF	34
35	35	26	4	WILL DOWNING MERCURY 528755 (10.98 EQ/15.98)	MOODS	23
36	32	27	3	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
37	43	36	4	VARIOUS ARTISTS MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
38	41	30	6	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
39	47	40	5	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
40	38	34	6	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
41	40	38	17	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
42	42	43	19	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
43	34	17	3	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	17
44	48	45	15	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
45	58	76	24	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
46	36	—	2	VARIOUS ARTISTS SICK WID' IT 45005/JIVE (10.98/15.98)	THE HOG IN ME	36
47	45	41	17	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1

48	39	35	3	5TH WARD BOYZ RAP-A-LOT 40758/MIRGIN (9.98/15.98)	RATED G	35
49	46	44	18	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
50	52	46	4	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
51	44	37	8	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	2
52	53	53	22	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
53	50	47	11	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4,5,6	1
54	54	42	5	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
55	49	39	6	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
★ ★ ★ PACESETTER ★ ★ ★						
56	72	—	2	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	56
57	55	66	18	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
58	62	50	8	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
59	57	56	62	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
60	64	54	20	AFTER 7 ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
61	61	59	4	AL GREEN MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	59
62	56	49	7	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15
63	59	51	7	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
64	51	48	3	MIC GERONIMO BLUNT 4910*/TVT (10.98/16.98) HS	THE NATURAL	48
65	60	55	25	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98) HS	BROKEN	25
66	74	83	66	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
67	70	61	52	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
68	68	81	34	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
69	73	75	21	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
70	66	60	53	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
71	77	69	19	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
72	63	52	4	JAMAL ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
73	76	72	5	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	55
74	65	57	8	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
75	67	63	38	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
76	86	93	159	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
77	69	64	6	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
78	78	77	64	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
79	71	62	9	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
80	83	67	3	NAJEE EMI 35704 (10.98/16.98)	NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER	67
81	75	65	10	♀ ● NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	2
82	93	87	17	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
83	80	—	2	POISON CLAN WARLOCK 2763 (10.98/15.98)	STRAIT ZOOISM	80
84	94	78	56	SADE ▲ EPIC 66666* (10.98 EQ/16.98)	THE BEST OF SADE	7
85	87	85	20	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
86	81	79	3	FOURPLAY WARNER BROS. 45922 (10.98/16.98)	ELIXIR	79
87	79	70	13	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	18
88	92	71	9	WC & THE MAAD CIRCLE PAYDAY/LONDON 828650*/ISLAND (10.98/15.98)	CURB SERVIN'	15
89	91	86	4	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	66
90	96	91	10	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
91	84	73	4	CAPLETON AFRICAN STAR/RAL 529264*/ISLAND (10.98/15.98) HS	PROPHECY	65
92	88	82	28	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
93	85	84	25	MACK 10 ● PRIORITY 5393B (9.98/14.98) HS	MACK 10	2
94	95	97	12	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98)	V INSIDE OUT	23
95	99	89	76	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
96	97	88	9	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98) HS	NATIONWIDE RIP RIDAZ	44
97	RE-ENTRY	54	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1	
98	98	80	11	SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98)	NEW YORK UNDERCOVER	12
99	RE-ENTRY	97	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8	
100	100	94	22	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Kick Ass Has 'Real McCoy,' Ruffa, And Guru's 'Ill Kids'

TWO RUDE BWOYS AND SOME ILL KIDS: Kick Ass Records—the logo of which displays an unlaced, old school-style red sneaker motioning toward a braying gray donkey—has one of the best, most seamless clashes between reggae and hip-hop in Rankin' Don's "Real McCoy (Ah! Ah! Ah!)."

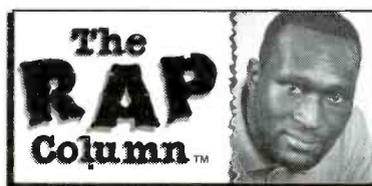
Although the song has been out for a while, it deserves more attention than it has so far received. The track's mix features tumbling, rumbling basement beats, a deep, dubwise groove, insinu-

ating, bubbling horns, and sharp sound swords that stutter and stab.

All these elements support Don's threatening rude-bwoy chat that runs alongside a crowd's enthusiastic chants that egg things on.

Also of note on the raggamuffin tip is Ruffa, a Trinidad native whose voice sounds as rugged, heavy, and black as the onyx-colored sandpaper O-card that his promotional single, "Can't Stop The Ruffa" (MCA), came in.

The track drops killer, hardcore lyrics like, "Trade in all me mercy for



by Havelock Nelson

some new gun gear," over spooky, cinematic B-boy sonics that skip and bounce around like some notorious gangster—cool and totally wicked.

Guru, the Gang Starr rapper who masterminded "Jazzmatazz Volume 1" and the follow-up, has a side project for y'all. "Guru Presents Ill Kid Records" (Payday/FFRR) is a 12-track sampler showcasing anxious hip-hop fledglings and passionate vets.

Among them are Bahamadia, who, during "Wordplay," tosses her blunted, metaphoric flow over sticky sonics that invite listeners to "park that ass like Jurassic" as she "flips scripts like acrobatics."

Big Shug, a player for life, urges,

"Don't knock the way I get paid because if I worked at McDonald's I will get paid."

Other guests include Baybe, a sweet-voiced singer who drops encouraging words to grow on: "The answer lies inside of yourself/Have pride and realize... don't fall victim to their lies," and Group Home, which goes all out over a pockmarked track when it declares, "Yo, I'm ready to flip when there's combat/Beef, I'm not havin' that!"

Guru, who produced most of the (Continued on next page)

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	★★★ No. 1 ★★★ HEY LOVER (C) (D) (M) (T) DEF JAM/RAL 077494/ISLAND	LL COOL J 4 weeks at No. 1
2	3	—	2	★★★ GREATEST GAINER ★★★ TONITE'S THA NIGHT (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	KRIS KROSS
3	2	2	10	CELL THERAPY (C) (D) (M) (T) LAFACE 2-4113/ARISTA	GOODIE MOB
4	4	3	18	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ (C) (D) MCA SOUNDTRACKS 55104/MCA	COOLIO FEATURING L.V.
5	5	4	11	DANGER (C) (D) FADER 127049/MERCURY	BLAHZAY BLAHZAY
6	11	—	2	TOO HOT (C) (D) TOMMY BOY 7718	COOLIO
7	8	15	3	FAST LIFE (C) (T) COLD CHILLIN'/EPIC STREET 78081/EPIC	KOOL G RAP
8	7	6	8	WINGS OF THE MORNING (C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND	CAPLETON
9	9	12	6	HURRICANE (C) (D) (X) SICK WID' IT 42335/JIVE	THE CLICK
10	15	—	2	EAST 1999 (C) (D) (T) RUTHLESS 6332/RELATIVITY	BONE THUGS-N-HARMONY
11	6	5	6	THE RIDDLER (FROM "BATMAN FOREVER") ◆ (C) (D) (T) ATLANTIC 87100	METHOD MAN
12	22	22	3	I NEED YOU TONIGHT ◆ JUNIOR M.A.F.I.A. FEATURING AALIYAH (C) (D) UNDEAS/BIG BEAT 98097/AG	JUNIOR M.A.F.I.A. FEATURING AALIYAH
13	12	14	13	Y'ALL AIN'T READY YET ◆ (C) (T) BIG BOY 42331 JIVE	MYSTIKAL
14	NEW ▶	1	1	COLD WORLD ◆ GENIUS/GZA FEAT. INSPEKTAH DECK (C) (T) GEFEN 19391	GENIUS/GZA FEAT. INSPEKTAH DECK
15	10	7	10	RUNNIN' ◆ THE PHARCYDE (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
16	13	9	10	ICE CREAM/INCARCERATED SCARFACES ◆ CHEF RAEKWON (C) (D) (T) LOUD 64426/RCA	CHEF RAEKWON
17	14	10	29	I GOT 5 ON IT ▲ ◆ LUNIZ (C) (D) (T) NOO TRYBE 38474	LUNIZ
18	19	13	6	PLAYA HATA ◆ LUNIZ FEATURING TEDDY (C) (D) (T) NOO TRYBE 38517	LUNIZ FEATURING TEDDY
19	16	17	8	LAST DAYZ ◆ ONYX (C) (T) (X) JMJ/RAL 577114/ISLAND	ONYX
20	17	16	24	SUGAR HILL ◆ AZ (C) (T) (X) EMI 58407	AZ
21	18	8	9	LIQUID WORDS ◆ GENIUS/GZA (C) (T) GEFEN 19390	GENIUS/GZA
22	NEW ▶	1	1	BWARE OF MY CREW ◆ L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL (C) (D) (T) JAC MAC 17722/WARNER BROS	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
23	24	20	5	RETURN OF DA LIVIN' DEAD ◆ THE D.O.C. (C) (T) (X) GIANT 17796/WARNER BROS	THE D.O.C.
24	23	21	5	1990-SICK (KILL EM' ALL) ◆ SPICE 1 FEATURING MC EIHT (C) (T) JIVE 42350	SPICE 1 FEATURING MC EIHT
25	28	38	4	RIDIN' LOW ◆ L.A.D. FEATURING DARVY TRAYLOR (C) (D) (T) HOLLYWOOD 64004	L.A.D. FEATURING DARVY TRAYLOR
26	27	23	26	ONE MORE CHANCE/STAY WITH ME ▲ ◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	THE NOTORIOUS B.I.G.
27	36	31	4	BLAH ◆ THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.) (C) (T) DUCK DOWN 53223/PRIORITY	THE FAB 5 (FEAT. HELTAH SKELTAH/O.G.C.)
28	20	11	14	FADES EM ALL ◆ JAMAL (C) (D) (T) ROWDY 3-5042/ARISTA	JAMAL
29	21	18	9	BOMDIGI ◆ ERICK SERMON (C) (D) (M) (T) DEF JAM/RAL 577196/ISLAND	ERICK SERMON
30	31	28	22	BOOMBASTIC/IN THE SUMMERTIME ▲ ◆ SHAGGY (C) (T) (V) (X) VIRGIN 38482	SHAGGY
31	26	19	18	JEEPS, LEX COUPS, BIMAZ & BENZ ◆ LOST BOYZ (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
32	25	27	17	HOW HIGH (FROM "THE SHOW") ◆ REDMAN/METHOD MAN (C) (T) (X) DEF JAM/RAL 579924/ISLAND	REDMAN/METHOD MAN
33	30	26	17	1ST OF THE MONTH ◆ BONE THUGS-N-HARMONY (C) (T) (X) RUTHLESS 6331/RELATIVITY	BONE THUGS-N-HARMONY
34	29	24	10	THROW YOUR SET IN THE AIR ◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	CYPRESS HILL
35	49	48	6	GIRLZ WIT ALL DA BOOTY ◆ MC NAS-D (M) (T) (X) PANDISC 112*	MC NAS-D
36	32	29	22	PLAYER'S ANTHEM ◆ JUNIOR M.A.F.I.A. (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG	JUNIOR M.A.F.I.A.
37	34	32	24	SUMMERTIME IN THE LBC (FROM "THE SHOW") ◆ THE DOVE SHACK (C) (D) (M) (T) G FUNK/RAL 579382/ISLAND	THE DOVE SHACK
38	33	30	9	EAST SIDE RENDEZVOUS ◆ FROST (C) (T) RUTHLESS 1534/RELATIVITY	FROST
39	38	36	14	TEMPTATIONS ◆ 2PAC (C) (M) (X) INTERSCOPE 98120/AG	2PAC
40	43	37	6	HUSTLIN'/BROKEN LANGUAGE ◆ SMOOTHIE DA HUSTLER (C) (T) PROFILE 5440	SMOOTHIE DA HUSTLER
41	35	25	3	AIN'T NOTHIN' BUT A SHE THING ◆ SALT-N-PEPA (C) (D) (T) (V) LONDON 850346/ISLAND	SALT-N-PEPA
42	NEW ▶	1	1	GOIN' UP YONDER ◆ M.C. HAMMER (C) (D) GIANT 17717/WARNER BROS	M.C. HAMMER
43	37	39	21	WHATZ UP, WHATZ UP ◆ PLAYA PONCHO FEATURING L.A. SNO (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA	PLAYA PONCHO FEATURING L.A. SNO
44	42	35	13	WEST UP! ◆ WC & THE MAAD CIRCLE (C) (D) (T) PAYDAY/LONDON 850258/ISLAND	WC & THE MAAD CIRCLE
45	RE-ENTRY	2	2	TIP 4 THE STRIP ◆ SPLACK PACK (C) PANDISC 140	SPLACK PACK
46	39	43	3	WHAT'S UP STAR? (FROM "THE SHOW") ◆ SUGA (C) (D) (T) JMJ/RAL 577432/ISLAND	SUGA
47	45	—	6	LIVIN' PROOF ◆ GROUP HOME (C) (T) PAYDAY/LONDON 127050/ISLAND	GROUP HOME
48	50	47	5	THUMP-THAT-FUNK ◆ D.J. TRANS (C) (D) (T) ATTITUDE 17025	D.J. TRANS
49	44	—	2	WE FUNK (THE G FUNK) ◆ THE DOVE SHACK (C) (D) (T) G FUNK/RAL 577430/ISLAND	THE DOVE SHACK
50	48	45	16	WASSUP, WASSUP! ◆ A-TOWN PLAYERS (C) (T) (X) PREMEDITATED 17803/WARNER BROS.	A-TOWN PLAYERS

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

R&B

THE RAP COLUMN

(Continued from preceding page)

set's concrete cuts, portrays Bald Head Slick, the Ill Kid who embodies the desperation and expectations of ghetto youth everywhere. He also guest-rhymes on "Life" with M.O.P. and Sticken Moove and "Momentum" with Big Shug.

A YEAR AGO, rapper Randy Walker was hanging with Tupac Shakur when the recently signed Death Row artist was shot outside of a Manhattan recording studio. At 12:30 a.m. Nov. 30, Walker was gunned down and killed. "The shootings were one year and about five minutes apart," says Lt. Vito Spano of the NYPD's 105th Precinct.

According to reports, Walker's group, **Live Squad**, had just signed a deal to have its label distributed through Bellmark Records. Walker had produced songs for 2Pac's last two albums, "Strictly 4 My N.I.G.G.A.Z." and "Me Against The World."

Police have no suspects in and no motives for the killing.

THE TRIO 3 Steps From Nowhere makes real hip-hop with a jazzy feel and cross-sectional appeal.

On "30 Below Funk" (So-Lo Jam), the group uses liquid melodies, solid beats, and lyrics that blow like go-go gas to ingratiate themselves to listeners' ears. It mostly works... "Nervous Hip Hop" is a compilation that was "mixed, arranged, and flavored" by DJ **Kenny Dope**. A continuous program of hip-hop hits, and several confirmed classics—such as **Mad Lion's** "Take It Easy," **Funkmaster Flex's** "Six Million Ways To Die," **Smif-N-Wessun's** "Bucktown," **Black Moon's** "I Got Ya Opin," "Buck 'Em Down," and "How Many Emcees [Must Get Dissed]"—make this set a lovely and most delightful stocking stuffer for any connoisseurs of East Coast hip-hop on your Christmas list... With an angry, screw-the-world attitude, the rapper known as **Bam** recounts a life filled with ghetto pain and populated by killers, thugs, and dysfunctional family members. On "A Rough Z'Aggin Bible (Pray At Will)" (X-Bam), he reflects and gives the finger to the law, denounces religion, and dismisses "all money-hungry 'hoes' like pesky insects. Bam prays at the alter of St. Ides and finds salvation in "Glockland." Bam is an edgy street artist; a hard mof who just refuses to lighten up.



Maturing Force. MCA recording trio Immature stands with MCA black music collective executives after completing the video for "We Got It," the first single from its similarly titled second album for the label. Pictured, from left, are director of video production Rob Johnson, Immature's Batman, marketing and public relations VP Ashley Fox, A&R VP Hank Shocklee, and Immature's LDB and Romeo.



DON'T HOLD YOUR BREATH: Hanging on for its fourth week at No. 1 on the Hot R&B Singles chart is Arista's **Whitney Houston** with "Exhale (Shoop Shoop)." Closing in on the lead is "One Sweet Day" by **Mariah Carey** and **Boyz II Men** (Columbia). "One Sweet Day" is growing in airplay and could very well move into the No. 1 slot next week. **Monica's** double-sided single, "Before You Walk Out Of My Life"/"Like This And Like That," inches closer to the top of the chart. However, there is a pretty big gap between Monica's songs and the No. 2 record. Although "Before You Walk Out Of My Life" is gaining in airplay points, "Like This And Like That" is starting to decline in airplay. This is hurting the single as a whole and could possibly keep it from reaching No. 1.

STATUS QUO: Most of the records in the top 15 seem to have stalled this week. Even the ones that gained in total points didn't get much movement on the chart. "Soon As I Get Home" by **Faith Evans** (Bad Boy/Arista), despite having the largest increase in total points, stalls at No. 7, while **Terri Ellis's** "Where Ever You Are" (EastWest) and "Love U 4 Life" by **Jodeci** (Uptown/MCA) each manage a one-position jump (12-11 and 13-12, respectively). Part of the problem is that these records and all the singles on the chart are fighting for space on playlists against very popular album cuts. It will probably get worse before it gets better, as the competition is bound to get stiffer now that radio has begun to program Christmas music.

ALBUM CUTS: Some of the album cuts that are filling up the playlists at many stations include "Not Gon' Cry" by **Mary J. Blige**, from the "Waiting To Exhale" soundtrack; "This Time Around" by **Michael Jackson** (Epic); and "Down Low (Nobody Has To Know)" by **R. Kelly** (Jive). As an example of how popular these tracks are at radio, "Not Gon' Cry" is top 10 at 10 stations, including WKYS Washington, D.C., WVEE Atlanta, and WQMG Greensboro, N.C. Meanwhile, "This Time Around" is top 10 at WQUE New Orleans, KJMM Tulsa, Okla., and KDKS Shreveport, La. "Down Low" is No. 1 at WTUG Birmingham, Ala., and KVSP Oklahoma City and is top 10 at six other stations.

JUMP, JUMP: **Kris Kross** makes a nice move with "Tonite's Tha Night," which jumps 17-14. In a very slow week at retail and radio, the act is doing well at the booth. At radio, "Tonite" is top 10 at WHTA Atlanta, WEJM Chicago, KMJJ Shreveport, WOWI Norfolk, Va., and KJMM Tulsa, Okla. This week's Hot Shot Debut goes to "No One Else" by **Total** (Bad Boy/Arista), which enters the chart at No. 17. In its first week on the chart, it is already top 10 at five stations, including WQMG, WWWZ Charleston, S.C., and WCDX Richmond, Va. This single also comes on strong on the Hot R&B Singles Sales chart, entering at No. 8.

GREATEST GAINERS: "We Got It" by **Immature** (Featuring Smooth) (MCA) wins the Greatest Gainer/Sales award this week. It moves 29-22 on the Hot R&B Singles Sales chart. The track is heating up at radio. It is top 10 at nine stations, including WQUE, WKYS, and WCDX. Taking the honors for Greatest Gainer/Airplay is **Boyz II Men's** "I Remember" (Motown). The Boyz are top 15 at WQUE, KMJJ, WEDR Miami, and WOWI.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	4	RIDIN' LOW L.A.D. FEAT. DARVY TRAYLOR (HOLLYWOOD)	14	16	4	GOLDENEYE TINA TURNER (VIRGIN)
2	8	4	BLAH THE FAB 5 (FEAT. HELTAH SKELTAH) (DUCK DOWN)	15	24	8	TEMPERATURE'S RISING MOBB DEEP (LOUD/RCA)
3	4	5	CASH MONEY SOULTRY (MOTOWN)	16	11	4	HEAVEN THE WHISPERS (CAPITOL)
4	13	4	WITHOUT LOVE VERONICA (MERCURY)	17	—	2	TIP 4 THE STRIP SPLACK PACK (PANDISC)
5	5	14	LET IT GO CLUB NOUVEAU (RIP-IT)	18	—	11	BANKHEAD BOUNCE DIAMOND FEAT. D-ROC (EASTWEST/EEG)
6	23	6	GIRLZ WIT ALL DA BOOTY MC NAS-D	19	—	1	THE CLOSER I GET TO YOU FOURPLAY (WARNER BROS.)
7	7	5	LIVIN' PROOF GROUP HOME (PAYDAY/LONDON/ISLAND)	20	19	4	LIFE GOES ON OTR CLIQUE (ALL NET)
8	—	1	GOLD F (NPG/WARNER BROS.)	21	25	2	THUMP THAT FUNK D.J. TRANS (ATTITUDE)
9	—	1	IT'S MY LIFE ANGIE B (BUST IT)	22	18	2	WE FUNK (THE G FUNK) THE DOVE SHACK (G FUNK/RAL/ISLAND)
10	15	4	HUSTLIN' SMOOTHIE DA HUSTLER (PROFILE)	23	21	17	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)
11	17	6	MONEY (THE ROOT OF ALL EVIL) GAIMBOIZ (STREET LIFE/SCOTTI BROS.)	24	—	1	SOMETIMES I MISS YOU SO MUCH P.M. DAWN (GEE STREET/ISLAND)
12	12	2	GONE DIANA ROSS (MOTOWN)	25	9	5	WREKONIZE SMIF-N-WESSUN (WRECK/NERVOUS)
13	6	10	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)				

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

For Simenon, Bomb The Bass Is Just The Start

SIMENON STRIKES: In his role as co-producer of Depeche Mode's next album, dance-music journeyman **Tim Simenon** is enjoying the opportunity to work with an act that was among his teenage musical influences.

"It's a lot more relaxing an experience than I imagined it would be," he



Eve Can Have It. More Protein/Radikal diva Eve Gallagher vamped it up during a recent show at New York's *Limelight*. She was the opening act for longtime mentor Boy George's just-completed U.S. concert tour. Backed by a five-piece band, Gallagher performed selections from her debut album, "Woman Can Have It," including the forthcoming single "You Can Have It All." Remixed by Ramp and Cleveland City, the track will be commercially available at the beginning of January. (Photo: Chuck Pulin)

says with a laugh. "It's a very soothing time, actually. It's nice to get that close to someone you admire, and it winds up being a pleasant experience."

Although the project is still in what Simenon describes as an early "song-building" phase, he envisions the final product as decidedly rawer and sparser in sound. "There'll definitely be that classic Depeche Mode electronic sound utilized," he says, indicating that there

will be a couple of songs in which the band "seriously rocks out."

The visibility accompanying such a high-profile project should be a nice boost in the promotion of "Clear" by Simenon's own act, **Bomb The Bass**. Rightly lauded in Simenon's native U.K. and Europe for nearly a year, the collection is due out on Island-distributed Quango Records in early '96 and will feature fresh versions and remixes of such import club favorites as "Bug Powder Dust" and "Brain Dead."

"The last two Bomb The Bass albums never came out in the States, so I didn't even think about it with this album," he says. "I realize that it's a marketing nightmare, because this is not a band thing. Bomb The Bass has a lot of different singers and cannot go the traditional route of touring."

As the folks at Quango formulate their marketing plan for "Clear," Simenon is hard at work setting up his new Virgin-distributed imprint, Audio Ink Recordings. Simenon says that he is eyeing **Justin Warfield** as the label's first official signing.

"It's going to be a busy year, that's for sure," he says. "But I truly have the best of both worlds. I get to voice my own opinions and ideas in my music, and then I get to explore and develop the work of others. I couldn't ask for much more, now could I?"

SOAKING IN RHYTHM: Sometime **Sister Sledge** front woman **Kathy Sledge** proves once again that she is still edging toward her best vocal work with "Another Day," her second single for **Roger Sanchez's** bubbling Narcotic U.K. label. In the capable hands of **D-Influence**, Sledge blows phat'n'funky notes, underlining the thoughtful lyrics with the kind of empathetic, worldly rasp that only a diva with history can deliver.

Within a stellar double-pack of remixes, Sanchez gooses "Another Day" to a spry, easily programmable house pace, while **Hani's** tripped-out trance version shows that he fully deserves all the industry props he has received in recent times. An across-the-board winner that, we hope, will bring U.S. label execs to the table—with recording contracts in hand, of course.

Elsewhere in the U.K., we are pleased to note that production team/recording act **Tin Tin Out** (aka **Lyndsey Edwards** and **Darren Stokes**) have signed with **Andy Thompson's** Virgin subsidiary VC Recordings. The act has earned high marks for its own hits, "The Feeling" and "Always Something There To Remind Me," as well as its remixes of "Freedom" by **Michelle Gayle** and "Passion" by **Jon Pleased Wimmin**, among others. An album should be ready by the spring. No word yet on whether Virgin will pick up the project for the States.

Fans of the **Brand New Heavies**, the flagship act on Delicious Vinyl's roster, are advised to sprint to the nearest store for a copy of "Excursions: Remixes And Rare Grooves," an album that revisits several high points



by Larry Flick

of the act's four-year history and also unearths some rare, lesser-known material. Of the set's remixes, producer/artist **the Angel** best slips into the band's vibe, sharpening "Dream On Dreamer" and "Brother Sister" with thigh-slappin' funk perspective that enhances and expands each cut's scope. Elsewhere on the set, "Country Funkin'" and "Keep It Coming" slam lovely, while a cover of **Maria Muldaur's** "Midnight At The Oasis" begs for top 40 radio release. "Excursions: Remixes And Rare Grooves" is a fine pacifier until the next BNH recording—just as long as we don't have to wait too long.

With Delicious Vinyl comfortably entrenched in its new distribution deal with Capitol Records, the label is also kickin' booty in the hip-hop field with "Labcabinicalifornia," the latest full-length effort by **the Pharcyde**. "Running" is already a deserved smash single, with the equally infectious "Somethin' That Means Somethin'," "Drop," and "Moment In Time" all waiting for a chance at bat. Of course, club DJs with a taste for urban grooves should dive into these jams ASAP.

NUGGETS: **Book Of Love** mastermind **Ted Ottaviano** has just completed "Ring Play," the full-length debut of his increasingly active side act, **Doubleplusgood**, for Sire/Elektra. Tentatively slated for late-February release, the album will be previewed later this month by "The

Winding Song," which has been remixed to suit club and crossover radio by **95 North**, **Armand Van Helden**, and **Ottaviano** with **DJ Little Rock**.

Fueled by the cracklin' chemistry of Ottaviano and vocalist/co-writer **Basil Lucas**, "Ring Play" is a veritable stew of world beat and dance flavors, sweetened with irresistible pop hooks and tightly constructed melodies. This will be the record to reach for when filling a music hunger normally fed by **Deep Forest** and **Enigma**.

Long-absent hi-NRG doyenne **Hazell Dean** returns with a best-of

collection on Miami's Hot Productions label, which combines classics like "Searching" and "Whatever I Do" with little-heard, but oh-so-bouncy ditties produced by the venerable **Ian Levine**. Dean has also signed with the U.K.'s Carlton Records to record an album of **Abba** covers. If it were any other act in question, we would be giggling over the potential outcome of such a project. But we truly believe that Dean was born to sing "The Winner Takes It All," which is said to be among the set's included cuts. Do we dare hope for renditions of "Chiquitita" or "Vouslez-Vous"?



Twirlin' With Glo. Epic artist **Gloria Estefan** recently celebrated the club success of "Abriendo Puertas," the title cut from her current album, at a bash at her home in Miami. That single will be followed next month by "Tres Deseos," which is being post-produced with mainstream house flavors by **Ralphie Rosario**. A **Pablo Flores** remix of the track is already circulating and is getting active play from Latin music DJs. Pictured, from left, are **Frank Ceraolo**, director of marketing and A&R at Epic, and **Estefan**.

MOONSHINE RECORDS BREWS INNOVATIVE DANCE MIX

(Continued from page 12)

Lounge. Several of the acts have albums due in the first half of 1996.

"Functioning as we have has proved to be the absolute best way to develop," Levy says. "In order for a label to grow, you need to sell albums. At the point in time when we started, there were few album artists in dance music. As a start-up label, we did not have the resources to break an artist. The best way to present the music was to do it via compilations."

Once a Los Angeles club DJ and rave promoter, **Stephen Levy** formed Moonshine in 1992 with ex-partner **Ricardo Vinas**; that arrangement lasted until 1993. Vinas retained the Moonshine catalog up to the time of the split, while Levy held ownership of the Moonshine name and started a new company with his brother **Jon**. It was then that Moonshine began to move away from its early predominantly techno/rave sound into other areas of dance music. The label also accelerated its pace to releasing two compilations a month.

"It became more interesting to explore the other genres that were

emerging from the street," Levy says. In unearthing these sounds, the brothers began inking distribution deals with small, mostly vinyl-only indies in England and the U.S. Currently, Moonshine distributes the wares of seven labels: the U.K.'s **Rising High**, **Prolekult**, **Suburban Base**, and **DMC**; San Francisco's **Hardkiss Records**; and Los Angeles-based **City Of Angels** and **Domestic**. In most cases, Moonshine issues CD collections of previously available singles on each label.

"Our philosophy in distributing these labels is that there is so much good music out there that deserves a chance to be heard," Levy says. "Because we have such good distribution with Navarre, we're now in a position to expose some of that music to a far larger audience than it might find under other circumstances."

Moonshine has a staff of 15 in West Hollywood and recently opened a four-person branch in London. All of the label's promotional and marketing efforts are handled in-house.

"We are slowly chiseling our way

into radio, but we're not hammering people with our records," Levy says. "We're just bringing [programmers] stuff and asking them to give it a listen. We're fortunate in that we can live without commercial radio—though it would be nice to get some."

Moonshine's methods of reaching the public include an Internet World Wide Web site that has been in operation for 18 months, averaging 7,000 visits a day. The site features a page for each release, with album art, track listings, and sound and video bites. All Moonshine releases can be purchased by downloading a mail-order form. Levy says that plans are afoot for the label to begin offering online credit-card sales in February.

"The key to running a label like Moonshine is to be resourceful and to never wait for anyone to do something for you," he says. "You have to be constantly thinking and experimenting. In time, success will come to you. In the end, we're not here to chase the hits. We're just putting out good music. Hits come when the time is right."

Billboard. Dance
HOT Breakouts
FOR WEEK ENDING DEC. 16, 1995
CLUB PLAY

1. **FREEDOM (MAKE IT FUNKY)** BLACK MAGIC STRICTLY RHYTHM
2. **UNLEARN PSYKOSONIK** WAX TRAX!
3. **THE JOY YOU BRING** SWING 52 CUTTING
4. **CATERPILLAR KEOKI** MOONSHINE MUSIC
5. **TIME TO GET DOWN** ANGEL MORAES HOT 'N' SPICY

MAXI-SINGLES SALES

1. **BOOM BANGIN'** B-FAM TRC
2. **DREAM COME TRUE** ANGELA LEWIS GROOVILICIOUS
3. **AIN'T IT WHATCHA WANT** E.G. FULLALOVE EROMLIG
4. **TIP 4 THE STRIP** SPLACK PACK PANDISC
5. **WE'VE GOT IT GOIN' ON** BACKSTREET BOYS JIVE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	4	9	REACH STRICTLY RHYTHM 12380 1 week at No. 1	LIL' MO' YIN YANG
2	6	11	6	BE MY LOVER RCA 64445	◆ LA BOUCHE
3	3	6	8	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	◆ GLORIA ESTEFAN
4	1	2	11	BELIEVE IN ME GEFEN 22108	RAW STYLUS
5	10	14	7	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
6	12	17	6	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
7	11	15	7	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
8	8	8	9	HELLO RCA 64458	STATE OF GRACE
9	9	10	8	I'VE BEEN WAITING K4B 018	MAYDIE MYLES
10	4	3	11	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ REAL MCCOY
11	13	21	5	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
12	17	23	4	BEAUTIFUL LIFE ARISTA 1-2918	◆ ACE OF BASE
13	14	19	5	WALKIN' VIRGIN IMPORT	FRANKIE KNUCKLES FEATURING ADEVA
14	5	1	12	TAKE ME HIGHER MOTOWN 860433	◆ DIANA ROSS
15	7	5	10	I'LL ALWAYS BE AROUND MCA 55146	◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK
16	21	25	5	LOOK WHO'S TALKING LOGIC 59503	◆ DR. ALBAN
17	16	16	8	SHINE LOGIC 59026	◆ ERIRE
18	25	39	3	I FOUND IT MAXI 2030	DAPHNE
19	22	22	7	A MOVER LA COLITA GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
20	18	7	11	SO IN LOVE MOONSHINE MUSIC 88422	ELLI MAC
21	15	9	10	RUNAWAY A&M 581225	◆ JANET JACKSON
22	23	28	6	WE ARE FAMILY REPRISE 43553/WARNER BROS.	◆ BABES IN TOYLAND
23	19	13	11	SAY A PRAYER ARISTA 1-2882	TAYLOR DAYNE
24	26	34	4	SAME THING IN REVERSE VIRGIN 38527	BOY GEORGE
25	24	26	6	TOCCATA & FUGUE IN D MINOR ANGEL 58450	◆ VANESSA-MAE
*** POWER PICK ***					
26	41	—	2	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC	THE BUCKETHEADS
27	36	43	3	ADDICTED BOLD! 2008	PLUTONIC
28	28	35	4	EVERYBODY MUST PARTY VIBE 028	◆ GEORGIE PORGIE
29	39	47	3	COME ON HOME EPIC 77941	CYNDI LAUPER
30	40	—	2	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPOSE
31	34	37	4	LIFE IS SWEET ASTRALWERKS 6162	◆ THE CHEMICAL BROTHERS
32	29	27	7	DON'T STOP NITEGROOVES 28/KING STREET	LEVEL 9
33	30	30	8	FAIRGROUND EASTWEST 64356/EEG	◆ SIMPLY RED
34	31	32	5	MUSIC TAKES ME HIGHER SUB-URBAN 20	LIFT
35	42	44	3	PHILADELPHIA NITEGROOVES 32/KING STREET	BROOKLYN FRIENDS
*** HOT SHOT DEBUT ***					
36	NEW ▶	—	1	DAY BY DAY CAJUAL 234	DAJAE
37	32	33	5	WHEN THE MONEY'S GONE ATLANTIC 85550	◆ BRUCE ROBERTS
38	33	36	5	SENTIMENTAL ARISTA 1-2892	◆ DEBORAH COX
39	NEW ▶	—	1	WHEN COLUMBIA IMPORT	SUNSCREAM
40	48	—	2	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D-REAM
41	20	12	12	STAY TOGETHER STRICTLY RHYTHM 025	◆ BARBARA TUCKER
42	43	48	3	NASTY GIRL POCKETOWN 42327/JIVE	NUTTIN' NYCE
43	27	18	13	FANTASY COLUMBIA 78044	◆ MARIAH CAREY
44	49	—	2	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
45	NEW ▶	—	1	PEOPLE DEEPER 0002	DEEPER FEATURING KAREN POLLARD
46	NEW ▶	—	1	GOLDENEYE VIRGIN 38524	◆ TINA TURNER
47	46	46	3	I'M ALIVE EMI 58485	◆ CUT 'N' MOVE
48	NEW ▶	—	1	THE LOVER THAT YOU ARE JELLYBEAN 2506	PULSE FEATURING ANTOINETTE ROBERSON
49	45	38	5	GAME FORM LOGIC 59024	◆ JOEY BELTRAM
50	NEW ▶	—	1	MY LIFE JELLYBEAN 2505	95 NORTH FEATURING SABRYNAH POPE

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/HOT SHOT DEBUT ***					
1	NEW ▶	—	1	NO ONE ELSE (M) (T) BAD BOY 7-9043/ARISTA	◆ TOTAL
2	1	1	3	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	◆ MARIAH CAREY & BOYZ II MEN
3	2	5	11	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
*** GREATEST GAINER ***					
4	42	—	2	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9041/ARISTA	◆ FAITH EVANS
5	NEW ▶	—	1	I NEED YOU TONIGHT/ GET MONEY (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEATURING AALIYAH
6	3	2	12	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
7	4	4	4	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
8	15	11	14	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
9	6	6	12	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
10	11	7	6	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
11	10	13	11	DANGER (T) FADER 120076/MERCURY	◆ BLAHZAY BLAHZAY
12	5	3	4	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916	◆ WHITNEY HOUSTON
13	9	—	2	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
14	12	9	5	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
15	7	8	6	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL J
16	NEW ▶	—	1	COLD WORLD (T) GEFEN 22107	◆ GENIUS/GZA FEAT. INSPEKTAH DECK
17	13	16	9	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
18	16	26	11	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
19	14	15	8	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
20	29	28	8	LIVIN' PROOF (T) PAYDAY/LONDON 120077/ISLAND	◆ GROUP HOME
21	19	12	10	SENTIMENTAL (M) (T) (X) ARISTA 1-2892	◆ DEBORAH COX
22	22	—	2	TOO HOT (T) TOMMY BOY 718	◆ COOLIO
23	17	17	9	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 577199/ISLAND	◆ CAPLETON
24	20	27	7	A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029	CHAZZ
25	NEW ▶	—	1	BEWARE OF MY CREW (T) JAC-MAC 43629/WARNER BROS.	◆ L.B.C. CREW FEAT. TRAY D & SOUTH STRELL
26	8	14	5	DIGGIN' ON YOU (M) (T) (X) LAFACE 2-4120/ARISTA	◆ TLC
27	NEW ▶	—	1	CARNIVAL (T) CUTTING 364	2 IN A ROOM
28	23	18	3	FAST LIFE (M) (T) COLD CHILLIN'/EPIC STREET 78080/EPIC	◆ KOOL G RAP
29	25	25	4	IF I WERE YOU (T) (X) WARNER BROS. 43624	◆ K.D. LANG
30	26	29	9	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
31	37	19	5	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
32	21	10	10	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
33	NEW ▶	—	1	FINGERS & THUMBS (COLD SUMMER'S DAY) (T) (X) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
34	32	23	12	RUNAWAY (M) (T) (X) A&M 581225	◆ JANET JACKSON
35	24	31	4	BLAH (T) DUCK DOWN 53223/PRIORITY	◆ THE FAB 5 (FEAT. HELTAK SKELTAH/O.G.C.)
36	36	—	2	I SPECIALIZE IN LOVE (T) (X) ARISTA 1-2920	EXPOSE
37	41	22	8	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
38	18	42	3	FREEDOM (MAKE IT FUNKY) (T) STRICTLY RHYTHM 12403	BLACK MAGIC
39	RE-ENTRY	—	2	I WANT YOU BACK (M) (T) (X) STEP SUN 95703/INTERSCOPE	◆ PURE SOUL
40	45	20	3	PASSION OF THE NIGHT (T) (X) LOGIC 59031	◆ CLUBZONE
41	46	—	2	SHUT UP (AND SLEEP WITH ME) (T) (X) LOGIC 59033	◆ SIN WITH SEBASTIAN
42	NEW ▶	—	1	BELIEVE IN ME (T) (X) GEFEN 22108	RAW STYLUS
43	NEW ▶	—	1	EVERY SHADE OF BLUE (T) (X) CURB 77092	◆ BANANARAMA
44	28	—	2	CHILDREN OF THE WORLD (T) LIGHTYEAR 54166	SOUNDS OF BLACKNESS
45	33	37	12	MAGIC CARPET RIDE (T) (X) SM.JE 9014/PROFILE	◆ THE MIGHTY DUB KATS
46	31	24	5	CURIOSITY (T) (X) MCA SOUNDTRACKS 55143/MCA	◆ AARON HALL
47	40	41	26	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
48	RE-ENTRY	—	8	A MOVER LA COLITA (T) GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
49	49	32	10	BOMDIGI (M) (T) DEF JAM/RAL 577197/ISLAND	◆ ERICK SERMON
50	39	21	9	I'LL ALWAYS BE AROUND (M) (T) (X) MCA 55146	◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK

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

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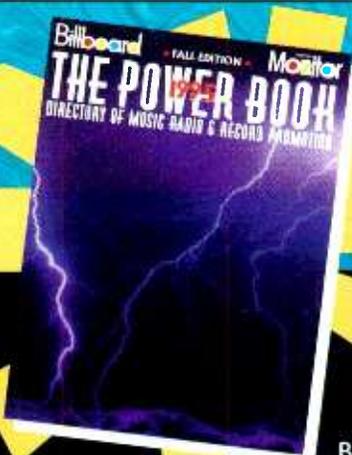
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BDPB3095

A&R Exec Martha Sharp To Retire Warner/Reprise VP Began As Songwriter

BY DEBORAH EVANS PRICE

NASHVILLE—The music community here loses a creative, respected personality this month when Warner/Reprise senior VP of A&R Martha Sharp retires. Sharp has worked for the label for more than 16 years, first as director of A&R for Elektra Records' Nashville office. In the same year that the Warner and Elektra offices merged, 1983, she became the first female VP here.

"I had been thinking about it for a long time," Sharp says of her decision to retire to Richmond, Va. "Toward the end of my last three-year contract, I ran into Faith Hill. I got excited about her and another kid I was working with at the time, Greg Holland. So I decided to stay, and I'm glad I did. Working with Faith has been wonderful, but the business has changed. Nashville has changed, and I'm not happy with all the changes. I think it's time for new blood to come in and to have an opportunity to do it."

She began her career as a songwriter and has three million-selling hits to her

credit—"Born A Woman" and "Single Girl" by Sandy Posey and "Come Back When You Grow Up" by Bobby Vee. Her songs have also been recorded by Waylon Jennings, Tom Jones, Brook Benton, and others.

A native of Charlotte, N.C., Sharp grew up in Virginia and moved to Nashville in the early '60s. "I went to work for a man who rented out some downstairs offices to people in the music business. They would come up to pay their rent, and I got to know them. They invited me to a recording session, and I thought I'd died and gone to heaven," she recalls. "I went out and bought a chord book and a \$43 guitar and taught myself. I had written poetry all my life, so I decided I wanted to be a songwriter. I quit my job and was going to do it."

Though Sharp became a successful Music Row tunesmith, she eventually



SHARP

opted to pursue other directions. "I made my living as a writer for a lot of years and had some success with that and enjoyed it thoroughly," she says. "But I felt the frustrations that all writers do—lack of control over the product and just general writer frustrations. So I went back to school, majored in psychology, finished my degree, and got a master's in counseling. I started filling in for [Jimmy] Bowen's vacationing employees at Elektra, and I just never got away."

She credits Bowen for encouraging her role in A&R. "I only planned to do it for a brief while," she says, "but Jimmy has
(Continued on page 61)



A Rider Christmas. The Riders In The Sky welcome TNN special programming manager Sarah Trahern to their Dec. 13 Christmas special. Shown, from left, are Woody Paul, Ranger Doug, Trahern, and Too Slim.

WYNY's Country Holiday Expo Packs Fans Into The Aisles

BY JIM BESSMAN

NEW YORK—Everyone but the fire marshals seemed happy during the 103.5 WYNY Country Holiday Expo, held Nov. 17-19 at the Raritan Exposition Center in Edison, N.J.

The first-time event drew just under 23,000 in total attendance (at \$6 a ticket) in the 6,000-capacity hall, according to WYNY-FM PD Chris Kampmeier. The New York country station is based in Edison and broadcast live from the event. While crowds were kept at legal limits, the excitement generated by such participating stars as Shania Twain and John Berry made for anything but clear aisles.

In fact, the aisles were actually named after the artists in what Kampmeier says was a nod to Nashville's annual Fan Fair. The Expo was dubbed "Fan Fair North," and there were definite similarities, starting with appearances and perfor-

mances by numerous major-label country artists. Besides Twain and Berry, Marcus Hummon, Rhonda Vincent, Billy Montana, Baker & Myers, Bryan White, Victoria Shaw, Kenny Chesney, Helen Darling, Brett James, Bobbie Cryner, Doug Supernaw, Jeff Carson, the Mofatts, and local talent were present.

Additionally, the exhibit hall was filled wall-to-wall with more than 200 country lifestyle-related vendor booths, including a section for the country music associations from New York, Long Island, and New Jersey. A Sam Goody Country Store booth, positioned across from the autograph stage, was usually mobbed.

"They completely sold out of Marcus Hummon product," says Kampmeier. "He doesn't even have a single, and his only airplay is here on this station."

Outside the main floor area were two seminar rooms covering such topics as "How To Break Into The Music Industry," with Victoria Shaw; "How To Break Into Broadcasting," with WYNY DJ Shelli Sonstein; "Through The Years: Radio's Greatest Moments," with such New York radio legends as WYNY's Dan Daniel and WXRK's Pete Fornatale; and "Ask The Suits—Everything You Always Wanted To Know About WYNY, But Never Had The Chance To Ask!," with Kampmeier and former station president/GM Steve Candullo.

A songwriters seminar, says Kampmeier, was a special way for the station to support local tunesmiths.

"Every community has people writing songs who aren't often included in the activities of the big commercial country station in town," says Kampmeier. "We're no better in that regard, so the seminar allowed us to make available to the literally thousands of songwriters in the area the talent and experience of fellow writers like Billy Montana, Victoria Shaw, and Baker & Myers." The songwriting panel, he adds, was so popular it
(Continued on page 61)



Beam Him Up. Brad Alford of Lexington, Ky., won the grand prize in the 1995 Jim Beam Country Music Talent Search Competition. Congratulating Alford, center, are Terri Clark, left, and James House.

Imaging Update: Foot-In-Mouth Disease; Diplomacy À La BR5-49

HAY IS FOR HORSES: Nashville mayor Phil Bredesen has done many smart things for Nashville but commenting about country music is not one of them. He set off a minor firestorm after he was quoted in Sports Illustrated and The Wall Street Journal as equating the city of Nashville with the image of country music, which in turn—he says—is synonymous with "Hee Haw," gingham dresses, hayseeds, and hay bales. That reminds us of the first time we met the mayor: He got up off the hay bale in his office and hitched up his Can't-Bust-Em overalls before offering us a chaw of Red Man. We couldn't help but notice that he was sockless and wearing only one shoe. "What happened, your honor?" we asked. "Did you lose a shoe?" "No," he replied. "I found one."

HAY, SEÑOR: Meanwhile, Nashville's city government dispatched the band BR5-49 to Cancun, Mexico, to perform for a convention of travel agents. BR5-49 was sent, you see, to project Nashville's image before these many travel agents and convince them to recommend our fair city as a vacation spot. BR5-49, of course, was named after Junior Samples' used-car lot's phone number on "Hee Haw." Go figure.

NEW RECORD LABEL DEPT.: MCA Music Entertainment Group chairman/CEO Doug Morris introduced the new MCA umbrella label Rising Tide/Nashville at a packed luncheon at Cafe 123 Dec. 5. Morris was accompanied by MMEG vice chairman Mel Lewinter, MMEG president Zach Horowitz, and MCA/Nashville chairman Bruce Hinton. Morris introduced new Rising Tide/Nashville president Ken Levitan, who announced his first hiring: He named independent producer Emory Gordy Jr. as head of A&R. Gordy has heavy credentials and produced the 1995 Country Music Assn. album of the year ("When Angels Fly" by Patty Loveless). His appointment was applauded by those in attendance, among whom were label heads Joe Galante (RCA Label Group), Rick Blackburn, (Atlantic/Nashville), Mike Curb (Curb), and Jim Ed Norman (Warner/Reprise Nashville). The latter said that Warner/Reprise will split into two separate labels Jan. 1. Stay tuned for details... Alex Harvey is beginning Laureate Records as a forum for songwriters who sing.

ON THE ROW: The site of the much mourned Maude's Courtyard restaurant on Broadway—where Harlan Howard got so much inspiration for many of his songs—is being revived by Naomi Judd and her husband, Larry Strickland, who open their restaurant Trilogy there

Thursday (14). We won't get the insider's tour before press time, but word is that it's a pretty fancy joint. As the name says, the eatery consists of three distinct areas: "Wynonna's Formal" (marble fireplace and four pre-Raphaelite paintings), "Naomi's Parlor" (velvet couches and chairs), and "Ashley's Corner" (movie posters and L.A. stuff). There is also a dining courtyard with a stage for live entertainment. Stay tuned for details... Meanwhile, Cledus T. Judd has issued yet another tasteless—and funny—Christmas parody song: "Grandpa Got Run Over By A John Deere." You can imagine the cheap per-



by Chet Flippo

versions pasted onto the original tasteful "Grandma Got Run Over By A Reindeer." And some people think country music appeals to hayseeds. Maverick Nick Kane weds fiancée Kim Parker on Saturday (9) at the Little White Chapel in Las Vegas in a drive-in wedding, with an Elvis impersonator in attendance. Mavs manager Frank Callari predicts that Raul

Malo will seize the occasion to finally go Elvis... The Mavericks, meantime, will be the January showcase artist on CMT and will be featured on "CMT Showcases" Jan. 5, 12, 19, and 26.

Tracy Lawrence has just surpassed the 5 million sales figure for his four albums. He got congratulatory messages at his Christmas party from President Clinton, Gov. Don Sundquist, Sens. Fred Thompson and Bill Frist, George Strait, and Troy Aikman. Mayor Phil Bredesen did not congratulate Lawrence... Buddy Lee Attractions Inc. has acquired World Class Talent as part of celebrating its 30th anniversary... The Nashville Country Club restaurant has acquired the Village at Breckenridge Resort in Colorado and plans a country-themed restaurant there... Ronnie Milsap was inducted Dec. 8 into the North Carolina Music and Entertainment Hall of Fame in a ceremony at his Myrtle Beach, S.C., Ronnie Milsap Theatre. He joins previous inductees James Taylor, Charlie Daniels, Andy Griffith, and Randy Travis... Billy Bob's Texas in Fort Worth, Texas, gets a historical marker Jan. 9. The building it occupies was built in 1936 as the Cattle Exhibit Building for the Centennial Southwestern Exposition and Fat Stock Show.

Dwight Yoakam performs a benefit Dec. 19 at the Viper Room in Los Angeles to benefit the Los Angeles Mission and the Los Angeles Firemen's Relief Organization's Widows, Orphans and Disabled Firemen's Fund. Yoakam has been involved with the Mission's effort for the homeless for years, and the firemen's fund came to his attention when his ranch was burned in the 1993 Malibu Canyon fires.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	3	9	*** No. 1 *** TALL, TALL TREES K. STEGALL (G. JONES, R. MILLER)	ALAN JACKSON (V) ARISTA 1-2879	1
2	3	7	16	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU S. GIBSON (S. DWORSKY, P. JEFFERSON, J. LEYERS)	AARON TIPPIN (C) (V) RCA 64392	2
3	2	1	13	CHECK YES OR NO T. BROWN, G. STRAIT (D. M. WELLS, D. H. OGLESBY)	GEORGE STRAIT (V) MCA 55127	1
4	6	6	12	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B. E. BOYD)	ALABAMA (C) (V) RCA 64419	4
5	8	9	10	LIFE GETS AWAY J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, T. SCHUYLER)	CLINT BLACK (V) RCA 64442	5
6	5	2	14	WHO NEEDS YOU BABY J. STROUD (C. WALKER, R. BOUDREAU, K. WILLIAMS)	CLAY WALKER (C) (V) GIANT 17771	2
7	9	10	11	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARD)	PAM TILLIS (C) (V) ARISTA 1-2878	7
8	10	11	18	TEQUILA TALKIN' D. COOK, W. WILSON (B. LABOUNTY, C. WATERS)	LONESTAR (C) (V) BNA 64386	8
9	12	16	11	THE CAR C. HOWARD (C. M. SPRIGGS, G. HEYDE)	JEFF CARSON (C) (D) (V) MCG CURB 76970	9
10	13	13	10	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	TIM MCGRAW (C) (D) (V) CURB 76971	10
11	11	14	11	REBECCA LYNN B. J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	BRYAN WHITE (C) (V) ASYLUM 64360	11
12	7	5	16	LIFE GOES ON C. DINAPOLI, D. GRAU, LITTLE TEXAS (D. GRAY, T. MCHUGH, K. FOLLESE)	LITTLE TEXAS (V) WARNER BROS. 17770	5
13	4	4	16	BACK IN YOUR ARMS AGAIN J. STROUD (J. F. KNOBLOCH, P. DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	4
14	14	15	16	GO REST HIGH ON THAT MOUNTAIN T. BROWN (V. GILL)	VINCE GILL (V) MCA 55098	14
*** AIRPOWER ***						
15	17	30	6	IT MATTERS TO ME S. HENDRICKS (M. D. SANDERS, E. HILL)	FAITH HILL (C) (V) WARNER BROS. 17718	15
16	15	17	15	LOVE LESSONS T. BROWN (J. KILGORE, T. HEWITT, M. POWELL, S. MAJORS)	TRACY BYRD (C) (V) MCA 55102	15
*** AIRPOWER ***						
17	16	21	13	BORN IN THE DARK J. STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	16
*** AIRPOWER ***						
18	26	38	5	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	18
*** AIRPOWER ***						
19	20	25	15	WHEN A WOMAN LOVES A MAN S. HENDRICKS, L. PARNELL (M. LUNA, R. VAN HOY)	LEE ROY PARNELL (V) CAREER 1-2862	19
20	21	27	8	WHEN BOY MEETS GIRL K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	20
21	30	40	5	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) MERCURY NASHVILLE 852206	21
22	22	22	18	HERE COMES THE RAIN D. COOK, R. MALO (R. MALO, KOSTAS)	THE MAVERICKS (C) (V) MCA 55080	22
23	25	26	10	NOTHING P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (C) (D) (V) REPRISE 17734/WARNER BROS.	23
24	27	33	6	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	24
25	18	20	13	TROUBLE T. BROWN (T. SNIDER)	MARK CHESNUTT (C) (V) DECCA 55103	18
26	23	24	4	THE FEVER A. REYNOLDS (S. TYLER, J. PERRY, B. KENNEDY, D. ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23
27	28	31	18	IT'S NOT THE END OF THE WORLD B. BECKETT (P. NELSON, L. BOONE, E. CLARK)	EMILIO (C) CAPITOL NASHVILLE 58432	27
28	24	18	19	DUST ON THE BOTTLE T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54944	1
29	33	45	6	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	29
30	31	34	9	IF I HAD ANY PRIDE LEFT AT ALL J. BOWEN, C. HOWARD (J. GREENBAUM, T. SEALS, E. SETSER)	JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	30
31	45	58	3	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	JOE DIFFIE (C) (V) EPIC 78202	31
32	36	42	10	NOT ENOUGH HOURS IN THE NIGHT R. LANDIS (A. BARKER, R. HARBIN, K. WILLIAMS)	DOUG SUPERNAW (C) (V) GIANT 17764	32
33	29	29	19	I LIKE IT, I LOVE IT J. STROUD, B. GALLIMORE (S. DUKES, J. S. ANDERSON, M. HALL)	TIM MCGRAW (C) (V) (X) CURB 76961	1
34	19	8	13	WHISKEY UNDER THE BRIDGE S. HENDRICKS, D. COOK (D. COOK, K. BROOKS, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	5
35	42	49	5	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HOBBS (K. GOOD, J. SCOTT)	COLLIN RAYE (C) (V) EPIC 78189	35
36	41	41	10	HEART HALF EMPTY D. JOHNSON, E. SEAY (G. BURR, D. CHILD)	TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	36
37	43	44	8	WHAT I MEANT TO SAY D. COOK (D. COOK, S. HOGIN, J. MCBRIDE)	WADE HAYES (C) (V) COLUMBIA 78087	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	40	35	15	SHE'S EVERY WOMAN A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18842	1
39	44	46	12	RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)	KEN MELLONS (C) (V) EPIC 78066	39
40	34	12	18	SOMETIMES SHE FORGETS G. BROWN, T. TRITT (S. EARLE)	TRAVIS TRITT (V) WARNER BROS. 17792	7
41	51	56	4	OUT WITH A BANG T. BROWN (D. L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	41
42	46	37	17	NO MAN'S LAND S. HENDRICKS (J. S. SHERRILL, S. SESKIN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	3
43	55	60	4	'ROUND HERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, G. HUBBARD)	SAWYER BROWN (C) (D) (V) CURB 76975	43
44	37	19	14	I WILL ALWAYS LOVE YOU S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & VINCE GILL (V) COLUMBIA 78097	15
45	53	55	6	GRANDPA TOLD ME SO B. BECKETT (M. A. SPRINGER, J. D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	45
46	52	51	9	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	RHETT AKINS (V) DECCA 55085	46
47	58	73	3	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	MARTINA MCBRIDE (C) (V) RCA 64437	47
48	54	52	8	SMOKE IN HER EYES G. FUNDIS (H. PRESTWOOD)	TY ENGLAND (C) (V) RCA 64405	48
49	49	39	19	IF I WAS A DRINKIN' MAN B. BECKETT (J. B. RUDD, B. HILL)	NEAL MCCOY (C) (V) ATLANTIC 87120	16
*** Hot Shot Debut ***						
50	NEW		1	REDNECK 12 DAYS OF CHRISTMAS S. ROUSE, D. GRAU (J. FOXWORTHY, S. ROUSE, D. GRAU, T. WILSON)	JEFF FOXWORTHY WARNER BROS. ALBUM CUT	50
51	56	57	7	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. BOONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	51
52	50	48	20	I WANNA GO TOO FAR G. FUNDIS (L. MARTINE, JR., K. ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	9
53	74	—	2	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	53
54	66	69	3	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	LINDA DAVIS (C) (V) ARISTA 1-2896	54
55	57	50	20	LET'S GO TO VEGAS S. HENDRICKS (K. STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	5
56	59	59	5	VEIL OF TEARS A. REYNOLDS, J. ROONEY (M. NOBEL, J. PENNIG, H. KETCHUM)	HAL KETCHUM (C) MCG CURB 76965	56
57	62	62	4	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	57
58	63	—	2	TOO MUCH FUN J. STROUD, J. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	DARYLE SINGLETARY GIANT ALBUM CUT	58
59	60	61	11	THOSE WORDS WE SAID R. BENNETT (K. RICHEY, ANGELO)	KIM RICHEY (C) (V) MERCURY NASHVILLE 852300	59
60	68	63	4	SOLID GROUND R. SKAGGS (G. OWENS)	RICKY SKAGGS ATLANTIC ALBUM CUT	60
61	NEW		1	LEROEY THE REDNECK REINDEER J. SLATE, J. DIFFIE (S. PIPPIN, S. SLATE, J. DIFFIE)	JOE DIFFIE (V) EPIC 78201	61
62	67	—	2	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RICOHET (C) (V) COLUMBIA 78088	62
63	61	54	19	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	14
64	NEW		1	SANTA CLAUS IS COMIN' (IN A BOOGIE WOOGIE CHOO CHOO TRAIN) S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	THE TRACTORS (V) ARISTA 1-2923	64
65	73	74	4	SHE CAN'T SAVE HIM J. CRUTCHFIELD (B. REGAN, L. HENGBER)	LISA BROKOP (C) CAPITOL NASHVILLE 58502	65
66	NEW		1	WALKIN' AWAY M. D. CLUTE, T. DUBOIS, DIAMOND RIO (A. ROBOFF, C. WISEMAN)	DIAMOND RIO (C) (V) ARISTA 1-2934	66
67	65	—	2	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	65
68	NEW		1	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	68
69	NEW		1	READY, WILLING AND ABLE J. LEO, L. WHITE (J. LEARY, J. A. SWEET)	LARI WHITE (C) (V) RCA 64455	69
70	72	75	3	ON A BUS TO ST. CLOUD G. FUNDIS (G. PETERS)	TRISHA YEARWOOD (V) MCA 55141	70
71	NEW		1	PURE BRED REDNECK J. SCAIFE, J. COTTON (D. SIGMON, G. ASHWORTH, B. CAUSEY)	COOTER BROWN (C) (V) REPRISE 17711/WARNER BROS.	71
72	NEW		1	SHE'S GOT A MIND OF HER OWN D. JOHNSON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	72
73	NEW		1	SANTA I'M RIGHT HERE N. LARKIN, H. SHEDD (R. REYNOLDS)	TOBY KEITH (V) POLYDOR NASHVILLE 577416	73
74	RE-ENTRY	19		HEAVEN BOUND (I'M READY) D. COOK (D. LIND)	SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	24
75	NEW		1	'TIL SANTA'S GONE (MILK AND COOKIES) J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	75

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

Billboard Top Country Singles Sales

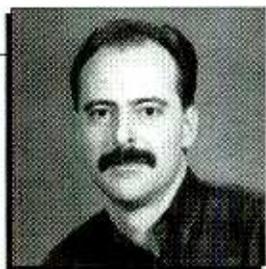
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING DEC. 16, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	17	*** No. 1 *** I LIKE IT, I LOVE IT CURB 76961 15 weeks at No. 1	TIM MCGRAW
2	2	2	10	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
3	4	13	3	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
4	3	3	13	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
5	5	20	3	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
6	6	6	12	LOVE LESSONS MCA 55102	TRACY BYRD
7	8	4	11	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
8	9	7	13	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
9	7	8	9	IN PICTURES RCA 64419	ALABAMA
10	15	12	7	TEQUILA TALKIN' BNA 64386	LONESTAR
11	10	5	18	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
12	11	9	25	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
13	12	10	25	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	16	5	REBECCA LYNN ASYLUM 64360	BRYAN WHITE
15	13	14	4	WHAT I MEANT TO SAY COLUMBIA 78087	WADE HAYES
16	16	17	4	THE CAR MCG CURB 76970	JEFF CARSON
17	NEW		1	NOT THAT DIFFERENT EPIC 78189	COLLIN RAYE
18	18	19	25	ANGELS AMONG US RCA 62643	ALABAMA
19	17	15	24	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
20	19	21	6	BACK IN YOUR ARMS AGAIN BNA 64353	LORRIE MORGAN
21	24	25	3	NOTHING REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM
22	23	24	20	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY WITH LITTLE TEXAS
23	20	23	17	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
24	22	22	13	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
25	RE-ENTRY	5		I LET HER LIE GIANT 17818	DARYLE SINGLETARY

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

ELVES ON DUTY: Holiday titles are sprinkled throughout Billboard's Hot Country Singles & Tracks and are plentiful on the country sales lists. The Tractors (Arista) earn Greatest Gainer honors on Top Country Albums with "Have Yourself A Tractors Christmas" (19-12), which increases by more than 7,500 units. Although that set is new at retail, a radio sampler served to whet consumer appetites during the 1994 holiday season. The most active airplay track, "Santa Claus Is Comin' (In A Boogie Woogie Choo Choo Train)," debuts at No. 64 on Hot Country Singles & Tracks, with new airplay detected at KGMV Springfield, Mo., KDRK Spokane, Wash., WCMS Norfolk, Va., and KFDI Wichita, Kan.

Meanwhile, **Joe Diffie's** "Mr. Christmas" (Epic) jumps 40-32 on Top Country Albums, increasing by more than 40%, and 17 of the 25 titles on Top Country Catalog Albums are seasonal sets. The largest percentage increase on the catalog chart belongs to **Ricky Van Shelton's** "Sings Christmas" (Columbia), which jumped more than 65%, while the unit leader among the older titles is **Vince Gill's** MCA set "Let There Be Peace On Earth." The Gill title remains at No. 1, with an increase of more than 6,500 units.

HOLD YOUR HORSES: **Garth Brooks** holds the top spot on Top Country Albums with "Fresh Horses" (Capitol Nashville), despite a 23% dip in sales. That title debuted with sales of more than 450,000 units and finishes with more than 350,000 this week. Brooks outsold the No. 2 title on the country list by a comfortable 3-1 margin and maintains his grip at No. 2 on The Billboard 200. **Reba McEntire** wins Greatest Gainer honors on the album chart; she is at No. 5 with "Starting Over" (MCA), her collection of cover tunes. That set moved 20,000 units more than it did last week and includes the single "Ring On Her Finger, Time On Her Hands," which bullets at No. 24 on the airplay chart.

EVEN DOZEN: **Alan Jackson's** 12th No. 1 single, "Tall, Tall Trees" (Arista), controls that slot again this week. Seven of Jackson's No. 1 hits have posted more than one week at No. 1 on the Hot Country Singles & Tracks chart, including his biggest hit, "Chattahoochee," which owned that spot for one month in 1993.

WHAT MATTERS MOST: **Faith Hill** leads our Airpower pack with "It Matters To Me" (Warner Bros.), which jumps 17-15 on Hot Country Singles & Tracks. That song increased by more than 450 spins at radio, fueling a sales spurt of more than 1,500 units for the single, which moves 4-3 on the Top Country Singles Sales chart. This pushes the album of the same title into the top 10 on Top Country Albums (11-10), with an increase of more than 3,500 units. Other Airpower records: "Born In The Dark" by **Doug Stone** (Columbia), 16-17; "Cowboy Love" by **John Michael Montgomery** (Atlantic), 26-18; and "When A Woman Loves A Man" by **Lee Roy Parnell** (Career), 20-19. The Stone title is pushed back after being jumped by Hill's song, but it maintains a bullet, with an increase of more than 150 spins.

TRIVIAL PURSUIT: Three debut titles on Billboard's Hot Country Singles & Tracks have "redneck" in the title: "Redneck 12 Days Of Christmas" by **Jeff Foxworthy** (Warner Bros.), the Hot Shot Debut at No. 50; "Leroy The Redneck Reindeer" by **Joe Diffie** (Epic), at No. 61; and "Pure Bred Redneck" by **Cooter Brown** (Warner Bros.), at No. 71. The first country hit to feature "redneck" in the title was Opry star **Johnny Russell's** 1973 blue-collar anthem "Rednecks, White Socks & Blue Ribbon Beer."

A&R EXEC MARTHA SHARP TO RETIRE

(Continued from page 59)

a wonderful capacity to engage people, make them part of it, make them feel important, and feel revved up about it. And he did that for me. For the first time in my life, I had a job and worked for a company that really engaged my attention, and I found fun."

Sharp worked for Bowen at Elektra for 4½ years. When he left for MCA in 1983, he wanted her to go to that label, too, but former Warner Bros. chief Mo Ostin offered her a VP post to stay. She did and became the first female VP at a Nashville label. In the years that followed, she has been responsible for some of Warner Bros.' most successful acts. She signed Randy Travis and Faith Hill and worked with such acts as Crystal Gayle, k.d. lang, and Highway 101.

"Randy and Faith are my two big signings, and I'm proud of both of them," Sharp says. "Randy is a wonderful human being and a gentleman, and he has a great ear for songs, which makes the job much easier. Faith, of course, is a very dear and sweet person, and I'm going to miss her."

"I love songs. I love songwriters . . . The most exciting thing to me is when you listen to tapes and think, 'Oh, this is just terrible stuff,' then all of a sudden, you hear that one that you love. You get so excited you just can't wait to give it to the artist and then hear it when it's a hit."

"One of the crucial things about doing A&R is to know the difference between a good song, a great song, and a hit song," she says. "And I've always felt there's a place for a great song that isn't a hit and a hit song that isn't great. I think any great song has the opportunity to be a hit song, but not necessarily. We cut a song for Randy Travis called 'He Walked On Water.' I thought that was a great song [but not a hit]. But the more it was out there, the more we thought we should put it out as a single, and it turned out to be a hit song."

"Then there are hit songs. If you want to sit here and tell me 'Achy Breaky Heart' is a great song, I'm probably going to argue with you. There is a place for fun songs that you wouldn't put in the great category, and I think it's real important to know the difference."

Sharp emphasizes the importance of putting quality songs on albums. "When I started with Randy, what I was hearing was that people didn't want to buy albums because there were three hit singles and seven, maybe nine, pieces of filler. So why buy it? They'd just go buy the singles, which were cheaper," she says. "So what we did with 'Storms Of Life' was to cut a great album, and I

think it changed the way business was done. I think people started having to do better albums because of that."

Another major change Sharp has seen is the marketing of country music. "You used to throw a record out there, and radio would tell you if you had a hit or not," she says. "Now, you've got to do a video, media school, imaging. You've got to send them on radio tours. It's a lot of money before you can actually put a record out and see what you've got."

When it comes to recognizing an artist's potential, Sharp says there is an undefinable "star quality" that she looks for (she cites the time that she saw Hill sing backup for Gary Burr), but she says, "The first thing to me that is really crucial and important in country music is, 'Are people going to like this human being?' Because country fans have this personal relationship with the artists, and

if they don't like you, they can turn off in a minute. It doesn't matter how great you sing or what great songs you have. If they don't like you, they're not going to buy your T-shirts or albums."

Sharp is moving to Richmond to write songs, books, and stories and will continue working with Crawford West on its debut Warner/Reprise album.

Warner/Reprise president Jim Ed Norman says Sharp will remain involved in the label as an A&R consultant. "[She's] one of the best A&R execs this business has ever seen," he says. "She has a tremendous sense of song. She has an unparalleled depth of vision with respect to an artist's 'star potential,' and she has not only an abiding respect for the creative process, but also a limitless well of kindness from which she draws when working with creative people. She is a treasure, and I will miss her dearly."

WYNY'S COUNTRY HOLIDAY EXPO PACKS FANS

(Continued from page 59)

filled the 200-seat room several times during its multiple scheduling.

Of course, the main thrust of the Expo was a "mini-spot-revenue-generating vehicle for the station," says Kampmeier, and sources say it grossed \$330,000, more than enough to cover expenses and provide a donation to St. Jude Children's Research Hospital. But the event was also seen as a "great vehicle for expanding the country audience in the New York area," Kampmeier adds.

"A lot of families brought family members who don't listen to the station, or kids brought school pals who also aren't country listeners," says Kampmeier. "Then we got a lot of extra media coverage, because it's a major civic event for the community. So it was a great chance for those new country listeners or part-time listeners to get a closeup look at the artists and listen to the station live during the event. And some of our listeners have been with Triple-D [Dandy Dan Daniel, an original 'Good Guy' at rock station WMCA long before coming to WYNY] for 35 years and got to stand around the broadcast booth and watch him. So they could touch the music in a way they don't get to do normally, and at other formats, never."

But while Fan Fair was the obvious model, the WYNY Country Holiday Expo was also patterned after New York R&B station KISS-FM's highly successful Black Expo, which started eight years ago, when Candullo was running that sta-

tion. During his tenure at WYNY, Candullo drafted fellow former KISS exec Mark Neiman, now WYNY's sales manager, to create a similar event.

"It serves two audiences," says Neiman, "our listeners and our clients/advertisers. From the programming side, we offer listeners something they could never get elsewhere. From the sales side, we get 200 companies, small businesses, and entrepreneurs. Then we marry the two during the holiday season."

WYNY took the concept to major sponsors and was able to enlist HIP Health Plan of New Jersey as a title co-sponsor. Once Sam Goody came aboard, all the major Nashville labels cooperated with the station, Neiman says.

Everything worked out so well that the building is booked for a follow-up event in 1996. "Fan Fair's gone north and landed in Jersey at WYNY," says Kampmeier, who hopes that more acts on the order of Alan Jackson and Mary Chapin Carpenter can be lured for next year. "The market's ready for it," he adds. "It could happen."

More Changes In Store For WYNY?

... see page 105

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	11 DUST ON THE BOTTLE (N2 D, ASCAP)
57 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Tenlee, 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 (Benett, 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 64th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) 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/Sold 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/Tenlee, 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/Waterdown, 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 Grant, 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
	56 I'M A STRANGER HERE MYSELF (Cross Timbers, BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI)
	28 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM
	10 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL
	40 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM
	34 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Tenlee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL
	35 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI) WBM/HL
	15 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM
	51 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL
	12 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL
	6 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomashawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL
	48 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
	67 LISTENIN' TO THE RADIO (Starstruck Angel, BMI/EMI Blackwood, BMI) HL
	17 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM
	22 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL
	46 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI) HL
	32 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
	50 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spofer, BMI) WBM
	43 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
	69 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM
	70 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP)
	23 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM/HL
	42 RING ON HER FINGER, TIME ON HER HANDS (Sony Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP)
	73 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI)
	45 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM
	20 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM
	66 SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
	54 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL
	30 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL
	55 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
	62 SOLID GROUND (Marledge, ASCAP)
	7 SOMETIMES SHE FORGETS (WB, ASCAP) WBM
	74 STEADY AS SHE GOES (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/All Over Town, BMI/New Wolf, BMI/M.S.L., ASCAP)
	3 TALL, TALL TREES (Iro, BMI/Fort Knox, BMI) WBM/HL
	13 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL
	8 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM
	52 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosian, ASCAP/Avalon Way, ASCAP) WBM
	61 THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP) HL
	24 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)
	60 VEIL OF TEARS (WB, ASCAP/Suddenly, ASCAP/Pennig, ASCAP/WB, BMI/Foreshadow, BMI) WBM
	75 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI)
	47 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP) HL
	31 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL
	36 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
	68 WHEN HE WAS MY AGE (Acuff-Rose, BMI/Laci Morgan, BMI/Collins Court, ASCAP) WBM
	5 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Showbilly, BMI) HL
	2 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL
	41 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM

Forrest GumpTM Music, Artists and Times



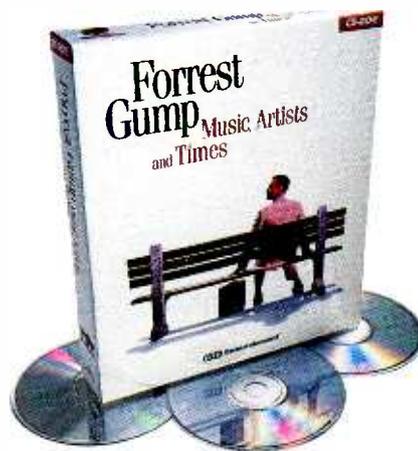
A 3-CD-ROM Music Anthology

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wish to thank
all the talented individuals
who contributed to the incredible success of

Forrest Gump Music, Artists and Times



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Harlan Goodman*



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	—	2	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98) 2 weeks at No. 1	FRESH HORSES	1
2	2	1	6	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	3	—	2	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
4	4	3	43	SHANIA TWAIN [▲] MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
★ ★ ★ Greatest Gainer ★ ★ ★						
5	6	4	9	REBA MCENTIRE [▲] MCA 11264 (10.98/16.98)	STARTING OVER	1
6	5	2	11	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
7	7	6	51	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	8	5	20	JEFF FOXWORTHY [▲] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
9	9	11	12	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
10	11	10	14	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
11	10	7	36	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
★ ★ ★ Pacesetter ★ ★ ★						
12	19	21	6	THE TRACTORS ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	12
13	13	13	78	VINCE GILL [▲] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
14	12	9	12	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
15	14	8	5	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
16	16	12	29	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
17	15	14	43	ALISON KRAUSS [▲] ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
18	20	19	15	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
19	17	15	12	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
20	18	16	6	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
21	22	20	89	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
22	23	29	4	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	22
23	24	24	24	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	17
24	26	28	16	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
25	30	30	99	JEFF FOXWORTHY [▲] WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
26	28	32	6	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	25
27	21	17	7	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
28	27	26	23	LORRIE MORGAN ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
29	29	22	10	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
30	31	23	10	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
31	32	31	20	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
32	40	43	4	JOE DIFFIE EPIC 67045/SONY (10.98 EQ/15.98)	MR. CHRISTMAS	32
33	25	18	15	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
34	34	33	39	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
35	33	27	10	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
36	36	34	17	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	35	36	114	REBA MCENTIRE [▲] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
38	37	38	84	REBA MCENTIRE [▲] MCA 10994 (10.98/15.98)	READ MY MIND	2
39	38	35	62	BROOKS & DUNN [▲] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
40	41	37	78	TRACY BYRD [▲] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
41	44	42	168	GEORGE STRAIT [▲] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
42	43	44	62	ALABAMA [▲] RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
43	39	25	4	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
44	42	40	48	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
45	49	53	23	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
46	50	51	97	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
47	46	47	96	BLACKHAWK [▲] ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
48	53	54	75	ALAN JACKSON [▲] ARISTA 18759 (10.98/15.98)	WHO I AM	1
49	48	39	9	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
50	52	45	12	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19
51	56	57	68	THE TRACTORS [▲] ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
52	45	41	10	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
53	51	46	11	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
54	47	49	12	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
55	54	50	96	THE MAVERICKS [▲] MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
56	57	62	56	GEORGE STRAIT [▲] MCA 11092 (10.98/15.98)	LEAD ON	1
57	55	48	72	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
58	68	67	46	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
59	64	61	14	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
60	71	65	38	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27
61	59	56	16	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
62	61	64	225	BROOKS & DUNN [▲] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
63	67	—	98	FAITH HILL [▲] WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
64	60	59	31	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
65	66	60	42	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
66	63	52	45	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
67	RE-ENTRY	35	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35	
68	62	63	63	TRACY LAWRENCE [▲] ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
69	58	58	67	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
70	74	—	58	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
71	RE-ENTRY	64	JOE DIFFIE [▲] EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6	
72	65	55	24	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	7
73	73	73	179	MARY CHAPIN CARPENTER [▲] COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
74	RE-ENTRY	136	BROOKS & DUNN [▲] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
75	75	75	44	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING DEC. 16, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	VINCE GILL [▲] MCA 10877 (10.98/15.98) 11 weeks at No. 1	LET THERE BE PEACE ON EARTH	17
2	2	GARTH BROOKS [▲] CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	31
3	4	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	14
4	3	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	29
5	5	DOLLY PARTON ● COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	29
6	6	ALABAMA [▲] RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	31
7	11	GEORGE STRAIT ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	33
8	10	REBA MCENTIRE [▲] MCA 4979* (7.98/12.98)	GREATEST HITS	237
9	9	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	4
10	8	VARIOUS ARTISTS ONE WAY 18083 (3.98/5.98)	CHRISTMAS COUNTRY STYLE	4
11	7	PATSY CLINE [▲] MCA 12* (7.98/12.98)	GREATEST HITS	239
12	12	ANNE MURRAY [▲] CAPITOL NASHVILLE 46319 (7.98/11.98)	CHRISTMAS WISHES	29
13	14	KENNY ROGERS & DOLLY PARTON [▲] RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	31

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	RICKY VAN SHELTON ● COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	26
15	17	THE JUDDS AND ALABAMA RCA 66433 (4.98/9.98)	CHRISTMAS WITH THE JUDDS AND ALABAMA	2
16	16	GARTH BROOKS [▲] CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	4
17	20	THE JUDDS [▲] CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	31
18	13	MARTINA MCBRIDE [▲] RCA 66288 (9.98/15.98)	THE WAY THAT I AM	3
19	25	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	8
20	—	KATHY MATTEA MERCURY NASHVILLE 518059 (9.98 EQ/13.98)	GOOD NEWS	3
21	15	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	53
22	—	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	1
23	—	KENNY ROGERS [▲] CAPITOL NASHVILLE 46558 (7.98/11.98)	CHRISTMAS	12
24	19	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	20
25	21	BILLY RAY CYRUS [▲] MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	30

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

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
No. 1					
1	1	1	10	ENRIQUE IGLESIAS FONOVISIA	◆ SI TU TE VAS R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
2	2	2	14	CRISTIAN MELODY/FONOVISIA	VUELVE A QUERER J. AVENDANO LUHRS (J. AVENDANO LUHRS)
3	3	5	9	PETE ASTUDILLO EMI LATIN	◆ COMO TE EXTRAÑO A. B. QUINTANILLA III (A. B. QUINTANILLA III, P. ASTUDILLO, J. QJEDA)
4	4	6	4	BRONCO FONOVISIA	TODO POR TI BRONCO (J. G. ESPARZA)
5	11	—	2	GLORIA ESTEFAN EPIC/SONY	◆ MAS ALLA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
6	5	4	13	LUIS MIGUEL WEA LATINA	◆ SI NOS DEJAN L. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
7	7	10	7	LOS REHENES FONOVISIA	ME PIDES TU LIBERTAD NOT LISTED (J. TORRES, S. GUZMAN)
8	10	8	18	LOS TIGRES DEL NORTE FONOVISIA	GOLPES EN EL CORAZON TN INC. (R. VALENCIA)
9	8	12	4	LOS TEMERARIOS AFG SIGMA	LA MUJER DE LOS DOS A. ANGEL ALBA (A. A. ALBA)
10	15	11	14	MAZZ EMI LATIN	◆ ESTUPIDO ROMANTICO J. GONZALEZ (P. ASTUDILLO, R. VELAZQUEZ)
11	12	20	7	JOSE JOSE ARIOLA/BMG	LLORA CORAZON R. LIVI (R. LIVI, R. FERRO)
12	14	14	9	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	◆ TONTA D. L. GARZA, T. GONZALEZ (J. RODRIGUEZ, M. CISNEROS)
13	6	3	14	GLORIA ESTEFAN EPIC/SONY	◆ ABRIENDO PUERTAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
14	13	16	5	SELENA EMI LATIN	◆ DREAMING OF YOU G. ROCHE (F. GOLDFELD, T. SNOW)
AIRPOWER					
15	22	—	2	RICKY MARTIN SONY	◆ MARIA K. C. PORTER (I. BLAKE, K. C. PORTER, L. GOMEZ ESCOLAR)
16	NEW	1	1	LUIS MIGUEL WEA LATINA	AMANECI EN TUS BRAZOS L. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
17	25	26	6	ROCIO DURCAL ARIOLA/BMG	COMO HAN PASADO LOS AÑOS R. LIVI (R. LIVI, R. FERRO)
18	31	—	2	M. A. SOLIS Y LOS BUKIS FONOVISIA	HIMNO A LA HUMILDAD M. A. SOLIS (M. A. SOLIS)
19	34	—	2	LOS TIGRES DEL NORTE FONOVISIA	NO PUEDO MAS TN INC. (T. BELLO)
20	26	—	3	MICHAEL SALGADO JOEY	SI QUISIERAS J. S. LOPEZ (F. MENDEZ, R. ORTEGA CONTRERAS)
21	17	15	10	GIRO SDI/SONY	◆ SI TU SUPIERAS C. SOTO (O. ALFANNO)
22	16	13	6	JOSE MANUEL FIGUEROA FONOVISIA	EXPULSADO DEL PARAISO J. SEBASTIAN (J. SEBASTIAN)
23	24	23	5	MARC ANTHONY SOHO LATINO/SONY	◆ NADIE COMO ELLA S. GEORGE (O. ALFANNO)
24	20	18	4	SPARX FONOVISIA	QUIERO VOLVER EL TIEMPO A TRAS T. MORRIE (L. ANTONIO)
25	9	7	11	SELENA EMI LATIN	◆ TECHNO CUMBIA A. B. QUINTANILLA III (A. B. QUINTANILLA III, P. ASTUDILLO)
26	23	29	23	SELENA EMI LATIN	◆ TU SOLO TU J. HERNANDEZ (F. VALDEZ LEAL)
27	28	24	3	SELENA EMI LATIN	EL TORO RELAJO J. HERNANDEZ (F. BERMEJO)
28	NEW	1	1	YOLANDITA MONGE WEA LATINA	◆ TU, TU, TU, TU G. MARQUEZ (G. BIGAZZI, P. HOLLAND, G. DATI, A. BALBINATTI)
29	18	17	14	THALIA EMI LATIN	◆ PIEL MORENA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
30	29	28	4	JAY PEREZ SONY	HOY SOY FELIZ J. PEREZ (J. CARMONA)
31	38	—	2	PANDORA EMI LATIN	◆ QUE SABES DE AMOR B. SILVETTI (A. DE LA TORRE)
32	21	9	8	M. A. SOLIS Y LOS BUKIS FONOVISIA	EQUIVOCADO M. A. SOLIS (M. A. SOLIS)
33	RE-ENTRY	2	2	BOBBY PULIDO EMI LATIN	◆ NO SE POR QUE E. ELIZONDO (B. RAMON)
34	35	33	4	RAM HERRERA SONY	◆ AHORA DILE R. HERRERA, R. MARTINEZ (A. VEZZANI)
35	RE-ENTRY	2	2	ANA BARBARA FONOVISIA	NO SE QUE VOY A HACER A. PASTOR (A. PASTOR)
36	27	25	12	LOS PALOMINOS SONY	◆ LA LLAMA M. LICHTENBERGER JR. (M. BENITO)
37	33	32	5	ZAFRA NEGRA J&N/EMI LATIN	SUFRIENDO POR ELLA J. HEREDIA (F. REYES)
38	32	31	3	LOS MIER FONOVISIA	TIMIDA LOS MIER (H. POSADA)
39	NEW	1	1	LIBERACION FONOVISIA	ENAMORADO DE UN FANTASMA LIBERACION (H. PONY GONZALEZ)
40	NEW	1	1	JOSE LUIS AYALA FONOVISIA	COMO TE EXTRAÑO J. L. AYALA (A. CRUZ)

Enrique Iglesias

#1 in the U.S.

Billboard® FOR WEEK ENDING DECEMBER 2, 1995

Hot Latin Tracks™

No. 1

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1 week at No. 1

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"El Sonido Mágico de los 90's"

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.

Chico O'Farrill Fills Lincoln Center With 'Pure Emotion'

CHICO'S EMOTIONAL RESCUE: On Nov. 30 at Lincoln Center's Alice Tully Hall in New York, a small and frail elderly man from Cuba took the stage to softly introduce the evening's program. For the next 2½ hours, this unassuming conductor,

Chico O'Farrill, unleashed an explosive set of big-band Afro-Cuban jazz that spotlighted his singular talent as a composer and arranger.

Trumpeter extraordinaire and Lincoln Center artistic director Wynton Marsalis even dropped a



by John Lannert

at performing expressive rides that sailed sublimely over embraceably taut melody lines.

Though bereft of memorable, show-stopping highlights, O'Farrill's concert was replete with innate kinetics that stimulated the spirit as they soothed the soul.

Con Daniela," the talk show of Flores' labelmate **Daniela Romo**, debuted to mixed reviews . . . MCA is expected to establish a Mexican label in January. The label's distribution deal with BMG will terminate at the end of December.

ARGENTINA NOTAS: Charly García's "Unplugged" has gone platinum (60,000 units sold) in Argentina. The acoustic album was jointly produced and distributed by MTV Latino and Sony . . . **Emmanuel Horvilleur** and **Dante Spinetta**, 19-year-old members of rap/rock outfit **Illya Kuryaki & the Valderramas**, have put out their third album, "Chaco," an independent recording by Gigolo Productions that is licensed to PolyGram . . . Mar Del Plata rock-'n'-roll group **Los Super Ratonés** have released their fourth album, "Reciclable." The album contains a version of **Elvis Presley's** "Don't Be Cruel." The band has confirmed concert dates with Presley's original drummer, **D.J. Fontana**, in January . . . Argentina's foremost folklore percussionist, **Domingo Cura**, has released a solo album, "La Percusión En El Folklore Argentino" (Melo-pea). Acclaimed folklore composers **Ariel Ramírez** and **Kelo Palacios** contributed songs to the album.

ELTON, SODA PLAY CHILE: **Elton John's** Chilean debut Nov. 22 at the 70,000-seat Estadio Nacional de Santiago proved to be a rocky affair, as only 40,000 concertgoers showed up to a show plagued by serious sound problems and a less-than-sparkling performance from John. The concert raised the question of whether large-scale shows by veteran rock acts are still viable in Chile.

Soda Stéreo fared much better during its Nov. 24-25 sets at the 6,000-seat Teatro Monumental de Santiago. In fact, the BMG Argentina rock stars turned in one of the finest sets of the year, as they ran through their catalog and played material from their latest album, "Sueño Stéreo."

Soda Stéreo encountered sound and computer snafus, but the band delighted its sell-out crowds with maturing, stylish concerts . . . **The Beatles' "Anthology 1"** went gold on its first day of release by selling more than 15,000 units. EMI Chile shipped 40,000 units. In a country where cassettes outsell CDs nearly 4 to 1, the CD version of the album, which costs \$40, is outselling cassettes, which cost \$20, by 2 to 1.

CHART NOTES: As **Enrique Iglesias' "Si Tú Te Vas"** (Fonovisa) remains comfortably atop the Hot Latin Tracks chart for the third consecutive week, EMI Latin's slain superstar **Selena** has achieved another chart milestone for the third straight week: placing four singles simultaneously on Hot Latin Tracks. Each of the songs is contained on her chart-topping album "Dreaming Of You," released on EMI/EMI Latin.

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

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couple of improvisations during the concert, which centered on O'Farrill's superb release "Pure Emotion" (Milestone/Fantasy).

But the most prominent display was O'Farrill's exquisite gift for melding brass, reeds, and Afro-Cuban percussion into rapturous instrumental narratives constructed on engaging harmonies, unpredictable tempo shifts, and economic solos from members of O'Farrill's crack 20-piece orchestra.

Trumpeter **Michael Philip Mossman** and beloved flutist/saxophonist **Mario Rivera** were especially adept

LATIN TRACKS A-Z

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

BOB SEGER TOUR KICKS OFF IN JANUARY

(Continued from page 11)

was March 8, 1987, in his hometown of Detroit.

Seeger started rehearsals in October to see if his concert voice was still there. "I want to make sure I don't disappoint the fans. I want to make sure I've got full power. I'm not gonna have the full power I had eight years ago, but [I'll] have at least something reasonable," he says.

With each practice, he says, his voice is getting stronger. "It always took me about three weeks to get my high notes back and to relearn how to sing very loudly over a band," Seeger says. "There are just certain things you fall out of practice doing. When you're in the studio, you just don't have to sing that hard."

Seeger, who is booked by ICM, also received some incentive from his wife to hit the road. "My wife has never been on a tour, and she really wants to do it," he says with a laugh.

Touring with Seeger will be several longtime members of the Silver Bullet Band, including keyboardist Craig Frost, bassist Chris Campbell, saxophonist Alto Reed, and guitarist Mark Chatfield. Playing with Seeger for the

first time will be drummer Kenny Aronoff, guitarist/keyboardist Tim Chasion, and guitarist Tim Mitchell. On background vocals will be Little Feat lead singer Shawn Murphy and Laura Cramer.

Other confirmed dates on the tour are Municipal Auditorium, Nashville, Jan. 25; Pyramid, Memphis, Jan. 27; Omni, Atlanta, Jan. 30; Charlotte (N.C.) Coliseum, Feb. 3; Sun Dome, Tampa, Fla., Feb. 5; Spectrum, Philadelphia, Feb. 13; U.S. Air Arena, Landover, Md., Feb. 15; Hartford (Conn.) Civic Center, Feb. 19; Madison Square Garden, New York, Feb. 21; Fleet Center, Boston, Feb. 29; Buffalo (N.Y.) Memorial Auditorium, March 4; Gund Center, Cleveland, March 6; Market Square Arena, Indianapolis, March 10; Palace, Auburn Hills, Mich., March 14; United Center, Chicago, March 16; Kemper Arena, Kansas City, Mo., March 21; Reunion Arena, Dallas, March 23; Rose Garden, Portland, Ore., April 3; Oakland (Calif.) Coliseum, April 10; San Diego Sports Arena, April 16; Los Angeles Forum, April 22; and Target Center, Minneapolis, April 29.

SPEECH

(Continued from page 54)

build a story with the album version of the single, then we'll later release a remix version produced by Organized Noize to help broaden our base."

EMI didn't service college stations with "Like Marvin Said (What's Going On)," because Motown serviced "Inner City Blues" to college stations when it was released in October. However, EMI plans to service colleges with "Speech" concurrently with the album's retail release.

The label is directing heavy attention toward independent retailers during the two-month gap between the release of the single and that of the album. Twelve-inch versions of the single were shipped Dec. 5 to tap into underground consumers, clubs, and DJs.

"The move should help our efforts in the rap arena and send the message that, while Speech is seeking a broader listening audience, the hip-hop community remains very important to him," says Adams.

Speech, who is managed by Los Angeles-based Ramon Hervey, hired the independent marketing and promotion outfit Vagabond to supplement EMI's efforts.

While EMI wants to remind consumers of the connection between Speech and Arrested Development, focus will remain on developing him as a solo artist. "We want to image him as a musician and songwriter that's coming from today and not from what he's done in the past," says Adams.

Marketing methods designed to

establish Speech's identity include the tagline "Arrested Development's Front Man Kicks It Solo," which will be featured in print advertisements; a Speech World Wide Web page on EMI's Internet site; promotions with nonrecord-store retailers; and television appearances on "Soul Train" and BET's "Video Soul."

Speech will conduct a promotional tour in Europe in January that will include television appearances and press interviews.

William Morris books the artist's concert dates.

The label is planning several Black Music Month tie-ins during February, including a speaking/concert tour of 10-15 colleges. Radio, retail, video, and print publication visits will be sandwiched in during the tour.

Although the second single has yet to be named, the label is planning for its release in late February or early March.

Billboard FOR WEEK ENDING DECEMBER 16, 1995

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	12	★ ★ NO. 1 ★ ★ CHRISTMAS IN THE AIRE ▲ ³ AMERICAN GRAMAPHONE 1995	MANNHEIM STEAMROLLER 12 weeks at No. 1
2	2	12	A WINTER'S SOLSTICE V WINDHAM HILL 11174	VARIOUS ARTISTS
3	3	90	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	5	40	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
5	4	210	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
6	6	32	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
7	7	138	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
8	10	58	WINTER SONG GTS 528750	JOHN TESH
9	9	58	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
10	8	6	CHRISTMAS BLESSINGS - NARADA CHRISTMAS VOL. 3 NARADA 63919	VARIOUS ARTISTS
11	12	288	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
12	11	21	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
13	13	14	BELOVED NARADA 64009	DAVID LANZ
14	14	4	SHARING THE SEASON VOL. III TIME LINE 10	LORIE LINE
15	15	8	TEMPEST NARADA 63035	JESSE COOK
16	16	26	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
17	17	3	A CHORAL CHRISTMAS HIGHER OCTAVE 7081	CUSCO
18	21	78	MONTEREY NIGHTS GTS 528748	JOHN TESH
19	19	84	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
20	20	99	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
21	18	6	THE DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
22	23	26	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
23	24	118	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
24	NEW		WINTER MAGIC REAL MUSIC 1825	HILARY STAGG
25	22	60	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO

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

EARTH GYRLZ

(Continued from page 54)

because it's a slower ballad, it would come later down the line."

In an effort to become "etched into the memories" of store owners and radio and video programmers, Earth Gyrlz embarked on a nationwide promotional tour in October, beginning on the East Coast.

Lockhart says, "They're appearing at events that highlight the group's talent—such as [professional sporting events] where they sing the national anthem. We've been working our way toward the West Coast region by region until we finally get to Los Angeles, where we'll stick around for a while."

During these visits, Earth Gyrlz have been involved with charity causes, such as the Washington, D.C.-based 331 Foundation, a nonprofit organization dedicated to assisting children whose parents have been slain. "We want to be known as a hands-on group," says Saville, "and not just do performances for charity causes. We want to give back to the people as much as we can."

Although Earth Gyrlz have yet to sign with a booking agency, they will begin a concert tour in the second quarter of 1996. "By then, we'll be two singles deep and in a position where consumers should be interested in seeing the group live," says Lockhart.

At press time, there were no firm plans for international marketing. "Unless things begin heating up for us over there and warrant our attention," says Lockhart, "we'll be concentrating on breaking the act [in the U.S.] initially."

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We'll have more surprises soon! Happy Holidays...

New Releases

Yulara "all is one" (7083)

With their debut album, "all is one," the brilliant duo, Yulara, offers a fresh approach to music that actively reaches from innermost feelings to ecstatic dance grooves. Saxophones, flutes, guitars and keyboards combine with didgeridoo, chanting, environmental sounds and Urban Jazz rhythms to create a place where "all is one"

• Street Date: January 23, 1996

Retail Promotions

Shahin & Sepehr
"e"
(7076)
• Olson's-Holiday Promotion

Jon Anderson
"Angels Embrace"
(7080)
• Circuit City-National New Music Promotion
• Homers-Christmas Promotion
• New Age Journal (Jan./Feb.)
• Body, Mind & Spirit (Jan./Feb.)

Deuter
"Terra Magica: Planet of Light"
(7075)
• New Age Journal (Jan./Feb.)
• Body, Mind & Spirit (Jan./Feb.)

"Higher Octave Collection 2"
(7078)
• Music For A Song

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<http://smartworld.com/hioctave/hioct.html>

Review

Neal Schon • "Beyond The Thunder" (7073)

Former Journey and Bad English guitarist Schon teams up with longtime keyboard partner Jonathan Cain for one of the most agreeable and dynamic rock instrumental albums. Cain lays down some cool atmospheres and Schon accompanies the fiery aggression of his electric guitar with the gentle lilt of acoustic strings. Longtime fans might be miffed at the mellow approach, but Schon adds badly needed invention and punch to the current crop of pop instrumental music.

• Music Connection, Nicole DeYoung

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BILLBOARD DECEMBER 16, 1995

67

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by Jim Macnie

TALK TALK: The JazzTimes Convention blew into New York, corralled many of those interested in our music, and prompted them to converse, confab, and consider. Numero uno on the recurring topic list was the burgeoning power of the Internet, the World Wide Web, and all things cyber. Interest was manifold, be it in forwarding global discourse, bolstering advertisement space, or littering the phone lines with rhetoric. (Everyone should know that this column's E-mail address is happboyM@aol.com; don't be shy with commentary and info.)

Those who converse online had a scoop that the Jazz Timers and conventional press releases couldn't have known about. During a cyberechat with **Herbie Hancock** at the Blue Note club, the pianist explained the particulars of his upcoming record. No, it's not "Dis Is Da Drum II," but a straight-ahead jazz disc made with pals **Dave Holland**, **Jack DeJohnette**, **John Scofield**, **Michael Brecker**, and **Don Alias**.

There's a twist, of course. "We restructured the pop tunes in such a way that made them sound like they were originally written as jazz tunes," Hancock said. **Stevie Wonder**, **Don Henley**, **Sade**, **Paul McCartney**, **Babyface**, and **Paul Simon** tunes have all been addressed. Other treats? His piano influences include **George Shearing**, **Oscar Peterson**, and **Dave Brubeck**.

By the way, bassist **Holland** and drummer **Gene Lake** drove the pianist to some aggressive improvising during the weeklong club stint. **Holland** himself has one of his most gorgeous records ever pending. "Ones All" is a solo recital that manages to display the bassist's virtuosity without falling into a mere display of chops. Everything he does is musical. It's due Jan. 30 on the Intuition label.

The live gigs around town during the JazzTimes she-

bang were also forums to announce recent signings. Sublime hard bopper **Tom Harrell** now calls RCA home, and a Knitting Factory gig had many talking about how lithe yet urgent the trumpeter currently sounds. A disc is scheduled for mid-'96.

At an Impulse!-hosted all-star jam session at the Village Vanguard, it was announced that **Stanley Turrentine** had found a new place to hang his hat. Good thing for the label. The elder statesman had more meat in his solos than anyone else on the Vanguard stage, a list that stretched from **McCoy Tyner** to **Pat Metheny** to **Wallace Roney** to **DeJohnette**. A Turrentine record for the newly revamped label is due next summer, along with one from Impulse!'s other new roster member, **Horace Silver**, tentatively titled "Hard Bop Grand Pop."

KEEP YOUR DATE BOOK OPEN: **Cassandra Wilson's** follow-up to the sassy and sublime "Blue Light 'Til Dawn" arrives March 5. Titled "New Moon Daughter," it continues the singer's relationship with producer **Craig Street** and extends the broad view of jazz that made "Blue Light" Wilson's breakthrough disc. This time out the singer covers **Neil Young**, **Billie Holiday**, and **Hank Williams**; beware of "Last Train To Clarksville" as well.

"New Moon Daughter" is a Blue Note release, and the label has another reason to be excited about the future, having recently signed living legend **Max Roach**. The drummer's first disc is scheduled for mid '96.

IT'S ALWAYS GREAT to see labels jump into the jazz realm, and reissuemeisters **Razor & Tie's** first stab at the music is high quality. "Pure Delight: The Essence Of Quincy Jones And His Orchestra (1953-1964)" helps explain who Q was for a crucial decade of his musical life. So do the liner notes by **Will Friedwald**.

INTERSCOPE RAISES DEBUT FROM LIFTER

(Continued from page 18)

Sebelia joined in early 1992 that Lifter was born. Three indie-label singles released in the interim—beginning with the smoky "402," reprised on "Melinda"—helped establish the band's reputation for explosive, hyper-emotional guitar rock. That's furthered by the piercing lyrics, the genesis of which Coulter can readily pinpoint.

"The songs are all very cathartic because they were all written when I was getting over the heartbreak over the love of my life," says Coulter. "I wrote most of them to deal with that, so I have wondered, 'What am I gonna write about

now?' I think that I can come up with enough negative thoughts about something to continue, though."

On most of the dozen tracks on "Melinda," that negativity takes the form of a hopeless rage that's shored up by Coulter's Neil Young-style playing and the stark production by Sean Slade and Paul Kolderie.

It's hardly one-dimensional, though: Songs like "Beach" and the yearning "Big & Tall" provide a psychic purgative that grows stronger with each listen.

"I'd say this is an extremely

interesting and extremely deep record," says Berman. "That gives us a lot of flexibility and it gives me confidence that we'll be working it as strongly—if not more strongly—a year from now as we are now."

DADAWA

(Continued from page 13)

the project, it's not an obstacle.

"It's the furthest thing from a pop record," says Stein. "If it were a pop record, it would probably have no significance outside the Pacific Rim area. I do see it as having mass appeal, however: I think the people who have bought Enya records, Sacred Spirit, things of that nature, will certainly be interested in Dadawa."

In order to reach that audience, Elektra will be concentrating on the use of nontraditional channels. In conjunction with New Age Journal, the label will do a targeted mailing of CDs, bios, and, display materials to more than 2,000 new age retailers. Also, Elektra will look for in-store play at new age businesses, such as herbalists and boutiques, settings that should prove ideal for experiencing the soothing "Sister Drum."

"I've never believed music had borders, and I feel this music bears that out," says Stein. "The message, the spirituality, is clear to anyone who hears it, and it is so positive that I'm confident that people will respond."

DIRT MERCHANTS

(Continued from page 13)

tour slots opening for Letters To Cleo and Fig Dish. "We were basically saying that this was a Northeast regional band," Raywood says. "We wanted to concentrate on that rather than making a full assault, which would have been a waste." The band will initially travel along the East Coast, eventually extending to Chicago and the West Coast.

"We're continuing Zero Hour's efforts," Raywood says, adding that on the retail level, "the record has never really gone away."

Cerrito and Raywood both feel the

Dirt Merchants audience should be developed slowly. "You work from the ground up," Raywood says. "You tour through markets on a consistent basis, and people begin to recognize the name. It sounds so cliché, but it's the greatest way to build a foundation."

Raywood is not worried about a backlash from the indie community as a result of the band's signing with a major. "It's unfortunate that some people have limited their scope by assuming that any indie record that goes to a major is ruined. That seems a little narrow."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	6	TONY BENNETT COLUMBIA 67349	6 weeks at No. 1 HERE'S TO THE LADIES
2	2	75	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
3	3	33	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
4	4	36	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
5	6	3	OSCAR PETERSON TELARC 83372	CHRISTMAS
6	5	8	KEITH JARRETT ECM 21577	AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
7	8	27	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
8	10	4	SOUNDTRACK PANGAEA 36071/I.R.S.	LEAVING LAS VEGAS
9	7	13	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
10	NEW ▶		VARIOUS ARTISTS COLUMBIA 67414	SWING INTO CHRISTMAS
11	9	30	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
12	13	3	MILES DAVIS LEGACY 67377/COLUMBIA	HIGHLIGHTS FROM THE PLUGGED NICKEL
13	15	129	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
14	12	35	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
15	11	113	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
16	17	9	MEL TORME CONCORD 4667	VELVET & BRASS
17	18	106	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
18	14	103	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
19	22	8	DAVE BRUBECK WITH SPECIAL GUESTS TELARC 83349	YOUNG LIONS & OLD TIGERS
20	RE-ENTRY		CHARLIE HADEN/HANK JONES VERVE 527249	STEAL AWAY
21	19	14	JOSHUA REDMAN QUARTET WARNER BROS. 45923	SPIRIT OF THE MOMENT-LIVE AT THE VILLAGE VANGUARD
22	16	8	MARK WHITFIELD VERVE 529223	7TH AVE. STROLL
23	20	10	DEE DEE BRIDGEWATER VERVE 527470	LOVE AND PEACE: A TRIBUTE TO HORACE SILVER
24	NEW ▶		BOBBY SHORT TELARC 83346	SONGS OF NEW YORK-LIVE AT THE CAFE CARLYLE
25	RE-ENTRY		MARK ISHAM COLUMBIA 67227	BLUE SUN

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	157	KENNY G ▲ ARISTA 18646	100 weeks at No. 1 BREATHLESS
2	2	6	VARIOUS ARTISTS BLUE NOTE 32127/CAPITOL	JAZZ TO THE WORLD
3	3	4	WILL DOWNING MERCURY 528755	MOODS
4	4	7	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
5	5	15	FOURPLAY WARNER BROS. 45922	ELIXIR
6	6	4	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
7	7	4	NAJEE EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER
8	8	8	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
9	9	9	VARIOUS ARTISTS GRP 9827	A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES
10	10	22	THE JAZZMASTERS JVC 2049 HS	THE JAZZMASTERS II
11	16	2	RUSS FREEMAN GRP 9826	HOLIDAY
12	18	2	JAZZ AT THE MOVIES BAND DISCOVERY 77027	IT'S A WONDERFUL LIFE, SAX AT THE MOVIES
13	14	45	JOHN TESH PROJECT GTS 528753	SAX ON THE BEACH
14	11	3	DAVID SANBORN WARNER BROS. 46002	LOVE SONGS
15	17	83	JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
16	12	10	MICHAEL FRANKS WARNER BROS. 45998	ABANDONED GARDEN
17	21	10	ALEX BUGNON RCA 66665	TALES FROM THE BRIGHT SIDE
18	13	6	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
19	15	26	INCOGNITO FORECAST 528000/VERVE	100 DEGREES & RISING
20	NEW ▶		VARIOUS ARTISTS WNUA 0995	THE WNUA SMOOTH JAZZ SAMPLER VOL. 8
21	23	54	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
22	19	24	WAYMAN TISDALE MOJAZZ 530552/MOTOWN HS	POWER FORWARD
23	20	6	DAVID BENOIT GRP 9831	THE BEST OF DAVID BENOIT 1987-1995
24	25	16	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
25	RE-ENTRY		MAYSA BLUE THUMB 7001/GRP	MAYSA

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

Classical KEEPING SCORE



by Heidi Waleson

DECCA'S NEW DIVA: London Records has signed soprano **Renée Fleming** to an exclusive five-year contract and will throw her a lunch party this week in New York. The lush-voiced American, who sang a stunning Desdemona in the Metropolitan Opera's opening-night "Otello" this fall—four weeks after giving birth to her second child—was brought to London by the company's senior VP for A&R, **Evans Mirageas**. He recommended Fleming to **Sir Georg Solti** as a last-minute replacement for **Fiordiligi** in "Cosi Fan Tutte," and the rest is history.

A regular in the major U.S. and European opera houses, Fleming has a discography that includes a well-received live recording of **Rossini's "Armida"** (Sony) and the **Villa-Lobos** "Forest Of The Amazon" on Consonance. Due for release are **Strauss' "Four Last Songs"** with the **Houston Symphony** and **Christoph Eschenbach** (RCA Victor) and **Massenet's "Hérodiade,"** a live recording with **Valery Gergiev** and the **San Francisco Opera** (Sony).



FLEMING

The London "Cosi" will be released in the spring. Other projects on the docket at Fleming's new shop include a recording of **Mozart arias** with the **Orchestra Of St. Luke's** and **Sir Charles Mackerras**, Fleming's first **Donna Anna** in a "Don Giovanni" with **Solti**, **Mendelssohn's "Elijah"** with the **Orchestra Of The Age Of Enlightenment**, a recording of American opera arias with **James Levine** and the **Met orchestra** (which **Mirageas** sees as an homage to the great American sopranos of the past), and **Massenet's "Thais"** with **Opera de Nice**. The "Thais" release date will coincide with a concert performance of the opera in New York in 1998, as the record company and managers are working together to coordinate public engagements and releases, **Mirageas** says.

Alas, we'll have to wait a while for **Dvořák's "Russalka,"** one of Fleming's signature roles that is not very well represented in the catalog, because London wanted the

Czech Philharmonic for the right "idiomatic feel" and couldn't get them until 1998. **Mackerras** and **Ben Hopper** will also be in that project.

TEBALDI RETURNS: This week, London Records is also celebrating **Renata Tebaldi**, who returns to New York after a 20-year absence to promote her new biography, "Tebaldi: Voice Of An Angel" by **Carlamaria Casanova**. The book contains a CD of Tebaldi singing arias culled from the London Records catalog.

The soprano will be doing in-store appearances and book signings in New York at the Metropolitan Opera House on Tuesday (12), the Fifth Avenue HMV store on Thursday (14), and Barnes & Noble at Lincoln Center on Saturday (16).

VERY OLD DIVAS: Harmonia Mundi USA begins exclusive distribution of the U.K.-based Romophone label Dec. 1. The label was established in 1993 to comprehensively preserve recordings by the legendary singers of the golden age of opera. Included are alternate takes and unpublished tracks.

Fanfare called the label "the first true historic reissues label of the digital era." Among the CDs already released are the complete Victor recordings of singers **Emma Eames**, **Emmy Destinn**, **Mary Garden**, and **Lotte Lehmann**.

LINCOLN CENTER FEST: After months of speculation, Lincoln Center has announced the program for its new \$8.5 million international summer festival, which will run July 22 through Aug. 11, 1996. It should bring in crowds and keep the rest of us in town. Lincoln Center Festival '96 director **John Rockwell** plans more than 200 performances of about 60 programs of music, dance, theater, and hi-tech events, juxtaposing classical with contemporary and Western with non-Western art.

Musical events will include the U.S. debut of the 65-member period-instrument ensemble **Orchestre Revolutionnaire Et Romantique**, directed by its founder, **John Eliot Gardiner**, performing four **Beethoven** concerts with the **Monteverdi Choir**; the **Kirov Orchestra** and **Kirov Opera Chorus**, under **Valery Gergiev**, performing **Berlioz** and **Stravinsky**; and a retrospective of the music of **Morton Feldman**, including the **Kronos Quartet** playing **Feldman's** 5½-hour **String Quartet II**.

The festival will also be the site of the world premiere of **Tod Machover's** "Brain Opera," an interactive digital event designed by the MIT Media Lab; the first New York opera house performance of **Virgil Thomson's** "Four Saints In Three Acts"; the world premiere of a new work choreographed by **Judith Jamison** to music by **Wynton Marsalis**, performed by the **Alvin Ailey Dance Theater** and the **Lincoln Center Jazz Orchestra**; the world premiere of "Ocean," the final collaboration between **Merce Cunningham** and **John Cage**; and the New York debut of the Japanese *gagaku* orchestra **Reigakusha**. And more.

LIMBLIFTER ON ITS OWN ON MERCURY

(Continued from page 14)

viced as a promo item to indie retailers once airplay kicks in.

"Because they're somewhat of a faceless band, our consumer marketing is geared toward airplay and publicity," **Scarpulla** says.

Limblifter, according to **Scarpulla**, originated because **Ryan Dahle** was too prolific for **Age Of Electric**; he'd written "slightly quirky left-field" songs that the other brothers didn't feel was right for the original group. "But he needed an outlet, so **Limblifter** is his side project."

Not quite so, says **Ryan Dahle**, who recorded "Limblifter" last Christmas. "It wasn't a second band when we started, but people's reaction—our management [Invasion

Group In New York] and A&R people—made it happen seriously. So even though it evolved without us knowing, I consider it a band—not a side project. I just want to be in a band and happen to be in two! I'm committed to both equally: I work really hard at what I do and don't find being in two bands very hard at all."

Still, **Dahle** and **Mercury** are downplaying **Age Of Electric** for the time being. "We don't want one band to ride on the other's coattails, and in Canada, we won't say anything about **Age Of Electric** when 'Limblifter' comes out," says **Dahle**. "But it's kind of a fun challenge to keep people in the dark!"

Scarpulla adds, "Age Of Electric means something in Canada, but not here, so we aren't even talking about it now."

As for the temporarily unmentionable band, **Scarpulla** says that **Age Of Electric** is aiming for a Feb. 1 studio date in Vancouver; "so we're pulling **Ryan** and **Kurt** for two weeks this month for press, and then they'll go back and work with **Age Of Electric**, and then we'll steal them back to do a few select showcases in January in markets where we know they'll get airplay out of the box—besides New York and L.A., maybe Washington, D.C., or Seattle."

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	★★ NO. 1 ★★ CHANT II 5 wks at No. 1
2	2	91	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	▲ CHANT
3	4	66	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614 (14.98/19.98)	▲ THE 3 TENORS IN CONCERT 1994
4	3	51	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
5	6	273	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) LONDON 430433 (10.98 EQ/15.98)	▲ IN CONCERT
6	5	11	CECILIA BARTOLI LONDON 448300 (10.98 EQ/15.98)	HS A PORTRAIT
7	9	4	WARSAW PHILHARMONIA ORCHESTRA (DEBSKI) LONDON 448165 (10.98 EQ/15.98)	THE CHOIR
8	10	4	CHANTICLEER TELDEC 94563 (10.98/15.98)	SING WE CHRISTMAS
9	7	28	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
10	14	7	ROBERT SHAW CHAMBER SINGERS TELARC 830377 (10.98 EQ/15.98)	SONGS OF ANGELS
11	8	20	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
12	RE-ENTRY		BATTLE, VON STADE, MARSALIS (PREVIN) SONY CLASSICAL 48235 (9.98 EQ/15.98)	A CARNEGIE HALL XMAS CONCERT
13	NEW		SCHOLA CANTORUM OF ST. PETER'S IMAGINARY ROAD 8869 (10.98 EQ/15.98)	THE CHANT OF CHRISTMAS MIDNIGHT
14	13	2	KIRI TE KANAWA TELDEC 99000 (10.97/15.97)	CHRISTMAS WITH KIRI TE KANAWA
15	NEW		LONDON PHILHARMONIC (ALLDIS) BIRDWING 2011 (13.98/18.98)	HANDEL: MESSIAH

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	8	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (10.98 EQ/15.98)	★★ NO. 1 ★★ US AND THEM: SYMPHONIC PINK FLOYD 8 wks at No. 1
2	5	2	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
3	2	28	VANESSA-MAE ANGEL 55089 (10.98/15.98)	HS THE VIOLIN PLAYER
4	3	26	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
5	8	23	DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53356 (9.98 EQ/15.98)	CHRISTMAS IN VIENNA
6	9	12	THE CANADIAN BRASS RCA VICTOR 62683 (9.98/15.98)	NOEL
7	4	13	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98)	HS SO MANY STARS
8	7	32	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
9	6	24	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
10	13	6	THE BOSTON CAMERATA (COHEN) ERATO 98491 (10.97/15.97)	SIMPLE GIFTS: SHAKER CHANTS & SPIRITUALS
11	11	101	JOHN WILLIAMS/ITZHAK PERLMAN MCA 10969 (11.98/17.98)	● SCHINDLER'S LIST
12	10	97	MICHAEL NYMAN VIRGIN 88274 (10.98/15.98)	● THE PIANO
13	14	96	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
14	NEW		BOSTON POPS (WILLIAMS) SONY CLASSICAL 68419 (9.98 EQ/15.98)	WILLIAMS ON WILLIAMS
15	12	16	VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98)	THE ROMANTICS

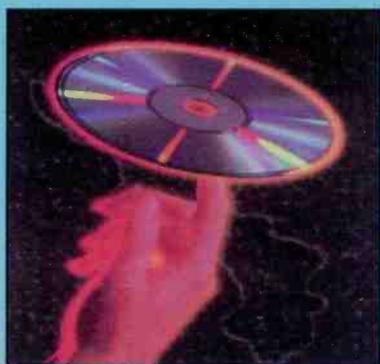
TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	20	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	★★ NO. 1 ★★ CHRISTMAS FAVORITES 9 wks at No. 1
2	3	16	BERLIN SYM. (WOHLERT) LASERLIGHT 15145 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
3	2	38	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	4	8	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 6428 (3.98/5.98)	CHRISTMAS FESTIVAL
5	5	13	VARIOUS ARTISTS LASERLIGHT 72346 (4.98/5.98)	HANDEL: MESSIAH (HIGHLIGHTS)
6	NEW		VARIOUS ARTISTS PILZ RECORDS 160252 (2.99)	HAYDN: SYMPHONIES NO. 48, 59 & 92
7	NEW		VARIOUS ARTISTS PILZ RECORDS 160252 (2.99)	BEETHOVEN: SYMPHONY NO. 6
8	NEW		VARIOUS ARTISTS PILZ RECORDS 160135 (2.99)	MOZART: PIANO CONCERTOS NO. 21 & 23
9	NEW		VARIOUS ARTISTS PILZ RECORDS 160237 (2.99)	FAMOUS OPERA ARIAS
10	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 160251 (3.99)	BEETHOVEN: SYMPHONY NO. 3
11	NEW		VARIOUS ARTISTS PILZ RECORDS 160243 (2.99)	STRAVINSKY: PETRUSCHKA
12	NEW		VARIOUS ARTISTS PILZ RECORDS 160105 (2.99)	VIVALDI: CONCERTI & SYMPHONIES
13	8	6	VARIOUS ARTISTS POLYGRAM SPECIAL PRODUCTS 42802 (5.99/7.99)	GREAT VOICES OF CHRISTMAS
14	NEW		VARIOUS ARTISTS PILZ RECORDS 160183 (2.99)	MOZART: SALZBURG SYMPHONIES NO. 1-3
15	NEW		VARIOUS ARTISTS PILZ RECORDS 160185 (2.99)	MOZART: LAUDATE DOMINUM

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

UPCOMING

Billboard®



WINTER CES

ISSUE DATE: JAN. 13

AD CLOSE: DEC. 19

Billboard turns up the heat in its January 13th issue spotlighting Winter CES. Our extensive coverage contains a retailers' wish list outlining what they'll be looking for at the January confab and an overview on the multimedia products being showcased. Also look for top home entertainment industry analysts' thoughts on the future direction of the home electronics market, including general trends and specific product areas most likely to emerge.

Contact
Ken Karp
212-536-5017



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.

Contact
Ken Piotrowski
212-536-5223

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NOT FADE AWAY- REMEMBERING BUDDY HOLLY

ISSUE DATE: FEB. 3

AD CLOSE: JAN. 9

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

Contact

Lee Ann Photoglo
615-321-4294



TALL COOL ONES: LOUNGE, SURF, EXOTICA

ISSUE DATE: FEB. 10

AD CLOSE: JAN. 16

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

Contact

Lezle Stein
213-525-2329



UK/BRITS

ISSUE DATE: FEB. 17

AD CLOSE: JAN. 23

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

Contact

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LIDIA BONGUARDO

Songwriters & Publishers

ARTISTS & MUSIC

For English Duo, 'So Far So Good' Robson & Jerome Hit Gold With Vintage Songs

BY NIGEL HUNTER

LONDON—"So Far So Good" is the title of Robson & Jerome's debut music video, which was released Nov. 13 by BMG Video and, like their two singles and debut album, soared immediately to No. 1. A more apt description of the duo's phenomenal impact would be "So far, extraordinary."

A year ago, Robson Green and Jerome Flynn were actors playing two prominent roles in "Soldier Soldier," a series on the Independent Television network about a fictitious British army regiment and the exploits and experiences of its men and women. This soap in uniform averages over 15 million viewers each week, and they are the key to a couple of actors breaking sales records by recording standards, most of which were published before they were born.

An episode of the series featured Robson & Jerome singing "Unchained Melody" in one scene. There was an instant, widespread reaction: Viewers wanted to know if they had recorded this song. RCA A&R consultant Simon Cowell picked up on this and eventually teamed the duo with Mike Stock and Matt Aitken, two-thirds of the former Stock/Aitken/Waterman hit production unit.

"It took me four months to persuade the boys," Cowell discloses. "They just didn't see themselves as potential pop stars."

"Unchained Melody" was written by



ROBSON & JEROME

Alex North and Hy Zaret for the film "Unchained" and earned an Academy Award nomination in 1955. It was published by Frank Music, now owned by Paul McCartney's MPL Communications. In view of the 50th anniversary observance of V-E Day, "White Cliffs Of Dover" was selected to complete a double A-sided release.

Written by Nat Burton and New York-born Walter Kent and published in 1942, this wartime song with its optimistic anticipation of better tomorrows was a huge success for Vera Lynn, the U.K. "Forces Sweetheart." It was pub-

lished in the U.K. by Feldman & Co., now part of EMI Music Publishing.

The double A-sided release is said to be the U.K.'s biggest-selling single of the decade, at 1.8 million, and Cowell expects it to exceed 2 million before Christmas. The follow-up double A-side coupling of "I Believe" and "Up On the Roof" was released Oct. 30 and is currently No. 1, like the duo's music video and self-titled debut album. "I Believe," written by Ervin Drake, Jimmy Shirl, Irving Graham, and Al Stillman and published in 1952 by TRO-Cromwell Music, was a hit for Frankie Laine in 1953 and for U.K. trio the Bachelors in 1964.

"Up On The Roof," written by Gerry Goffin and Carole King and published in the U.K. by EMI Music Publishing, was a success for the Drifters and a U.K. hit for Kenny Lynch in 1962.

The single has sold over 800,000, and, with the latest segments of "Soldier Soldier" on screen, it is expected to overtake the duo's debut release. Robson & Jerome's album has already passed the 300,000 sales mark. Queen was the latest act to top all the charts, in December 1991, and Robson & Jerome's combined single sales of 2.7 million within a year have overtaken Madonna's previous record of 2.5 million, achieved in 1985.

"They've tapped a golden vein of disenfranchised music lovers," says producer Mike Stock. "People who'd like to be record buyers but haven't been catered [to]. The boys are gaining in confidence in the studio and on stage. The songs are classic MOR all-time greats revamped for the modern era using today's technology."

The music publishers are naturally elated by the profitable reworking of their standard songs. EMI Music Publishing has four other cuts in the album in addition to "White Cliffs Of Dover" and "Up On The Roof."

"It's marvelous that old songs like these still have life," says catalog development manager Bob Clifford. "An act like Robson & Jerome, although perhaps unfashionable, can bring them huge success again and introduce them to a new generation."



Delivering the Goods. Parachute/ Mercury artist/writer duo Lowen & Navarro recently dropped by the Los Angeles offices of PolyGram Music Publishing to deliver their new album, "Pendulum." Shown, from left, are John Baldi, VP of A&R at PolyGram Music; Dan Navarro; Erick Lowen; David Simone, president of PolyGram Music; and Mike Gormley, manager of the duo.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"ANGELS WE HAVE HEARD ON HIGH"

Words by Edward S. Barnes
Music by Steven Curtis Chapman
Published by Sparrow
Songs/Peach Hill Songs (BMI)

When an artist records a Christmas project, the challenge is to cover a classic tune that people have heard countless times sound fresh while remaining true to the spirit of the song. Steven Curtis Chapman accomplishes that on "The Music Of Christmas." In addition to writing six new songs, Chapman composed new music to several classics, including "Angels We Have Heard On High."

"I was trying to decide what Christmas carols to do for the album, and the time was drawing closer," says Steven Curtis Chapman. "I had to arrange them, and I had 450 [songs] I liked. So I asked my kids, 'What do you guys think? If Dad was going to sing one Christmas song, what song should I put on my record?' Will Franklin [Chapman's youngest] said, 'Dad, you've got to sing that Gloooooooria song,'" Chapman says, imitating how his son drew out the word as he sang it. "They love that song. So I said, 'OK guys, you're right.'"

Chapman composed the new music

on tour and had yet to write lyrics for it when he had an idea. "Late one night it was either a stroke of genius or a lack of sleep, but I thought maybe I could put that music with that lyric. I sat down at the piano and started messing with it, and it worked perfectly. Will can sing along with it, and he's happy."

"I've always loved the words to that song," he says, "and because the album is called 'The Music Of Christmas,' I thought it was appropriate to [perform] the real music of Christmas. Angels singing on high the first announcement of Christ's birth was the very first Christmas song."



NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

HOT 100 SINGLES

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

HOT COUNTRY SINGLES & TRACKS

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

HOT R&B SINGLES

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

HOT RAP SINGLES

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

HOT LATIN TRACKS

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

Tyrell Demo Vocal Is Just Fine; Sanjek To Give Human Touch

HE'LL DO: Steve Tyrell, the veteran songwriter/producer who operates the Tyrell Music Group in Los Angeles, thought he knew a good interpretation of a grand old song. But others thought differently. Tyrell made a demo recording, or "scratch demo," of the Jerome Kern/Dorothy Fields standard "The Way You Look Tonight" that he thought would be perfect for Ray Charles to sing on the soundtrack of "Father Of The Bride."

However, film executives thought that Tyrell's rendition of the song was worthy of being included in the film, as did audiences who saw test screenings of the film with Tyrell's performance, which has a warm, throaty quality. So the Tyrell rendition stayed. And in

"Father Of The Bride II," guess who does the soundtrack work on Harry Ruby/Rube Bloom's "Give Me The Simple Life" and Jimmy McHugh/Dorothy Field's "The Sunny Side Of The Street"?

As a producer/writer, Tyrell has made song matches for Dionne Warwick, B.J. Thomas, Dolly Parton, David Crosby, Randy Travis, Kim Carnes, and Alice Cooper, among others. Along the way, he has picked up five Grammy awards, Emmy and CableAce awards, and Oscar and Golden Globe nominations.

MAN AT WORK: Wonderful technology notwithstanding, the copyright community needs a human touch that is beyond the scope of computers. So Words & Music notes that BMI director of archives David Sanjek has been elected chairman of the U.S. chapter of the International Assn. for the Study of Popular Music, a group dedicated to the study of pop music from a number of perspectives, musicological to sociological. Sanjek has been a member of IASPM, which has an international membership of 700, since 1991.

DEALING: Writer Evan Pace reports to Words & Music that he and his writing partner, Ed Fox, after recently signing a European deal

with NANADA Music, are shopping a deal for North America. Operating via L.A.-based Even Space Productions, the pair has a cut on the new Oleta Adams album, "Movin' On," called "Slow Motion," which they hope will be released as a single in the first quarter of 1996. Fox's past credits include covers by the Spinners and Irene Cara that were made when he was a staff writer for the Love-Zager organization and Screen-Gems. He was also an artist/writer produced by Barry White, as well as a staff writer at Chrysalis Music and director of A&R at Motown Records.



by Irv Lichtman

TRACKING FOR C.A.M.: Rome-based C.A.M., which has produced more than 2,600 original soundtracks for Italian feature films, has named Janice

Ginsberg, an independent producer/consultant, to promote the company's catalog out of New York. She will promote the C.A.M. library for licensing, publishing, and usage in films and commercials, as well as assess the U.S. marketplace for new soundtracks for C.A.M. to finance and produce. Among the company's recent soundtrack scores are "The Postman" by Luis Baclov, "The Monster" by Evan Lurie, and "Pasolini, An Italian Crime" by Enno Morricono.

SONG FOR UNICEF: Writer/artist David Broza has co-written and recorded a new song in support of the United Nations Children's Fund. The song, "Together," written with lyricist Ramsey McLean, will be played worldwide to promote the agency's annual International Children's Day of Broadcasting on Sunday (10).

PRI NT ON PRI NT: The following are the best-selling folios from Hal Leonard Corp.:

1. Alanis Morissette, "Jagged Little Pill."
2. Mannheim Steamroller, "Christmas In The Air."
3. The Allman Brothers Band, "Definitive Collection—Vols. 1-3."
4. Nirvana, "Insecticide."
5. Hootie & the Blowfish, "Cracked Rear View."

The Dairy Taps Into Brixton's Cleaner Downtown Complex Is One Of Latest New Media-Related Ventures

BY JACK ARKY

LONDON—The city's district of Brixton is experiencing a media arts explosion. Once the scene of the most infamous racial riots in the U.K., these streets are now lined by new shops, cinemas, and office buildings drawn here by low rents and, in some cases, funding from the Brixton council.

One of Brixton's newest ventures is the Dairy, a full-service, midlevel

recording studio complex a short stroll from Brixton's High Street, the Brixton Underground stop, and British Rail's Brixton train station.

Husband-and-wife owners Mark and Mary Evans and house engineer Steve Cherry converted the 19th-century buildings, which once functioned as a dairy, into studio space with the help of one of Europe's leading studio design firms, Recording Architecture. Four units are on the site: the

first houses, the main studio, and lounge. Across the courtyard (separated by a parking area and garden) is Mad Cow Productions, an audio/visual and preproduction entity of the Dairy. Adjacent to Mad Cow is Mojo Working International, a pro-audio PR agency. A fourth structure, similar in size to the main recording studio, will soon serve as offices for a music management agency.

Upon entering the Dairy's recording facility, two features are immediately apparent: a sense of spaciousness and an abundance of natural light. Mark Evans and Cherry, consultant Nick Whitaker (of dance act Black Box), and Recording Architecture worked together to marry optimum acoustic conditions and an aesthetic that dictated as much natural light as possible.

The results are a live room that is a full 50 square meters (60 square yards) lit by a large skylight; a 38-square-meter (45.6 square yards) control room with natural light pouring in from the entrance way (separated by a hefty sound lock); and a floor-to-ceiling control-room window that faces the live room. A large isolation booth adjoins the live room and leads into an enclosed amp room. (The studio also houses a sitting room, kitchen, and bathroom/shower facilities.)

The well of the live room skylight was ingeniously treated to prevent any signals from bouncing around the insulated glass inside. Large, erector set-like pegboard backed with acoustic foam is angled down from the skylight well and acts to absorb unwanted reflections. Stomping on the thick wood floorboards and clapping hands directly beneath the skylight produced no noticeable ricochet effects (much to Mark Evans' still- incredulous relief).

Evans says, "We wanted natural light in the live room, but we were worried by all the glass. Recording Architecture got around that problem really well. Now we've got natural light pouring into every room."

A separate machine room houses an Otari MTR 90 MkII 24-track deck. The room is prewired for 48 tracks for syncing up Adats or other digital multitracks or a second 24-track machine. The control room board is a DDA AMR 24 (36/24/24/2) with Optifile Tetra automation. The split-board configuration provides 36 input channels and 24 monitor channels. The monitor section is unusually configured to enable monitoring of a full 48 tracks. An A/B switch on each channel enables switching to the second machine.

"That's the beauty of the desk. It really allows for maximum flexibility," says Cherry. "It's quite brilliant how [DDA] did that."

The equipment racks at the Dairy carry most of what one would expect to see in a well-appointed, midlevel studio. But there are a few surprises. Some standouts are a Tubetech LCA 2B stereo compressor; two Urei 1176 compressors; a Tubetech PE1C EQ; two Amek/Neve 9098 mike pre/EQs;



The control room at the Dairy in London, featuring a DDA AMR 24 36/24/24/2 console with Optifile Tetra automation, ATC SCM 200 monitors, and outboard gear from Tubetech, Focusrite, Valley People, Lexicon, and others.

newsline...

A PLACE IN THE SUN: A flurry of recording activity has taken place in Jamaica lately, with reggae/pop superstar act UB40 building a state-of-the-art studio in Port Maria on the north coast, Marianne Faithfull writing a musical documentary on the history of reggae, and Bryan Adams spending six months in the country working on the hit "Don Juan De Marco" soundtrack. Also, U2's Adam Clayton often accompanies his girlfriend, supermodel Naomi Campbell, to Jamaica, where she recorded her debut album, "Babylove."

PREMIER STUDIOS, a top St. Louis recording facility, has reopened at 3033 Locust in midtown following a renovation. The studio has one of the largest recording rooms in the Midwest, as well as an array of vintage mikes; a Hammond organ; a 16-track, 2-inch Ampex machine; and 24 tracks of Adat. The studio's soundstage measures 1,400 square feet and features a full lighting grid with portable lights, easy load-in, and set storage. A previewing theater allows customers to hold screenings of up to 15 people in a room equipped with 35- or 16-mm projectors. Opened in 1945, Premier has hosted such legendary recording artists as Spike Jones, Ike Turner, and Bing Crosby.

QUANTEGY INC., formerly Ampex Media Corp., will continue to manufacture Ampex-brand professional audio, video, and media products, according to a Quantegy statement. The newly formed Quantegy is an independent company owned by a new group of shareholders that includes affiliates of the Equitable Life Assurance Society of the U.S. The company is founded with annual sales exceeding \$150 million, 35 years of leadership in the blank media world, and the largest market share in pro tape products, according to Quantegy.

Quantegy president/CEO Thomas Wheeler says in a statement, "Quantegy retains the rights to use the Ampex brand name on all of its professional media products. This means that our customers can count on the same high standards of quality, and they can continue to buy the same high-quality media products they have always purchased."

OTARI CORP. has opened a Southeast sales office in the Cummins Station section of Nashville, according to a statement from the Foster City, Calif., company. Featuring an Otari Concept 1 automated console, a 48-track RADAR system, a PicMix surround-sound monitoring and panning system, and a large-screen LCD projector display, the studio is a fully functional digital mastering facility.

Staffed by pro audio veterans Bill Ray and Joe Wise, the Otari office opened during this year's summer National Assn. of Music Merchants show in Nashville. It has already been visited by Ray Charles, Chet Atkins, and Steely Dan producer/engineer Roger Nichols. Furthermore, it is being used for demo work by George Strait and Steve Tillish.

Otari reports "overwhelming success" in sales of its RADAR random-access disc-recording system out of the Nashville office, citing Midtown Tone and Volume and TMR Productions as two-key customers.

MERCENARY AUDIO of Foxboro, Mass., has assumed sales and marketing responsibilities for the UltraAnalog 2-inch, 8-track conversion kits for Studer A-800 and A-827 recorders, according to Mercenary head Fletcher. In addition, the retrofit will be available for rental from Dreamhire in New York and Nashville, Underground Sound in Nashville, Toy Specialists in New York, and L.A. Effects in Los Angeles. Availability in London and Tokyo is expected in the near future, according to Fletcher.

The 2-inch, 8-track format was conceived by New York producer Michael Beinhorn and Fletcher, with technical design and manufacturing by John French of JRF. The three have applied for a patent on the format.

"Analog's back, and it's pissed," says Fletcher. "This format is made for everybody who is tired of the unexciting, grainy, and brittle tone of digital. Ultra-Analog has more depth, more air, and more just plain balls, but with a noise floor that rivals digital. This is not recording for the meek."

and a TC Electronics M5000 processor and two SPL Vitalizers.

The studio also stocks an assortment of microphones, including Neumann U87s, AKG 414s, and high-end units by Beyer, Milab, and Calrec.

Monitoring is done on ATC SCM 200s and Yamaha NS10s. For digital editing and sequencing, the Dairy owns a Power Mac 7100 running Cubase Audio and Sound Designer sound-editing software. The studio contains an exceptional Yamaha upright piano and a full complement of Marshall amps and cabinets.

The Dairy opened officially July 22 with a party for more than 800 people from London's recording and artistic community. The next day, the studio was at work on a project to benefit London's St. Bartholomew Hospital. Participants in the benefit, dubbed the Gang Show, included Wurzel of Motorhead and Clive Jackson of Doctor & the Medics. Next came Brian Robertson (of Thin Lizzy and Motorhead), who recorded and mastered his entire solo project.

Clients have since run the gamut from a string quartet to classical Indian sitar sessions to dance music. The punk/pop trio China Drum is currently recording its album for Beggars Banquet affiliate Mantra Records.

Mark Evans and Cherry met eight years ago during a session at London's Triple X studios, when Cherry played bass for some song demos that Evans was recording. Cherry was a member of pop/rock quartet Straight Eight, which recorded on Pete Townshend's label in the early '80s. After the demise of that group, Cherry worked as a session musician and producer in Switzerland and Denmark before returning to London in the late '80s.

Mark Evans was working as a session guitar player in France and Italy around the same time, until his fortuitous meeting with Cherry.

Evans and Cherry are currently composing music beds for corporate videos under the auspices of Mad Cow. Recent projects have included a series for the Australian Wine Council and another for the Brixton City Chal-

lenge—the same group that provided funding for about one-third of the Dairy's construction costs.

Brixton's aggressive approach to bringing in professional services to the area appears to be working. Ironically, much of the attraction seems to emanate from its multicultural background. Two doors down from the Dairy's Tunstall Road address is the former site of some of London's most notorious rave parties. One year ago, the structure was gutted and converted into offices that now house several graphic-design firms, a management training company, and a successful construction firm.

"An awful lot of media-related industries are moving to Brixton," says Evans. "British Telecom has just installed fiber-optic cable here. And they wouldn't do that unless they thought that a lot of media-related businesses would be coming down here, because they're the people who are going to be using it."

If the Brixton council seems an unlikely source of funding, consider that when raves were in full gear down the road, the site that had long ceased functioning as a dairy served as a flop house for countless squatters. The Evans couple, whose house stands on an adjoining lot, bought the property in 1993. They and Cherry put much of their own sweat and toil into the project of clearing the debris.

Mark Evans says, "It was a complete jungle. We moved 5½ tons of junk out of here. We know that because we had to weigh it when we dumped it—10-foot-high plants with stalks as big as my wrists, and we counted 40 moldy mattresses."

While the risks of operating a midlevel studio remain enormous, the principals of the Dairy are confident that by building a multipurpose facility capable of recording anything from a chamber orchestra to a chain saw and providing a quiet, comfortable atmosphere in which to do it—12 minutes from central London—they are poised to buck conventional wisdom by providing every audio service possible in maximum-comfort conditions.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

HARMAN INTERNATIONAL has bought amplifier manufacturer C-Audio, adding to its live-sound-oriented portfolio of companies, which includes JBL, Turbosound, and BSS. C-Audio directors **Phil Hildrow** and **Hans Freytag** have joined Harman with a view to increase C-Audio's business

and handle original equipment manufacturing for Harman.

"This acquisition enables the Professional Group to provide all of the links in the sound reinforcement chain," says **Philip Hart**, president of the Harman Professional Group.

The news coincides with **Quested Monitoring Systems'** departure from Harman after a management buyout by company founder and technical director **Roger Quested** and managing director **Steve Revill**.

"We intend to build on relationships with our most committed supporters—the artists, producers, and engineers that rely on **Quested monitors**," says **Revill**.

TO DEAL WITH the preparation for the **Beatles'** "Anthology" albums, which feature previously unreleased archival recordings and the new tracks "Free As A Bird" and "Real Love," **Abbey Road Studios** re-created a vintage remixing room in its Penthouse

Studio, replacing the **AMS Neve Capricorn** digital desk with a 1970 **EMI TG** console to handle the 4-track masters. An original echo chamber, used for many years to store echo plates, was also reconstructed for the project. Producer **George Martin** and engineer **Geoff Emerick** insisted on using authentic techniques and technology.

In other **Abbey Road** news, the studio complex has upgraded its **Cedar** sound restoration system with the **ProDSP/R20** board, allowing all real-time processes to run in 20-bit.

"It enables us to complete all the stages of mastering with 20-bit accuracy, and we've noticed a significant increase in performance," says restoration engineer **Andy Walter**.

PETE WATERMAN'S **PWL** North Studios has opened a second room to be used exclusively by producer **Johnny Jay** for **PWL's Coliseum Recordings** label. The room has an **Ameck Hendrix** desk with **Otari MTR90** analog multitrack. **PWL North's Studio 1** will continue to be used by the **Not Love Land** production team, which has remixed projects by **East 17**, **D:Ream**, **Sybil**, and **Lulu**.

LONDON-BASED post-production studios the **Tape Gallery** and **Grand Central** have ordered four **AMS Neve Logic 2s** and five **Logic 3s**, all with **AudioFile** hard-disc recorders, in an order valued at 2 million pounds. The move is described as a strategic alliance that will allow work to be exchanged between the two facilities via networking.

Meanwhile, **London** audio post-production veterans **Bill Gautier** (formerly of **Magmasters**) and **Cliff Jones** (formerly of **AIR Lyndhurst**) plan to open a three-room facility in **London** that will house two **Logic 2s** and a **Logic 3** and will be allied to **Complete Video**.

PA COMPANY **Audiolease** is using **BSS Omnidrive** system processors on its new **Martin Wavefront 8** loudspeaker system on the current **Joan Armatrading** tour. **BSS** has announced that its **Varicurve** programmable parametric equalizer system can now be controlled by **Soundbench** software for **Windows**, while the **Varicurve FPC900** remote controller can now also control the **Omnidrive** system.

PA company **SSE** used **Omnidrives**

with an **Electro Voice MT4** system at **Metallica's** **Donnington Monsters of Rock** concert, while sound company **Europa** used them as part of a system driving two **Community Sound Leviathan** monster loudspeakers at the **Notting Hill Carnival** in **London**.

FRANCE

STUDIO **POLYgone** in **Blagnac** has reopened under new ownership after several months of closure. The three-control-room complex, designed by **Tom Hidley**, has a large stage area used for live recordings. "We are going to rebuild the studio at a reasonable pace," says partner **Michel Geiss**. "Successful studios are not purely involved in a race against technology."

SWEDEN

THE **SCHOOL OF AUDIO** Engineering has opened a branch in **Stockholm** that also functions as a commercial studio. Operating under the name **Soundtrade**, the four-room complex has been arranged so that two of the rooms remain commercial enterprises owned by **SAE**, while the others are used exclusively for teaching purposes. It is unusual for the organization—which now has 46 studios worldwide—to operate commercial recording facilities out of its member offices.

SWITZERLAND

STUDER has released the **D19** valve mike preamp, which combines tube electronics with a digital output. The unit has two channels of mike/line preamp with a "valve dignifier" stage and 20-bit analog-to-digital conversion. The valve dignifier can be switched into the signal path and provides a variety of controls for individual tube sound treatment. The **D19** has analog line outputs, switchable inserts, and **AES/EBU** digital output with selectable **DSP** noise shaping. Optional digital inputs/outputs include the **Alesis Adat** and **Tascam TDIF** formats.

Studer has also unveiled the **D424** 2-track magneto optical (MO) disc recorder, with nondestructive editing features and a remote control with audio scrub and selectable crossfade times. Recordings can be made in 16, 20, or 24 bits, in addition to bit-reduced formats.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 9, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB-PLAY	RAP
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men Babyface (Columbia)	EXHALE (SHOOP SHOOP) Whitney Houston/ Babyface (Arista)	TALL TALL TREES Alan Jackson/ K. Stegall (Arista)	BELIEVE IN ME Raw Stylus/ G. Katz (Geffen)	HEY LOVER (Feat. Boyz II Men) LL Cool J/ Tone, J.C. Oliver
RECORDING STUDIO(S) Engineer(s)	WALLYWORLD/ HIT FACTORY (San Francisco/New York) Dana Jon Chappelle Jay Healy, David Gleason	THE TRACKEN PLACE/ HIT FACTORY (L.A./New York) Brad Gilderman	SOUNDSTAGE (Nashville) John Kelton Craig White	RIVER SOUND (New York) Elliot Schiener David Dill	STONE CREEK (Gladwyne, PA) Jim Hinger
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	Euphonics/ SSL 4000G Plus	SSL 4000E	Neve 8078	SSL 4048E with G computer
RECORDER(S)	Sony 3348	Studer A820/Sony 3348	Studer A800	3M 32 Track Digital	Otari MTR 100
MASTER TAPE	Ampex 499	Ampex 499	Ampex 456	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	RECORD PLANT (Los Angeles) Jon Gass	SOUNDSTAGE (Nashville) John Kelton Steve Lowrey	BATTERY SOUND (New York) Bob Power	CHUNG KING (New York) Rich Travali
CONSOLE(S)	SSL 4096G	SSL 9000	SSL 4000E	SSL 4064G	Neve VR60 with Flying Faders
RECORDER(S)	Sony 3348	Studer A820	Studer A800	Sony 3348	Studer A827
MASTER TAPE	Ampex 467	Ampex 499	Ampex 456	HHB DAT	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	MASTERMIX Hank Williams	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	Sony	BMG	BMG	MCA	PMDC/Cinram

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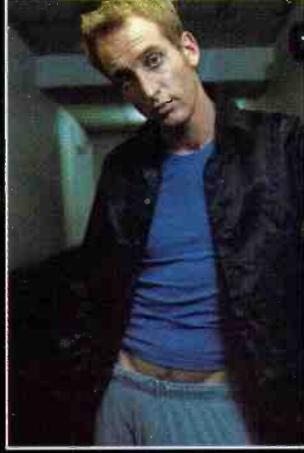
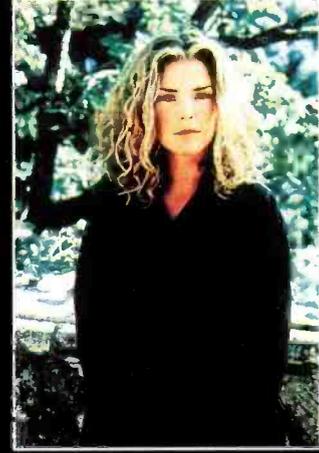
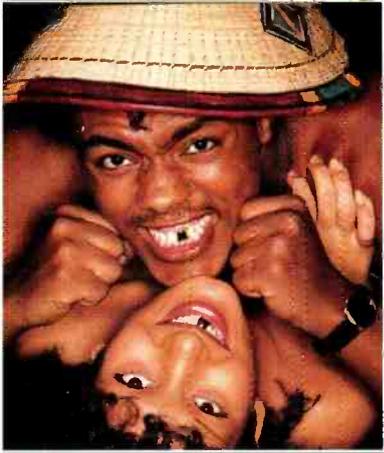
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Screamin' Guitars. Atlantic Records rockers the **Screamin' Cheetah Wheelies** finished mixing their sophomore album, "Magnolia," at the **Chicago Recording Co.** after tracking at **Bearsville** in **Bearsville, N.Y.**, and at **River Sounds** in **New York**. Shown standing at **Chicago Recording**, from left, are **Warren Haynes** and **Allen Woody** of the **Allman Brothers Band**, who played on the project; **Mike Faris**, lead singer of the **Screamin' Cheetah Wheelies**; **David Pastore** of **Washburn Guitars**; and **Greg Allman** of the **Allman Brothers Band**. Seated is "Magnolia" producer, mixer, and engineer **Michael Barbiero**.

SWEDEN

THE BILLBOARD SPOTLIGHT



LEFT TO RIGHT: ADDIS, BLACK WIDOW, PANDORA, CARDIGANS, REBECCA TORNQUIST, STAKKA BO

The Swedish Music Biz

After Making A Splash Abroad, The Country's Labels, Publishers, Promoters And Media Focus On Continuous Flow Of Talent

BY THOM DUFFY

STOCKHOLM—Superstars from Sweden—ABBA in the '70s, Roxette since the '80s, Ace Of Base in the '90s—have repeatedly displayed this market's remarkable pop instinct. Today, there also is an unprecedented depth of talent in a range of genres in Sweden, nurtured by major and independent labels, publishers and producers, managers and promoters, radio and retailers.

Although Sweden ranks just 18th in domestic music sales among the world's markets, it has become one of the world's leaders in creating international repertoire.

"The Swedes really want commercial success, and they are not thinking of limiting themselves to their home market," says Terje Engen, the new managing director of Mega Records Sweden. It was Mega, headquartered in Denmark, that signed Sweden's Ace Of Base for the world. "Now we are going to build a roster here, and we have the money to do it," says Engen.

OPEN-DOOR POLICY

The performance of Ace Of Base's album "The Sign," which has sold more than 17 million units worldwide, and the multimillion-unit sales of "country-techno" act Red-Nex may overshadow other acts from Sweden gaining international audiences. But their success has also helped open doors for many.

"We never had this kind of broad base of success before, and it's acknowledged by the international labels," says Lars Wiggman, managing director of Air Chrysalis Scandinavia, the publishing company that represents rising acts DeDe and Millencolin, among others.

"All of us have seen international record companies coming in and picking up repertoire," says Sanji Tandan, managing director of Warner Music Sweden, which has licensed Mouth to Reprise in the U.S., the Latin Kings to Warner Latina, and Stina Nordenstam to EastWest U.K.

Hasse Breitholz, managing director of BMG Ariola Sweden, recalls when colleagues at international affiliates would listen

to his company's repertoire "but not much more than that. Now they are calling up and asking what's happening."

"We have to tell the world we are coming!" declares Ola Hakansson, managing director and co-owner, with PolyGram, of Stockholm Records, who has achieved border-crossing breakthroughs with Army Of Lovers, Stakka Bo and the Cardigans. (Hakansson recently was named MD of the Stockholm Label Group, including the Sonet and Polar labels. Lennart Backman remains MD of PolyGram Sweden, with responsibility for selling international acts in the market.)

Independent label executives share the view of their coun-

try. Pat Reiniz (Red-Nex) came to the fore.

Industry organizations, such as Export Music Sweden and the Swedish Music Information Center, have further helped spread the word. EMS has published guides to the Swedish industry for music conventions such as next month's MIDEM. The Swedish Music Information Center has published "Hit Facts 1995," a concise guide to the market's artists and labels of note.

DOMESTIC DOLDRUMS

However, while Sweden's international influence is at a peak, in the past year, its domestic music market has been slowing down. The value of domestic retail sales, reported by the IFPI, rose only 7.1% in 1994 over the previous year, compared with 9.7% growth in 1993. The domestic retail market of 2.58 billion kronor (\$332 million) makes Sweden 18th among the world's music markets, the IFPI reports. For the first half of 1995, the IFPI has reported that interim sales in units rose just 2.5%.

"The economy is definitely to blame," says BMG Ariola's Breitholz, who notes that the unemployment rate in Sweden has risen above 10%. "We are balancing that by royalty income" from international sales, he adds.

Several executives also express concern about the export of product intended for Swedish retail due to the comparatively low value of the Swedish kronor within Europe. "We have had problems with exports from Sweden into Central Europe," observes Rolf Nygren, managing director of EMI Sweden, "but that seems to be over. We now face imports [of product] from the U.K. and the U.S. again."

The short-term decline in the rate of music sales does not offset the historical strength of the Swedish market as a talent source. The reasons are many, and go far beyond the legacy of ABBA.



SWEDEN'S WINNING CARD: ACE OF BASE

terparts at the majors. The MNW Records Group has found support and sales for its extensive and varied roster from the U.S. to Europe to Asia. "What's happening now in Sweden in A&R is more important than in most European markets," says Jonas Sjöström, managing director of MNW.

And promoters such as Thomas Johansson, managing director of EMA Telstar, notice the increasing draw of domestic acts on the live circuit. "The local market share is becoming stronger and stronger," says Johansson.

The late-'80s launch of MTV Europe often has been credited as a key factor that has allowed a greater number of Swedish acts than ever to gain exposure to fans outside Scandinavia. As dance-pop began to dominate the European charts in the '90s, the skills of such producers as Denniz Pop (Ace Of Base) and

Continued on page 76

SWEDEN

A Swedish Smorgasbord Of Talented Hitmakers And Hot Prospects

BY NICHOLAS GEORGE AND THOM DUFFY

ERIC GADD
"Floating"
WEA

Eric Gadd's fifth album, "Floating," went right to No. 1 upon its release earlier this year, on the strength of sophisticated production, tuneful tracks and Gadd's soulful voice. The solid hooks of his singles have radio listeners humming along, and his "Why Don't You, Why Don't I" was a hit in Japan as well as Sweden. He's published by Madhouse/BMG.

Labelmates To Watch: Mouth is set for a U.S. release. The hip-hop of the Latin Kings has been picked up by Warner Latina. The trio On has been produced by Malcolm McLaren. Female vocalist Dilba has a soft-voiced and sultry appeal.

REBECKA TÖRNQVIST
"Good Thing"
EMI

Rebecka Törnqvist's voice won her instant acclaim when she arrived on the scene in 1993. A classically educated musician, Törnqvist glided smoothly through the moody jazz-pop style of her platinum debut album, "A Night Like This." The follow-up, "Good Thing," bowed at No. 1 in September, and a promo tour of Spain and the U.K. is on tap for early 1996.

Labelmates To Watch: Basic Element's techno-dance tracks have attracted attention in Germany and Russia. Singer/songwriter Lisa Ekdahl is writing a follow-up to her successful eponymous 1994 debut. International superstar group Roxette, who recently released a greatest-hits album, marks its 10th anniversary in 1996.

JENNIFER BROWN
"Giving You My Best"
BMG Ariola

Competing on the female-vocalist scene with the likes of Mariah Carey and Whitney Houston, Jennifer Brown has won her own fans with an emotive voice and powerful charisma. Her album "Giving My Best" has enjoyed international sales of over 400,000 units, and a follow-up is due next spring.

Labelmates To Watch: Soul-inspired songstress Robyn has released her debut album, "Robyn Is Here," at the tender age of 16; her single "Do You Really Want Me" has gone Top 20. Louise Hoffsten follows her 1993 breakthrough album, "Rhythm & Blonde," with her sixth release, simply titled "6."

THE CARDIGANS
"Life"
Stockholm

The Cardigans' bright, sharp and melodic pop has proven to be a favorite on Swedish radio and has made the band a hot international prospect. Their single "Sick & Tired" has gone Top 40 in the U.K., while "Carnival" has gained Buzz-Bin rotation on MTV Europe. The album "Life" has surpassed 180,000 units in Sweden, and the Cardigans have been signed in the U.S. by Minty Fresh Records.

Labelmates To Watch: European hitmaker Stakka Bo is returning with a new album, "The Great Blondino." E-Type has charted across Europe with "This Is The Way" and staged an Asian promo tour this autumn. Lucky People Center has release commitments from Polydor France and Motor Music in Germany. Army Of Lovers released "Les Greatest Hits" this autumn.



Eric Gadd



Millencolin



Infinite Mass



Jennifer Brown



DeDe



Misery Loves Co.

MILLENCOLIN
"Life On A Plate"
Burning Heart Records

A group of self-described "softcore, surf-punk" rockers, Millencolin is signed to independent Burning Heart Records and Air Chrysalis Scandinavia for publishing. With a style that's been compared to Green Day, the band broke into the Top 5 on the Swedish album chart in October with the album "Life On A Plate," following the earlier success of the single "The Story Of My Life." Signed to JVC/Victor for Japan, Millencolin has just landed a deal with Epiaph for the U.S.

INFINITE MASS
"The Infinite Patio"
Rooftop/Pitch Control

The trio of Infinite Mass drew upon a collective of Swedish musicians to create their Top 10 funk-fired debut album, "The Infinite Patio," and the single "May Boyz" has spent a month atop the Swedish dance chart. A follow-up, "Area Turns Red," was released this autumn, accompanied by a flurry of TV exposure for the band. Pitch Control has secured the release of Infinite Mass with Jive/Zomba in the Benelux, BMG in France, and Sony in most other European territories.

DEDE
"Totally Bombastic Anecdotes"
Columbia

Denise Lopez, aka DeDe, worked for years as a dancer for Culture Beat, Dr. Alban and Rob n' Raz before releasing her debut album, "Totally Bombastic Anecdotes." Her R&B-inspired dance tracks have proved remarkably popular both in the clubs and on Sweden's normally conservative commercial radio stations. DeDe's second single, "Party," made it to Sweden's Top 10. With a mixed heritage of Italian, Swedish and Mexican, DeDe writes and sings her songs in English. An accomplished stage performer, she is one of the most promising acts of 1995.

Labelmates To Watch: The fresh voice of folk-rock singer Sophie Zelmani—and her wonderfully melodic, eponymous debut album on Epic—is causing a stir in Sweden and excitement among Sony's international affiliates.

MISERY LOVES CO.
"Need Another One"
MNW Zone/MNW Records Group

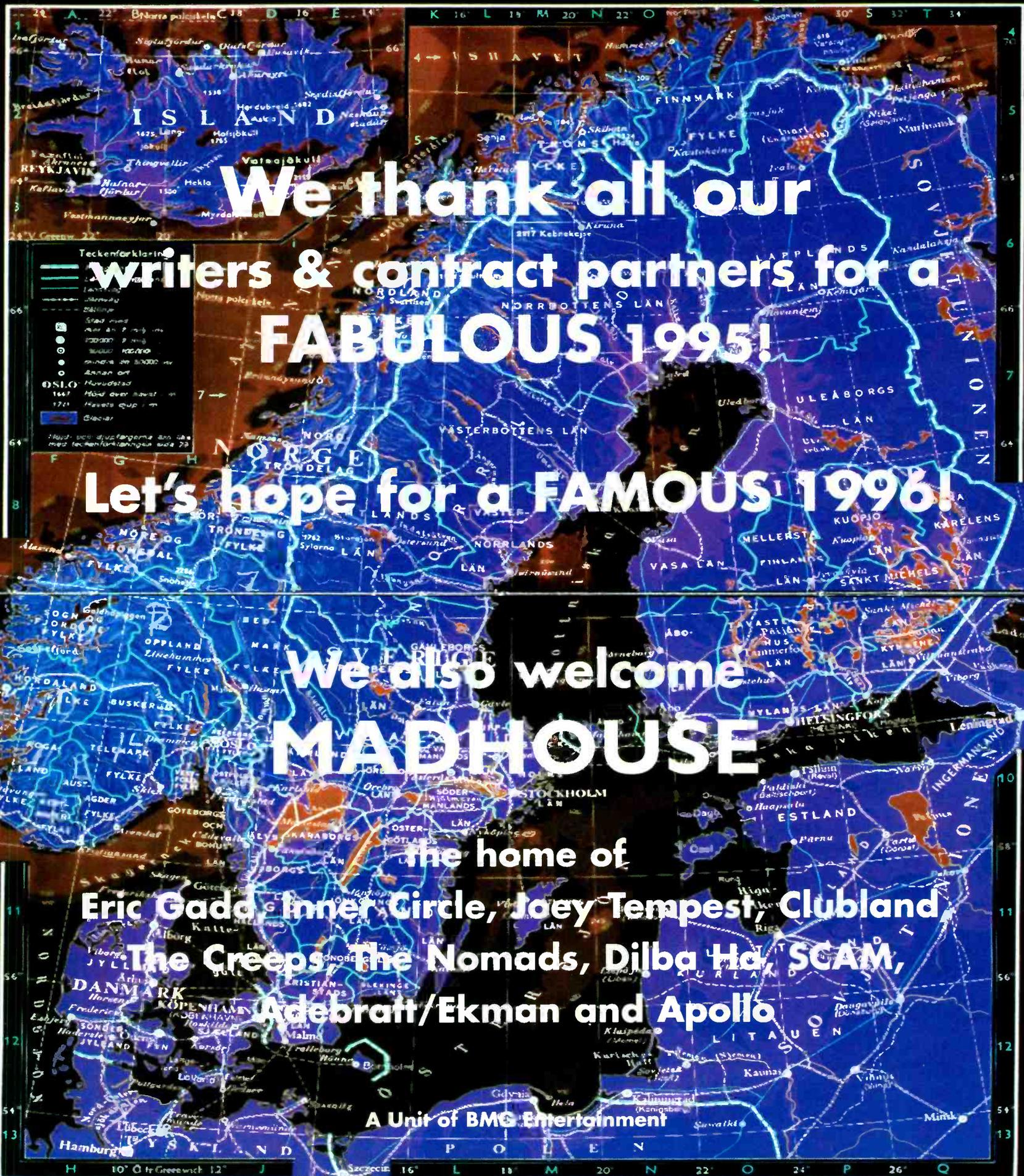
From the independent MNW Records Group, which previously unleashed the rage of Sweden's Clawfinger, comes Misery Loves Co., which deftly combines a hard-rock roar and melodic subtlety. The band's eponymous 1994 debut album has recently been re-released in Germany with remixes by Jocke Skog of Clawfinger and Technohead, while the EP "Need Another One" has been issued at home. The group played the Foundations Forum metal-fest in Los Angeles and, this autumn, was on a European tour with Paradise Lost.

Labelmates To Watch: Sweden punk-pop acts Randy, Potlatch, Blender and Starmarket have new releases on MNW's Dolores Records label. MNW's Soap imprint boasts the pop trio Cinnamon, signed to Island Records U.S., and the Wannadies, recently signed to Indolent in the U.K.

Continued on page 76



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SWEDISH SMORGASBORD

Continued from page 74

ADDIS BLACK WIDOW

"The Battle Of Adwa"

Breaking Bread/Sonet

"The Battle Of Adwa," the debut album from rap duo Addis Black Widow, marks a fresh step in the Swedish hip-hop scene. The single "Innocent" has received widespread radio and TV play in Sweden and recently was chosen as a "single of the week" by Pete Tong of BBC Radio One in the U.K. Committed to the album's European release are Mercury in the U.K. and Ireland, Motor Music in Germany, Barclay in France, and Polydor in other markets.

Labelmates To Watch: Absent Minded gets high-profile exposure of his track "Alright" via a Hugo Boss fragrance campaign and a 1996 European tour. The Stonefunkers' album "Material" has been picked up by Motor Music in Germany, Barclay in France, and Polydor in other territories.

PANDORA

"Tell The World"

Virgin

The blonde dance queen Pandora has raised a storm on Scandinavian dance floors for the past two years with her upbeat and direct tracks. Branded the Swedish Madonna, her strongest following is in Finland, where her album "Tell The World" has gone platinum (50,000 units). Singles such as "Trust Me" have charted in several international markets and are featured on numerous compilation discs. Her cover version of ABBA's "One Of Us" has charted well throughout Scandinavia.

Labelmates To Watch: Melodie MC's "Dum Da Dum" has

Continued on page 80

MUSIC BIZ

Continued from page 73

"We have had a tradition of kids playing instruments in school," notes Nygren at EMI. "We have always been open to influences from abroad but have managed to keep something 'Swedish.'"

Sten Af Klinteberg, managing director of Sony Sweden, echoes that view. The teaching of English in schools; the embrace of American films, music and television; the attraction of Sweden to musicians from other lands; and the country's traditionally high standard of living have all contributed to its strong musical culture, the Sony executive observes.

MAJOR ACTIVITY

All the multinational major labels are now active in Sweden, with the addition of a new MCA affiliate, which opened in 1994. "The Swedish market is generating a lot of attention right now, and here at MCA we're at the baby stage in breaking new artists," says Gert Holmfried, managing director of MCA Sweden, who cites acts such as singer Sara Isaksson and its dance imprint MDD.

At the same time, Sweden has a number of strong independent labels that continue to have an influence on A&R activity. Mega Records may be the most successful, thanks to Ace Of Base, but others, such as MNW, have important places in the market. While BMG Ariola has absorbed independent SweMix (now Cheiron) records, which broke Dr. Alban, dance-oriented Pitch Control remains an indie, licensing such priority acts as Infinite Mass across Europe.

In a more unusual niche is Amigo Musik. "We are market leaders in jazz, blues, soul, folk/roots and world music," says international manager Fredrik Boquist. While Amigo markets

Continued on page 79

Swedish music is more than ABBA, Roxette, Ace Of Base and Rednex!

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SWEDEN

A Tour Of Sweden's Concert Scene

BY THOM DUFFY

Before any new act makes an impact at radio or retail in Sweden, it is likely that a concert promoter is helping to launch that artist on the road.

"That's a vital part of what we do," says Thomas Johansson, managing director of EMA Telstar, the veteran concert-promotion and management company in Sweden. Also active in the country are such younger firms as Motor, Luger Production and Denmark's International Concert Organization (ICO).

The halls of EMA's offices in Lidingö are hung with concert posters for acts from ABBA to U2, confirming the company's longtime role as Sweden's top superstar promoter. But the need to nurture younger acts is crucial in developing the next generation of arena headliners, says Johansson. At the same time, the competition for attention from fans is greater than ever.

"There are so many bands being released, it's very difficult for an audience to focus on more than a few," says Johansson. For EMA—which also manages numerous artists, including Roxette—one strategic move was the launch this past summer of the Lollipop Festival in Stockholm, which was attended by some 19,000 fans. "It was a good opportunity to introduce new artists," adds Johansson.

The company also owns the 1,800-capacity Cirkus theater in Djurgården, which presents acts in settings as intimate as 700 seats. Recent bookings at the venue have included Foo Fighters, Skid Row and Motorhead.

The importance of concert promoters in developing talent



Thomas Johansson

"has to do with the strong tradition of live music in Sweden," says Petri Lunden of Motor, which competes with EMA on the new-artist front. "We are an alternative," he says, noting the company's promotion of Scandinavian tours by the likes of Green Day, Blur and Björk. It also is involved with the management of domestic acts, such as the Cardigans. "It's a small pond, so we do what we can," says Lunden of the dual promoter/manager role common in the Swedish market. Among acts recently promoted by Motor are Sweden's Millencolin, Menswear from the U.K. and Garbage from the U.S.

Responding to Motor's activity in Denmark, Copenhagen's ICO recently promoted club shows in Sweden, in association with Luger Productions, Viva Art and Tuna as local promoters. "We know the club-level acts will be the next stadium artists," says Kim Worsøe of ICO. "We see it as an investment."

And while Luger Production is only four years old, "we want to be known for discovering and bringing forward new bands," says Ola Broquist, one of the partners in the company. The promoters work with domestic and international alternative and underground acts whose shows frequently sell through word-of-mouth.

"Salt, Fireside and Starmarket are bands we know will break international ground," says Broquist. "Close behind, we have Blithe, Sindy Kills Me, Breach Monster and Naked, among others for whom we see a bright future." ■

The Swedish Media

A Capsule Guide To The Key Media Outlets For Exposing Music

RADIO

P3, THE YOUTH STATION OF SVERIGES RADIO (SWEDISH NATIONAL RADIO)

Audience: P3 claims 18% of daytime listeners nationally, predominately under age 37.

Market Position: Although P3 has lost some ground to the relatively new commercial radio stations, it continues to present a wider spectrum of music. The chart program "Tracks," on which listeners vote for their favorite music, has a definite effect in breaking new music and is closely watched by record companies. "Musikjournalen" (The Music Journal) is a popular progressive-music show.

NJR (RADIO ENERGY)

Audience: NJR claims 9.8% of daytime listeners nationally, in the 13-to-35 demographic, with a European Hit Radio format. **Market Position:** NJR is the most popular commercial radio station in Sweden at the moment. It recently initiated a change in its hit-driven format by highlighting new music. A jingle features clips of new songs introduced onto the weekly playlist. The focus on new music has further strengthened the station's position in the market.

DAILY NEWSPAPERS

AFTONBLADET (PULS)

Audience: With a circulation of 450,000 within the newspa-

per *Aftonbladet*, the Friday *Puls* entertainment supplement has a strong readership under 30.

Market Position: With maximum exposure for music and artists through interviews, reviews and coverage of the club scene (primarily in Stockholm), *Puls* is the country's leading entertainment supplement. It was recently revamped, with more pages and color photos.

EXPRESSEN (FREDAG)

Audience: With a circulation of 350,000 within the *Expressen* newspaper, the Friday *Fredag* supplement competes with *Puls* for readers under 30 with a similar editorial mix and coverage of trends in music, movies, food and clubs.

Market Position: *Expressen* has suffered a loss of readers this year as a result of editorial controversy. The *Fredag* section has been affected but is believed to be regaining its lost audience.

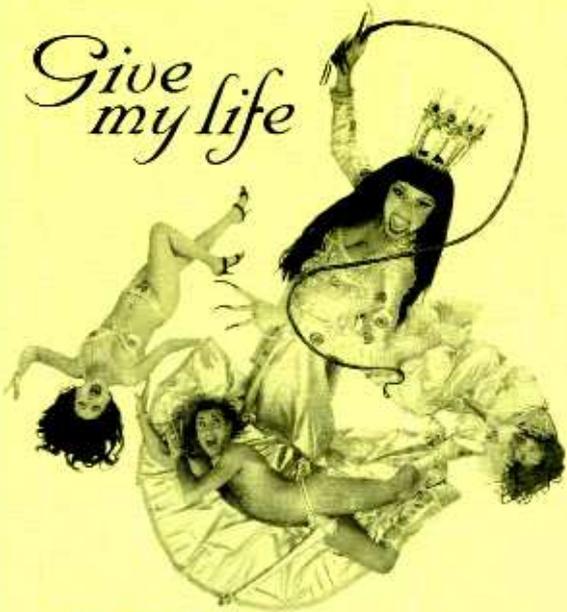
TELEVISION

SWEDISH NATIONAL TELEVISION (SVT)

Audience: Reaching 8.35 million households, SVT says it attracts 40% of the youth audience between 16 and 29 years of age.

Market Position: SVT focuses on younger viewers with such programs as "Bullen" and "Nöjesrevyn." Addressing such topics as friends, families and sex, "Bullen" also features a wide range of artists and music videos. "Nöjesrevyn" is a video entertainment magazine featuring movie and music

Give my life



Army of Lovers

After their European hits "Crucified", "Obsession" and "Israelism" Army of Lovers are back with their new single "Give My Life", which is already the fastest climber in Sweden.

SWEDEN AIRPLAY CHART TOP 10!
SWEDEN SINGLE SALES CHART TOP 10!
SWEDEN DANCE CHART TOP 10!

Now spreading across Europe!
"Give My Life" is taken from the forthcoming album "Les Greatest Hits".



...and La Camilla is back!

gaining airplay
now
across Europe

PolyGram



STOCKHOLM RECORDS

reviews, artist performances and reports on music and fashion trends.

ZTV

Audience: Reaching 2.8 million households, ZTV is popular with viewers 15 to 30 years of age.

Market Position: A force in breaking new acts, both international and domestic, and a key competitor to MTV, ZTV places an emphasis on Scandinavian acts in general and Swedish acts in particular.

MTV EUROPE

Audience: Like Z-TV, MTV reaches a 15-to-30-year-old demographic in Sweden. The popularity of MTV is reflected in the number of Swedish advertisers on the channel.

Market Position: As a pan-European channel, MTV continues to exert a major influence on the music-buying public. Becoming a pay TV channel in the past year does not seem to have diminished its audience in Sweden.

MAGAZINES

SLITZ

Audience: With a circulation of 24,300, *Slitz* reaches a mostly male readership ages 16 to 30.

Market Position: Scandinavia's largest music magazine, *Slitz* bills itself as "Sweden's music and fashion journal." It caters to a young male reader, with extensive interviews; reviews of music, film, videos and games; a fashion section; and updates on all the latest technological gadgets. A listener's service number allows readers to preview album tracks and singles.

MORE MUSIC

Audience: *More Music* reaches record buyers, primarily between 15 and 19 years of age, with a circulation of 143,700.

Market Position: *More Music* is given away free in more than 100 record stores in 53 towns and cities across Sweden, with retailers paying to display the magazine. It includes interviews and reports on a wide range of artists in every genre of music. It also is distributed through 19 Levi's clothing stores throughout Sweden. ■

MUSIC BIZ

Continued from page 76

many notable independent labels from the U.S. and Europe, it also boasts a domestic roster of artists, including jazz pianist Anders Widmark, blues act Sven Zetterberg & Chicago Express and folk act Groupa.

Sweden's many publishing companies also play an important role in talent development. At Warner/Chappell, creative director Hans Desmond notes that the publisher signed Kee Marcello, former guitarist with the '80s hit band Europe, whose solo album is on Arcade Music Sweden. Desmond says the publisher company works with record companies, "participating in the video cost and in many instances also contributing to tour support."

Record companies "still send their developing artists to us," says Hans Skoog, managing director of peermusic in Sweden, who proudly displays the studio facilities available to writers at the company's Stockholm offices.

Air Chrysalis Scandinavia represents producer/writer Anders Bagge, who has worked with a host of domestic and international artists. "I think he could be another Babyface," says managing director Lars Wiggman.

At BMG Music, managing director Lars Karlson reports the company's acquisition in 1995 of a majority share of Madhouse publishing, whose writers include Swedish hitmakers Eric Gadd, the reggae band Inner Circle and former Europe frontman Joey Tempest.

After building up a roster of the international publishing catalogs that it represents in Scandinavia, Gazell Music, under chairman Dag Haeggqvist, now is developing its original catalog, which includes songs from domestic acts The Real Group, Tribe Vibes and Jukka Tolonen, as well as co-publishing deals with several other Swedish catalogs.

While publishers and record companies have been developing artists for the world, the avenues for exposing those artists at home have increased. "The media landscape has changed with unheard-of speed," says Sony's Klinteberg.

More than 60 commercial radio stations have taken to the airwaves in Sweden since the medium was deregulated in 1993. Commercial television also has taken off in the market, including music-video outlet Z-TV, which focuses on Scandinavian talent.



Dr. Alban



Red-Nex

One result of the rise of commercial television has been the increasing importance of compilation albums, marketed through TV ads, which now account for some 20% of all album sales, by one estimate.

Prior to the arrival of commercial television, the EVA partnership of EMI, Virgin and BMG Ariola (since joined by Warner) began releasing compilations under the name "Absolute," reports Anders Hjelmtorp, managing director of Virgin Sweden. "Absolute Dance 6" was the top-selling compilation in Sweden in 1994, with 290,000 units.

The emergence of commercial television and the strength of the compilation market prompted Arcade Music Sweden to

Continued on page 80

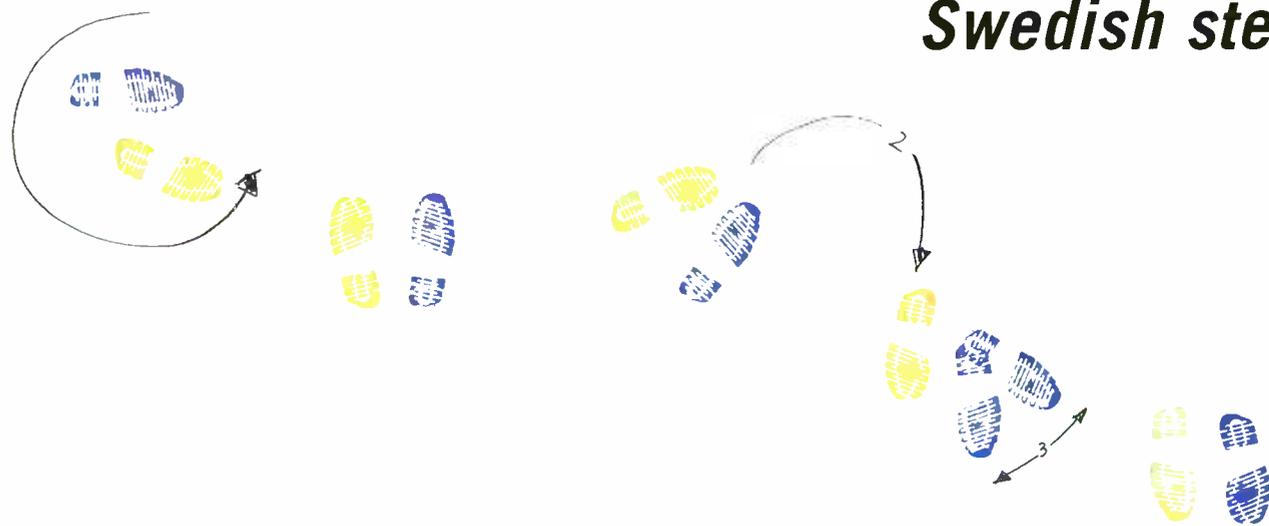
VITAL STATISTICS		SALES AWARD LEVELS	
Population:	8.8 million	Platinum album:	100,000 units
Exchange rate:	6.67 kronor = \$1	Gold album:	50,000 units
Per capita sales (value):	\$37.90	Platinum single:	50,000 units
Per capita sales (units):	2.9 units	Gold single:	25,000 units
CD player household penetration:	78.9%		
Value added tax on records and tapes:	25%		

MID-YEAR SALES GROWTH 1994-1995	
Total unit sales, first half of 1994	8.9 million
Total unit sales, first half of 1995	9.1 million
Percentage change	2.5%

Source: IFPI

MUSIC RETAILERS	
50% Specialty record shops: 370	25% Hypermarkets: 185
25% Department stores: 185	

Source: Music & Media



Swedish steps to better dance music.

ZAIRE



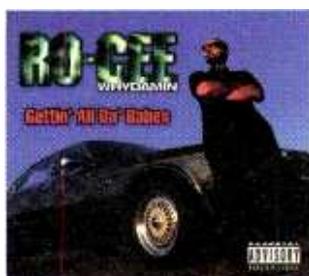
DON FELIX / I'VE GOT IT
How can a guy from Zaire be famous in Sweden?

1/2 JAPAN



MAYOMI / HOW CAN I GET BY
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PERSIA



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The biggest independent music publisher in Sweden!

SWEDEN

MUSIC BIZ

Continued from page 79

launch its first TV compilation album in January 1994. Arcade is a leader in compilations elsewhere in Europe, and its "Mega Dance" album ranked among the Top 5 compilations in Sweden in 1994. The company has developed its own compilation series, "Topp Hits," for the Swedish and Scandinavian markets, says managing director Staffan Hjort.

The music industry hopes the commercial radio outlets also will expose more new music—but thus far it has been largely disappointed. "They are so protective of their format that new music is not happening on the radio before it's a hit," says Gert



Inner Circle



Roxette

Holmfred at MCA.

Others praise the hit-driven format of Radio Energy. "I think they are the most interesting commercial network," says Klinteberg. And in response to the commercial competition, observers say that the state-owned youth channel, P3, still stands out for exposing the widest variety of music in Sweden.

Competition may also prompt other commercial outlets to veer from the predictable formats that have been so frus-

trating to the record companies and find more musically adventurous formats to attract listeners.

"Each needs to have its own profile," says Lennart Backman at PolyGram. "I think that is the next step." ■

SWEDISH SMORGASBORD

Continued from page 76

been a hit in Holland, Spain, Japan and Australia. Rapper Ro Cee previews an upcoming debut album with the single "Gettin All Da Babes." The alternative act Singer launches Virgin's new indie-styled Crank Records label.

NORDMAN

"Nordman"
Sonet

Combining traditional folk music with pop, Nordman has become one of Scandinavia's most successful artists, selling well over half a million copies of its eponymous debut album. The gruff vocals of lead singer Hakan Henlin are set against instruments as diverse as the hurdy-gurdy, bagpipes and an electric bass guitar. The music is composed by the other half of the duo, Mats Wester, who manages to weave the folk traditions into a strong popular format.

Labelmates To Watch: The members of Atomic Swing, whose international success began with the 1992 hit "Stone Me Into The Groove," have been in London preparing their third album for release in 1996.

BRAINPOOL

"Painkiller"
Epic

Described as a mixture of The Jam and Wham, Brainpool



Brainpool



Nordman



Sara Isaksson

is one of a growing number of successful pop bands that Sweden is now bringing forth. The four-man band, who supported Roxette on its European tour, have built a strong following with extensive exposure in the European media. The band's first album, "Soda," released in 1994, garnered it a Swedish Grammy award for best pop band. On the strength of the group's appearances on the Roxette tour, the album did well in Scandinavia. The latest album, "Painkiller," which has charted in Sweden, has been picked up for release in Japan.

SARA ISAKSSON

"Red Eden"
MCA

Sara Isaksson and producer/composer Martin Terefe landed a deal in 1994 with independent publisher N.E.W. Music, and this past August her debut album, "Red Eden," was released by market newcomer MCA Sweden. Recorded in Stockholm, London and Nashville, "Red Eden" displays Isaksson's rock, soul and country influences. The single "May (Feels Nothing At All)" and a tour opening for former Europe member Joey Tempest launched Isaksson in the market.

Labelmates To Watch: The trip-hop of Amen is set for a spring '96 release through MCA International affiliates. Newton is expected to be picked up by GRP. MCA's new dance imprint MDD, is working Powerplay, Liquid City and Mazzo. ■

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

WMI's Global Growth Driven By U.S. & Int'l Repertoire

BY THOM DUFFY

LONDON—In 1970, WEA International was founded by Nesuhi Ertegun of Atlantic Records and Phil Rose of Warner Bros. Records, who recognized the need for a sales channel outside the U.S. for repertoire from the WEA labels in America.

A quarter of a century later, the company now known as Warner Music International operates in 64 countries and has annual revenues approaching \$2 billion.



LOPEZ

While WMI continues to market the music released by the Warner Music Group labels in the U.S., it has accelerated its development of national repertoire in each market in which it operates. Ramon Lopez, chairman/CEO of WMI, recently met with Billboard at the company's London headquarters to discuss repertoire trends, developments at WMI, the effect of tumultuous changes within the Warner Music Group, and the outlook for key markets

around the world.

Billboard: As Warner Music International is increasingly involved in developing new artists outside the U.S., as a general trend, is the traditional dominance of Anglo-American repertoire in the international marketplace declining?

Lopez: That is a trend that is not new. It started some time ago. It is not because the popularity of Anglo-Saxon repertoire has declined. It is because the quality of productions at the national level [in other markets] has improved considerably. Today you can go to practically any country in the world and find exceedingly well-produced records and very good videos. You have local artists making great productions. They speak the language, they share the culture, they are in the media constantly. Therefore, you will find that the number of so-called Anglo-Saxon artists who are successful internationally will be more limited. It is not a rejection of that talent. It is just the force of competition.

BB: As a result, will sales of non-U.S. artists become an increasingly significant source of revenue for WMI?

R.L.: We were originally set up to handle U.S. artists internationally. We have

evolved to reflect the markets where we operate. In so doing, the proportion of our sales of U.S. to non-U.S. repertoire is bound to shift. Next year, we anticipate that about 65% of our sales will be of non-U.S. origin. This year, we are over 60%. But the proportion of U.S. sales for us will always be greater than the market [average] because of the phenomenal strength of our U.S. labels.

BB: The past two years have brought dramatic changes to the Warner Music Group in the U.S. How have those changes affected WMI?

R.L.: Well, those changes are so important, and also so public, that they have certainly had an emotional impact. Anyone would be foolish to try to deny that. But at the personal or operational or executive

level, it has not affected us. A new team is in charge that comes from the ranks of our operations, so there is continuity. We know each other. We recognize that it is a new generation, and we are a team. And I don't say this because it is the party line. It is a fact. If this were not the case, it would be seen from outside.

BB: Did the uncertainty over the move of Warner Music U.K. chairman Rob Dickins in late 1994 have a particularly strong impact on the U.K. operation at that time?

R.L.: When those things happen, at a business level, it clearly affects things somewhat. To what degree is difficult to say. The reality is, when you go to work in the morning, the records have to be promoted and marketed, the artists require

business to be handled. And you have to get on with that. Things don't freeze. For a while, maybe the concentration may wobble a little bit, but it's just for a while. The sheer inertia of taking care of business forces you to get on with it. That's the reality.

BB: The most recent report of third-quarter profits by the Warner Music Group attributed a drop in overall revenues in part to "significant delays in product shipments" in international markets. Who kept you waiting?

R.L.: I have never experienced such nondelivery or slippage of product as this year. Never. On a global basis, it's not one or two names, it's maybe three dozen names. But those things happen in the

(Continued on next page)

At Last, Shelton's Turn

BY GLENN A. BAKER

SYDNEY—It is not possible to have listened to popular music over the past 30 years and not heard Louie Shelton, even though, until now, no albums have been released under his name.

He was first heard as a session guitarist for the Monkees, playing indelible riffs on such hits as "Last Train To Clarksville," "(Theme From) The Monkees," and "Valleri" (to which he contributed a particularly memorable rapid-fire flamenco solo). He recorded and toured with Tommy Boyce & Bobby Hart and was enlisted as staff guitarist by the Los Angeles-based Motown operation, which used him on the first two Jackson 5 albums (and the group's debut hits, "I Want You Back" and "ABC") and on sessions for Marvin Gaye, Thelma Houston, Gladys Knight & the Pips, Smokey Robinson, and Diana Ross.

As the '70s unfolded, Shelton joined the ranks of such stellar session legends as Tommy Tedesco, Chet Atkins, Steve Cropper, James Burton, and the emerging Larry Carlton. He was in ceaseless demand in U.S. West Coast studios until the mid '80s, when he

moved to Australia to open his Blue Harbour Studio.

Lionel Richie's Grammy-winning smash "Hello" sported a swish Shelton solo, as did Neil Diamond's "Play Me," Barbra Streisand's "Stoney End," Boz Scaggs' "Lowdown," Joe Cocker and Jennifer Warnes' "Up Where We Belong," Whitney Houston's "Greatest Love Of All," and every Seals & Crofts hit, including "Summer Breeze" and "Diamond Girl."

Shelton played on and produced eight albums for that multiplatinum duo, as well as albums for Art Garfunkel, Alessi, England Dan & John Ford Coley, and Paul Parrish.

In Australia, Shelton produced such acts as Southern Sons, Tracy Arbon, Bleutongue, Mother Hubbard, and the Wolverines and played on a number of television soundtracks. His full calendar caused his long-awaited debut album to be continually postponed.

"I've been writing my own album for years, but every time I was ready to go, I'd get involved with another project that took up three or six months. By the time I finally did a deal with Festival Recordings, I had enough songs for

(Continued on next page)

Warner Taps Affiliate Heads

LONDON—Warner Music International has appointed new heads for its companies in Italy and Poland.

Gerolamo Caccia is the new president of Warner Music Italy; he succeeds Marco Bignotti, who has moved to Warner Classics International.

Caccia, whose appointment is effective Dec. 1, was formerly managing director of CGD EastWest Italy, which operates alongside WEA Italy as a division of Warner Music.

CGD EastWest will now be overseen by new GM Fabrizio Giannini, who was promoted from A&R director.

Caccia joined the Warner group as financial director of WEA Italy in 1985. He later became VP of operations following the acquisition of CGD in 1989 and was appointed managing director of CGD in 1992.

In Poland, Helmar Escher has

(Continued on page 86)

Report Calls For Revamped Irish Industry, C'right Reform

BY KEN STEWART

DUBLIN—A new report on the Irish music industry is predicting the creation of 10,000-15,000 jobs, if reforms aimed at a more effectively structured industry are implemented.

The report, "Striking The Right Note: A Strategy Of The Development Of The Irish Music Industry," is the latest in a series of submissions to the government from various lobbyists. It was prepared by the Music Industry Group (MIC) of the Irish Business and Employers Confederation.

According to an Irish Trade Board estimate, the combined value of domestic and overseas sales of Irish music is \$160 million a year.

However, MIC director Tommy McCabe says, "We think that is an underestimate, and that the figure is over [\$256 million]."

He adds, "It's a substantial industry and is likely to grow at the rate of 10% per annum over the next 5-10 years."

In a similar optimistic vein, IBEC is convinced that the industry's potential earnings are \$720 million

(Continued on page 86)

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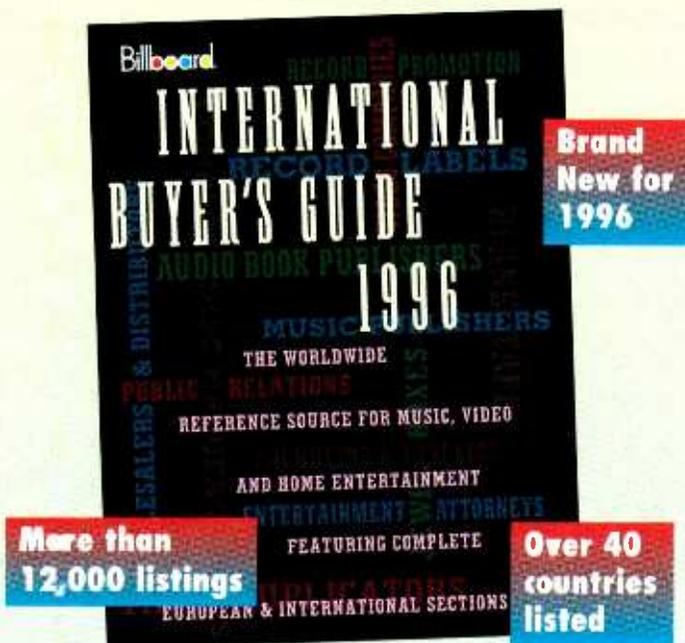
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International

Fair Attempts To Unify Latino Market

■ BY HOWELL LLEWELLYN

BARCELONA, Spain—Nearly 5,000 professionals from 19 countries who attended ShowMarket—said by organizers to be the world's first trade fair focused on all aspects of live entertainment—have set themselves a tall order: to improve relations between music representatives of all Latino markets.

Managers, promoters, booking agents, music press publishers, radio directors, venue owners, and label executives, mostly from Spanish- and Portuguese-speaking countries, met at the Barcelona fair Nov. 24-26 to discuss ways of improving the live-music situation in Latino territories.

"It was a new and fascinating experience, but one thing that came through during the debates was the sector's incapacity to unite in organizations," says ShowMarket organizer Jordi Rueda, Spain's foremost enter-

tainment industry publisher.

"Everybody is following paths under separate criteria," he says. "The only organizations that exist [in Spain] are those that collect money to give back to the industry, such as the authors' rights society SGAE and the Assn. of Artists [AIE]."

There were several suggestions to form associations that would be significant in promoting Spanish-language music in Europe and the U.S. SGAE director general Teddy Bautista proposed setting up an academy of Latino music; Santy Castellano, chairman of Spain's Assn. of Entertainment Agents (ARTE), wants to form permanent discussion groups with experts from all Latino countries.

However, Rueda concedes that the fundamental and continuing problem has been a lack of cohesion in the industry. "But perhaps the most important thing about ShowMarket," he says, "is

the number of informal meetings that are taking place among many people from Argentina, Brazil, the U.S., Spain, Italy, Portugal, France, Mexico, and so on. I think a seed has been sown, and already people are booking stands for next year's fair." This year, the show attracted 140 stands.

Rueda says, "The fair was a success on two different levels: Many of the numerous contacts made will translate into business deals over the next few months, and the fair was a mechanism that dignified the image of the entertainment sector."

The fair was, however, hit by a strange irony. During a debate on "the professional press and market transparency," news arrived that one of Spain's historic pop weeklies, *El Gran Musical*, had closed. Publishers said that the 30-year-old title "has not reached the sales and advertising aims set" after a major relaunch two years ago.

Piracy's Impact Outlined At Confab Germany Hopes To Change Copyright Laws

■ BY WOLFGANG SPAHR

HAMBURG—German federal justice minister Sabine Leutheusser-Schnarrenberger had a stark message for the first International Antipiracy Conference in Hamburg: "What is popular will be copied."

The minister outlined piracy's impact on employment and investment at the conference, which was organized by the Federation Against Copyright Theft (GVU).

More than 300 delegates from 28 countries came to the meeting to discuss new strategies against piracy in audio, film, and video.

In Germany, new laws governing record rental and raising the copyright protection period to 70 years have led to a strengthening of the rights of copyright owners.

Leutheusser-Schnarrenberger said, "With proposed legislation, such as the implementation of [European Union] cable and satellite regulations, I will take into particular consideration the fact that creators should be protected by copyright law."

"Particularly in view of the challenge of the new, digital technologies, one must take into account that technological development has no negative effect on those who make it possible.

Copyright protection must not be misunderstood as a means to hinder technological development."

However, as a cautionary note, she added, "In the future, creative powers must not stand on the hard shoulder of the media highway."

The minister emphasized the priority she places on protecting copyright holders in the digital age. She also noted the measures the affected industries now take to give themselves greater protection; these include the Source Identification (SID) code that allows all CDs to be traced to their point of origin.

The minister added that the potential changes to copyright law that are now being addressed by Germany's legislators are two-fold: to amend the legal definition of the title held by copyright owners to assist the presentation of their evidence in court, and to change the compensation law to ensure that the calculation of damages against pirates is based on the highest levels of income that could have been produced by the material involved.

However, the minister warned, "The idea of intellectual property, despite all possible efforts, is not very well known to the general public. It is therefore more than important to pass on this information to make an important con-

tribution to the fight against product piracy. The educational work necessary must particularly enhance the awareness of the value of intellectual property and ensure at the same time that children and young people are educated in technological know-how and become aware that material and intellectual property is of equal value.

"In this context, I want to reject the accusation that current law punts young people and professional product pirates on the same level of crime."

In addition to government initiatives, the record industry is helping itself in the fight against piracy. On Nov. 15, the first meeting of the working group on new media and piracy took place at the GVU in Hamburg to research the problem and develop solutions.

GVU chairman Bodo Schwartz says, "The incidence of unauthorized copying and production of audio, film, and video products, as well as brand piracy, has increased steadily over the last few years, assuming international dimensions and frequently adopting Mafia-like structures."

SHELTON'S TURN

(Continued from preceding page)

two albums."

"Guitar," on his own Slam imprint through Festival (for Australia/New Zealand) is crisply commercial instrumental jazz recorded in Sydney. "I know it seems odd that it has taken me more than 30 years to make my first album," says the low-key Shelton, "but I think there are times for certain things."

He adds, "Now, it's my turn to record and perform live as Louie Shelton and not as the man behind the scenes for somebody else. Festival has signed me for three albums, and there's been a great deal of interest in 'Guitar' from the U.S. and Japan, so I somehow don't think it's going to take me another 30 years to make a second album."

WMI'S GLOBAL GROWTH

(Continued from preceding page)

business. Our objective is to make sure the records of our artists are excellent records, not that they arrive on time. This is not a train-scheduling service. The reality is, if you have a very good album, it may give you tremendous commercial life for two or three years. The artist is happy. We are commercially happy. Everybody is happy. Certainly, the fans are more satisfied.

BB: Are there artists on the U.K. roster who you feel are beginning to turn the tide for acceptance of British talent in America?

R.L.: There's no doubt we have artists who are extremely successful in the U.S.

But we would like to break one or two more in the near future. But the U.S. has been resistant. The repertoire directions in the U.S. have been very inward-looking, very specialized, which has also affected the exportability of a lot of their talent. But the creative cycle goes through those things.

BB: Warner Music U.K. has had success with such artists as Seal and Enya but has not yet had acts that have earned the kind of critical attention paid to 'Britpop' acts, such as Blur or Oasis.

R.L.: It's a matter of the artistic positioning of the company. We are who we are.

(Continued on page 86)

MEXICAN INDUSTRY LOOKS FOR STABILITY IN ECONOMIC SLUMP

(Continued from page 5)

pointed president of Warner Music Mexico and its sister U.S. imprint WEA Latina, points out that he has endured numerous devaluations and predicts that the industry's slump will last another two years.

"We're in a smaller market, and so we'll operate like a smaller company," says Sáenz. "But we're still in the record business, and the only variable now is the size and the type of changes going on, such as the exchange rate and the interest rate."

The peso-induced losses have crippled the Mexican music market so far in 1995. According to Mexican record trade association AMPROFON, January-September 1995 revenue in Mexico was \$125.34 million—a catastrophic 53% decline from the same period in 1994. Unit sales from the first nine months of this year fell 22% from the same period last year, declining from 46.42 million units to 35.93 million units.

Nearly every label has scaled back operations in response to Mexico's worsening market. Still, most label executives confirm that they do not anticipate further shrinkage in operating expenses.

"There are so many expenses that can be cut," says EMI Music Mexico president Mario Ruiz, adding that a limit on cuts is necessary in order for a label to sustain its image. "You have to maintain a company and attract artists."

Ruiz, like his colleagues, is attempting to ride out the storm by "focusing on fewer releases and doing better promotion, especially at radio."

LABELS RAISE PRICES

The peso's incremental plummet from 3.95 pesos per dollar in December 1994—when the Mexican government unexpectedly devalued the currency—to the current rate of about 7.5 pesos per dollar has ignited inflationary rates that have compelled record labels to hike prices several times in order to maintain profit margins and curtail exports to strong-currency countries.

"We've raised prices four times since January," says Angel Carrasco, managing director of Sony Music Mexico. "We try to do it with releases from international artists like Mariah Carey or Michael Jackson to keep as close price-wise to the U.S. market as possible. But with the peso still devaluating, it's difficult to catch up [with inflation], because every time you get close, the peso falls apart. So we'll probably have to raise prices again after the new year."

Other record companies have also raised prices, including Warner, PolyGram, and EMI. BMG is expected to follow suit in January. The price increases



FOBIA

have ranged from 8% to 20%.

The labels' pricing initiatives have drawn the ire of retailers, who claim that the price hikes have angered customers and stimulated piracy.

Says Robert Olsen, regional director of Tower Mexico, "The public continues to see the prices go up in the stores, and they come to me and say, 'How dare you!'"

Massry says, "The major labels are all international, so they're more or less following the dollar with their prices, so their prices are going up way faster than wages, and that's really hurting sales."

Hit domestic releases on CD wholesale for approximately 52 pesos (\$6.93), while cassettes wholesale for 28 pesos (\$3.73). CDs retail for approximately 90-110 pesos (\$12-\$14.67). Cassettes typically sell for 50-60 pesos (\$6.67-\$8).

EMI's Ruiz acknowledges that the price increases have sparked customer complaints and counterfeit sales. Yet when asked about retailers' grumblings about price hikes, Ruiz answers that they could soften the rising prices by reducing their own profit margins, which he estimates to be around 45%.

Tower's Olsen counters by saying that Tower "is working on a 22% gross profit," which is comparable to the margins of U.S. chains. Unlike his counterparts at retail and record labels, Olsen says Tower "is looking at a [sales] upswing of 3% over last year."

Olsen attributes that gain to improvements in product stock and consumer relations.

Tower opened its second store in Mexico Nov. 16 at the upscale Pabellón Alta Vista in Mexico City. Olsen says that Tower plans to open more outlets in Mexico in 1996, "but it will all depend on the peso."

Apart from price spikes, the Mexican majors have cut staff, except for Sony, which may trim its personnel in January. But Sony, BMG, and Warner have also cushioned decreasing domestic sales with royalties from strong album exports, primarily to the U.S. and Argentina.

"Mexico is a great supplier of product to Latin America," says Sony's Carrasco, who adds that in Argentina, singer/songwriter Ricardo Arjona has sold 300,000 units and "General Hospital" star Ricky Martin has sold 100,000 units. "And in the U.S., 30% of the product sold by Sony Discos is Mexican."

As president of Warner's Mexican and U.S. Latin imprints, Sáenz views Mexico and the U.S. as "dependent territories" that boost sales for Mexican acts.

"When we have a hit here in Mexico, we sell twice as many units of that record in the States," says Sáenz.

Unfortunately, the weakening peso has strongly amplified U.S. sales losses of Mexican artists performing such regional genres as banda and norteña.

The reason is that the wholesale price discrepancy between the U.S. and Mexico is wide enough to entice U.S. distributors to import product from Mexico.

And as U.S.-based distributors continue to import cheaper product from Mexico, stateside labels have seen potential sales evaporate by 40%-50%.

Mario Sánchez, A&R director of prominent San Antonio, Texas-based indie AFG Sigma, says continuing immigration from Mexico to the U.S. has allowed sales figures to remain stable this year compared to 1994. "But," Sánchez says, "we're losing 40% of additional sales because of the weak peso."

EMI's Ruiz is trying to stem the flow of product from Mexico to the U.S. by refusing to sell unusually high quantities of product to Mexican buyers.

"If I have a customer who normally buys 3,000 units and all of a sudden he wants to purchase 10,000 pieces, then I won't sell the extra 7,000 units, because he'll take it across the border," says Ruiz.

Mexico's monetary malaise has also created a so-called "tequila effect," which has adversely affected economies elsewhere in Latin America. Except for the U.S., however, Mexico's anemic record industry has not infected the rest of the region.

DANCE IS HOT

Predictably, Mexico's constricted record market has pared expectations for album sales. BMG's López says that a blockbuster album by the label's pop/ranchera group Bronco "would sell 1 million copies before the crisis. Now a hit record by Bronco sells 400,000 or 500,000 units."

Industry insiders note that Sony has scored two of the biggest-selling albums in 1995 with 200,000-unit sellers by female pop/dance acts Monica Naranjo and Fey. In fact, dance-oriented releases have been among the hottest sellers in Mexico for the past year.

López estimates that English-language dance material accounts for 15% of the label's sales. International dance acts have helped propel Mexican indie Musart into a market-share leader in terms of units sold.

Moreover, dance has rejuvenated the singles market in Mexico, where a CD single sells for \$5-\$6.

AMPROFON does not publish official sales figures for individual artists. But retailers Massry and Olsen estimate that the best-selling artists in 1995 are late Tejano star Selena, who is signed to EMI Latin/EMI Records; Warner's pop heartthrob Luis Miguel; EMI Mexico's soap opera actress/singer Thalía; and Enrique Iglesias, the singer/songwriter son of Julio, who is signed to U.S. label Fonovisa.

Another fast-selling artist is Fobia, a pop-laced rock act on BMG, whose latest album, "Amor Chiquito," could help spur sales during the current holiday season.

As Mexico's industry players cross their fingers for prosperous holiday sales, Sáenz recalls his previous currency-devaluation experiences in Argentina and Chile (Billboard, Nov. 25), saying that economic weakness can provide opportunity.

"I'm going to be more aggressive signing acts," says Sáenz, "and I'm going to develop them and get them better. Then, when the economy improves, I will have artists ready to be broken."

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MONICA NARANJO

HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 12/11/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	TO LOVE YOU MORE CELINE DION WITH KRZYLER & KOMPANY EPIC	
2	NEW	RONDO YUMI MATSUTOUYA TOSHIBA/EMI	
3	4	MY BABE KIMIGA NEMURAMADE SYARANQ BMG VICTOR	
4	8	I NEED TO BE IN LOVE CARPENTERS POLYDOR	
5	NEW	JIN JIN JINGLEBELL CHRISATO MORITAKA ONE UP MUSIC	
6	3	ORETACHINI ASUWA ARU SMAP VICTOR	
7	1	SWEET PAIN GLOBE AVEV TRAX	
8	5	DESIRE LUNA SEA MCA/VICTOR	
9	7	BODY FEELS EXIT NAMIE AMURO AVEV TRAX	
10	NEW	I BELIEVE TOMOMI KAHARA PIONEER LDC	
ALBUMS			
1	NEW	YUMI MATSUTOYA KATHMANDU TOSHIBA/EMI	
2	1	LOOSE B'Z ROOMS	
3	NEW	MY LITTLE LOVER EVERGREEN TOY'S FACTORY	
4	3	SYARANQ GAMBLER BMG/VICTOR	
5	4	TATSURO YAMASHITA TREASURES EASTWEST JAPAN	
6	2	BEATLES ANTHOLOGY 1 TOSHIBA/EMI	
7	NEW	TAMIO OKUDA 30 SONY	
8	7	CARPENTERS I NEED TO BE IN LOVE—BEST OF THE CARPENTERS POLYDOR	
9	5	SMAP BOO VICTOR	
10	NEW	VARIOUS ARTISTS MEGA HITS—PARTY BMG/VICTOR	

CANADA		(The Record) 12/11/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FANTASY MARIAH CAREY COLUMBIA	
2	3	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
3	3	STAYIN' ALIVE N-TRANCE QUALITY	
4	4	RUNAWAY JANET JACKSON A&M	
5	5	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
6	6	BULLET WITH ... SMASHING PUMPKINS VIRGIN	
7	7	ONE MORE CHANCE NOTORIOUS B.I.G. ARISTA	
8	8	I'LL BE THERE FOR YOU METHOD MAN DEF JAM	
9	9	MACARENA LOS DEL MAR QUALITY	
10	10	BEAUTIFUL LIFE ACE OF BASE ARISTA	
11	11	ZOMBIE A.D.A.M. QUALITY	
12	12	CAN I TOUCH YOU ... THERE? MICHAEL BOLTON COLUMBIA	
13	13	BIG TIME WHIGFIELD QUALITY	
14	14	BOOMBASTIC SHAGGY VIRGIN	
15	15	DON'T TAKE IT PERSONAL MONICA ARISTA	
16	16	SET U FREE PLANET SOUL QUALITY	
17	17	KISS FROM A ROSE SEAL ZTT	
18	18	WATERFALLS TLC LAFACE	
19	19	WHEN LOVE & HATE COLLIDE DEF LEPPARD MERCURY	
20	20	I WISH SKEE-LO ATTIC	
ALBUMS			
1	-	BEATLES ANTHOLOGY 1 APPLE	
2	2	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
3	3	ROLLING STONES STRIPPED VIRGIN	
4	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
5	4	VARIOUS ARTISTS DANCE MIX 95 QUALITY	
6	-	GARTH BROOKS FRESH HORSES CAPITOL	
7	6	MARIAH CAREY DAYDREAM COLUMBIA	
8	7	DEF LEPPARD VAULT MERCURY	
9	5	MADONNA SOMETHING TO REMEMBER MAVERICK	
10	10	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC	
11	-	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA	
12	-	ENYA THE MEMORY OF TREES WEA	
13	8	MELISSA ETHERIDGE YOUR LITTLE SECRET ISLAND	
14	11	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M	
15	-	ACE OF BASE THE BRIDGE ARISTA	
16	15	SHANIA TWAIN THE WOMAN IN ME MERCURY	
17	9	ALICE IN CHAINS ALICE IN CHAINS COLUMBIA	
18	16	SOUNDTRACK FRIENDS REPRISE	
19	17	ASHLEY MACISAAC HI HOW ARE YOU A&M	
20	20	ALAN JACKSON GREATEST HITS ARISTA	

GERMANY		(compiled by Media Control) 12/5/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	EARTH SONG MICHAEL JACKSON EPIC	
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
3	4	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST	
4	3	I GOT 5 ON IT LUNIZ VIRGIN	
5	5	INSIDE OUT CULTURE BEAT SONY	
6	6	THUNDER EAST 17 METRONOME	
7	12	CAN'T STOP RAVING DUNE URBAN MOTOR	
8	14	HYMN MUSIC INSTRUCTOR EMI	
9	9	BOOMBASTIC SHAGGY VIRGIN	
10	7	STAYIN' ALIVE N-TRANCE INTERCORD	
11	11	WILLY USE A BILLY ... BOY E-ROTIC INTERCORD	
12	10	FAIRGROUND SIMPLY RED EASTWEST	
13	8	SIE IST WEG FANTASTISCHEN VIER SONY	
14	16	BACK IN THE U.K. SCOOTER EDEL	
15	13	LUCKY LOVE ACE OF BASE METRONOME	
16	18	1100101 DAS MODULL URBAN MOTOR	
17	NEW	A QUESTION OF HONOUR SARAH BRIGHTMAN EASTWEST	
18	NEW	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE INTERCORD	
19	19	HEAVEN FOR EVERYONE QUEEN EMI	
20	17	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
ALBUMS			
1	2	QUEEN MADE IN HEAVEN EMI	
2	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
3	1	BEATLES ANTHOLOGY 1 EMI	
4	3	ROLLING STONES STRIPPED VIRGIN	
5	6	PUR ABENTUEERLAND INTERCORD	
6	5	SIMPLY RED LIFE EASTWEST	
7	NEW	KELLY FAMILY CHRISTMAS FOR ALL EMI	
8	9	COOLIO GANGSTA'S PARADISE EASTWEST	
9	10	ELTON JOHN LOVE SONGS MERCURY	
10	7	HERBERT GRONEMEYER LIVE EMI	
11	8	HERBERT GRONEMEYER UNPLUGGED EMI	
12	11	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI	
13	13	DIE SCHLUMPFER MEGAPARTY VOL. 1 EMI	
14	14	MADONNA SOMETHING TO REMEMBER WEA	
15	18	KELLY FAMILY OVER THE HUMP EMI	
16	12	MEAT LOAF WELCOME TO THE ... VIRGIN	
17	15	FANTASTISCHEN VIER LAUSCHGIFT SONY	
18	NEW	EAST 17 UP ALL NIGHT METRONOME	
19	16	MARIAH CAREY DAYDREAM COLUMBIA	
20	19	ARZTE PLANET PUNK METRONOME	

FRANCE		(SNEP/FOP/Tite-Live) 11/25/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	JE SAIS PAS CELINE DION SONY	
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. BMG	
3	3	BOOM BOOM BOOM OUTHERE BROTHERS SONY	
4	4	SHIMMY SHAKE 740 BOYS SONY	
5	7	SINCERITE ET JALOUSIE ALLIANCE ETHNIK VIRGIN	
6	5	FANTASY MARIAH CAREY SONY	
7	6	YOU ARE NOT ALONE MICHAEL JACKSON SONY	
8	9	STAYIN' ALIVE N-TRANCE SONY	
9	11	BOOMBASTIC SHAGGY VIRGIN	
10	13	ILVOLO ZUCCHERO POLYGRAM	
11	15	KISS FROM A ROSE SEAL WEA	
12	8	SCATMAN'S WORLD SCATMAN JOHN BMG	
13	14	LUCKY LOVE ACE OF BASE POLYGRAM	
14	18	LET ME BE A DRAG QUEEN SISTER QUEEN POLYGRAM	
15	16	TOMBE POUR ELLE PASCAL OBISPO SONY	
16	10	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA SONY	
17	12	TRY ME OUT CORONA POLYGRAM	
18	20	EARTH SONG MICHAEL JACKSON SONY	
19	19	HEAVEN FOR EVERYONE QUEEN EMI	
20	NEW	WATERFALLS TLC BMG	
ALBUMS			
1	NEW	BEATLES ANTHOLOGY 1 EMI	
2	1	CELINE DION D'EUX SONY	
3	2	QUEEN MADE IN HEAVEN EMI	
4	3	DIVERS SOL EN SI WEA	
5	NEW	B.O.F. POCAHONTAS SONY	
6	4	ROLLING STONES STRIPPED VIRGIN	
7	5	B.O.F. LEROLION SONY	
8	11	CRANBERRIES NO NEED TO ARGUE POLYGRAM	
9	6	JOHNNY HALLYDAY PAROLES D'HOMMES POLYGRAM	
10	7	MARIAH CAREY DAYDREAM SONY	
11	8	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY	
12	NEW	LES ENFOIRES ALOPERA COMIQUE SONY	
13	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	
14	13	ALAIN SOUCHON DEFOULE SENTIMENTALE VIRGIN	
15	10	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD SONY	
16	14	MYLENE FARMER ANAMORPHOSE POLYGRAM	
17	9	VARIOUS ARTISTS STARMANIA (VERSION 88) WEA	
18	12	PASSENGERS ORIGINAL SOUNDTRACKS 1 POLYGRAM	
19	19	ZUCCHERO SPIRITO DI VINO POLYGRAM	
20	20	MARC LAVOINE MARC LAVOINE 1985-1995 BMG	

NETHERLANDS		(Stichting Mega Top 50) 12/9/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	2	ADMINEED LINDA, ROOS & JESSICA DINO	
3	7	KNOCKIN' DOUBLE VISION PINK	
4	NEW	DE BUURTAUPER (GOELEMAN, GOELEORGAN) ANDRE VAN DUIN CNR	
5	4	OMDAT IK ZO VAN JE HOU GORDON CNR	
6	8	HET IST EEN NACHT ... (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE	
7	6	POUR QUE TU M'AIMES ENCORE CELINE DION SONY	
8	5	I KISS YOUR LIPS TOKYO GHETTO PUSSY SONY	
9	NEW	MISS SARAJEVO PASSENGERS MERCURY	
10	NEW	EARTH SONG MICHAEL JACKSON SONY	
ALBUMS			
1	NEW	BEATLES ANTHOLOGY 1 EMI	
2	1	QUEEN MADE IN HEAVEN EMI	
3	4	DE SMURFEN SMURFENHOUSEPARTY EMI	
4	3	ANDRE RIEU WIENER MELANGE MERCURY	
5	2	ROLLING STONES STRIPPED VIRGIN	
6	5	2 UNLIMITED HITS UNLIMITED BYTES/SONY	
7	6	CELINE DION D'EUX SONY	
8	8	ELTON JOHN LOVE SONGS MERCURY	
9	7	BZN 'ROUND THE FIRE MERCURY	
10	9	SIMPLY RED LIFE WARNER	

THIS WEEK	LAST WEEK	SINGLES	
1	1	EARTH SONG MICHAEL JACKSON EPIC	
2	1	I BELIEVE/UP ON THE ROOF ROBSON & JEROME RCA	
3	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOY/MCA	
4	3	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO/ETERNAL	
5	4	FATHER AND SON BOYZONE POLYDOR	
6	NEW	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	
7	NEW	DISCO 2000 PULP ISLAND	
8	5	WONDERWALL OASIS CREATION	
9	8	IT'S OH SO QUIET BJORK ONE LITTLE INDIAN	
10	NEW	GOLD PRINCE NPG/WARNER BROS.	
11	7	ANYWHERE IS ENYA WEA	
12	6	MISS SARAJEVO PASSENGERS ISLAND	
13	9	YOU'LL SEE MADONNA MAVERICK/SIRE	
14	NEW	I AM BLESSED ETERNAL 1ST INDEPENDENT/EMI	
15	NEW	I WISH SKEE-LO WILD CARD/POLYDOR	
16	12	THUNDER EAST 17 LONDON	
17	21	SHE'S ALL ON MY MIND WET WET WET PRECIOUS ORG/MERCURY	
18	11	THE UNIVERSAL BLUR FOOD/PARLOPHONE	
19	14	ITCHYCOO PARK M PEOPLE DECONSTRUCTION	
20	NEW	FINGERS & THUMBS (COLD SUMMER'S DAY) ERASURE MUTE	
21	10	LIE TO ME BON JOVI MERCURY	
22	NEW	HAD TO BE CLIFF RICHARD & OLIVIA NEWTON-JOHN EMI	
23	NEW	LOVE U 4 LIFE JODECI UPTOWN/MCA	
24	22	GOLDENEYE TINA TURNER PARLOPHONE	
25	16	PERFECT PJ & DUNCAN TELSTAR	
26	19	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA	
27	NEW	INSOMNIA FAITHLESS CHEEKY	
28	15	MISLED CELINE DION EPIC	
29	20	SHINE LIKE A STAR BERRI 3 BEAT/FREEDOM	
30	NEW	SOMETHIN' STUPID ALI & KIBIBI CAMPBELL KUFF	
31	NEW	WHAT'S THAT TUNE? (DOO-DOO-DOO-DOO-DOO-DOO-DOO-DOO-DOO) DOROTHY RCA	
32	13	QUEER GARBAGE MUSHROOM	
33	18	TO THE BEAT OF THE DRUM (LA LUNA) ETHICS VC RECORDINGS	
34	32	HEAVEN FOR EVERONE QUEEN PARLOPHONE	
35	26	FAIRGROUND SIMPLY RED EASTWEST	
36	NEW	THE BOY RACER MORRISSEY RCA VICTOR	
37	30	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN	
38	17	KELLY'S HEROES BLACK GRAPE RADIOACTIVE	
39	25	I BELIEVE HAPPY CLAPPERS SHINDIG/PWL INTERNATIONAL	
40	23	PASS THE VIBES DEFINITION OF SOUND FONTANA/MERCURY	

THIS WEEK	LAST WEEK	ALBUMS	
1	1	ROBSON & JEROME ROBSON & JEROME RCA	
2	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
3	2	BEATLES ANTHOLOGY 1 APPLE/PARLOPHONE	
4	5	QUEEN MADE IN HEAVEN PARLOPHONE	
5	6	ENYA THE MEMORY OF TREES WEA	
6	4	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE	
7	7	SIMPLY RED LIFE EASTWEST	
8	8	ELTON JOHN LOVE SONGS ROCKET/MERCURY	
9	9	PULP DIFFERENT CLASS ISLAND	
10	11	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE	
11	10	EAST 17 UP ALL NIGHT LONDON	
12	15	CELINE DION THE COLOUR OF MY LOVE EPIC	
13	16	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 EPIC	
14	13	MEAT LOAF WELCOME TO THE ... VIRGIN	
15	21	LIGHTNING SEEDS JOLLIFICATION EPIC	
16	12	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M	
17	NEW	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT 11 DECONSTRUCTION/MCA	
18	14	JIMMY NAIL BIG RIVER EASTWEST	
19	19	DEF LEPPARD VAULT—GREATEST HITS 1980-1995 BLUDGEON RIFFOLA	
20	38	SACRED SPIRIT CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN VIRGIN	
21	25	MARIAH CAREY DAYDREAM COLUMBIA	
22	17	PAUL WELLER STANLEY ROAD GO'DISCS	
23	23	ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI	
24	30	SHIRLEY BASSEY SINGS THE MOVIES POLYGRAM TV	
25	27	ROBERT PALMER THE VERY BEST OF EMI	
26	20	UB40 THE BEST OF UB40 VOL. 2. DEP INTERNATIONAL/VIRGIN	
27	24	ROLLING STONES STRIPPED VIRGIN	
28	NEW	CLIFF RICHARD SONGS FROM HEATHCLIFF EMI	
29	31	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA	
30	28	ROXETTE DON'T BORE US, GET TO THE CHORUS! GREATEST HITS EMI	
31	26	LUTHER VANDROSS GREATEST HITS 1981-1995 EPIC	
32	NEW	PICTURE THIS WET WET WET PRECIOUS ORGANISATION	
33	NEW	McALMONT & BUTLER THE SOUND OF ... HUT	
34	33	FREE THE SPIRIT PAN PIPES MOODS TWO POLYGRAM TV	
35	36	FOSTER & ALLEN 100 GOLDEN GREATS TELSTAR	
36	39	HANK MARVIN HANK PAYS CLIFF POLYGRAM TV	
37	NEW	BOYZONE SAID AND DONE POLYDOR	
38	34	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO'DISCS	
39	18	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA	
40	22	GARTH BROOKS FRESH HORSES CAPITOL	

THIS WEEK	LAST WEEK	SINGLES	
1	1	BOOMBASTIC SHAGGY VIRGIN	
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
3	NEW	STAYIN' ALIVE N-TRANCE MEDIA/SIGNAL	
4	NEW	I DON'T WANNA BE A STAR CORONA DISCOMAGIC	
5	10	MISS SARAJEVO PASSENGERS ISLAND	
6	6	TAKE ME BACK DA BLITZ DIG IT	
7	5	GOLDENEYE TINA TURNER CAPITOL	
8	NEW	ANGELI DOMINI DATURA DISCOMAGIC	
9	9	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA	
10	NEW	PLEASURE VOYAGE X-FORM ZAC	
ALBUMS			
1	1	QUEEN MADE IN HEAVEN PARLOPHONE	
2	NEW	BEATLES ANTHOLOGY 1 EMI	
3	5	MADONNA SOMETHING TO REMEMBER WARNER BROS.	
4	7	ELTON JOHN LOVE SONGS ROCKET	
5	3	JOVANOTTI LORESIO 1990-1995 MERCURY	
6	2	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA	
7	4	CLAUDIO BAGLIONI IO SONO QUI COLUMBIA	
8	10	ENYA THE MEMORY OF TREES WEA	
9	8	LIGABUE BUON COMPLEANNO ELVIS WEA	
10	6	ROLLING STONES STRIPPED VIRGIN	

AUSTRALIA		(Australian Record Industry Assn.) 12/10/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	2	LET'S GROOVE CDB COLUMBIA	
3	3	BOOM BOOM BOOM OUTHERE BROTHERS LIBERTY/FESTIVAL	
4	5	IT'S ALRIGHT DENI HINES MUSHROOM/FESTIVAL	
5	4	STAYIN' ALIVE N-TRANCE FESTIVAL	
6	6	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	
7	NEW	MISS SARAJEVO PASSENGERS ISLAND	
8	7	FAIRGROUND SIMPLY RED WARNER	
9	9	YOU'LL SEE MADONNA WARNER	
10	11	WATERFALLS TLC BMG	
11	8	I KISS YOUR LIPS TOKYO GHETTO PUSSY DANCE POOL	
12	14	SUNSHINE AFTER THE RAIN BERRI LONDON/POLYGRAM	
13	12	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA	
14	10	RUNAWAY JANET JACKSON A&M	
15	18	MY FRIENDS RED HOT CHILI PEPPERS WARNER	
16	13	MYSTERIOUS GIRL PETER ANDRE FESTIVAL	
17	15	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN	
18	NEW	GIVE ME ONE REASON TRACY CHAPMAN WARNER	
19	16	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
20	NEW	EARTH SONG MIC	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 11/25/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	BOOMBASTIC SHAGGY VIRGIN
3	3	STAYIN' ALIVE N-TRANCE ALL AROUND THE WORLD
4	NEW	EARTH SONG MICHAEL JACKSON EPIC
5	10	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
6	4	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
7	5	HEAVEN FOR EVERYONE QUEEN PARLOPHONE
8	8	I BELIEVE/UP ON THE ROOF ROBSON & JEROME RCA
9	6	LUCKY LOVE ACE OF BASE MEGA
10	7	FAIRGROUND SIMPLY RED EASTWEST
ALBUMS		
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	2	ROLLING STONES STRIPPED VIRGIN
3	NEW	BEATLES ANTHOLOGY 1 APPLE
4	NEW	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA
5	NEW	ELTON JOHN LOVE SONGS ROCKET
6	4	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
7	3	SIMPLY RED LIFE EASTWEST
8	NEW	ENYA THE MEMORY OF TREES WEA
9	5	ROXETTE DON'T BORE US-GET TO THE CHORUS! EMI
10	9	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC

BELGIUM (Promuvi) 12/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	IK BEN EEN VENT JIMMY B SONY
3	3	HET IS EEN NACHT... (LEVENSECHT) GUUS MEEUWIS & VAGANT MUTE
4	4	HET BUSJE KOMT ZO HOLLENBOER BMG/ARIELA/DINO
5	5	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE ARCADE
6	8	KNOCKIN' DOUBLE VISION PINK
7	6	FAIRGROUND SIMPLY RED WARNER
8	7	BOOMBASTIC SHAGGY VIRGIN
9	9	HEAVEN FOR EVERYONE QUEEN EMI
10	NEW	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN
ALBUMS		
1	1	HELMUT LOTTI GOES CLASSIC RCA
2	2	QUEEN MADE IN HEAVEN EMI
3	NEW	BEATLES ANTHOLOGY 1 EMI
4	3	DANA WINNER REGEN VAN GELUK EMI
5	4	CELINE DION D'EUX COLUMBIA
6	NEW	ENYA THE MEMORY OF TREES WARNER
7	5	ROLLING STONES STRIPPED VIRGIN
8	8	ANDRE RIEU WIENER MELANGE MERCURY
9	NEW	WENDY VAN WANTEN VERBORGEN VERDRIET ARCADE
10	7	ROXETTE GREATEST HITS EMI

DENMARK (IFPI/Nielsen Marketing Research) 11/16/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	NEW	MISSING EVERYTHING BUT THE GIRL WARNER
3	4	TOR DU LA VER TIMM & GORDON REPLAY
4	5	LUCKY LOVE ACE OF BASE MEGA
5	3	STAYIN' ALIVE N-TRANCE SCANDINAVIAN
6	8	LAST CHRISTMAS WHIGFIELD SCANDINAVIAN
7	2	BOOMBASTIC SHAGGY EMI
8	10	MY BOY LOLLIPOP TEQUILA FEATURING TANJA MARIA PLADECOMPAGNIET
9	NEW	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE SONET
10	9	SINGLE BOXSET NIRVANA MCA
ALBUMS		
1	NEW	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD SONY
2	1	QUEEN MADE IN HEAVEN EMI
3	NEW	BEATLES ANTHOLOGY 1 EMI
4	7	BLACK ANGEL SAVAGE ROSE MEGA
5	6	DEF LEPPARD VAULT POLYGRAM
6	NEW	ELTON JOHN LOVE SONGS POLYGRAM
7	NEW	ROLLING STONES STRIPPED EMI
8	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
9	5	ROXETTE DON'T BORE US-GET TO THE CHORUS! EMI
10	NEW	D.A.D. GOOD CLEAN FAMILY ENTERTAINMENT EMI

PORTUGAL (Portugal/AFP) 12/5/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	5	ELBOSCO ANGELIS EMI
3	2	ELTON JOHN LOVE SONGS MERCURY
4	9	CELINE DION D'EUX COLUMBIA
5	3	VANGELIS VOICES WARNER
6	4	ROLLING STONES STRIPPED VIRGIN
7	NEW	RUI VELOSO LADO LUNAR EMI
8	10	BEATLES ANTHOLOGY 1 APPLE/EMI
9	8	DEF LEPPARD VAULT MERCURY
10	NEW	DELFINOS O CAMINHO DA FELICIDADE ARIOLA

IRELAND (IFPI Ireland) 11/9/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOY
2	2	FATHER AND SON BOYZONE POLYDOR
3	4	I BELIEVE/UP ON THE ROOF ROBSON & JEROME RCA
4	5	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
5	3	WONDERWALL OASIS CREATION
6	7	AN ANGEL KELLY FAMILY EMI
7	6	THUNDER EAST 17 LONDON
8	9	ANYWHERE IS ENYA WEA
9	NEW	MISS SARAJEVO PASSENGERS ISLAND
10	NEW	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN
ALBUMS		
1	NEW	GARTH BROOKS FRESH HORSES CAPITOL
2	NEW	ENYA THE MEMORY OF TREES WEA
3	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
4	5	ROBSON & JEROME ROBSON & JEROME RCA
5	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC EMI/VIRGIN/POLYGRAM
6	NEW	BEATLES ANTHOLOGY 1 APPLE
7	7	MADONNA SOMETHING TO REMEMBER MAVERICK/WARNER BROS.
8	2	QUEEN MADE IN HEAVEN PARLOPHONE
9	9	VARIOUS ARTISTS DANCE TIP '95 GLOBAL TV
10	6	DEF LEPPARD VAULT BLUDGEON RIFFOLA

AUSTRIA (Austrian IFPI/Austrian Top 30) 11/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	KNOCKIN' DOUBLE VISION ECHO ZYX
2	2	GANGSTA'S PARADISE COOLIO FEAT. L.V. BMG/MCA
3	3	BOOMBASTIC SHAGGY EMI/VIRGIN
4	NEW	EARTH SONG MICHAEL JACKSON SONY
5	7	WILLY USE A BILLY BOY E-ROTIK EMI
6	6	STAYIN' ALIVE N-TRANCE EMI
7	8	FREEDOM D.J. BOBO ECHO ZYX
8	5	YOU ARE NOT ALONE MICHAEL JACKSON SONY
9	4	HEAVEN FOR EVERYONE QUEEN EMI
10	9	EL RITMO RAPIDO BARABBA ECHO ZYX
ALBUMS		
1	1	QUEEN MADE IN HEAVEN EMI
2	2	ROLLING STONES STRIPPED EMI/VIRGIN
3	3	HERBERT GRONEMEYER LIVE EMI
4	NEW	BEATLES ANTHOLOGY 1 EMI
5	NEW	ELTON JOHN LOVE SONGS POLYGRAM
6	NEW	KELLY FAMILY CHRISTMAS FOR ALL EMI
7	4	DIE SCHLUMPF MEGAPARTY VOL. 2 EMI
8	8	HERBERT GRONEMEYER UNPLUGGED EMI
9	7	MADONNA SOMETHING TO REMEMBER WARNER
10	5	STS ZEIT POLYGRAM

NORWAY (Verdens Gang Norway) 11/16/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	BOOMBASTIC SHAGGY EMI
3	3	HOLD ON JAMIE WALTERS WARNER
4	4	DET VACKRASTE CECILIA VENNERSTEN ARCAOE
5	NEW	MIN DROMMESANG LILLIELORDAG SONET
6	7	METROPOLIS SEIGMEN SONY
7	6	WATERFALLS TLC BMG
8	8	THUNDER EAST 17 POLYGRAM
9	9	STAYIN' ALIVE N-TRANCE POLYGRAM
10		WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE VIRGIN
ALBUMS		
1	5	ELTON JOHN LOVE SONGS POLYGRAM
2	3	BJORN EIDSVIG LENDET LEMBERBAK NORDISK/BMG
3	2	KYRKEJEO/DOMINGO/AZNAVOUR CHRISTMAS IN VIENNA III SONY
4	1	ROLLING STONES STRIPPED VIRGIN
5	NEW	BEATLES ANTHOLOGY 1 EMI
6	4	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD SONY
7	10	QUEEN MADE IN HEAVEN EMI
8	6	MORTEN HARKET WILD SEED WARNER
9	NEW	ENYA THE MEMORY OF TREES WARNER
10	7	ARVE TELLEFSEN ARCO GRAPPA

HONG KONG (IFPI Hong Kong Group) 11/5/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	CASS PHANG OUTSIDE THE WINDOW EMI
2	NEW	SAMMI CHENG DON'T WANT TO GIVE YOU UP WARNER
3	NEW	JACKY CHEUNG HITS IN THESE THREE YEARS POLYGRAM
4	3	VARIOUS ARTISTS THE WORLD SONG POLYGRAM
5	2	PRISCILLA CHAN I AM NOT ALONE POLYGRAM
6	NEW	EDMOND LEUNG HOLDING YOU FEELS SO GOOD CAPITAL ARTISTS
7	4	EKIN CHENG EARTH BMG
8	5	SAMMI CHENG THE RIGHT TIME-18 GREATEST HITS CAPITAL ARTISTS
9	6	LEO KOO ACTUALLY I... I... I... MUSIC/IMPACT
10	NEW	ANDY LAU GREATEST HITS WARNER

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: Vicente Amigo has been acclaimed as "the new Paco de Lucia" (the supreme flamenco guitarist of the past 20 years) by no less de Lucia himself. And at 28, Amigo is currently the young flamenco guitarist with the greatest international reach. After 20 concerts in Germany, Luxembourg, and Switzerland and a promotional visit to Paris, he performed a Nov. 27 show-case in Madrid to promote his second album, "Vivencias Imaginadas" (Imagined Personal Experiences), on CBS/Sony. On the album, which is scheduled for release in the U.S., Japan, and Latin America in 1996, Amigo is joined by various star guests, including *cantaor* (flamenco singer) **Duquende** and percussionist **Tino Di Geraldo**. De Lucia plays with Amigo on "Querido Metheny" (Dear Metheny), a tribute to **Pat Metheny**, another musical heavyweight who has joined the chorus of those acclaiming Amigo. Metheny describes the Spaniard's playing as "the maximum expression of the flamenco guitar at the present time." Amigo, who hails from Andalusia, is steeped in musical tradition. "Neither you nor I can explain flamenco, but I say that flamenco and I know each other. And if I am flamenco, flamenco treats me as a son," he says. Amigo will play two concerts in Paris in January and is scheduled to appear at MIDEM in Cannes, Jan. 21-25.



HOWELL LLEWELLYN

NETHERLANDS: Josee Koning, singer with Dutch-Latin jazz fusion group **Batida**, is probably the country's most talented performer of Brazilian music. The 11-piece band, founded in 1983, has recorded three Portuguese-language albums, "Batida" (1983), "Terra Do Sul" (1987), and "Tudo Bem" (1992), all on Timeless Records. Now Koning has released her debut solo album. It is a tribute to the late **Antonio Carlos Jobim**, the Brazilian composer of such internationally known standards as "The Girl From Ipanema," "One Note Samba," and "Desafinado." Jobim had promised to supervise the recording of Koning's debut, but the task of arranging and producing the album fell to Jobim's Brazilian colleague and friend **Dori Caymmi**. The resulting album, "Tribute To Antonio Carlos Jobim" (Sony Music Holland), has been greeted with rave reviews in the Dutch press. It features an international cast of musicians, including Caymmi on guitar and Brazilians percussionist **Paulinho da Costa**, and drummer **Claudio Slon**; keyboard player **Don Grusin** and bass player **Nathan East**, both from the U.S.; and Dutch pianist **Hans Vroomans**. The album was recorded in July at the Sound Factory in Hollywood, Calif. The lead single is "Só Danço Samba."

WILLEM HOOS

BELARUS: One of three Slavic republics of the former U.S.S.R., this East European country is rapidly developing a national music industry. Its close proximity to Poland and Czechoslovakia partly explains the popularity of rock music here in the '70s, when **Pesniary**, one of the most successful bands in the former Soviet Union, was founded by bandleader and songwriter **Vladimir Mulyavin**. A number of other rock bands from the region, notably **Verasy**, were among the top touring and recording acts in the U.S.S.R. during that era. Today the most popular rock groups in the newly independent Belarussian republic are **Krama** and **Palatz**. While **Krama** is a conventional group in the tradition of many bands before it, **Palatz** is much more adventurous, combining contemporary dance repertoire with music that fuses local folklore traditions and elements of the Slavic peoples' pagan culture. After a successful response to recordings of various Belarussian acts that were showcased by Minsk-based company **Studio Top** at this year's MIDEM, there are plans for live performances by selected acts from the region at next year's MIDEM.

VADIM YURCHENKOV

U.K.: The vogue for musical dialog between performers from different cultural realms was given full expression during a monthlong season of shows staged under the title of "Multiculti" at London's South Bank. Among those featured were Bolivian folk ensemble **Rumillajta**, which appeared with a 24-strong troupe of panpipers; English folksinger **June Tabor**; and **Ghakuba**, an exciting collaboration between two master percussionists: **Nana Tsiboe** from Ghana and **Bosco D'Oliveira** from Brazil. One of the most intriguing combinations, in theory, was the meeting between highly acclaimed Spanish flamenco guitarist **Juan Martin** and Arabic oud (lute) player **Adel Salameh**. Here was a chance not only to trace the evolutionary path of the Spanish guitar back to its original form as the Arabic lute, but also to explore the contemporary musical links between two cultures whose histories are inextricably linked. Unfortunately, there was no understanding or clarity in the musical marriage of these two performers. **Salameh**, who's technique for playing the oud was pioneered by the Turkish-born player **Sherif Muhieddin Haydar**, lacked the imagination and broader musical knowledge needed to put the idea into practice. His playing was dull and repetitive, and whenever the musicians exchanged phrases, **Martin's** technical fireworks on the guitar were met by somber and naive answers from the oud.

MUHAMMAD HIJAZI



BULGARIA: The harmony duo **Avenue** made its first stage appearance in 1989, but it has only just released its debut album, "Questions." With songs such as "Escape" and "Tear Found On The Road," the two singers, **Zacky** and **Bobby**, echo the close harmony vocal style of **Simon & Garfunkel**. But both men lead an intriguing double life. When not pursuing their careers as pop singers, **Zacky** (**Velizar Sokolov**) is a renowned lawyer and managing director of the Bulgarian Assn. of the Phonographic Industry, and **Bobby** (**Borislav Ivanchev**) is an economist and BMG representative. Between **Avenue's** stage debut and the release of "Questions," the pair established the first legal office here specializing in international copyright protection.

CHAVDOR CHENDOV

WMI'S GLOBAL GROWTH

(Continued from page 82)

We attract the kind of artist we are in tune with. But the U.K. company is beginning to develop other artistic directions. Remember that our structure in the U.K. is rather recently a two-company structure [WEA and EastWest U.K.]. You're talking essentially about a period of six years to develop two A&R sources. I think their rate of success is admirable, and I don't think you could find the equivalent anywhere in the world.

BB: At the same time, WMI has sought other repertoire sources in the U.K., such as China Records, PWL, Anxious, and ZTT.

R.L.: We adopt the principal that you look for creativity wherever it is. The industry generally has realized for some time now that creativity prospers better in the smaller operations.

BB: I'd like to turn our attention to the Asian markets. The accuracy of sales figures there are often questionable, and the IFPI had to look at the issue last year. Has that situation changed?

R.L.: I think the problem of reporting figures is a problem not just in Asia. It's a problem even in more sophisticated countries also, and the problem is that [the music industry reports] figures in a very simplistic way.

I remember about four years ago when I nearly had a heart attack, I thought I had missed the plot, when [it was reported that] the world record market had grown by some amazing number. Somebody at the IFPI had discovered that in China they were selling a lot of cassettes, so from one day to the next they incorporated many millions of cassettes into the world figures and said that the world market had grown phenomenally in the past year.

Clearly, we are forming an industry [in Asia]. So we have had to establish the normal institutions that we are accustomed to having in a number of countries, and we are making rapid progress. This uncertainty of data probably will be dealt with in the next two or three years, because there is a willingness of people to put it right. But a lot depends on this fight against piracy.

BB: The Chinese government has expressed a willingness to open its market to Western companies and products. Is it living up to that pledge?

R.L.: I think it's going to be a difficult political issue for probably the next two or three years. And it is strictly a political issue, not an economic one. The industry wants to have market access. We are going to keep knocking at the door and engaging in constructive dialogue with the Chinese authorities, and hopefully—eventually, when the political climate is right—things will change. There are lot of things that have to change for us to be able to have market access the way that we understand market access.

BB: One of WMI's newest affiliates is in the Czech Republic. In general, what is the outlook for business in Eastern Europe?

R.L.: There was a tremendous wave of enthusiasm when the Berlin Wall fell, and a lot of very foolish statements were made, and people unfolded a lot of ambitious plans. I'm afraid I was the only dissenting voice in the industry, and people thought I was a wet blanket. I just said, "These markets are going from poor communist to poor capitalist. There is no industry." They were pirate dominated.

We stayed out until recently, and our first company was in Hungary, an extremely successful company run by great record people. We are extremely

fortunate to have a very active domestic roster; very successful. They do a great job with international artists. And we are now developing a presence in Poland and the Czech Republic with great record people, at the right time in the right place, and they are going to be very successful.

BB: A new WEA company was established this year in Brazil, to run alongside Continental Records, which WMI acquired earlier. In light of economic conditions, what is the outlook for the Latin American market?

R.L.: You have to be very careful, no question. It is a continent that is in the midst of phenomenal change, which was triggered by the debt crisis, if you remember. You cannot overnight change those economies without some uncertainty and some volatility.

But we believe that the future is there, and we are going to soldier on. We have invested in Mexico and Brazil when the industry was pulling out or retrenching. We boldly do things like the acquisition of Continental, but that has been our trademark in the way we have expanded the operation. Our acquisitions have been controversial and definitely not obvious. But they have all come through for us because of the quality of our management team and the quality of the repertoire we provide.

BB: One of the hallmarks of the growth of WMI in the '90s has been the dual company structure in many markets. What is the advantage of this corporate structure?

R.L.: I go back to the comment I made earlier about the need to remain small in structure, to give creativity a fair chance. That's really the overriding reason. Then there are some very pragmatic issues. One is that when we began our repertoire diversification into non-U.S. sources, clearly our company had a culture and a structure geared to promote only U.S. artists. So we were faced with two obvious dilemmas: How to create the room within the organization to continue to do that job well for the U.S. labels, and yet, at the same time, to develop these domestic A&R sources. Allied to that was the problem that the culture of a company that is geared to marketing product created by somebody is different from that of a company that has to provide its own talent and build a relationship with the talent—to make records, not just market them.

BB: As chairman of WMI, how much direct contact do you maintain with the artists themselves?

R.L.: Contact with the artists goes on in one way or another throughout the year, and clearly that is a source of enjoyment. When the senior executives of the company don't have the time or the flexibility to abandon administration and get close to the artists, then you have problems. When the contact with the artists on a regular basis has to be done only by the promotion people or the marketing people, then you have a problem.

I think the satisfaction in '95, like '94 but increasingly so, is to see how an organization is working together to break artists irrespective of their origins. How the company spontaneously reacts to a good record and a good artist and goes behind the artist.

We are very careful not to forget that we are a U.S. company. We are very careful to keep that culture alive and to adapt to the bigger market. But I think we are evolving into a company without frontiers when it comes to talent, and that to me is a great satisfaction.

Jazz's Oliver Jones Goes Big Band
Pianist Plays Oscar Peterson Tunes On Set

BY LARRY LeBLANC

TORONTO—Even such a seasoned global traveler as Montreal-based pianist Oliver Jones was surprised last year when while touring China he saw a six-piece band performing vintage Woody Herman, Artie Shaw, and Count Basie selections at a hotel in Beijing. The youngest musician in the band was 72.

"It was like stepping back into the '40s," says Jones, 61, one of Canada's top jazzmen for more than 15 years. "They'd learned to play during the war, had stopped, and, after 30 years, had started again. It was the worst-sounding band, but they had plenty of heart."

Jones' just-released album, "From Lush To Lively," is the pianist's 13th for Montreal-based Justin Time, owned by Jones' longtime producer, Jim West. Jones' extensive catalog is licensed in Europe by Enya Records and in the U.S. by Koch International. Additionally, Justin Time exports his albums to the U.K., Japan, Hong Kong, Australia, and Taiwan. According to West, Jones' recordings sell an average of 15,000 units each worldwide.

Jones and West had talked about recording a big band album like "From Lush To Lively" for years but, largely due to budgetary constraints, never had the opportunity. When Jones' boyhood friend pianist Oscar Peterson gave him more than 20 unrecorded compositions two years ago and hearing last year that Rob McConnell's Boss Brass would be in Montreal for a local jazz festival, Jones and West figured that it was an opportune time to record such an album.

"From Lush To Lively" was cut in a two-day session at Studio Tempo in Montreal last spring. Of the 11 tracks, seven were performed with Jones backed by the 15-member Boss Brass, and four were recorded separately with a 12-member string section, which included

members of the Morency String Quartet.

The album includes four Peterson originals; the Jones compositions "Blues For Helene," "Tetra Tetra," and "Len's Den"; and such Tin Pan Alley standards as Johnny Burke & Jimmy Van Heusen's "Swinging On A Star," Ray Noble's "The Very Thought Of You," Dorothy Fields & Jerome Kern's "The Way You Look Tonight," and George & Ira Gershwin's "Our Love Is Here To Stay."



JONES

"At about \$60,000, it's the most costly album we've done with Oliver," says West.

"It was very strange performing with a big band after playing in trio, duo, and solo settings for so long," says Jones. "It's such a wonderful feeling having all these musicians kicking you in the behind. Of course, with the strings creating such a wrap-around warmth, it was like floating on a cloud. I'd like to do a whole album with just strings."

Like Peterson, Montreal-born Jones was raised in the city's poor St. Henri district. A child prodigy, he started playing piano at the age of 2. At 3, his family noticed the youngster was repeating tunes on piano that he had heard on the radio. Though he had never had a formal lesson, Jones gave his first public concert at age 5 at the local Union United Church, performing a boogie-woogie rendition of "In The Mood."

A year later, Jones started taking piano lessons. When he was 8, Jones and his family moved a few doors down from the Peterson family, and he started taking lessons with Peterson's sister Daisy.

At age 9, Jones started playing "trick piano"—dancing, doing the splits, playing from underneath the piano, or with a sheet over the keys—at Cafe St. Michel,

a youngster among the great jazz pianists of Montreal in the '40s, such as Harold "Steep" Wade and Milt Sealey. During weekends and summer vacations, he would perform in such nearby New York towns as Albany and Rochester.

Despite the example of Peterson's soaring international jazz career, Jones chose to take a far different direction. From 1963 to 1980, he led a quartet backing Jamaican pop singer Kenny Hamilton. The work was steady and the money good—he made \$400 a week as far back as 1965. Ten months of the year, he worked in Puerto Rico and, in the remaining months, performed in New York, Chicago, and Las Vegas.

Reaching his forties and tiring of electric keyboards and top 40 material, Jones returned to Montreal in 1980 to play jazz. He began working six nights a week with bassist Charlie Biddle and drummer Jacques Masson at Biddle's, then the newest jazz room in Montreal. It was there that West, a knowledgeable jazz enthusiast, recorded Jones for Justin Time's first album, "Live At Biddle's."

In 1986, following three internationally critically acclaimed Justin Time releases, Jones gave up performing locally to concentrate on working internationally. However, following nine years of traveling 350,000 miles a year and being away from Montreal for 10 months a year, he decided last year to curb his roadwork.

"I was doing 130 concerts a year, and this year I've only done 17 dates," Jones says. "Three or four years ago, I got a shock when during one year I lost seven musician friends, four of them younger than me. I promised my wife, Monique, that when I reached 60 I'd slow down."

While a hectic road schedule doesn't now appeal to Jones, he says he will continue to record an album annually. "It's been like having a baby every year," he says. "Every nine months, we'd do an album. I'm planning on continuing that."

REVAMPED IRISH INDUSTRY, C'RIGHT REFORM

(Continued from page 81)

each year. This conclusion is based partly on past successes. For instance, figures from the British Phonographic Industry suggest that Irish acts accounted for an average of 4% of U.K. album sales from 1986 to 1992. International labels body IFPI says that Irish music had a similar proportion of sales in Germany and the Netherlands.

The IBEC report suggests that further progress could be made by an overhaul of the 1963 Copyright Act, which, it says, has failed to keep pace with changes in technology.

The report says, "The very technology that has helped create a world market for Irish artists is also opening up new opportunities for unauthorized pub-

lic performance, copying, and distribution, and for the exploitation of the works of Irish artists without compensation."

IBEC recommends the introduction of a home-recording royalty on blank

tapes, which would help compensate artists, songwriters, music publishers, and record companies for losses through private copying. It is estimated that this would yield \$3.2 million-\$11.2 million annually via reciprocal agreements with countries that have similar legal frameworks.



WARNER TAPS

(Continued from page 81)

been appointed managing director of the Warner Music affiliate. He was previously director of finance and administration for Warner Music Germany and has been working as a consultant within the Polish company for the past six months. Warner Music Poland was established earlier this year.

JEFF CLARK-MEADS

"Striking The Right Note" calls for:

- the establishment of an Irish Music Board with a five-year development plan to maximize the industry's use of resources;

- the removal of value-added tax on recorded music (Ireland's current VAT on records is 21%, Europe's second-highest rate);

- state agencies to play an increased role in developing the industry by adapting their standard programs to

the needs of music, thus making it possible to fund investment in music publishing and bands, to improve management, and to encourage more acts to be signed;

- increased penalties for piracy;
- the 10% corporation profits tax for overseas investors to be applied to music publishers;

- the extension to record producers of artist exemption, which gives tax-free status on worldwide earnings to those songwriters and composers whose work is judged to be both original and creative and have cultural or artistic merit; and

- Ireland's development as an international music industry center, which would require a strong infrastructure and foreign investment.

While it acknowledges the industry's creative strength, the IBEC report sees it as less robust in the areas of publishing, indigenous record companies, and promoters and says that it is "weak in terms of recording studios, recording professionals, and managers."

The report further claims that state agency programs to promote music are "insufficiently developed for the needs of the music industry."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Soundtrack On Sale At Cinemas 'Exhale' Used For Marketing Experiment

BY DON KAPLAN

NEW YORK—A monthlong marketing experiment revolving around the soundtrack to the new Whitney Houston movie "Waiting To Exhale" has been launched to target "captive" audiences in movie theaters. The experiment's promoters, Arista Records, General Cinema, and 20th Century Fox, are banking that impulse shopping will boost album sales and provide extra publicity for the film.

The movie's soundtrack, which was released Nov. 14 by Arista—five weeks prior to the film's Dec. 22 premiere—is available for purchase in both CD and cassette formats at every theater in the General Cinema chain.

In addition, Houston's new music video from the soundtrack, "Exhale (Shoop Shoop)," is being shown as a trailer prior to the beginning of various films on 450 General Cinema screens in major U.S. media markets. The company boasts 1,200 screens chainwide.

The album, which is also being played in the theaters before the lights are dimmed, features an array of leading R&B vocalists, including Houston, Toni Braxton, Aretha Franklin, Brandy, TLC, Mary J. Bilge, Chaka Khan, and Patti LaBelle. All the new songs on the album were written and produced by Kenny "Babyface" Edmonds.

At the theaters Arista is providing promotional materials such as posters, light boxes, counter cards, and buttons to help market the album, which is available at all concession stands in the chain. Besides screen time for the video and space for the albums, General Cinema has contributed to the merchandising effort by constructing promotional transparencies to fit the backlit graphics systems located behind concession stands. The transparencies are usually used to market popcorn and soda.

Dick Wingate, senior VP of mar-



keting at Arista, says Fox is also picking up a portion of the merchandising costs because of the extra promotional screen time its forthcoming movie is receiving. "Fox is [included] in this because obviously there is a substantial amount of screen time to help set up the 'Waiting To Exhale' movie," he says.

CDs at the theaters are selling for \$13.99; cassettes for \$9.99. And at some locations, the marketers are testing the results of offering the album at free-standing kiosks, box offices, and carts situated at the exits.

"This is in a test phase," says Ellen Aub, VP of film marketing at the 200-unit national theater chain. "And we're trying different selling techniques to see what works and what doesn't."

Pricewise, both Aub and Wingate say the price of the album at the theater is competitive with prices of the soundtrack at retail stores. "We didn't want to undercut the retailers," says Wingate.

According to Aub, the experiment is providing information regarding the overall effect of selling music through an alternative outlet. "We're trying to understand the impact of the big screen on the sale of merchandise," she says. "We liked [this program] not only because Whitney is a hot artist and we were premiering her new video, but also because the merchandise and the video are tied in to

the film.

"At General Cinema, what we're trying to do is find other forms of entertainment and add them to the movie mix. By doing this, we're trying to add more value to our patrons' movie experience." Aub says the albums will be offered at the chain through the new year.

She notes that marketing music products to movie audiences is a good fit, since there are strong similarities between moviegoers and music buyers. "Our research has shown that the consumer profile between music purchasers and moviegoers is very much aligned."

Wingate agrees. "We're also looking at this as advertising. Research has shown that moviegoers are entertainment buyers."

He adds, "And active movie buyers tend to be active music buyers."

Both executives decline to project how much money General Cinema, Arista, and Fox hope to make off the promotion, or how much money the promotion is costing each partner. "This is untracked territory," says Wingate. "The only music that has been sold on a chainwide basis in theaters that we are aware of has been for children, with Disney, but it's never been anything as broad as this."

According to Wingate, the project is also another means of providing awareness of the soundtrack to encourage sales at other retail venues. "We're looking to expand the universe of the album's impression, and hopefully sell some records, too. We do not expect that every positive impression of the album that we make will be reflected as a sale in the theater."

Aub says Arista approached General Cinema with the idea of using popcorn bags as billboards for the soundtrack. Executives at General Cinema felt that since the album is a product with entertainment value, using the music video to help market it might have a greater impact. "In

(Continued on page 89)

Ruby Mines Cutout Gems Owner Marks 50 Yrs. In Biz

BY ED HOGAN

CHICAGO—In an industry that has more than its share of longtime players, how many can claim to have logged five decades in the trenches? Ruby Lawrence, proprietor of Chicago-based Ruby Sales, can.

At a robust 76 years of age, cutout wholesaler Lawrence is celebrating 50 years in the record business.

For the last three decades, he has been running Ruby Sales, which has become a regular stop for a huge number of retailers whose stocking needs for hard-to-find titles cover the music spectrum. Included in his 50,000-plus title stock are soul/jazz, country, classical, ethnic, gospel, soft rock, and adult contemporary. There are soundtracks of every ilk, comedy albums, and obscure releases from long-forgotten labels.

Lawrence started in the business when he returned to the States after serving in the military during World War II. "I came home from the war, and the only available jobs were for traveling salesmen," says Lawrence, who became a rackjobber, which, at the time, was simply referred to as a "jobber." Selling from the trunk of his car, Lawrence's inventory consisted of overstocks and discontinued records, which

he resold at discounted prices.

In 1952, he teamed with a business partner in a rackjobbing operation that lasted 13 years, until he and his son, Jay, opened Ruby Sales in 1965.

Cutouts are an important ingredient of successful independent retailing, according to Lawrence. "Cutouts serve a valuable place in the industry," he says. "There's really no set pricing in either the buying or selling of cutouts. It's up to the dealer to know what to pick for his or her own store and how to price it. If done right, you can do very well."

To keep things fresh, he constantly rotates the merchandise. "If dealers come here and see something they saw before, it's not good," he says. "Also, by not having my stock arranged by label or some other way, they see things they would have never considered."

"I sometimes sell pieces based on the artist's name," he continues. "Some releases become more valuable as a cutout for any number of reasons. The act may suddenly hit it big, and that generates interest in their previous releases. For whatever reason, the follow-up to a hit album may not sell well. So it's deleted from the catalog. Even though aesthetically it may be better than the debut. Sometimes the record ends up

(Continued on next page)



Ruby Lawrence, who has been in the record business for 50 years, is shown in the office at his company, Chicago-based distributor Ruby Sales.

PRIORITY RECORDS

OUR EARS HAVEN'T LEFT THE STREET IN 10 YEARS

KEEPIN' IT REAL IN '96 WITH FIRST HALF RELEASES FROM:

CONSCIOUS DAUGHTERS • HOMICIDE

HELTAH SKELTAH • ORIGINOO GUNN CLAPPAZ (O.G.C.)

RAS KASS • LIL 1/2 DEAD • ICE-T • ME & MY COUSIN • CUTTY RANKS

NYOO • THA TRUTH • INTENSE METHOD • ORGANIZED KONFUSION

THE RUGBURNS • MAGNAPOP • X MEMBERS

THANKS TO RETAIL FOR YOUR CONTINUING SUPPORT

RUBY MINES CUTOUT GEMS

(Continued from preceding page)

getting some airplay or club play, and the demand explodes. When that happens, a release tucked away in the corner gathering dust can suddenly become one of the hottest pieces in your store's stock."

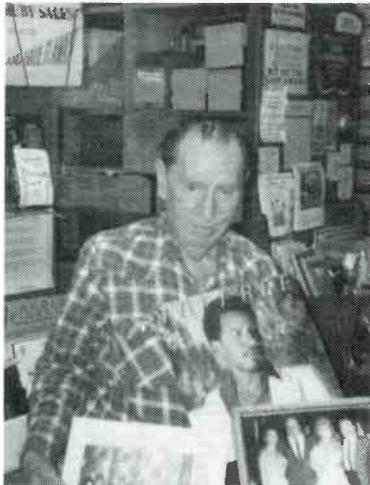
That has happened more times than Lawrence can remember. In one case, he was able to profit quite nicely. Songwriter/producer Jeffrey Perry—whose credits include 100 Proof (Aged In Soul)'s 1970 top 10 single "Somebody's Been Sleeping," Diana Ross' "One Love In My Lifetime," and Jackie Wilson's "Beautiful Day" album—recorded an album for Norman Whitfield's production company and issued it through MCA. Released in the summer of 1978, the album "Jeffree" (which was also the artist's stage name) yielded two singles, "Mr. Fix-It" and "Love's Gonna Last," the former of which charted in the lower regions of Billboard's R&B charts.

Then in late 1990, serendipity came into play. "I bought this big load and in there was a couple of thousand copies of 'Jeffree.' A guy from England was here and said, 'That's a good record. Give me a good price, and I'll buy them all.'" But Lawrence wanted to spread the title around a little bit, so he sold him only a few hundred.

But others in the U.K. began calling Ruby Sales, and the album quickly sold out. Meanwhile, U.K.-based Charly leased the rights to "Jeffree," and it not only sold there, but it started coming into the U.S. as an import.

Airplay was added to the mix, when local DJ Kenny B began playing "Love's Gonna Last" from the album on his Saturday-night dance program on WVAZ. Demand skyrocketed, and since the record was out of print in the U.S. and only available as an expensive import, the inevitable bootlegs appeared.

Lawrence, seeing the potential bonanza, contacted MCA and struck a deal for exclusive rights for the album. "Jeffree" went on to become one of the hottest-selling records in Chicago, with stores posting signs reading "We have Jeffree!" says Lawrence. The popularity of the 12-year-old album was so huge that Jeffree came from California to do concerts and radio appearances.



One of Ruby Lawrence's biggest successes as a cutout distributor has been with an album by R&B artist Jeffrey Perry, who records as Jeffree. (Photo: Ed Hogan)

Lawrence received accolades for understanding the wants of the record-buying public and having the chutzpah to satisfy them. But he has no problem sharing the spotlight with others. "[Local distributors] Barney's and Fletcher's, as well as Kenny B, did a great job with the record. It's still doing well for me. Another song from the album, 'Mr. Fix-It,' is starting to become popular," he says.

The success of "Jeffree" reminds Lawrence of another incident in which he was able to profit in a huge way. "When Chess Records went out of business, because I knew the owner, Leonard Chess, I was able to get a lot of their product," says Lawrence. The MCA Budget Series, which includes the Chess/Checker catalog, remains one of his best-selling lines.

Lawrence fondly shares stories that can leave you wishing for simpler times. Anecdotes of such people as Earl "Fatha" Hines, Sarah Vaughan and George Treadwell and Jimmy Makulas—"He could sing in any language!"—dot his conversation. The amiable wholesaler is more than happy to pull out his stack of photo memorabilia.

There's Lawrence at a restaurant breaking bread with radio-talk-show host Jack Eigen and "Father Of The Blues" W.C. Handy at the legendary Chez Paree club. In another, he's in a two-shot with Julie London. The inscription on his autographed photo with Bonnie Koloc reads, "To the sweetest cutout man in the world."

The wholesaler recalls he was the first indie distributor of Audio Fidelity, the audiophile label whose slogan was "For those who can hear the difference." "People didn't think that they would sell," he says of what he calls the first stereophonic label. "We gave the Dukes Of Dixieland and Al Hirt their first big breaks. I listed them at \$5.95 in the days when everything was \$3.98." But they sold through "creative merchandising—I knew which dealers could move which items," he says.

After half a lifetime in the business, Lawrence has made enough contacts to allow him to obtain the product he and his customers want. "I always have certain goods that other dealers don't," he says. "This gives me the variety of product I need to sell a customer."

Not limiting himself to the Chicago area, the veteran record man has advertised in international trade directories. "I get orders from all over," including Japan. "Do you know what [customers from Japan] buy mostly? Classic soul! Mostly LPs. England buys a lot of soul, too. Between Japan, England, France, and Germany, I sell a lot of records."

Lawrence prefers to have payment wired directly to his bank. "I prefer they wire it to my bank for two reasons. One, it's faster, and when one bank wires it to another bank, you know it's good."

The popularity of classic pop music, including Tin Pan Alley standards and the resurgence of Tony Bennett, has put him in an enviable position. "I like the old-time nostalgic recordings," he says. "They are selling exceptionally well now, and I buy them by the thousands. They're my bread and butter."

Ruby Sales moves a lot of product, but Lawrence sees some mistakes the labels are making that impede sales. "I think when they stopped using liner notes, it was a mistake," he says. "Why not give a brief history of the artist and list the other releases in their catalog? On cassette packaging, they make the writing too small—I can't even read them with a magnifying glass."

Gliding into his golden anniversary in the business, Lawrence has some advice for those considering a career in record retailing. "Owning your location, as opposed to renting your location, also contributes to your bottom line. It's like with a house: Once you have the down payment, the rest is almost like rent. But if you've got a good job and a couple of dollars, instead of wasting them on frivolous things, invest it in your business." Having a good reputation also plays an important role, he says. "I was bidding on a million pieces out of Minneapolis, and someone else offered two cents on a record more than me. The seller decided to go with me because he knew I would pay when I said I would."

"This industry has been great to me, and I think I've been great for this industry. Because of what I do, some would call me an undertaker: I believe I'm a savior, saving labels that have overproduced." Lawrence also gives a second life to music that otherwise might be missed completely.

newsletter...

SPEC'S MUSIC, the 57-store Miami-based retailer, reports a \$1 million loss for the first fiscal quarter, which ended Oct. 31, as sales from stores that have been open at least one year declined 12% from the same period last year. In the first quarter of 1994, Spec's reported a \$54,000 loss. Overall revenues rose 4% to \$17.9 million from \$17.2 million. The loss was caused by the decline in same-store sales, lower profit margins on product, and costs associated with store openings. During the quarter, Spec's opened two stores and closed two.



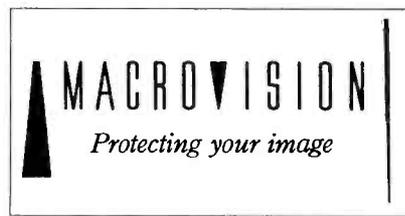
SENSORMATIC ELECTRONICS, marketer of antitheft electronic tags for music and video, says that the latest "National Retail Security Survey" indicates that retailers lost \$25.6 billion, or 1.83% of total sales in 1994, to employee and customer theft, administrative error, and vendor fraud.

LIVE ENTERTAINMENT, the home video company, says its Family Home Entertainment division has acquired rights to distribute on home video a slate of full-length feature films in 1996, including an animated version of "Tom Sawyer." LIVE says it has obtained financing for the production of films from London-based Coutts & Co.



THE NATIONAL ASSN. OF RECORDING Merchandisers says that Warner Bros. recording artist k.d. lang will perform at the Scholastic Foundation dinner March 23 during NARM's 38th annual convention in Washington, D.C.

MACROVISION, which markets technology to prevent unauthorized copying or viewing of video programs, says it has forced Distributors Unlimited out of business. The company is a distributor of the black boxes that are designed to circumvent copy-protection devices. Macrovision says Distributors Unlimited is the 20th company to agree



to leave the black-box business.

SONY RETAIL ENTERTAINMENT is opening an office in Sony's new European headquarters in Berlin in an attempt to expand the unit's activities to Europe. Richard Groves, VP of Sony Retail Entertainment Europe, will manage the unit and oversee a new retail project at the headquarters in Berlin's Potsdamerplatz.

READER'S DIGEST ASSN. says that one of the first projects under its new programming alliance with PBS will be a portrait of American life, music, and culture in the '40s. After appearing on TV, the program will be marketed to retail on home video through Turner Home Entertainment. Another program, "Abraham Lincoln And Mary Todd," will depict the life of the president and his wife.

PASSPORT MUSIC DISTRIBUTION has come up with two packaging campaigns to attract the attention of retail buyers. Personalized Mel Torme CDs were sent to buyers to announce the Concord Jazz "Now And Future Legends Of Jazz" promotion. The CD was wrapped in a velvet and brass ribbon with a cover autographed by Torme. For a release by the Verve Pipe, "Pop Smear," Passport sent buyers an imitation pipe bomb containing a T-shirt and a band photo.

STAR SONG plans to transmit a concert by contemporary Christian act Newsboys Feb. 19 at the Space Center in Houston via satellite to retail outlets around the country. More than 200 stores in the Parable Group chain of Christian retail outlets are among the retailers participating in the promotion for the group's upcoming release "Take Me To Your Leader."

EXECUTIVE TURNTABLE

HOME VIDEO. Adam Yokoi is appointed VP of business development for Warner Home Video in Burbank, Calif. He was senior VP of corporate liaison and technology for Matsushita.

Stephanie Kovner is named marketing director for BMG Video in New York. She was a category promotion manager for Kraft Foods.

Tracy Ames is promoted to director of marketing for Republic Pictures Home Video in Los Angeles. She was senior product manager.

H. Wayne Huizenga has resigned as chairman of Spelling Entertainment Group.

ENTER*ACTIVE. Disney Interactive's entertainment group in Burbank, Calif., names **Hope W. Neiman** VP of marketing and **Dan Adler** VP of talent and entertainment development. They were, respectively, a marketing consultant and an agent at Creative Artists Agency.

Intersound Multimedia in Roswell,



NEIMAN

ADLER

Ga., promotes **Alan Queen** to multimedia product developer and **Rob Enslin** to multimedia sales representative. They were, respectively, CD-ROM developer and classical A&R representative.

Andy Sullivan is named manager of production for Box Top Entertainment in Los Angeles. He was in acquisitions and sales at Radio Vision.

Information for the Merchants & Marketing Executive Turntable should be sent to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036. Photographs are welcome.

Indie Xmas Records Slow Seasonal Shudders

Stuart Back From Spain To Open A 'Can O' Worms'

IT'S CHRISTMAS, KILL ME: Shopping. In the mall. With no money. Picking out the tree. Putting up the tree. Decorating the tree. Addressing cards. Fruitcakes. Relatives.

Sheesh. Little wonder people look for some Christmas music to cheer them up when the holidays roll around.

As Dec. 25 approaches, Declarations Of Independents usually finds that a few spins of Phil Spector's 1963 classic "A Christmas Gift To You" dispels any transient Yuletide blues. We also try, desperately, to avoid any record on which an animal barks, meows, oinks, clucks, croaks, or quacks your Christmas favorites.

Some may shudder at the prospect of seasonal songs, but for those of you who enjoy them, or want to stock them, there are a few hip indie Xmas records out there this year that go well with cocoa, a crackling fire, and a well-decked long-needed pine.

Robert Earl Keen's "Merry Christmas From The Family," originally heard on last year's Sugar Hill album "Gringo Honeymoon," is among the funniest Christmas songs ever recorded. Check out the original and see if you can get the Durham, N.C., label to part with its limited-edition live single of this white-trash epic.

Tim/Kerr Records in Portland, Ore., has released Twelfth Night offerings by its wonderful young acts the Dandy Warhols (a CD single version of "The Little Drummer Boy") and Super Deluxe (the EP "Electric Holiday," which includes the originals "All I Wanted Was A Skateboard" and "Jonny's Gone Sleddin' With Queen").

Also out of the Pacific Northwest, Seattle's Blue Rose Record Co. has issued the "I Love Christmas" EP, a project featuring members of Super Deluxe, Love Battery, the Posies, and Peach. It includes a version of our traditional fave, Big Star's "Jesus Christ."

Let us not forget Nashville-based Oh Boy Records' perennial favorite "A John Prine Christmas," on which the master singer/songwriter performs his own ineffable "Christmas In Prison" and a sublime version of "I Saw Mommy Kissing Santa Claus."

Lastly, if you covet an unseasonably tropical Christmas, the Blue Hawaiians' Restless album "Christmas On



by Chris Morris

Big Island" will whisk you away on an instrumental wave. When was the last time you heard "The Little Drummer Boy" performed on Hawaiian steel guitar?

Peace.

QUICK HITS: Singer Syd Straw, an object of Declarations Of Independents' personal worship, has been signed to Capricorn Records in Nashville. Her label debut, "War And Peace," is due in March. The divine Ms. Straw is best known for a stint as lead vocalist for the Golden Palominos; Virgin issued her solo bow in 1990. . . . Reigning Chicago eccentric Wesley Willis has pacted with Oglio Records in Redondo Beach, Calif. Willis' label debut, titled "Rock & Roll Will Never Die" and distributed by Navarre Corp., features the bizarre performer's homages to such rock bands as Nirvana, the Rolling Stones, and Hootie & the Blowfish.

Sundazed Music in Coxsackie, N.Y., has acquired the masters of "Save For A Rainy Day," a lost album by surf stars Jan & Dean. The 1967 set, a thematic project filled with songs about rain, originally received only limited distribution on Dean Torrence's regional label J&D. . . . Finally, from the hot-stove league, former New York Yankees and Chicago White Sox ace (and current free agent) Jack McDowell has released a new record, "Just A Thought," on Chicago-based Monsterdisc. It's the hard-tossing pitcher's third musical project. If you're in the New York area, you can catch McDowell Saturday (9) at Maxwell's in Hoboken, N.J.

FLAG WAVING: Dan Stuart confesses candidly that he just about reached the end of his tether while living in Madrid in the early '90s.

"I got about as alienated as I could get," he says. "There were days in Spain I became absolutely convinced I would never leave alive. . . . It was the lowest point in my life, those two years in Madrid."

The singer/songwriter/guitarist, who spent the better part of the '80s as lead singer for Green On Red, has captured the essence of this harrowing period on his solo album "Can O' Worms." The record was originally released by Normal Records in Germany and is now issued in the States by New Orleans' Monkey Hill Records.

The core of the album is a group of somber songs—"La Pasionaria," "Expat. Blues," "In Madrid"—that recap Stuart's life on the skids overseas. On a different note, the album concludes with a poignant song, "The Greatest," about the young Stuart's idol, Muhammad Ali.

Of the latter number, Stuart says, reflecting as much about himself as about Ali, "The best thing about being an American is that we're allowed to reinvent ourselves."

Stuart is in the process of reinventing himself in Tucson, Ariz., where he got his start musically as a member of the Serfers, who relocated to L.A. and renamed themselves Green On Red. "I went home, and it's the best thing I ever did," Stuart says. "I realize today there's really nowhere to go. I realize I don't have to run anymore."

For "Can O' Worms," he was joined by a couple of musicians he knew during his sojourn in Austin, Texas, in the early '90s: bassist J.D. Foster (who also produced) and former True Believers guitarist Jon Dee Graham. Poi Dog Pondering veteran Daren Hess fills the drum chair.

Of his colleagues, Stuart says, "I'm pretty much like Ripple wine—you've got to pour me in a silver goblet to make me tolerable."

Stuart, who sounds more balanced and content than he ever was in his manic days in L.A., expresses great satisfaction with his new record. "I said, 'I'll make this little record, and I'll make it for me,'" he says. "I think it's my first truly honest record."

With his recording band in tow, Stuart will play a couple of weeks of club dates, starting on the West Coast, in January.

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SOUNDTRACK ON SALE AT CINEMAS

(Continued from page 87)

other words, we're saying to the music industry that right now you have MTV on the box in the living room, and it certainly has been a valuable marketing tool. However, we think we have something better and more exciting."

Wingate says, "What we want to do is get the music video in front of as many people as we could before Christmas and before the release of the film. We liked the idea of showing the video in an environment where the audience is a captive one."

He says that the difference between showing the video on TV versus the big screen is that at theaters there are fewer distractions or less "clutter." "Theatrical exhibition gives you people's full attention; the phone is not ringing and the kids are not trying to

talk to you at the same time. Generally, it's very hard to get to people without other interruptions. With this program, we're getting to people in a closed, noncluttered environment."

He adds, "I don't think that we would embark on putting videos into a movie theater unless we felt that it was a perfect fit with the moviegoing experience."

He says that sales of the album so far have been strong at theaters located in areas with a large African-American population.

Rick Bleiweis, senior VP of marketing at BMG Distribution, which is distributing the album to General Cinema theaters, says this experiment is just the beginning of selling records in places usually not associated with

record sales. "As labels and distributors, we are always looking and will keep doing these kinds of things to find new outlets to expose and sell applicable product that in no way undermines the regular music retail base."

Bleiweis says he agrees with the new marketing concept since it goes after an "incremental" or add-on business rather than attempting to replace music store sales. "The real key here is [that a movie theater is] a specific environment with very limited SKUs as compared to a music store environment, where the business is driven more by price, selection, customer service, and things that are important in the regular retail environment."

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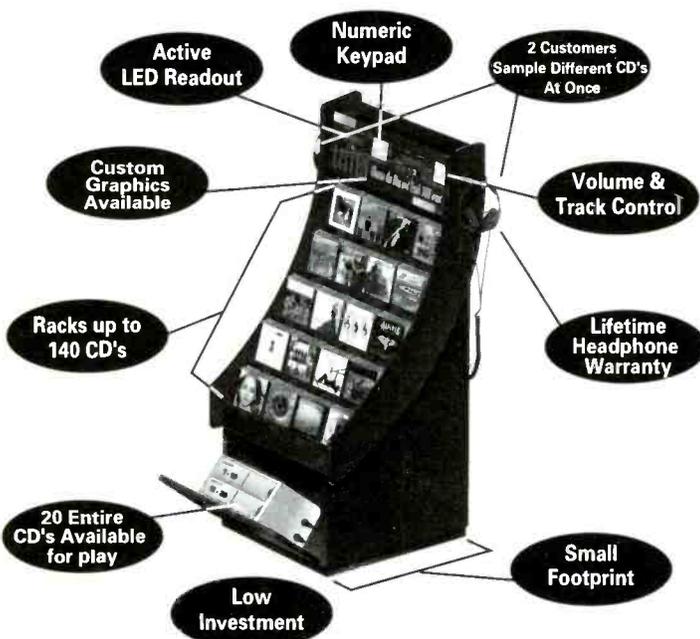
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Metromedia Deal Makes A Fruitful Alliance For Bianco

AFTER A LITTLE more than five years, **Joe Bianco**, chairman of Alliance Entertainment Corp., is on the verge of achieving two of his dreams. He is about to become a very wealthy man and will soon enter the movie and home video businesses.

On Nov. 30, Metromedia International Group, a division of the conglomerate Metromedia, agreed to acquire Alliance Entertainment for about \$533 million in stock, with the deal set to close in March (see story, page 7). As part of the deal, Bianco will become CEO of the division that includes Metromedia's entertainment ventures, among them Orion Pictures, Orion Home Entertainment, MCEG Sterling, and the Motion Picture Corp. of America.

Beyond the entertainment division, the deal likely puts Bianco in line to become the next CEO at Metromedia, a media and telecommunications company put together by **John Kluge**, an 81-year-old billionaire.

Bianco currently owns about 20% of Alliance Entertainment, which means that his shares are worth about \$106 million. Of course, if Metromedia's stock price increases, it sweetens the pot for Bianco, not to mention Alliance shareholders.

Not a bad payday for Bianco, 45, who built Alliance with other people's money. But Bianco wasn't always an entrepreneur. After graduating from Yale Law School, he went on to teach, and by the age of 31 he was the associate dean of New York's Yeshiva University Cardozo Law School. But he soon left the halls of education and entered the business world.

In the early '80s, he acquired the rights to U.S. distribution for Lotus Performance, a British sports car company. At the time, car sales were hard to come by, so Bianco used his knowledge of tax laws and financing to create a limited-edition partnership that provided a modest tax write-off to induce well-heeled customers to buy a Lotus from him, according to a 1983 Forbes article. The partnership raised money and customers for his distributorship. Bianco was further helped when foreign currency trading swung in his favor, giving him greater profits.

In 1987, he sold his business to General Motors, earning him an undisclosed sum that was presumably in the millions. That's when he began prowling for his next business opportunity, the one that would cement his financial stature as a multimillionaire.

In 1990, Bianco entered the music business by acquiring a controlling interest in Bassin Distributors for about \$24 million, the bulk of which was put up by an investment unit from CIGNA. Until Bianco came along, the one-stop business was regarded as unattractive, a backwater of the music industry. But in buying a one-stop, Bianco saw something that many of the music industry's

finest financial minds had overlooked—a steady cash flow that could be marketed to Wall Street.

Armed with that steady income stream, Bianco cut deals raising capital that allowed him to buy other one-stops such as CD One Stop and Abbey Road Distributors; independent distributors Encore Distribution and Independent National Distributors Inc.; labels Castle Entertainment, Concord Jazz, and Sound Solutions; South American wholesaler's Discmusic, Canta Brasil, and Braisison; and even a management company, Premier Artist Services.

Along the way, Bianco has made millionaires out of a lot of people, including **Jerry Bassin**, former owner of Bassin Distributors; **Bruce Ogilvie**, former owner of Abbey Road Distributors; **Allan Meltzer**, former owner of CD One Stop; and

Anil Narang, Alliance's vice chairman, who will run Metromedia's entertainment business with Bianco.

When Bianco first bought Bassin, he thought he was going to be in the music business for three years, buy a couple of one-stops, and go public. Eventually he would find a way to bow out, take home his money, and then move on to his next business venture, which he hoped would be his entree into the movie business in one form or another.

But as he made his way through the music industry, sifting for opportunities, he realized that Alliance's potential was greater than he initially suspected. So he kept on building and adding new dimensions to the company, all the while positioning it as an attractive takeover target for bigger entertainment companies.

Earlier in the year, Bain Capital, an investment firm, tried to buy Alliance for \$9 a share, but was turned down and instead bought a stake in the company. At the time, Bianco privately said his selling price was \$12 a share. It looks like he is going to get that and get into the movie business as well, all in one fell swoop.

But just because Bianco is now in the movie business, don't expect him to turn his back on the music industry. He is in the process of streamlining the various operations under the Alliance umbrella—a massive task unto itself that is far from completed.

While others think that eventually Alliance will pursue the creation of front-line music, Bianco says he is content to own catalog labels. He dismisses the notion that he will try to make Metromedia into the seventh major. The combination of Alliance and Metromedia International Group goes a long way toward creating a fully integrated entertainment company.

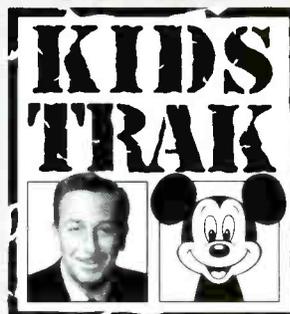
Bianco says there are plenty of cross-opportunities with a movie studio, a telecommunications empire in Eastern Europe and Asia, and Alliance's assets.

RETAIL TRACK

by Ed Christman



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Sony To Open 'Sesame Street' Audio Titles Multicultural Titles Bringing Kids The World

TELL ME HOW TO GET: Sony Wonder is running a gamut of promotions, with seven "Sesame Street" audio titles ready for release Jan. 18. Three new music titles, a pair of new hook and tape packages, and two book/tape rereleases are being supported by a yearlong national marketing campaign, which includes television and print advertising, a coupon booklet, a sweepstakes, and a 130-station radio promotion.

The new audio titles are "Sing Along Travel Songs," "Silly Songs," and "Bert & Ernie's Greatest Hits," each \$13.98 on CD and \$9.98 on cassette. Book/tape release "Big Bird's Band Plays Together" is the first in a new series called "Kids' Guide To Life," which, in typically amusing "Sesame Street" fashion, focuses on common



by Moira McCormick

developmental problems for preschoolers and their parents ("Big Bird's Band" illustrates cooperative play). The other new book/tape package is "The Magic Shoes," featuring junior Muppets Zoe and Elmo. Rereleased book/tape combos are "Oscar's Grouch Jamboree" and "Rosita's Block Party." All book/tape releases are \$6.98.

Thirty-second TV spots are set to

air on national cable and local daytime TV in February, with the print ads targeting consumer family magazines scheduled to kick off in March. Sony Wonder is participating in the coupon booklet "Sesame Street On Parade," along with other "Sesame Street" licensees, to the tune of \$75 in combined total savings. Sony Wonder's rebate coupon, good for \$1.50 off all its "Sesame Street" product, will appear in 3 million booklets distributed in-package in "Sesame Street" licensed products.

A Sony Wonder/Sesame Street magazine Fun Time sweepstakes is being developed and is designed to run for approximately a year. The slate of prizes will include "Sesame Street" audio and book/tape packages, as well as Sony Electronics products. The

(Continued on next page)

NEW BUDGET TRADITION AT RYKO

(Continued from page 11)

and we're not afraid to let people know about it."

The first flight of Rykodisc CDs will include "The Lark In The Morning," a 1955 album of Irish folk music that marked the first collaboration between Liam Clancy and Tommy Makem, who were famously partnered (with Patrick Clancy and sibling Tom) in the popular group the Clancy Brothers & Tommy Makem through the '80s.

Blues and folk titles include Odetta's celebrated 1956 debut, "Odetta Sings Ballads And Blues"; "Autobiography In Blues" and "Country Blues," 1959-60 albums by Texas singer/guitarist Lightnin' Hopkins; "Treat Me Right," a 1951 European session by Chicago blues titan Big Bill Broonzy; and "Goodnight Irene," a 1939 Musicraft session by legendary singer and 12-string guitarist Lead Belly.

Jazz is represented by "Hawk Talk," a string-laced 1963 session by tenor saxophonist Coleman Hawkins; "Wildroot," a 1958 reunion of Woody Herman's Herd, featuring guest guitarist Charlie Byrd; and "Moon Glow," a 1949 trio session by piano romantic Errol Garner.

The first release is rounded out by "Flamenco!," a representative session by guitar master Carlos Montoya.



LEAD BELLY

Future Tradition releases will include titles by Charlie Parker; Charlie Christian, Earl "Fatha" Hines, the Clancy Brothers, A.L. Lloyd & Ewan MacColl, Sonny Terry & Brownie McGhee, Blind Lemon Jefferson, and Woody Guthrie, among others.

Rykodisc product manager David Greenberg says that Tradition will issue three more 10-album flights after the February raft for a total of 40 titles in the first year.

Greenberg adds that the Tradition releases will be packaged in clear jewel boxes with plastic top-spines to differentiate them from Ryko's green jewel boxes for its top-line product. The

albums will also be dressed up with new cover art and newly commissioned liner notes.

"We've gone to the Library of Congress and found archival photographs," Greenberg says. "Liam Clancy wrote really great, funny liner notes for 'The Lark In The Morning' that basically give the whole background of the time and how important this record is. The Lightnin' Hopkins [albums] have great liner notes by the producer, Mack McCormick."

He adds, "We're also writing liner notes not just for the aficionados. For a lot of people, this is probably going to be their first Errol Garner album, probably their first Odetta album."

Masters are being cleaned up using both the NoNoise and CEDAR processes.

"I just heard the Lead Belly today and the Big Bill and the Carlos Montoya, and they're light-years better than the masters we were handed," Greenberg says.

Hammond says that Rykodisc will look to sell Tradition product in such regular budget outlets as "speed tables in the big discount places."

While the label has not yet prepared any special point-of-purchase bins or dumps, Hammond says, "that's certainly something we're hoping to have in our arsenal as the series grows."

He adds, "We're looking to build retail promotions with most of the major chains... The way that one needs to achieve that is by laying out some co-op dollars, and we are prepared to do that in the right situation to create the right kind of display opportunities."

For radio and retail, Hammond says, "We'll be doing a [promotional CD] sampler on each [flight of] 10... We don't expect 10 albums to receive in-store play on any given day, but we'll be doing a sampler with two tracks from every album."

As far as the target audience for Tradition, Hammond says, "There's a buyer out there who wants to get a little below the surface and isn't just going to buy 'The Clancy Brothers' Greatest Hits.' That's the kind of buyer we've traditionally appealed to, and hopefully by making these available at an attractive price we'll be able to do that with this series as well."

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 LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★★ NO. 1 ★★		
1	1	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES: THE CHRISTMAS ALBUM 6 weeks at No. 1	8
2	2	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	5
3	3	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	40
4	4	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	14
5	6	BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	15
6	5	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	40
7	11	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	13
8	8	AMY GRANT ▲ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	22
9	9	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	116
10	14	VARIOUS ARTISTS ▲ A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	33
11	7	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	82
12	16	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG	32
13	15	CROSBY/SINATRA/COLE LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	25
14	18	VARIOUS ARTISTS ▲ A&M 54003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	18
15	10	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	48
16	19	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON	23
17	12	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	35
18	22	BARBRA STREISAND ▲ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	29
19	21	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS	3
20	13	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	30
21	20	ELVIS PRESLEY ▲ RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	14
22	28	THE CARPENTERS ● A&M 215173 (10.98/15.98)	CHRISTMAS PORTRAIT	29
23	27	AARON NEVILLE A&M 540127 (10.98/16.98)	SOULFUL CHRISTMAS	8
24	17	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	5
25	25	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70636 (6.98/9.98)	1955-PRESENT	20
26	30	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	18
27	26	BING CROSBY LASERLIGHT 15444 (2.98/6.98)	WHITE CHRISTMAS	11
28	29	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...	8
29	—	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	CHARLIE BROWN CHRISTMAS	17
30	31	NEIL DIAMOND ● COLUMBIA 66465 (10.98 EQ/16.98)	THE CHRISTMAS ALBUM VOLUME II	2
31	32	NATALIE COLE ELEKTRA 61704/EEG (10.98/16.98)	HOLLY & IVY	2
32	33	GLORIA ESTEFAN ▲ EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	7
33	23	THE BEATLES ▲ CAPITOL 46441* (10.98/15.98)	REVOLVER	4
34	40	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	11
35	24	THE BEATLES ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	3
36	—	CARRERAS-DOMINGO-PAVARTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES	5
37	41	TONY BENNETT COLUMBIA 66459 (10.98 EQ/15.98)	SNOWFALL - THE CHRISTMAS ALBUM	8
38	38	REBA MCFENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	11
39	45	JOHN TESH ● GTS 528747 (9.98/14.98)	A ROMANTIC CHRISTMAS	16
40	36	THE BEATLES ● CAPITOL 46447 (9.98/15.98)	LET IT BE	3
41	—	ANDY WILLIAMS LASERLIGHT 12326 (3.98/6.98)	THE NEW CHRISTMAS ALBUM	1
42	—	THE TEMPTATIONS ● MOTOWN 5279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS	13
43	35	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	55
44	39	THE BEATLES ● CAPITOL 46439* (9.98/15.98)	HELP	3
45	—	DOLLY PARTON ● COLUMBIA 46746 (5.98 EQ/9.98)	HOME FOR CHRISTMAS	3
46	—	THE GLENN MILLER ORCHESTRA LASERLIGHT 15418 (4.98/6.98)	IN THE CHRISTMAS MOOD	9
47	—	JOHNNY MATHIS ▲ COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	23
48	50	JOHN TESH GTS 528752 (10.98/14.98)	A FAMILY CHRISTMAS	3
49	47	THE CHIPMUNKS EMI 56718 (5.98/10.98)	CHRISTMAS WITH THE CHIPMUNKS	2
50	44	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	239

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

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Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
★ ★ NO. 1 ★ ★			
1	1	MANNHEIM STEAMROLLER CHRISTMAS IN THE AIRE ▲ ³	AMERICAN GRAMAPHONE 1995 (11.98/17.98)
2	2	KENNY G MIRACLES: THE HOLIDAY ALBUM ▲ ³	ARISTA 18767 (10.98/16.98)
3	3	MARIAH CAREY MERRY CHRISTMAS ▲ ³	COLUMBIA 64222 (10.98 EQ/16.98)
4	6	LUTHER VANDROSS THIS IS CHRISTMAS	LV 57795*/EPIC (10.98/16.98)
5	4	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS ▲ ³	AMERICAN GRAMAPHONE 1988 (9.98/14.98)
6	5	HARRY CONNICK, JR. WHEN MY HEART FINDS CHRISTMAS ▲	COLUMBIA 57550 (10.98 EQ/16.98)
7	8	BOYZ II MEN CHRISTMAS INTERPRETATIONS ▲	MOTOWN 636365 (10.98/16.98)
8	7	MANNHEIM STEAMROLLER CHRISTMAS ALBUM ▲ ³	AMERICAN GRAMAPHONE 1984 (9.98/14.98)
9	11	VINCE GILL LET THERE BE PEACE ON EARTH ▲	MCA 10877 (10.98/15.98)
10	9	AMY GRANT HOME FOR CHRISTMAS ▲ ²	A&M 540001 (10.98/16.98)
11	12	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS ▲ ²	A&M 213911 (10.98/16.98)
12	17	NAT KING COLE THE CHRISTMAS SONG ●	CAPITOL 46318 (7.98/11.98)
13	14	CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME	LASERLIGHT 15152 (2.98/6.98)
14	18	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 2 ▲	A&M 540003 (10.98/16.98)
15	19	KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN AND THE FAMILY CHRISTMAS	GOSPO CENTRIC 72130 (9.98/15.98)
16	21	THE TRACTORS HAVE YOURSELF A TRACTORS CHRISTMAS	ARISTA 18805 (10.98/16.98)
17	20	GARTH BROOKS BEYOND THE SEASON ▲ ³	CAPITOL NASHVILLE 98742 (10.98/15.98)
18	10	STEVEN CURTIS CHAPMAN THE MUSIC OF CHRISTMAS	SPARROW 51489 (9.98/13.98)
19	23	BARBRA STREISAND CHRISTMAS ALBUM ▲	COLUMBIA 9557* (5.98 EQ/9.98)
20	—	VARIOUS ARTISTS CONTEMPORARY GOSPEL CHRISTMAS	REGENCY NELSON 14444/WORD (3.99/4.99)
21	22	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM ▲ ²	RCA 5486* (7.98/11.98)
22	13	ALL-4-ONE AN ALL-4-ONE CHRISTMAS	BLITZZ 82846/ATLANTIC (10.98/16.98)
23	15	VARIOUS ARTISTS A WINTER'S SOLSTICE V	WINDHAM HILL 11174 (10.98/16.98)
24	28	THE CARPENTERS CHRISTMAS PORTRAIT ●	A&M 215173 (10.98/15.98)
25	27	AARON NEVILLE SOULFUL CHRISTMAS	A&M 540127 (10.98/16.98)
26	16	VARIOUS ARTISTS CELTIC CHRISTMAS	WINDHAM HILL 11178 (10.98/15.98)
27	25	BILLBOARD'S GREATEST CHRISTMAS HITS 1955 - PRESENT	RHINO 70636 (6.98/9.98)
28	30	NEIL DIAMOND THE CHRISTMAS ALBUM ▲	COLUMBIA 52914 (10.98 EQ/15.98)
29	26	BING CROSBY WHITE CHRISTMAS	LASERLIGHT 15444 (2.98/6.98)
30	29	THE MORMON TABERNACLE CHOIR CHRISTMAS WITH...	LASERLIGHT 12198 (2.98/4.98)
31	—	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431 (9.98/15.98)
32	32	NEIL DIAMOND THE CHRISTMAS ALBUM VOLUME II ●	COLUMBIA 66465 (10.98 EQ/16.98)
33	33	NATALIE COLE HOLLY & IVY	ELEKTRA 61704/EEG (10.98/16.98)
34	35	SING-ALONG DISNEY'S CHRISTMAS	WALT DISNEY 60882 (10.98 Cassette)
35	34	GLORIA ESTEFAN CHRISTMAS THROUGH YOUR EYES ▲	EPIC 57567 (10.98 EQ/16.98)
36	24	JOHN BERRY O HOLY NIGHT	CAPITOL NASHVILLE 32663 (10.98/15.98)
37	37	ALAN JACKSON HONKY TONK CHRISTMAS ●	ARISTA 18736 (10.98/15.98)
38	—	CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES	SONY CLASSICAL 53725 (5.98 EQ/9.98)
39	38	TONY BENNETT SNOWFALL - THE CHRISTMAS ALBUM	COLUMBIA 66459 (10.98 EQ/15.98)
40	36	REBA MCENTIRE MERRY CHRISTMAS TO YOU ●	MCA 42031 (2.98/5.98)

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

Merchants & Marketing

CHILD'S PLAY

(Continued from preceding page)

national radio promotion program involves "Sesame Street" audio and book/tape product to be given away on-air four times per day for one week. More than 2,500 mentions will run on top 40, adult contemporary, oldies, and country stations.

A variety of point-of-purchase material is also available, including color streamers and shelf talkers, floor and counter displays, window slings, and 12-by-12-inch album flats.

DECK THE HALLS: Walt Disney Records' "Toy Story Read-Along," which jumps 4-1 on the Top Kid Audio chart after four weeks, leads the pack of Disney holiday titles. Disney's book/tape "Storyteller Series" offers "Pocahontas: Listen With Your Heart Read-Along," which moves 17-15 on the chart this week.

Also available is the "Toy Story" soundtrack, which includes a duet between Lyle Lovett and film songwriter Randy Newman, and "Disney's Christmas Sing-Along," with 10 traditional carols rendered by Mickey, Minnie, and the gang.

Independent artist Jim O'Grady's new "Boogie Woogie Christmas" (College Street Publishing, Healdsburg, Calif.) contains familiar holiday airs along with O'Grady originals, such as the title tune, not to mention a rendition of " 'Twas The Night Before Christmas."

THE WHOLE WIDE WORLD: The estimable Ella Jenkins has released a new compilation album on Smithsonian/Folkways, "Multicultural Children's Songs," a 23-cut compendium of Jenkins' trademark global offerings. The album includes songs, in Jenkins' words, "from the roots of my own African-American culture and my own childhood on the south side of Chicago."

Former Moody Blues keyboardist Mike Pinder goes global with his first kids album, "A Planet With One Mind" (One Step Records, Auburn, Calif.). It contains Pinder's music and narration of classic children's stories from around the world, such as Tomie de Paola's "The Legend Of The Indian Paintbrush" and Chuang Tzu's "The Butterfly Boy." It's the first such release in a proposed series of three cultural albums.

KIDBITS: Listening Library of Old Greenwich, Conn., has launched new audiobook imprint Words Take Wing, based on popular fantasy books for 8- to 12-year-olds. Best-selling fantasy author Bruce Coville acts as recording director for the series, for which the first four releases comprise books by Natalie Babbitt, Lynne Reid Banks, Jane Yolen, and Coville himself... Latest audio releases from K-tel International's Kid-Tel imprint include a pair of A.A. Milne audiocassettes, "Christopher Robin Gives A Pooch Party" and "Kanga And Roo Come To The Forest"; "Hello Kitty's First Read-Along"; "Hello Kitty Bakes A Cake" (theme song by Joanie Bartels); and "The Dinosaur Who Wouldn't Brush His Teeth," which is narrated by TV's Garry Marshall and includes a toothbrush, toothpaste, and floss.



All Mixed Up. In order to promote their latest album, "Vertigo," Xemu recording act Poets & Slaves recently played an in-store set at the Coconuts Rockefeller Plaza store in Manhattan. Shown, from left, are Warren Schatz, managing director of Xemu; band member Bobby Bumpus; Billy Bell, manager of national sales and marketing at Touchwood Records, Xemu's distributor; band member Evan Batchellor; Scott Schiff, owner and managing director of Touchwood; band member Tim Brown; Ralph Lingis, GM at Coconuts; and band member Martin Trum.

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
★ ★ ★ NO. 1 ★ ★ ★				
1	4	4	READ-ALONG WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
2	2	5	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS
3	1	15	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY: VOL. I - 60 YEARS OF MUSICAL MAGIC
4	7	7	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
5	9	14	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
6	8	6	READ-ALONG WALT DISNEY 60262 (6.98 Cassette)	POCAHONTAS: THE SPIRIT OF GIVING
7	6	15	VARIOUS ARTISTS WALT DISNEY 60866 (10.98/16.98)	CLASSIC DISNEY: VOL. II - 60 YEARS OF MUSICAL MAGIC
8	3	5	CEDARMONT KIDS CLASSICS BENSON 058 (3.98/6.98)	CHRISTMAS FAVORITES
9	5	5	CEDARMONT KIDS CLASSICS BENSON 054 (3.98/6.98)	CHRISTMAS CAROLS
10	11	10	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
11	13	15	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
12	10	10	VARIOUS ARTISTS WALT DISNEY 60886 (9.98/16.98)	THE MUSIC OF DISNEY'S CINDERELLA
13	12	15	BARNEY ▲² SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
14	16	14	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
15	17	3	READ-ALONG WALT DISNEY 60263 (6.98 Cassette)	POCAHONTAS: LISTEN WITH YOUR HEART
16	21	4	READ-ALONG WALT DISNEY 60256 (6.98 Cassette)	LION KING: BRIGHTEST STAR
17	19	15	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
18	18	15	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
19	23	10	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
20	RE-ENTRY		READ-ALONG WALT DISNEY 60257 (6.98 Cassette)	THE LION KING: FAR FROM THE PRIDE LANDS
21	25	15	VARIOUS ARTISTS FEATURING LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS
22	RE-ENTRY		MY FIRST READ-ALONG WALT DISNEY 60259 (5.99 Cassette)	SIMBA'S HIDE & SEEK
23	14	14	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
24	RE-ENTRY		MY FIRST SING-ALONG WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS
25	RE-ENTRY		BARNEY	BARNEY AND BABY BOP'S BAND

Children's recordings: original soundtracks excluded. ● 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. ©1995, Billboard/BPI Communications, and Soundscan, Inc.

The Enter*Active File

MERCHANTS & MARKETING

Nettwerk Marks 10 Years With 'Decadence'

■ BY BRETT ATWOOD

LOS ANGELES—Indie label Nettwerk Records is celebrating its 10th anniversary in music with multimedia. The Vancouver-based company is releasing "Decadence," a five-disc enhanced-CD boxed set that documents the label's roots in dance rock up to its recent rise to platinum-level pop sales with Sarah McLachlan.

Nettwerk is also spinning off its internal multimedia department into a separate company. A few members of Nettwerk's multimedia staff have moved to New York to form the new venture Nettmedia, which will continue to be responsible for internal new-media duties as well as outside projects. Among the projects already on tap are enhanced CDs for Reprise act Barenaked Ladies and EMI rockers the Tea Party.

"Music is still the most important thing to us, but we really believe in the future of the enhanced-CD format," says Lane Dunlop, Nettwerk VP of new media, who is also assuming the title of president of Nettmedia.

Nettwerk has a reputation for being

one of the music industry's earliest adopters of new media. The company was among the first record labels to establish a presence on the Internet's World Wide Web. Sarah McLachlan's "The Freedom Sessions," which was released on Nettwerk through Arista in the U.S., was the first enhanced CD to debut on The Billboard 200.

The Nettmedia staff recently completed work on the ambitious "Decadence" project, a comprehensive five-disc compilation that includes 45 audio tracks, portions of 60 music videos, and hundreds of unpublished photographs spanning a decade in rock.

The boxed set, which sells for approximately \$65, was released Dec. 5 in the U.S. and Canada. Nettwerk is distributed through Cema in the U.S. and Sony in Canada.

Among the unreleased audio highlights on the deluxe collection are Skinny Puppy's "Grave Wisdom" and McLachlan's "Full Of Grace." In addition, the multimedia portion of the set contains unreleased concert footage of McLachlan performing a duet with Ginger's Tom Hooper on "The Girl From Ipanema."

The boxed set's high price tag may deter all but the most loyal Nettwerk music fans, says Bobby Hall, music buyer for the Los Angeles Virgin Megastore.

"It looks like a cool collection, but I don't know how many Sarah McLachlan fans are going to spend \$65 for an unreleased track by her and Skinny Puppy," says Hall. "It won't sell as well as the Tom Petty boxed set, but consumers who are familiar with the label will be



happy with it."

Only 10,000 copies of "Decadence" are being pressed. However, about one in five of the boxed sets will never hit retail. Dunlop says that about 2,000 copies will be used for promotional purposes in conjunction with the label's 10th anniversary celebration.

Work on "Decadence" began in mid-1994 with the goal of creating a comprehensive boxed set to celebrate the alternative label's 10 years in the industry. (Dunlop acknowledges that Nettwerk was actually 11 years old at the time of the set's release.)

"We wanted to capture the entire history of Nettwerk," says Dunlop. "Each disc represents what the label was doing during a certain period of time. We wanted to include as much video as possible, since that is an important part of Nettwerk's history. This retrospective wouldn't be complete without the multimedia ele-

ments."

No cassette equivalent will be available, says Dunlop. "We don't want to sell this without the multimedia."

Due to licensing complications, audio tracks by some significant Nettwerk success stories are absent from the project. Among the missing artists are Front 242, Tackhead, and Grapes Of Wrath.

"There was an incredible amount of work that needed to be done in tracking down all of the publishing rights for this project," says Dunlop, who estimates that about \$10 of each disc's purchase price will go directly into the pockets of publishers.

Sharp-eyed consumers will find several hidden multimedia features in the set. Dunlop says Nettmedia programmers deliberately hid about 50 multimedia "Easter eggs" throughout the collection. By clicking on the appropriate hidden "hot spot," the user will find additional music and multimedia footage embedded in the CD.

For example, disc two contains a hidden story about industrial rock act Skinny Puppy. To access it, click on the Skinny Puppy icon on the disc. Look for a picture of a woman and then click the mouse on her eyes. The woman should blink and the concealed text should surface.

Nettwerk is using the Internet to promote the limited-edition boxed set. An interactive demo of disc four can be downloaded at the label's World Wide Web site at <http://www.nettwerk.com>.

"If nothing else, this project helped us clean out the office," says Dunlop. "It was really amazing to see all the music history that had accumulated in boxes that were just sitting around our offices."

Labels Prepare Debuts Of FM-Quality RealAudio

LOS ANGELES—As expected, the latest version of Progressive Networks' RealAudio audio-streaming software has gotten a warm reception from online music companies (Billboard, Nov. 18).

The Seattle-based company has made RealAudio 2.0 available for beta testing, and Warner Bros., Atlantic, Elektra, and MCA are among the record labels that have taken it up on its offer. Also on board soon will be online record retailer CD Now!, which plans to debut an online "jukebox" with instantly accessible audioclips; and music-services provider Muzak, which is creating an online division, Enso Audio Imaging, to provide a variety of Internet services to businesses using RealAudio 2.0.

The latest version of the RealAudio software, which offers users the ability to listen to music online without having to wait for audioclips to download, goes a few steps further than its predecessor, promising to offer "near-FM-quality" sound—

albeit only in mono—and a "live" broadcast capability.

RealAudio 1.0, on the other hand, delivered AM-quality sound, according to Progressive Networks, and was not intended for music broadcasting.

Other improved features in the new version, which will officially launch in January, are support for live "netcasting" and synchronized multimedia capabilities, which use the RealAudio "stream" to drive a synchronized multimedia presentation.

Warner Bros. led the entertainment pack on 2.0, introducing the technology in its Madonna online site (<http://www.wbr.com/Madonna>) with RealAudio clips from the singer's new album. Elektra, Atlantic, and MCA expect to have their debuts of the technology soon, with Atlantic (<http://www.atlantic-records.com>) promising the "world premiere" of a new track in its entirety.

MARILYN A. GILLEN

Enhanced CDs Making News

MIKE OLDFIELD'S debut enhanced CD, "The Songs Of Distant Earth," will head to the U.S. early next year. Reprise Records has set a Jan. 30 release date for the multimedia album, which includes the video for the single "Let There Be Light" and marks the label's ECD debut. In its U.S. release, the album, inspired by the Arthur C. Clarke book of the same name, offers owners of Macintosh computers (PCs need not apply) a chance to travel through a futuristic city while triggering a variety of audioclips and videoclips. The album, which has already been released in the U.K., is being previewed in the Reprise Internet site (<http://www.RepriseRec.com/MikeOldfield>).

CAPITOL RECORDS, meanwhile, is using a limited-edition enhanced CD sampler to promote John Hiatt's label debut album, "Walk On." The disc includes four audioclips and an interview accessible via audio CD decks, as well as multimedia footage of lyrics and more, accessible via computers.

AND FURTHERMORE: Tim/Kerr Records has released its first enhanced CD title, Pere Ubu's "Folly Of Youth" . . . Also new in the format is Intersound's first rock enhanced CD, by Skeleton Crew . . . OM Records, a San Francisco-based indie label, is offering two exceptional new ECDs. "The Groove Active Collection" features A Tribe Called Quest, Brand New Heavies, and other acts, with multimedia offerings ranging from concert footage to an interview with an underground graffiti artist. "Spiritual High" boasts such acts as Moodswings, Future Sound Of London, and Steve Roach, and a multimedia section that includes readings from the Dalai Lama, meditation techniques, and tai chi instruction. Each is priced at \$15.98.

Also just out is Mesa/Bluemoon's first foray into the multimedia field: "Double Homegrown Fantasy" from U.K. sound system Zion Train, a two-disc, jewel-boxed package offering an audio CD and a companion CD-ROM. A boxed edition of the CD-ROM alone is due out early next year at less than \$20, targeting the computer software retail channel.

FINALLY: The Recording Industry Assn. of America has applied to trademark the name "enhanced CD" and an ECD logo, according to an RIAA spokesman. The trademark would be royalty-free, the spokesman says.

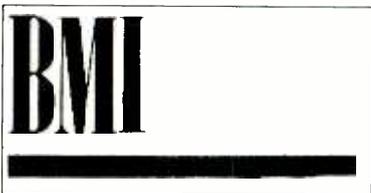
THE MIRAMAX CAFE HAS OPENED online, serving up dishes of home video eye candy in its "To Go" section, in which patrons can get info on current and future home video releases and can download pictures and videoclips and enter contests. Visitors to the Internet site, at <http://www.miramax.com>, can also buy posters, books, soundtracks, and clothing from Miramax Films.

SWEETENING THE DEAL: Sony Interactive PC Software is packing free samples of Jelly Belly jelly beans with its new PlayStation game "3D Lemmings." A tie-in sweepstakes promotion will offer a chance to win various software and Jelly Belly prizes.

CD-ROM Offers BMI Info Disc To Complement Internet Site

■ BY MARILYN A. GILLEN

LOS ANGELES—BMI is adding another lane to its "BMI-way" into the future in the form of a quarterly CD-ROM offering quick access to information on its vast database of licensed songs.



The two-disc CD-ROM guide, which launches early next year, marks the second phase in what the performing right organization calls its "digital repertoire-access program." The first phase, which kicked off in July, featured the debut of the society's World Wide Web site of its extensive song-title database, through which computer users can search for information by song title and songwriter.

The more than year-old Internet site, at <http://bmi.com>, has since been expanded to include U.S. copyright registration and BMI clearance forms, digital versions of BMI's quarterly magazine, lists of the most-performed BMI songs, and departmental directories and direct E-mail access to BMI personnel.

"The response to our online site has been just tremendous," says BMI president/CEO Frances W. Preston, who pegs weekly access numbers at more than 50,000. "It's been so successful in fact that, since we became the first performing right organization in the

world to launch our domain, we've also acted as consultants for other performing right organizations throughout the world who wanted to establish their own Internet presence."

Dozens of performing right groups worldwide now have Internet sites, offering news, clearance forms, and other information.

BMI's new CD-ROM is intended to complement the society's online site, Preston says, and to act as a tool for users who don't have Internet access.

"If you've got a computer, you don't have any excuse now for not knowing about BMI songs," she says, joking.

As with the online site, the CD-ROM offers a database of all songs registered with BMI, as well as special databases of award-winning songs and lists ranking its most successful songs. There also will be lists of films and TV shows with music by BMI-affiliated writers and publishers, and answers to frequently asked questions about interpreting the authorship and copyright status of BMI-affiliated works.

Preston expects the CD-ROM to be a valuable new tool to a wide range of users—from labels, radio stations, and film and TV music directors to restaurants and retailers needing information on BMI-registered songs.

The discs, which will be updated quarterly, will be made available to all interested industry parties, according to Robbin Ahrold, BMI VP of corporate relations.

The initial two-disc guide will be made available by request at no cost, Ahrold says, and plans are to institute an as-yet-unspecified annual subscription rate thereafter.

More information about obtaining the CD-ROMs will be available online beginning in January.

Home Video

MERCHANTS & MARKETING

Consolidation Significant Retail Trend Mergers, Multimedia Create Store Efficiency

BY STEVE TRAIMAN

NEW YORK—Home video has become less crowded for distributors in 1995, but more complicated.

Used to a nation of small chains with small buying clout, distributors have had to become acclimated to retail consolidation on a scale far greater than anything they had known before. That means fewer customers better able to dictate purchasing terms during a time when rental volume has been flat. The wealth of sell-through titles is helping to balance the scales, but their growth has been tempered by the number of retailers who bypass distribution and buy directly from suppliers.

"Certainly, consolidation has been the trend of the past year, and it will continue," says Baker & Taylor marketing VP Carl Mann. He sees opportunities, but says, "Mergers unto themselves don't generate store traffic. Merchandising and customer-generating marketing do the job. Servicing an account like Moovies, a merger of 10 smaller chains, requires a significantly different form of support."

Wayne Mogel, VP of Star Video and head of its Framingham, Mass., branch, agrees. "Re-alignment and consolidation of accounts has been a plus for Star," he says. Star has opened five branches in the past year. "We'll see a lot more consolidation, as companies are on a feeding frenzy, feeling if they don't get more stores now, they may lose them," Mogel continues. "Those [public-owned chains] with the 'right' store mix will make out, and one key is that management of the acquired chains has to stay on."

Ron Eisenberg, president of ETD in Houston, which has 17 warehouses,

says, "Consolidation at retail was to be expected sooner or later. It does change the market share and credit risks, but you can't fight the tide. And it's also an opportunity to go after the new [publicly held chains]. As far as studios shifting to more direct sales, it's tough to mesh the distribution operation with any large retailer. Is there any advantage versus a distributor when the service factor is much more vital today?"

Everyone agrees that 1995 was a banner year for sell-through, in the face of generally flat rental volume. Kirk Kirkpatrick, marketing VP of WaxWorks/VideoWorks in Owensboro, Ky., says, "There wasn't a single big hit, like 'Jurassic Park' or 'The Lion King,' but you had 10 movies over \$100 million and a number of others in the \$60 million-\$80 million box-office category, many of which came direct to video. A lot of sell-through hits are good for us and for our retailers."

Kirkpatrick believes that accounts are getting more astute in buying budget titles to rent and in selling both new and previously viewed copies. The fourth-quarter onslaught was helped, he says, by last year's shift to a common street date.

"Studios also have spent more on TV for video releases than ever before," he says. "You know home video has hit the big leagues when you see a 30-second spot on NBC-TV's top-rated 'Seinfeld' that cost \$400,000."

Mogel concurs, noting that most major fourth-quarter releases had hit 70%-75% of sell-through expectations as of late November, and those in the 40%-60% range are now starting to move. Promotions help. He singles out LIVE Home Video's "Stargate" holi-

day gingerbread house as one of the most innovative in-store displays, and notes some good activity on "mixed" prepacks, tied to \$5 rebates for additional titles linked to Disney's "Cinderella" and "The Santa Clause" and Warner Home Video's "Free Willy 2."

Like rental, multimedia has been biding its time, waiting for a new consumer upsurge. Mann says, "While the game business was flat most of the year, 1996 will be the 32-bit year, when Sega Saturn and Sony PlayStation really take off."

"We're also encouraged by growth in CD-ROM, with more hardware sales than ever before. The growth is exciting, and more of our stores are going beyond games, adding titles in the chil-

(Continued on next page)



Road Warrior, Kids Division. Jason David Frank, aka Tommy of the Mighty Morphin Power Rangers, made a four-city tour of retail stores in early November to promote Saban Home Entertainment's martial-arts tape "The White Ranger Kata." It streets Jan. 30. Taking a break during a Kmart appearance in Detroit, from left, are Phyllis Knapp, Handleman marketing assistant; Denise Hulseberg, Handleman concept coordinator; Frank; and Jennifer Whitcombe, Handleman sales representative.

VSDA & Lotto: Hey, You Never Know; Paramount Interest In Sell-Through

LOTTERY ACTION: The Video Software Dealers Assn.'s New England chapter may gamble on the Massachusetts state lottery to build retail exposure.

A deal is in the works for a promotion in March that would give customers borrowing at least three tapes the chance to win a free rental, \$1 off a tape priced at \$14.95 or higher, or participation in a sweepstakes that awards winners anywhere from \$10 to \$2,500 worth of free lottery tickets. "The whole concept is to push traffic into stores," says Roger

Peterson, advertising director of the Massachusetts Lottery Commission. Peterson expects to join with the VSDA chapter in distributing about 500,000 instant-win scratch tickets, salted with 40,000 betting giveaways.

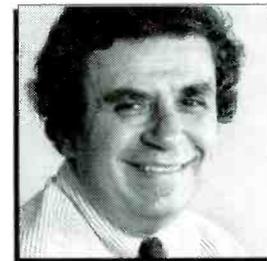
Since everyone's a winner, local VSDA officers have second thoughts about what the promotion will cost the approximately 250 participating stores. According to Peterson, the agreement won't be inked until retailers are sure that they won't be stuck with more redemptions than they can profitably handle. If the deal is a go, the Lottery Commission contributes the coupons and VSDA adds an estimated \$45,000 in media support, similar to the arrangement that Massachusetts had with Eastman Kodak in an earlier effort.

Peterson acknowledges that the Lottery Commission needs all the help it can get these days. Legislature-mandated cuts have slashed the commission's ad budget 97%, from \$11.6 million in 1992 to \$400,000 this year. And that can only be spent at point of sale, Peterson says. Not surprisingly, perhaps, the commission has seen slippage in the sale of the "real engine here," the instant-winner tickets.

The strangled budget has thrown a monkey wrench, at least temporarily, into the state's plans to bring in Media Drop-In Productions, the expert in cassette-lottery promotions. President Steve Saferin hopes to clear up snags shortly and "get it up and running in the spring." The VSDA deal may even help Media Drop-In gain acceptance.

Several years ago, Saferin created a statewide lottery promotion with the Washington state VSDA chapter that would have been the association's first and might have established a national pattern. However, retail politicking, including that by nonvideo outlets, derailed the effort. Media Drop-In hasn't tried elsewhere, but a successful Massachusetts promotion could rekindle interest.

PICTURE THIS



by Seth Goldstein

NO MONKEYING AROUND: Blockbuster is used to being the 800-pound gorilla in rental. Now, it's trying to throw its weight around in sell-through. The chain is running full-page ads in such major consumer magazines as Entertainment Weekly that hawk six Paramount catalog titles at \$14.95, or less, each. Under the headline "What Time's The Movie?" Steve Martin and John Candy are checking their watches in a scene from "Planes, Trains, and Automobiles," which is one of the half-dozen. The others are fairly recent releases "Ghost" and "Naked Gun 33 1/3," oldies "Grease" and "Charlotte's Web," and a real oldie, "White Christmas."

Paramount is the only studio represented, probably because it and Blockbuster are owned by Viacom. Given Blockbuster's recent cool-to-cold attitude toward sell-through, let's see what happens to the cam-

aign after the holidays and if non-Paramount features are included.

VIDBITS: Never mind the trend toward retail consolidation, Brooklyn, N.Y.-based Flash Distributors is expanding. This month, Flash moved to a 16,000-square-foot warehouse in the 100-acre Brooklyn Army Terminal, acquired by New York from the federal government eight years ago. Counting the higher ceilings and loading docks, it's nearly three times the old space, says Flash president Steve Scavelli, who bravely undertook the move during the "crazy" Christmas season. He's increasing staff by five to 20 in the next three months. Flash has been the prototypical small-store wholesaler emphasizing rental. That's changing. "We're doing much more in sell-through. It's an untapped market," Scavelli says. One example is a 40,000-piece promotional order that Flash recently landed and can inventory in its new digs. Scavelli also is venturing more into Spanish-language tapes.

The next sound you may hear from American Movie Classics is "Remember WENN," the cable channel's first original live-action series. The paean to old-time radio (before Howard Stern) will debut with two episodes Jan. 13, the anniversary of the inaugural public radio transmission in 1910. Two more will follow each month thereafter, assuming "WENN" develops a viewing audience. AMC says a home video package is a possibility. Rainbow Programming Holdings, AMC's parent, dipped into the cassette market in 1986. Maybe it's time to take another crack at retail.

MPI Finds Well-Timed Reissue 'Help' In New Beatlemania

BY JIM BESSMAN

NEW YORK—MPI Home Video lucked out big when the Beatles "Anthology" television documentary and album release were fortuitously scheduled just three weeks after its reissue of "A Hard Day's Night" and "Help!" Sales have soared as high as 60,000 cassettes for each feature in the wake of the Oct. 31 street date.

"We decided to reissue them in May and didn't know until July about 'Anthology,'" says MPI head Waleed Ali. "It only confirmed that this was the right time to rerelease, because with 'Anthology' coming out, it would obviously spring interest in the Beatles. And it wouldn't be available [right away] on video, so we should have the movies out again and make people aware of our other three Beatles video titles, and make sure our accounts know they're available and the only authorized Beatles titles out on video."

MPI's other Beatles titles are "Magical Mystery Tour," "The Beatles: The First U.S. Visit," and "You Can't Do That: The Making of 'A Hard Day's

Night.'" All five are \$19.98 list.

The two reissued movies, says Ali, have been digitally remastered and lengthened to correspond to Criterion's laserdisc versions. For example, the new "A Hard Day's Night" cassette follows the movie with 18 minutes of rare added footage, including a theatrical trailer for the 1982 rerelease of the film; an interview with director Richard Lester; and Lester's experimental film "Running, Jumping & Standing Still," with Peter Sellers and Spike Milligan, which initially brought the director to the Beatles' attention.

"Help!" now has more than 15 minutes of bonus footage, including the original theatrical trailer, silent footage of the set and the world premiere, still photos and posters set to the original radio advertisement, and a Beatles radio interview.

MPI first released "A Hard Day's Night" in 1983 and "Help!" three years later. They've been "consistently good sellers," says Ali, though they had not been promoted recently and had even been off the market before the reissue.

(Continued on next page)

CONSOLIDATION*(Continued from preceding page)*

dren's, reference, and education categories," Mann says. "There's a direct correlation between stores that highlight this multimedia product and those that just order it and bury it."

Kirkpatrick points to the advantage WaxWorks has in owning a retail chain of about 150 Disk Jockey Records stores, with varying tests of CD-ROM game and edutainment titles, as well as the new enhanced CD releases. He notes a successful diversification into what he calls "multimedia memorabilia," a prepack of 50 matted posters, shipped flat in a compact floor display, priced to sell at \$7.98-\$12.98, and a hit at traditional movie and music outlets, as well as multimedia locations.

Mann expects more consolidation, shorter selling windows, and a key opportunity for alert retailers. "Most everyone in our business channel is moving toward increased productivity and efficiency, better ways to run their operations," he says. "With [enhanced CD] expanding and in a position to provide the new digital videodisc product when it's available, as a distributor, we're looking forward to the challenge the superior technology of the digital formats offer."

Based on WaxWork's 15th annual vendor show in October, Kirkpatrick is bullish for 1996. "We had an all-time high of 1,600 retailers at our 2½-day event, with a great burst of accounts wanting to soak up ideas to improve their business," Kirkpatrick says.

"Consolidation at retail will continue [in '96], though not like this past year," Eisenberg says, "and rapid sell-through growth is expected, with total dollars eclipsing rental volume for the first time next year."

MPI REISSUE*(Continued from preceding page)*

But "Anthology" and the latest round of Beatlemania afforded MPI an opportunity to piggyback its promotional efforts and blow out product. "I'd be a liar if I didn't say 'Anthology' didn't play a part," says Ali. "We made sure we called our accounts and told them people would be watching it and would want Beatles videos, and then there was a great groundswell of press preceding it by two months, which combined with the advertising we did, including TV to drive home that these authorized videos are available for anyone who wants to reminisce with a cleaner copy."

MPI also bought ads in wholesaler mailers, did giveaways with radio stations, and "did probably 12-15 other things in advertising which we hadn't done since its initial release," says Ali.

As a result of the repromotion and the "new cycle of Beatlemania," Ali says he's sold 100,000-120,000 more copies of his Beatles bestsellers and 60,000-70,000 units of the other three releases. "So we're looking at \$1.5 million in revenues in a six-week period."

"We didn't want to be part of the exploitation of Beatlemania beyond our titles," Ali adds. "You put out [promo] T-shirts and posters and people start asking to buy them, and we can't sell them because Beatles merchandising is controlled by Apple and they're up top their ears working 'Anthology.' The last thing in the world we want to do is start asking them to help our campaign on their authorized titles."

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Blockbuster Awards: New Time, New Channel

BLOCK THE DATE: The second Blockbuster Entertainment Awards will move to March and to a different network next year.

The 1996 extravaganza will be held March 6 on the Viacom-owned United Paramount Network. Last year, before Viacom took control of Blockbuster, the show was held in June and shown on CBS. In addition, the awards will be presented live instead of taped for broadcast at a later date.

Blockbuster spokesman **Mike Caruso** says the retailer moved the show up three months to capitalize on Oscar hoopla, which will be in high gear before the Academy

hands out its statues March 25. "It's a fun way to take advantage of the Academy Award buzz," says Caruso. "It's just another angle."

Nominees in 16 video and music categories will be announced in mid-December, followed by voting in Blockbuster Video and Blockbuster Music stores from Dec. 29 to Jan. 12. The video nominees will be selected from the most popular rental titles at Blockbuster. Music candidates will be selected from the top-selling titles at the chain using Baseline and SoundScan sales data.

Last year, more than 1.5 million patrons participated in the voting, and more than 10 million tuned in to the awards, the company says.

"We were satisfied with the ratings, considering it was a new show and we had stiff competition from 'Home Improvement' and 'Frasier,'" Caruso says.

Coca-Cola is sponsoring a sweepstakes, which will award free trips to the show, to be held at the Pantages Theater in Hollywood, Calif. Consumers can enter the contest when they purchase a Blockbuster Video "double feature" package, which consists of two movie rentals, popcorn, and a two-liter bottle of Coke. The sweepstakes period will run Jan. 2-28.

The Blockbuster Entertainment Awards will launch a new night of programming for the year-old UPN. Currently, UPN airs two nights of original programming each week, Mondays and Tuesdays from 8 to 10 p.m. The Wednesday-night airing of the awards show will be followed up with two new hourlong dramas.

OUT OF TIME: Struggling independent Prism Entertainment was forced into Chapter 11 bankruptcy in November, claiming that poor video sales had not generated enough cash flow for the company to secure a line of credit.

As a result, Prism is unable to finish several movies in production,

originally slated for 1996. However, Turner Home Entertainment, which picked up distribution duties for Prism earlier this year, will release three titles to the rental market during the fourth quarter.

Adding insult to injury, Prism's financial problems may cause it to be dropped from the American Stock Exchange. A trading embargo is in place until the AME can examine Prism's financial records.

Prism board members **Ron Berger**, president of Rentrak Corp.; **Wirt Walker**; and **Mishal Al Sabah** have resigned, according to a statement from the company. President **Barry Collier** is still

in place, but senior VP of sales and marketing **Joe Petrone** has left the company. He can be reached at 818-248-3903.

Prism joins Hemdale Communications, which filed bankruptcy in Broward County, Fla., just after announcing a reorganization plan last month.

ALL BOXED OUT: A reliable source at MGM/UA Home Video says that sales of the seven-tape James Bond collection are "six times" more than the company's projections.

Although the source would not reveal how many units MGM/UA has shipped, industry estimates say the total exceeds 500,000. The collection, as well as two four-tape configurations, was released Nov. 7 at \$14.95 per cassette.

Meanwhile, it appears that 20th Century Fox Home Entertainment's "Star Wars" trilogy may outsell Buena Vista Home Video's "Cinderella."

One month ago, Buena Vista's **Dennis Maguire** said that "Cinderella" is on track to sell 15 million units (Billboard, Nov. 11). But according to a high-ranking executive at 20th Century Fox, the trilogy has exceeded sales of 15 million units and is on track to sell 17 million by the end of the holiday season.

COMING UP ROSES: If you're too hung over to watch the 1996 Tournament of Roses Parade, you can purchase the video edition from Westlake Entertainment Group, which will release its tape of the festivities Jan. 15.

Westlake will show the parade in its entirety, taking a look at the annual New Year's tradition held in Pasadena, Calif., from the streets and from overhead panoramic views. The rush release is available for \$14.95 in EP mode and \$19.95 in SP mode. For more information, contact Westlake at 818-991-3641.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	5	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
2	NEW ▶		APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
3	3	6	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
4	4	39	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
5	2	8	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
6	7	3	MIRACLE ON 34TH STREET	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1994	G	14.98
7	8	2	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
8	NEW ▶		MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
9	5	139	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
10	6	4	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
11	NEW ▶		PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
12	13	3	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
13	9	3	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
14	NEW ▶		INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
15	15	4	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
16	19	3	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
17	NEW ▶		THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
18	12	3	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
19	28	3	GOLDFINGER	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	14.95
20	10	4	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
21	NEW ▶		JAWS (SPECIAL COLLECTOR'S EDITION)	MCA/Universal Home Video Uni Dist. Corp. 82582	Roy Scheider Richard Dreyfuss	1975	PG	19.98
22	11	23	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
23	16	7	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
24	14	5	PLAYBOY: MAKING LOVE SERIES-VOL. 1	Playboy Home Video Uni Dist. Corp. PBV0778	Various Artists	1995	NR	19.95
25	NEW ▶		TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
26	18	9	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
27	RE-ENTRY		THE PROFESSIONAL	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman	1994	R	19.95
28	NEW ▶		A CHRISTMAS CAROL	FoxVideo 4320	George C. Scott	1984	PG	14.98
29	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
30	21	7	JANET JACKSON: DESIGN OF A DECADE 1986/1996	A&M Video PolyGram Video 6577	Janet Jackson	1995	NR	19.98
31	40	19	FROM RUSSIA WITH LOVE	MGM/UA Home Video Warner Home Video 205407	Sean Connery Daniela Bianchi	1963	PG	14.95
32	RE-ENTRY		LUIS MIGUEL: EL CONCIERTO	Wea Latina 11639	Luis Miguel	1995	NR	19.98
33	24	3	TLC: CRAZY VIDEO COOL	6 West Home Video BMG Video 25731-3	TLC	1995	NR	14.98
34	29	9	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
35	RE-ENTRY		PINK FLOYD: PULSE ▲	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
36	22	16	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
37	37	9	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
38	25	16	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
39	26	16	DR. NO	MGM/UA Home Video Warner Home Video 205406	Sean Connery Ursula Andress	1962	PG	14.95
40	33	22	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96

● 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.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  SoundScan®			
			★ ★ NO. 1 ★ ★			
1	19	20	CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084	Luciano Pavarotti	LF	9.99
2	3	5	LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
3	10	2	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
4	4	25	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
5	2	10	THE WOMAN IN ME PolyGram Video 8006336605	Shania Twain	LF	19.95
6	7	24	VIDEO GREATEST HITS-HISTORY ▲ ² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
7	1	6	EL CONCIERTO Wea Latina 11639	Luis Miguel	LF	19.98
8	8	91	LIVE AT THE ACROPOLIS ▲ ⁵ Private Music BMG Video 82163	Yanni	LF	19.98
9	5	8	DESIGN OF A DECADE 1986/1996 A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
10	6	4	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
11	21	66	THE 3 TENORS IN CONCERT 1994 ▲ ⁴ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
12	14	18	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
13	11	13	PERRY COMO'S CHRISTMAS CONCERT Video Treasures 5001-3	Perry Como	LF	19.98
14	9	42	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
15	17	42	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
16	20	54	HELL FREEZES OVER ▲ ² Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
17	12	101	OUR FIRST VIDEO ▲ ⁴⁰ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
18	18	6	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
19	15	6	LIVE FROM LONDON PolyGram Video 8006392193	Bon Jovi	LF	19.95
20	16	5	LIVE INTRUSION Americanvisuals American Recordings 3-38424	Slayer	LF	24.98
21	13	18	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	24.98
22	25	62	BARBRA-THE CONCERT ▲ ¹ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
23	29	105	LIVE SHIT: BINGE & PURGE ▲ ⁹ Elektra Entertainment 5194	Metallica	LF	89.98
24	23	2	DECADE 1985-1995 Columbia Music Video Sony Music Video 50132	Michael Bolton	LF	19.98
25	32	85	LIVE Curb Video 177706	Ray Stevens	LF	16.98
26	22	2	PLAYBACK MCA Music Video Uni Dist. Corp. 11367	Tom Petty & The Heartbreakers	LF	19.98
27	30	11	GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF	14.98
28	24	58	THE BOB MARLEY STORY ● Island Video PolyGram Video 400823733	Bob Marley And The Wailers	LF	14.95
29	33	13	DEAD AHEAD Monterey Home Video 31131	Grateful Dead	LF	24.95
30	36	64	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
31	31	55	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
32	26	4	THE ROAD HOME Capitol Video 77819	Heart	LF	14.98
33	35	31	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98
34	34	166	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
35	39	99	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	19.98
36	28	10	EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
37	40	159	REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
38	RE-ENTRY		NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
39	38	8	WATERSHED Columbia Music Video Sony Music Video 49195	Indigo Girls	LF	19.98
40	RE-ENTRY		I STILL BELIEVE IN YOU ▲ MCA Music Video Uni Dist. Corp. 10679	Vince Gill	SF	9.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

Seagal Bows; Continued '95 Sales Growth

WARNER HOME VIDEO will bow "Under Siege 2: Dark Territory" with Steven Seagal (wide, \$34.98) on laserdisc in early February, along with "Something To Talk About" (wide, \$34.98), with Julia Roberts, Dennis Quaid, Robert Duvall, and Gena Rowlands.

GROWTH IN 1995: Nearly 5.8 million laserdiscs worth \$241 million at retail were sold in the first nine months of 1995, a 2.5% gain in units and 4.6% increase in dollars over the same period last year, according to the Santa Monica, Calif.-based Laser Disc Assn.

LASER SCANS

by Chris McGowan

The average list price of a laserdisc climbed 2.1% to \$41.65.

The overall figures included a lackluster third quarter, in which 1.92 million units worth \$78.6 million at retail were sold, a drop of 2.1% and 5.2%, respectively, over the same three months in '94. A paucity of major titles and sluggish U.S. economy seem to have caused the summer slump, but the last three months of '95 should draw strength from high-profile releases "Apollo 13," "Batman Forever," "Congo," "Pulp Fiction," "Crimson Tide," "Casper," "Cinderella," "The Lion King," and new THX/AC-3 versions of "Top Gun," "Alien," "Aliens," and the "Die Hard" trilogy.

PIONEER BOWS MUSIC LABEL: Pioneer Entertainment (USA) LP will launch a record division in the U.S. in the near future, "maybe in late 1996," says Rick Buehler, Pioneer Entertainment director of sales and marketing. "We're in the planning stages right now." On the software side, Pioneer currently distributes laserdiscs, videotapes, and karaoke discs in the U.S. and will add digital videodiscs in late '96.

LASER POPULATION: Pioneer Electronic's Mike Fidler estimates that by the end of 1995 the U.S. population of laserdisc players will reach "nearly 2 million" and that the global population will approach 14 million machines. He adds that probably "upside of 8 million" players are in use in Japan, where many consumers have purchased them for home karaoke play, and that the format's biggest global growth in recent years "has come from Asia."

THE DVD BLIP? Important questions about DVD remain, such as whether it will actually deliver laser-quality video on a consistent basis and be capable of high-quality freeze-frame and step-forward functions. It is also unclear whether studios and labels will initially offer DVD special-edition releases of the type that have enthralled laserphiles. "It's tough to predict," says David Goldstein, FoxVideo VP of operations, who admits that he—like everyone else in the video industry—had still not seen a feature-

(Continued on next page)

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.			
			★ ★ ★ NO. 1 ★ ★ ★			
1	7	3	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	
2	1	5	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey	
3	2	7	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman	
4	NEW		APOLLO 13 ◇ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	
5	6	4	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence	
6	3	5	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	
7	4	12	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	
8	5	9	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline	
9	NEW		CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney	
10	11	3	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh	
11	8	8	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange	
12	NEW		JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Keanu Reeves	
13	9	8	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	
14	19	3	FREE WILLY 2: THE ADVENTURE HOME (PG)	Warner Home Video 18200	Jason James Richter	
15	14	3	MY FAMILY (R)	New Line Home Video Turner Home Entertainment N4152	Jimmy Smits Edward James Olmos	
16	10	7	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade	
17	16	17	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	
18	13	9	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando	
19	17	3	MAD LOVE (PG-13)	Touchstone Home Video Buena Vista Home Video 5256	Chris O'Donnell Drew Barrymore	
20	12	5	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner	
21	NEW		MIGHTY MORPHIN POWER RANGERS: THE MOVIE (PG)	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	
22	15	7	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker	
23	25	3	GORDY (G)	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	
24	18	5	JURY DUTY (R)	Columbia TriStar Home Video 06723	Pauly Shore	
25	NEW		BODILY HARM (R)	WarnerVision Entertainment 51035-3	Linda Fiorentino	
26	23	10	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren	
27	22	18	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne	
28	20	6	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei Alfred Molina	
29	33	2	WHITE DWARF (NR)	Cabin Fever Entertainment CF150	Paul Winfield Neal McDonough	
30	24	11	MAJOR PAYNE ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82323	Damon Wayans	
31	30	3	MIRACLE ON 34TH STREET (PG)	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	
32	29	4	SWIMMING WITH SHARKS (R)	Vidmark Entertainment	Kevin Spacey	
33	21	6	TALES FROM THE 'HOOD (R)	HBO Home Video 91217	Clarence Williams III David Alan Grier	
34	26	12	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage	
35	31	6	FARINELLI (R)	Columbia TriStar Home Video 10623	Stefano Dionisi Enrico Loverso	
36	27	9	THE BASKETBALL DIARIES (R)	PolyGram Video 8006358993	Leonardo DiCaprio	
37	NEW		FALL TIME (R)	Live Home Video 49250	Mickey Rourke Stephen Baldwin	
38	28	15	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver	
39	39	6	PANTHER (R)	PolyGram Video 8006363093	Kadeem Hardison Courtney B. Vance	
40	32	7	VILLAGE OF THE DAMNED ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Christopher Reeve Kirstie Alley	

◆ 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.

LASER SCANS

(Continued from preceding page)

length movie on DVD as of press time. "At this time, none of us know" how well laser's special-edition features will carry over into the 5-inch format, he says.

But Goldstein does think that laserdisc is healthy and that five years "is way too short" as a prediction of how much life is left in the 12-inch format. He adds, "I don't think the laser market is going to suffer much of a blip after the first flush of DVD. People have a huge investment in their laserdisc libraries, in laser's excitement and capabilities. I'm still buying laserdiscs heavily, and they tend to be more of the special-edition releases."

TRON: Author William Gibson coined the term "cyberspace" in his 1984 novel "Neuromancer," but the 1982 Walt Disney movie "Tron" was probably the first artistic representation of a computer-generated reality.

Interestingly, one of the movie's story writers, **Bonnie MacBird**, married **Alan Kay**—arguably the most important contributor to the development of the personal computer—in '83, with Massachusetts Institute of Technology Media Lab guru **Nicholas Negroponte** as best man (an event described in my Random House book "Entertainment In The Cyber Zone").

"Tron" today seems astonishingly prescient and a breakthrough in computer animation, and a Disney special edition (wide, CAV, extras, \$99.99) has painstakingly restored the film's gorgeous visuals and preserved its full 2.35:1 aspect ratio. Also included are audio commentary, animation tests, interviews with the principals, and storyboards.

THREE CABALLEROS: Also part of the Disney Archive Collection is "The Three Caballeros"/"Saludos Amigos" (CAV, extras, \$99.99). These two gems

from the '40s—starring Donald Duck, Ze Carioca, and Panchito—adeptly mix animation and live action. Both are highly entertaining and musically historic. **Carmen Miranda's** beautiful sister **Aurora**, a great talent in her own right, serenades Donald in "The Three Caballeros," which includes classic sambas by **Ary Barroso**, one of Brazil's greatest composers. Disney's special edition includes the documentary "South Of The Border With Disney," storyboards for deleted sequences, conceptual paintings, original publicity materials, a screen test for Aurora Miranda, and behind-the-scenes footage.

VOYAGER has two new landmark

films preserved in its Criterion Collection. "Henry V" is a masterful adaptation of the **Shakespeare** play by **Laurence Olivier**, who both starred in and directed this 1944 Technicolor film. Voyager has a new digital transfer that would please the Bard if he were a laserphile living today. And **Ingmar Bergman's** "The Virgin Spring," also with a new digital transfer, is a remarkable 1960 film set in medieval Sweden. **Max von Sydow** portrays a father seeking retribution for the rape and murder of his young daughter.

COLUMBIA TRISTAR bows "The Net" with **Sandra Bullock** (wide, \$39.95) on disc Jan. 9. Also due in late December and early January are **Jyll**

Johnstone's "Martha & Ethel" (\$34.95), **Nikita Mikhalkov's** "Burnt By The Sun" (\$39.95), "Born Wild" with **Brooke Shields** (wide, \$34.95), and "Safe" with **Julianne Moore** (wide, \$39.95).

MORE SIX-FIGURE DISCS: Pioneer's "Stargate" has passed 100,000 units sold on laserdisc, "Clear And Present Danger" is approaching that figure, and "Forrest Gump" has moved more than 150,000 copies, according to **Rick Buehler**. Meanwhile, Image Entertainment's "Pulp Fiction" and "Snow White" have hit 100,000 units, while "The Lion King" has surpassed 150,000 on disc, according to Image spokesman **Garrett Lee**.

Billboard®

FOR WEEK ENDING DECEMBER 16, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ No. 1 ★★★								
1	2	5	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
2	NEW ▶		CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
3	1	9	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
4	NEW ▶		CONGO	Paramount Home Video Pioneer Entertainment (USA) L.P. 33038	Dylan Walsh Laura Linney	1995	PG-13	39.98
5	9	112	TOP GUN	Paramount Home Video Pioneer Entertainment (USA) L.P. 1692	Tom Cruise Kelly McGillis	1986	PG	39.98
6	3	11	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
7	4	27	CINDERELLA	Walt Disney Home Video Image Entertainment 410	Animated	1950	G	29.99
8	5	5	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Image Entertainment 5396	Sandra Bullock Bill Pullman	1995	PG	39.99
9	NEW ▶		APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
10	10	5	ROB ROY	MGM/JA Home Video Pioneer/Image Ent. 105410	Liam Neeson Jessica Lange	1995	R	44.98
11	6	7	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 42571	Christina Ricci Bill Pullman	1995	PG-13	34.98
12	NEW ▶		THE WILD BUNCH	Warner Home Video 14035	William Holden	1969	R	99.98
13	7	45	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
14	8	39	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
15	12	15	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	39.98
16	NEW ▶		TRON	Walt Disney Home Video Image Entertainment 0122	Jeff Bridges Bruce Boxleitner	1982	PG	99.99
17	11	31	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
18	13	3	FRENCH KISS	FoxVideo Image Entertainment 8823-85	Meg Ryan Kevin Kline	1995	PG-13	39.98
19	16	3	MIRACLE OF 34TH STREET	FoxVideo Image Entertainment 8689-85	Richard Attenborough Elizabeth Perkins	1994	PG	24.98
20	RE-ENTRY		NEVER SAY NEVER AGAIN	Warner Home Video 14160	Sean Connery Kim Basinger	1983	PG	39.98
21	NEW ▶		MIGHTY MORPHIN POWER RANGERS: THE MOVIE	FoxVideo Image Entertainment 8901-85	Karan Ashley Johnny Yong Bosch	1995	PG	29.98
22	15	19	STAR TREK GENERATIONS	Paramount Home Video Pioneer Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1994	PG	44.98
23	17	3	EXOTICA	Miramax Home Entertainment Image Entertainment 4704	Bruce Greenwood Mia Kirshner	1995	R	39.99
24	20	21	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39.98
25	NEW ▶		FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	34.98

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► ORIGINAL MOTION PICTURE SOUNDTRACK GOLDENEYE

Tina Turner, Eric Serra
PRODUCERS: Nellee Hooper, Eric Serra
Virgin Movie Music 7243 41048
 Those hoping for a grand theme song à la "Live And Let Die" or even "View To A Kill" from the new-generation James Bond film are going to be disappointed. Although the title cut has the same writing/producing team (Bono and the Edge with Nellee Hooper) as U2's great "Hold Me, Kiss Me, Thrill Me, Kill Me" from the "Batman Forever" soundtrack, it features Tina Turner singing—and that turns what could have been a dark, witty track into nothing but faux glamour and melodrama. But it's certainly appropriate for the film, as is the score by French film-score composer Eric Serra ("La Femme Nikita," "Big Blue"). That is to say, the music here is wholly anachronistic, if not ridiculous.

★ VARIOUS ARTISTS

Soundtrack: Leaving Las Vegas

PRODUCER: Mike Figgis
Pangaea/I.R.S. 72438 36071
 Nearly as sublime as the film it accompanies, the "Leaving Las Vegas" soundtrack rolls beauty and pathos into a winning combination. The main draw here are Sting's affecting renditions of the standards "My One And Only Love," "It's A Lonesome Old Town," and, especially, "Angel Eyes," in which he wrings deep, dark emotion without once succumbing to sentimentality. But, like the movie, the album has many layers, with director/trumpeter Mike Figgis' blurred, neon-lighted jazz score providing a compelling backdrop and Don Henley's big-hearted performance of "Come Rain Or Come Shine" adding glitter. The album has true dark-horse potential, seeing as the music receives prominent, repeated placement in the film.

SAMM BENNETT'S HISTORY OF THE LAST FIVE MINUTES

PRODUCERS: History Of The Last Five Minutes
Factory Outlet/Knitting Factory Works 166
 Downtown New York art/pop tunesmith/percussionist Samm Bennett finds his most fitting format yet with this duo set with guitarist Hahn Rowe. Bennett's loping grooves and elastic voice fuel these slightly skewed tales, with Rowe's expressive lines adding color and diversion. The swampy "Soon As The Rain Lets Up" is one of the sexiest songs around; "Rain" continues Bennett's string of cool Beatles covers dating back to his former band, Chunk; and "Underwater Still Life In Motion With Ritual Dagger And Cloud" is much more than just a great title.

ORIGINAL CAST RECORDING

Ethel Merman's Broadway

PRODUCER: Bruce Kimmel
Varese Sarabande 5665
 This is Merman via Rita McKenzie, who is not only startling as the legendary musical comedy star but manages to keep the listener entertained because she is talented in her own right. Of course, the songs are the cream of Broadway's crop, since Cole Porter, Irving Berlin, George & Ira

SPOTLIGHT



GAVIN BRYARS: THE LAST DAYS

The Balanescu Quartet
PRODUCER: Andrew Cornell
Argo 448 175
 As the composer of mammoth minimalist pieces "Jesus' Blood Never Failed Me Yet" and "The Sinking Of The Titanic," as well as a series of hauntingly beautiful albums for ECM New Series, the U.K.'s Gavin Bryars has accumulated an increasingly impressive and popular body of work. This recording stands as his finest yet, combining his most impassioned material with a wholly empathetic performance by longtime collaborators the Balanescu Quartet. The mesmerizing String Quartet No. 1, subtitled "Between The National And The Bristol," is a smeared, swaying trip of melodic hallucination and remembrance sublimely rendered by the Balanescu. This special album also features Bryars' solemn String Quartet No. 2 and "The Last Days," a compelling violin duet.

Gershwin, and Jule Styne & Stephen Sondheim were part of Merman's career. A spirited full orchestra also helps capture an original-cast feel. No one can replace La Merm, but McKenzie is a fascinating reminder of her stage personality.

OVER THE RAINBOW

The Music Of Harold Arlen

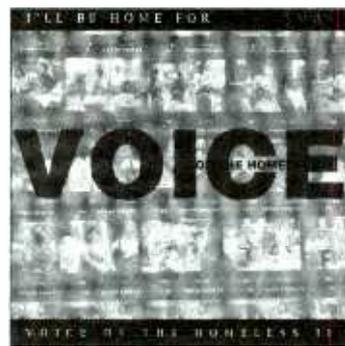
PRODUCER: Hugh Fordin
DRG 32915
 This two-CD set serves two causes extremely well. Recorded last February at the Wilshire Theatre in Beverly Hills, Calif., the concert benefited the AIDS group STAGE. Now, buyers of this package get a continuously delightful retrospective of more than two-dozen songs with melodies by Harold Arlen, who wrote many more great songs than those in "The Wizard Of Oz," of which the album's title is an Oscar-winning example. Some highlights include Celeste Holm's "Right As The Rain," Brock Peters' "The Eagle And Me," Joanna Gleason's "This Time The Dream's On Me," Shaun Cassidy's "Last Night When We Were Young," and Charlotte Rae's "Happiness Is Just A Thing Called Joe." Surely, others will find their particular favorites, for there is so much to choose from!

JUDY KAYE

Diva By Diva

PRODUCER: Bruce Kimmel
Varese Sarabande 5589
 Billed as a "tribute to the legendary ladies of Broadway," this set offers a familiar sound on the Broadway, cabaret, and studio show session scene, revisiting show tunes introduced by such true legends (some very much still active) as

SPOTLIGHT



VARIOUS ARTISTS

I'll Be Home For Christmas—Voice Of The Homeless II
PRODUCER: Rex Neilson
MCA 11383
 Second volume of the highly acclaimed "Voice Of The Homeless" series is as well-conceived and heart-warming as its predecessor; but more musically cohesive. Featuring homeless or formerly homeless artists singing Christmas standards and new material, this is both a great holiday album and a charitable effort, since the project helps to get homeless people off the streets. Among the disc's highlights are focus track "Angel Man," featuring a knockout performance by Patti LaBelle; "Silent Night," with a heartfelt vocal by "Voice Of The Homeless I" star Leo Porter; a reggae-style version of "The Little Drummer Boy" by Lewis Thomas, another veteran of the first album; and "Do You Hear What I Hear (Sikiliza)," sung by newcomer Donna Harvey. One of the season's top Christmas releases.

Ethel Merman, Barbara Cook, Elaine Stritch, Pearl Bailey, Mary Martin, Ethel Waters, and Bernadette Peters, as well as some with lesser public identity. Fortunately, this not a mimic idea, but a salute in which the rich-voiced Kaye, along with the orchestrator and arranger, puts a swingin' pop stamp on the songs. The 14-song program includes "A Cockeyed Optimist"/"My Favorite Things" (Mary Martin), "The Hostess With The Mostes' On The Ball" (Ethel Merman), and "Taking A Chance On Love" (Ethel Waters). This outing is more of a tribute to Judy Kaye than to those she borrowed their show-

SPOTLIGHT



BILL WHELAN

Riverdance
PRODUCER: Bill Whelan
Celtic Heartbeat/Atlantic 82816
 Music from Bill Whelan's hit stage production "Riverdance"—a smash in Dublin and London—is traditional Irish music of the highest order, with a contemporary flair. Featuring the talents of internationally acclaimed musicians Davy Spillane, Eileen Ivers, Noel Eccles, Nikola Parov, Rafael Riquena, the vocal group Anúna, and many others, "Riverdance" stands on its own as a great musical work, beyond its value as the soundtrack to the dance-rich theatrical piece. Highlights include opener "Reel Around The Sun," the Spanish-influenced "Andalucía," the hard-shoe dance "Thunderstorm," and the plaintive "Caoineadh Cú Chuchulainn." U.S. release differs from a European release that sold extremely well in England and Ireland. The U.S. premiere of "Riverdance" is scheduled for March 1996 in New York.

stoppers from.

KAREN AKERS

Under Paris Skies

PRODUCERS: Michael Abene, Gretchen Hoffmann Abene
Cabaret 5019
 The words are French, but most of the songs are familiar to American audiences in their English translations. The singer is Karen Akers, who is totally at home with the material, whether it is world-weary or starry-eyed. The sympathetic simplicity of the great cabaret artist's accompaniment—with accordion, of course—adds to the authentic spirit of the occasion. The songs include the title track, Edith Piaf

VITAL REISSUES™

DUKE ELLINGTON

Live At The Whitney

PRODUCER: none listed
Impulse!/GRP 173
 This previously unissued 1972 recording of Duke Ellington at a New York art museum documents one of his last concerts. That such crucial cohorts as Billy Strayhorn and Johnny Hodges had already passed away adds poignancy to this mostly solo piano concert. (A rhythm section joined him on some numbers.) Still, the Duke was no museum piece, performing material from recent suites, as well as reaching back to the '20s for "Soda Fountain Rag" and "Black And Tan Fantasy." Listeners would expect standards like "Caravan," "Sophisticated Lady," "Mood Indigo," and "Satin Doll," but may be surprised to hear the high-spirited septuagenarian egg his audience on to participate in "I'm Beginning To See The Light" and "Dancers In Love."

Impulse! joins this release with reissues of two Ellington dates with Coleman Hawkins and John Coltrane.

CARLY SIMON

Clouds In My Coffee—1965-1995

EXECUTIVE PRODUCERS: Frank Filipetti & Carly Simon
Arista 18798
 A three-CD retrospective of Carly Simon's 30-year career, this set offers familiar hits ("You're So Vain," "Anticipation," "Mockingbird"), soundtrack entries never included on her albums ("Nobody Does It Better"), and previously unreleased material (John Prine's "Angel From Montgomery" and American staple "Take Me Out To The Ballgame"). Attractively illustrated and extensively annotated, the box is a must-have for the Carly Simon fan and a long-deserved tribute to an artist who has made immeasurable contributions to American pop, folk, and rock.

standbys "La Vie En Rose" and "Milord," and "Les Feuilles Mortes" (better known on U.S. shores as "Autumn Leaves," with Johnny Mercer's lovely words). One is constantly under the spell of Karen Akers.

COUNTRY

► DOUG SUPERNAW

You Still Got Me

PRODUCER: Richard Landis
Giant 24639
 Good bedrock country from underrated talent Doug Supernaw. He's also developing his writing chops (he co-wrote the title cut), and he and producer Richard Landis have a good ear for solid songs from the likes of Jim Lauderdale, Keith Stegall, Roger Murrah, and Frank Dycus.

KEN MELLONS

Where Forever Begins

PRODUCER: Jerry Cupit
Epic 66965
 Very forceful traditional country by a strong-voiced young singer who not only carries on the tradition of George Jones and John Anderson, he actually roped both veterans into singing with him on the classic drunk song "He'll Never Be A Lawyer." His song selection is sure, and his delivery is easy but authoritative. Mellons is a sure bet for success as a honky-tonk singer.

► CLAY WALKER

Hyponize The Moon

PRODUCER: James Stroud
Giant 24640
 Walker is a big-voiced Texas singer with smart song selection and a minimalist honky-tonk production. He sounds unassuming until you realize that's what he's all about. He gets in your yard without ever getting in your face. Very intelligent use of fiddle and steel here.

JAZZ

JOHN COATES JR.

The Trio Session

PRODUCER: Eric Doney
Pacific Street 0013
 This breathtaking trio date is the first studio outing for the inventive pianist from the Delaware Water Gap. Like other masters, he offers fresh perspectives (including whimsy and fury) on familiar tunes like "Tangerine" or "Laura." Coates may be too used to playing solo—although the rhythm section of Paul Langosch and Mike Smith is outstanding throughout—he relentlessly plays through Langosch's solos. Check out his "Priorities." Contact: 800-742-6023.

LATIN

LOS SABROSOS DEL MERENGUE

P'aquí Pa' Llevar

PRODUCER: Antonio L. Rivera
MP 6173
 On their latest album, this party-time merengue act, which already is making noise on Billboard's tropical chart with zesty shaker "La Fiesta Ya Se Encendió," serves up another helping of infectious, quick-step stompers led by "El Botellón," "Se Le Moja La Canoa," and "Si Esto No Es Amor."

GOSPEL

MISSISSIPPI MASS CHOIR

Greatest Hits

PRODUCERS: various
Malaco 6021
 In only seven years, the Mississippi Mass

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (J): 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.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleon (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age).

Reviews & Previews

Choir has become one of America's most popular and sought-after choirs. Under the leadership of the late Frank Williams, the choir built its following around the simple formula of memorable, meaningful songs and powerhouse vocals by anointed choir, chin-deep in stellar soloists. With one instant classic after another, including "It's Good To Know Jesus," "Joy," "Near The Cross" and "I Need Thee," as well as the previously unreleased "I Wanna Be Right"—which features Williams—this is a treasure trove of enduring, contemporary standards from gospel's greatest success story of the '90s.

REGGAE

CAPLETON

Prophecy
 PRODUCERS: various
African Star/RAL/PolyGram 314 529 264
 Mek wey fe the new global dancehall Gargantua, whose hardcore rhythmic boom is marinated by a ferocious moral authority destined to strike terror in the heart of Babble-on. This marvelously crafted arsenal of beats features the titanic dancehall anthem "Tour," as well as such consistently killer tracks as "Obstacle," "Send The Come," "Heathen Reign," "See From Afar," and "Wings Of The Morning," the last also included in a cracklin' good mix with guest Method Man. Halfway between a cry from Heaven and a cackle from the crypt, Capleton is gonna tear up the reggae world in '96.

NEW AGE

ADIEMUS

Songs Of Sanctuary
 PRODUCERS: Karl Jenkins & Mike Ratledge
Virgin/Caroline 7243 8 40428
 Adiemus is a haunting choral piece in the tradition of Enya, but with greater vitality and ethnic feel. Karl Jenkins and Mike Ratledge, veterans of British progressive rock group the Soft Machine have put together a suite of hymns and chants, based around the voice of Miriam Stockley. With the London Philharmonic Orchestra, programmed percussion, and instrumental touches like recorders and quena flutes, they frame Stockley's multi-tracked voice. Like Lisa Gerrard from Dead Can Dance, Stockley sings an invented phonetic language, calling up ancient spirits.

CONTEMPORARY CHRISTIAN

TAMMY TRENT

PRODUCERS: Steve Dady, Tedd T.
R.E.X. 41019-2
 Christian radio is rapidly catching on to the music of this R.E.X. newcomer, and it's easy to see why. Tammy Trent has an instantly likeable voice, a vibrant instrument that shimmers and simmers on these groove-oriented tracks. The lyrical content of the songs touches on issues of faith and life in a straightforward style. Among the best cuts are "Emotional," "Supposed To Be," "Let It Go," and her cover of the classic "You've Got A Friend."

CLASSICAL

★ MERIDIAN ARTS ENSEMBLE

Visions Of The Renaissance
 PRODUCER: C. Jared Sacks
Channel Classics 6594
 The work of this adventurous group—whose last album included compositions by Frank Zappa and Jimi Hendrix—gets more exciting all time. Featuring eight pieces by J.S. Bach and several by Gesualdo, Gibbons, Scarlatti, Albinoni, Coprario, and Schein, "Visions Of The Renaissance" has a haunting, timeless quality that rewards constant listening. In effect a brass choir, the Meridian Arts Ensemble delivers performances on modern instruments that are steeped in respect for the past but also possess an aggressively present-day *joie de vivre*.

SINGLES

EDITED BY LARRY FLICK

POP

► SHAWN STOCKMAN Visions Of A Sunset

(4:00)
 PRODUCER: Shawn Stockman
 WRITER: S. Stockman
 PUBLISHERS: Shawn Patrick/Ensign/Songs Of PolyGram International, BMI
Polydor 00129 (c/o PGD) (cassette single)
 It was bound to happen. Stockman is the first member of Boyz II Men to test solo waters, and he does so with the wonderfully romantic ballad from the soundtrack to the film "Mr. Holland's Opus." Stockman stands tall on his own, flexing a sweet, falsetto-capped performance over a violin-lined pop/R&B rhythm base. Although this season is already overcrowded with ballads, there is little doubt that programmers at top 40, R&B, and AC radio will make room for one more.

► ENYA Anywhere Is (3:44)

PRODUCER: Nicky Ryan
 WRITERS: Enya, R. Ryan
 PUBLISHERS: EMI Songs/SBK-Blackwood, BMI
Reprise 7952 (c/o Warner Bros.) (CD promo)
 First single from Enya's long-awaited "The Memory Of Trees" is an exhilarating uptempo pop waltz that will turn any ear, den, or front stoop into an otherworldly tabernacle of sound. The Irish superstar's remarkable ability to inspire listeners is undiminished on this richly layered feast of melody—a throbbing secular hymn about life's search for fulfillment. Top 40 and AC outlets should seize this smash, particularly since its magical aura fits the mood of the holiday season.

★ SOUL ASYLUM Promises Broken (3:15)

PRODUCERS: Butch Vig, Soul Asylum
 WRITERS: D. Murphy, M. Periman
 PUBLISHERS: WB/Broken Promises, ASCAP; Third Wheel, BMI
Columbia 7422 (c/o Sony) (cassette single)
 The third single from the alterna-pop band's current album, "Let Your Dim Light Shine," is an intelligent and pensive acoustic rocker with an irresistible chorus that is fleshed out with fluttering harmonies. The track is underlined with quasi-psychedelic guitar licks, which provide the edge that rock radio requires—though this really does belong in heavy rotation on every possible top 40 playlist.

TEARS FOR FEARS Falling Down (4:55)

PRODUCERS: Tim Palmer, Roland Orzabal, Alan Griffiths
 WRITER: not listed
 PUBLISHER: not listed
Epic 7533 (c/o Sony) (cassette single)
 While delivering on the distinctive feel one has come to expect from Roland Orzabal and company, this track does not live up to the act's previous recordings in terms of catchiness and likability. Slow and fast sections play nicely off each other, while the instrumentals creatively combine straight-ahead rock'n'roll with subtle effects during the track's quieter moments.

SPAGHETTI SURFERS Misirlou (4:01)

PRODUCER: Anthony Stephens
 WRITERS: F. Wise, M. Leeds, S.K. Russell, N. Roubanis
 PUBLISHERS: EMI/Groove Park, BMI
 REMIXER: Anthony Stephens
Curb 1200 (cassette single)
 Hey, if Rednex's "Cotton Eye Joe" can find an audience, then this swaggering Western-influenced Euro-dance ditty surely can. Largely instrumental, this track combines nimble-fingered guitar work and whining horn flourishes with percolating beats. A festive novelty item that will be a fun sound on crossover radio stations.

R & B

★ SOLO Where Do U Want Me To Put It (3:34)

PRODUCERS: Jimmy Jam, Terry Lewis

WRITERS: J. Harris III, T. Lewis, M. Horton
 PUBLISHERS: EMI-April/Flyte Tyme Tunes, ASCAP, EMI-Blackwood/Help The Bear, BMI
Perspective 00112 (c/o PGD) (cassette single)
 The follow-up to "Heaven" is another foray into the world of old-school R&B, enlivened with a throaty lead performance and silky background harmonies. The result is a single with all of the charm of a vintage Four Tops recording. Essential to any R&B, pop, or AC station with a reverence for classic soul sounds. From the act's fine self-titled album.

★ NY'A Do It (3:41)

PRODUCERS: The Brandt Brothers, Giuseppe D.
 WRITER: W. Brandt
 PUBLISHERS: Bubby/Must Be Nice, BMI
 REMIXER: Kirth Adkins
NAP 348 (c/o Ichiban) (cassette single)
 New Jersey songstress follows the dance-driven "I Don't Want You" with a chugging jeep/hip-hop jam that makes far better use of her smoky alto range. Within the song's context of wah-wah funk guitars and muscular bass, N'ya has plenty of room to stretch out and work some street attitude à la Brandy and Mary J. Blige. Way cool for R&B and top 40 formats, this single bodes well for the imminent album "Embrace."

NAIS 69B (Alize & Me) (4:38)

PRODUCERS: David Michery, Emanuel M. Bruleaccent
 WRITERS: F.R. Hawkins, K. Robinson, C.J. Woods, Jr., B. Elebee
 PUBLISHER: Da Boot Songs, ASCAP
Street Life/Scotti Bros. 78046 (c/o BMG) (cassette single)
 More than just another R&B foursome, programmers should enjoy this laid-back—but not lazy—make-out track. Producers Michery and Bruleaccent did the right thing by keeping the fat to a minimum and letting the song's simple qualities shine through. Check out the piano version of the track. It is a standout for those looking for something to add to soft-dapart hours.

A.D.T. For The Love Of You (3:44)

PRODUCER: Grover Chambliss
 WRITERS: E. Isley, M. Isley, K. Isley, R. Isley, C. Jasper
 PUBLISHERS: Bovine
 REMIXER: Mohamed Moretta
Technique 6618 (CD single)
 A.D.T. is a female vocal group with the smooth tones of SWV and the sassy attitude of Xscape. Most of all, this act uses this Isley Brothers chestnut as a vehicle to display its formidable star power. Producer Grover Chambliss dresses the track in jiggly jazz guitars and caressing soul rhythms, while Mohamed Moretta pumps up the jam to a giddy pop/disco pace that will please club DJs and crossover radio programmers.

SHIRO Tell Me (Would You) (4:28)

PRODUCERS: Michael "Flip" Barber, Reno Delajuan
 WRITER: not listed
 PUBLISHER: not listed
Street Life/Scotti Bros. 78053 (c/o BMG) (cassette single)
 Shiro turns on the steam heat on this midtempo pop/funk shuffler. Though she may appear to be just one of countless gunning for radio success à la Brandy, Shiro rises above the pack with an earnest and easy-going style that is quite engaging. She benefits from having a song that is instantly memorable and allows her to work much of her impressive vocal range. Check this one out ASAP.

COUNTRY

► MARK CHESNUTT It Wouldn't Hurt To Have Wings (3:11)

PRODUCER: Tony Brown
 WRITERS: J. Foster, R. Lavoie, J. Morris
 PUBLISHERS: Warner-Tamerlane/Miss Holly/Hapsack/Great Galen, BMI
Decca 11261 (7-inch single)
 Here is yet another fine release from Chesnutt's excellent "Wings" album. He makes the trials of heartbreak sound survivable in this fiddle-laced tune that eloquently states, "They say time can fly like a magical thing, but it sure wouldn't hurt to have wings." Sure to be the next in Chesnutt's long line of hits.

► LORRIE MORGAN Standing Tall (3:01)

PRODUCER: James Stroud
 WRITERS: L. Butler, B. Peters
 PUBLISHERS: EMI Blackwood/Ben Peters, BMI
BNA 64354 (7-inch single)
 Morgan has a gift for interpreting classic country songs (remember her cover of "A Picture of Me Without You"?) and she does a fine job of reviving this 1980 Billie Jo Spears single. The lyrics paint of poignant picture of pain, resignation, and ultimate strength in the face of heart-break. What a great country single.

► TRACY LAWRENCE If You Loved Me (3:23)

PRODUCER: Don Cook
 WRITERS: P. Nelson, T. Shapiro
 PUBLISHER: Sony Tree/Terilee/Hamstein Cumberland/Tom Shapiro, BMI
Atlantic 6546 (7-inch single)
 A lovely and understated ballad that is brought to life by that yearning, hurtin' country-boy quality in Lawrence's voice. Cook's production lets the vocals shine, and Lawrence turns in a performance devoid of bravado, just full of warmth and heart.

★ JAMES BONAMY She's Got A Mind Of Her Own (3:27)

PRODUCER: Doug Johnson
 WRITERS: B. Livsey, D. Schlitz
 PUBLISHERS: Irving, BMI; New Hayes/New Don Songs, ASCAP
Epic 78220 (c/o Sony) (7-inch single)
 Forgive and forget the "Dog On A Toolbox" outing last time. Here is the single that should establish this Florida native as one of the industry's most likable new voices. An engaging performance of a well-written tune by master craftsmen Bill Livsey and Don Schlitz should help earn Bonamy points with country radio.

DANCE

SIN WITH SEBASTIAN Shut Up (And Sleep With Me) (7:17)

PRODUCER: Roi
 WRITER: Sin With Sebastian
 PUBLISHERS: Boogiesongs/Warner-Chappell
 REMIXERS: George Morel, Ian Levine
Logic 59033 (c/o BMG) (CD single)
 Here is a novelty number for the Euro-pop twirler in all of us. The vocals are utter camp, lying somewhere between Marc Almond and Jimmy Somerville in style, and the groove is springy and fun. George Morel remixes the track in a house context that could connect with mainstream jocks, though it is the venerable Ian Levine's unabashedly retro-NRG remix that suits the song best. His arrangement of "Love Boat"-like strings and hand-clapping percussion are as frivolous as the cheeky lyrics. In fact, this version has the potential to elevate this song to the level of Right Said Fred's "I'm Too Sexy."

AC

★ JEFF KRASNER The Powers That Be (3:49)

PRODUCER: Daniel Wise
 WRITERS: J. Krasner, B.E. Hirsch
 PUBLISHERS: Miss Minnie's Music, BMI; Bula, ASCAP
 REMIXER: Guido Osorio
Identity 627 (CD cut)
 Newcomer Krasner comes on like a funky-up Joshua Kadison on this gospel-spiked pop/rocker. Adult listeners will dig the track's spare, lively piano-sax-guitar interplay, which is framed with billowing female choir chants. Krasner is an appealing singer with a solid ear for sing-along hooks and a mind for clever turns-of-phrase. For a completely different take on the song, check out Guido Osorio's rumbling dance remix. It's quite good. Contact: 212-726-1436.

ROCK TRACKS

► PRETENDERS 2000 Miles (3:32)

PRODUCER: Stephen Street
 WRITER: C. Hynde
 PUBLISHER: Hynde House Of Hits/EMI/Clive Banks Songs, ASCAP
Warner Bros. 7892 (CD promo)
 Second emphasis track from "The Isle Of

View" affirms Chrissie Hynde's talent for timeless pop melodies and vivid lyrical imagery. With string accompaniment by the Duke Quartet, the waltz-like song takes on a melancholy tone that will connect with mature minds that regularly tune into album rock, triple-A, and traditional AC formats. Glorious.

► MINISTRY The Fall (no timing listed)

PRODUCERS: Hypo Luxa, Hermes Pan
 WRITERS: Ministry
 PUBLISHERS: Spurburn/Warner Tamerlane, BMI
Warner Bros. 43630 (CD single)
 Alain Jourgensen and company return to proudly pollute modern rock radio with their unique style of musical angst and anarchy. Ministry worshippers will praise the noisy melody, even if it is hidden beneath layers of screechy guitars and synthesized samples. From the forthcoming album "Filth Pig."

► CIV CHOICES Made (2:28)

PRODUCERS: Walter Schreifels, Don Fury
 WRITER: not listed
 PUBLISHER: not listed
Lava/Atlantic 6505 (cassette single)
 Modern rock programmers needn't wait one minute more for the second single from the fine punk-flavored "Set Your Goals" album. The sophomore outing offers a screaming vocal, quick punk riffs, and a healthy dose of rebellion. Choose it or lose it!

★ JONO MANSON BAND Big Daddy Blues (4:11)

PRODUCER: Michael Barbiero
 WRITER: J. Flood
 PUBLISHER: Jungle Curry, BMI
A&M 118 (c/o PGD) (CD single)
 Jono Manson and his band cook up a saucy brew of blues and rock, as shaky vocals, gutting guitar riffs, and solid drumming combine to deliver a sharpened hook. File this one between Blues Traveler and Spin Doctors.

GREEN She Shines (4:02)

PRODUCER: Tim O'Heir
 WRITER: B. White
 PUBLISHERS: Fuzzy Meion/Music Corporation of America, BMI
I.R.S. 10513 (c/o Cema) (CD promo)
 I.R.S. trio unleashes a straightforward assault of guitar-driven rock and soul. Modern rock radio programmers may have to struggle to find a substantial hook, but the effort is a worthy one. From the album "Camp Grenada."

16 HORSEPOWER Heel On The Shovel (3:11)

PRODUCER: Warren Bruleigh
 WRITERS: 16 Horsepower, D. Edwards
 PUBLISHERS: WB Music/Shame Town, ASCAP
A&M 109 (c/o PGD) (CD single)
 Dick Dale would be proud. The band pumps up the surf sound that was once again made popular by "Pulp Fiction" for this smart acoustic guitar track. From the album "Sackcloth-N-Ashes."

RAP

► EAZY-E Just Tah Let U Know (3:57)

PRODUCER: Eric "Eazy-E" Wright
 WRITERS: E. Wright, A. Trotter IV, R. Pace
 PUBLISHERS: Ruthless Attack/Rage Of A Psychopat/Big Reg, ASCAP
Ruthless/Relativity 0416 (cassette single)
 The first single from the late rapper's forthcoming posthumous album, "Str8 Off Tha Streetz Of Muthaph***in Real," is a sad reminder of his lyrical skills and ability to kick infectious hooks and hard grooves. It is gratifying to discover that this well-conceived single would have likely been a hit regardless of the sentimentality and curiosity generated by Eazy-E's untimely passing earlier this year. Check out the flip-side jam, "The Muthaph***in Real," which features NWA alumnus MC Ren on guest rap and Yella on production.

► MACK 10 FEATURING ICE CUBE AND W.C. Westside Slaughterhouse (4:59)

PRODUCER: Madness 4 Real
 WRITERS: Mack 10, Ice Cube, W.C.
 PUBLISHERS: Real An' Ruff/Gangsta Boogie/WB/Base Pipe/Sort, ASCAP
 REMIXER: T-Bone
Priority 30027 (maxi-cassette single)

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.).

The latest single from Mack 10's gold-selling eponymous album is a harsh bit of East Coast lyrical science, featuring guest appearances by Ice Cube and W.C. Old-school to da max, this jam is strong on territorial pride and low on frilly instrumentation. One for the purist who remembers "the good ol' days."

THE SOUL SNATCHERS *Blam Blam* (4:01)

PRODUCERS: Akeem, A'Dub

WRITERS: Akeem, Syn

PUBLISHERS: Hit & Hold Music, ASCAP

In-time Music/Warlock 177 (CD single)

This track deserves props for delivering a punchy diatribe against crack culture, while nicely combing vocal styles that range from soulful wailing to straight-up rap, to a gruff Jamaican dancehall refrain. Still, the overall sound and lyrics lack originality and lose their spirit in a mud-died mix that dulls the impact of the vocals.

HOMICIDE *Get What Cha Came Fo* (4:39)

PRODUCERS: not listed

WRITERS: not listed

PUBLISHERS: not listed

Priority Records 30020 (CD single)

The latest narcotic off the "Legal Dope" compilation, this track is highlighted by clean, sincere rhymes. Sure to make heads bob at R&B stations.

CHRISTMAS

USHER *Comin' For Xmas?* (4:29)

LaFace 4129 (c/o BMG) (CD single)

KRISTIN HERSH *The Holy Single* (no timing listed)

Rykco 1049 (CD single)

LOREENA MCKENITT *A Winter Garden*

(no timing listed)

Warner Bros. 46096 (CD single)

W.O. SMITH MUSIC SCHOOL SINGERS

Christmas In The Caribbean (2:53)

Margaritaville/Island (CD single)

JOI CARDWELL *My First Christmas With You*

(no timing listed)

EightBall 050 (cassette single)

Contact: 212-337-1200.

PATSY "Kid" *Santa Claus/Happy Holly-Day*

(no timing listed)

Roperry 2255 (cassette single)

Contact: 212-753-6153.

PAT GODWIN *Santa, Welcome To The Modern World* (3:15)

Ikon/Rage'n 36492 (CD single)

Contact: 212 North 12th St., Philadelphia, Penn. 19107.

P. HUX *Here Comes The Savior* (no timing listed)

Black Olive 95 (CD single)

Contact: 408-394-7176.

CHRISTIE MCCARTHY *If Jesus Came Today*

(no timing listed)

A Lasting Impression 53601 (CD single)

Contact: 706-769-5000.

MARGI COLEMAN *Have Yourself A Merry Little Christmas* (3:55)

Priority 50817 (cassette single)

BRENDA K. STARR *Christmas (Baby Please Come Home)* (no timing listed)

Metropolitan 1229 (CD cut)

Contact: 201-483-8080.

COLLAGE *Last Christmas* (no timing listed)

Metropolitan 1229 (CD cut)

Contact: 201-483-8080.

THE SCREAMING SANTAS (LGH) *For Christmas*

(2:04)

Blue Rose 10022 (CD single)

SOUTHERN CULTURE ON THE SKIDS *Merry Christmas Baby* (3:11)

DGC 4839 (c/o Uni) (CD single)

LORRIE MORGAN *Up On Santa Claus* (4:10)

BNA 64413 (CD single)

LONESTAR *I'll Be Home For Christmas* (3:30)

BNA 64414 (CD single)



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Music Video Inc.

75 minutes, \$19.95

Unadorned concert video speaks volumes about the intense, attitudinal British pop created by the group that has conquered the U.K. and is amassing a growing fan base in the States. In this performance shot last spring in southern England, the brothers Gallagher are joined by the band they've since dismantled and replaced on 17 songs from their debut and follow-up albums, as well as unreleased material. "Morning Glory," "Live Forever," "Supersonic," "Good To Be Free," "Slide Away," and a divinely inspired cover of "I Am The Walrus" are among highlights of the show. Fans who can't get enough will jump on it.

ROB MATHES: I WANT TO HEAR THE BELLS

EagleVision Inc.

60 minutes, \$19.95

Singer/songwriter Mathes, who gleams his inspiration not only from his Christian faith but also from such diverse musicians as Eric Clapton and Michael McDonald, prepared this holiday celebration with the goal of evoking spirituality without dogma. The resulting concert, recorded in his hometown of Greenwich, Conn., features several variations on the Christmas classics interspersed with Mathes originals. The program, which is scheduled to air on more than 100 PBS stations this month, features a 40-piece choir, band, and English horn soloist Tom Stacy. (Contact: 800-EAGLE-73)

CHILDREN'S

I DIG DIRT

Dreams Come True Productions

30 minutes, \$14.95

The fine art of construction remains a timeless curiosity for children, and there's nothing like a live-action video to do the dirty work for them. In this program the earth moves, literally, at the whim of some remarkably oversized pieces of machinery, including a dump truck that can move 240 tons of dirt in one load and the aptly named "Ursa Major," a 15-million-pound dragline that has a boom longer than a football field and can dig a hole 200 feet deep. Experts in the field provide the low-down on what it takes to operate the vehicles, and several children are shown getting their hands dirty as well. (Contact: 800-297-8787)

HOW A TUGBOAT WORKS WITH IQ PARROT

Think Media

30 minutes, \$14.95

Follow-up to "How A Car Is Built" brings back the know-it-all IQ Parrot to conduct a visit aboard a real working tugboat. Known for performing tasks that appear well beyond their means, tugboats are the unsung heroes of the harbor; and this video shows why. In this program the good ship Miriam sets herself to the somewhat glamorous task of pushing and nudging the gargantuan luxury cruiser the Queen Elizabeth II into dock. Other scenes show her being repaired, dodging other vessels in the harbor; and more. (Contact: 800-655-1998)

HEALTH & FITNESS

FOR WOMEN ONLY

BodyVision/WarnerVision

30 minutes each, \$14.95 each

Household name Tamilee Webb is at the helm of the three videos in this new series, each of which features the "Buns" fat-burner and so-called "super hunks" (Staffan Perman, Pepper Von, and Monty Cassel) conducting exercises aimed at pleasing the eye as well as working the rest of the body. The programs, "Upper Body Workout," "Abdominal Workout," and "Lower Body Workout," have their merits as solid target-training segments. Unfortunately, it is difficult to get past the banal nature of their genesis, which risks insulting more women than they entice.

DONNA RICHARDSON: THE 4-DAY ROTATION

WORKOUT, DONNA-MITE AEROBICS

Anchor Bay Entertainment

approximately 60 minutes each, \$14.98 each

Pair of new workout videos from fitness diva Donna Richardson accentuates compactly presented target training and mixed-intensity aerobics, respectively. "The 4-Day Rotation" joins the growing pile of exercise tapes geared toward people who have lots of willpower in the workout department but not a lot of time. Each of the four 15-minute programs (all included on the video) targets a different area of the body, from arms to thighs to buttocks to upper body. "Donna-Mite" is a kaleidoscope of Richardson's favorite aerobic workouts set to Motown and other popular music. The segments comprise high-, mid-, and low-impact moves and require at least a moderate fitness level.

DOCUMENTARY

A LIONEL CHRISTMAS

TM Books & Video

55 minutes, \$19.95

Toy trains and elaborate models have been tell-tale signs of Christmas for years, and this documentary-cum-Lionel-advertisement reveals the delight that the early models brought to children via interviews with people (mostly men) who were kids during the '40s and '50s. To keep the action moving along, the interview footage is cut with some genuinely cool shots of train sets erected around the Christmas tree. Video, from the producers of the child-friendly "I Love Trains," doesn't contain enough action to grab youngsters' attention, but instead will appeal to their parents who have a nostalgia for trains. (Contact: 800-892-2822)

INSTRUCTIONAL

FINDING QUALITY CHILDCARE

Quartet Creative Services

45 minutes, \$19.95

For parents searching for the best daycare for their children, there are no easy answers. Although this video does not try to provide the ultimate solution—and quickly says that there is no cure-all for everyone—it does help viewers focus on particular areas and offers fodder for questions to ask themselves and their potential caretakers. Among the topics covered are home care vs. an off-site facility, health and education issues, safety and security concerns, and affordability. (Contact: 800-859-5105)

IN PRINT

STEINWAY & SONS

By Richard K. Lieberman

Yale University Press, \$35

Many musicians claim that no piano can rival the tone and response of a Steinway. But even those who have never played a note can appreciate the legacy of the Steinway family. For anyone curious about the history of business, music, and labor in the U.S., and New York in particular, "Steinway & Sons" is an engaging and informative overview.

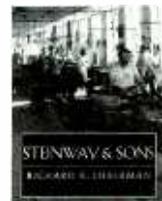
From 1849, when Heinrich Steinweg moved his German piano-making operation to New York, to 1972, when, faced with increasing competitive pressure from Yamaha, Steinway & Sons was sold to CBS, Lieberman traces the history of the company and the intriguing family that made its name synonymous with the world's finest musical instruments.

As a family, the Steinways encountered alcoholism, sexism, marital infidelities, and depression; as company executives, they possessed a blend of artistic appreciation, technological inventiveness, and business savvy that kept their business intact while others struggled to stay afloat.

Steinway & Sons' contributions to the arts were immeasurable, and they were exploited in the constant frenzy to sell pianos. The company's artist endorsements were crucial to its ad campaigns and professional image; the heads of the Concerts & Artists department had the foresight to recognize genius in the young Vladimir Horowitz and Van Cliburn, as well as the acumen to ensure that the superstars played only on Steinway pianos.

The company retained its tradition of producing handmade, highly crafted instruments even through the rise of

mechanical reproduction, the Great Depression, and numerous labor disputes. As a producer of a wholly luxury item, Steinway & Sons was susceptible to, and forced to adapt to, every fluctuation of the political or cultural climate. During World War II, the German-run company, which ran a second successful factory in Hamburg, walked a delicate line. Faced with a lack of the raw materials necessary for piano making, the New York factory had a stint producing for the Allies the disastrously designed wooden gliders that came to be known as "flying coffins." Meanwhile, the German factory was kept busy convincing Hitler that the company wasn't



run by New York Jews.

"Steinway & Sons" has been thoroughly researched and is packed with photos and excerpts from diaries, letters, advertisements, and interviews. Lieberman's textbook style and matter-of-fact tone lend credibility even to the more sensational aspects of the Steinway history, which include an illegitimate child; an arranged, loveless marriage; and a prostitute surreptitiously hired to entice the Americanized Billie Steinway to Berlin so he would run the family store there. The book is a straightforward and personal chronological account of a provocative family. It is also a sad testament to the fact that, too often, fine musicianship, dedication, and craftsmanship are rewarded with little more than dwindling profits and a corporate buyout. **CAROLYN HORWITZ**



FINDING MOON

By Tony Hillerman

Read by Jay O. Sanders

Harper Audio

6 hours (abridged), \$25.00.

During the last days of the Vietnam War, newspaper editor Malcolm "Moon" Mathias discovers that his beloved brother Ricky, a pilot who died in Vietnam, has a baby daughter there. Moon's mother knew about the baby and was on her way to Southeast Asia to find her when she had a heart attack. In looking through his mother's papers, Moon learns about his brother's child for the first time and embarks on a mission to find her. His winding journey leads from the Philippines to Cambodia, and at every step the mystery deepens and clues prove more elusive. Award-winning author Tony Hillerman, best known for three best-selling Navajo mysteries, provides a compelling, intricate plot and paints a vivid picture of physical, social, and political conditions in the war-torn countries. The masterful Jay O. Sanders (whose reading of Dean Koontz's "Mr. Murder" for Simon & Schuster resulted in the most gripping audio title of 1994) does another excellent job, creating an almost palpable atmosphere of suspense and bringing out the uncertainty and good intentions of Moon. He's equally skillful at evoking the accents and personalities of the other characters: Osa Von Wingarten, a Dutch woman searching for her brother; Lum Li, an enigmatic man who claims that Ricky had been transporting certain unnamed "merchandise" for him that Moon must track down; and the American "good ole boys" who worked with Ricky.



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A rose may be a rose may be a rose (or something like that), but put it in a new vase and it's something else entirely. Which is to say that this must-have multimedia version of the well-known, well-thumbed book takes full advantage of its digital medium to put a fresh and clever spin on the old "familiar quotes" concept. In addition to the 22,000 verbal quotations from the original book, the CD-ROM has more than 400 new "multimedia quotes"—the familiar sounds, sights, pictures, and icons (remember the '70s-era "smiley face"?) that serve equally well as common touchstones, or clichés, for our culture. To borrow a phrase, two thumbs up.

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Twins, girl Annie Rose and boy Jack Solomon, to **Barry and Cori LeVine**, Oct. 26 in New York. Father is VP of marketing for BMG Distribution.

Girl, Sarah Nicole, to **Cheryl and Joe Franco**, Nov. 11 in New York. Mother is a producer and writer for her commercial music house, Songsmith Productions. Father is a member of the band Widowmaker and former member of Twisted Sister. As a session drummer, he has recorded with Mariah Carey, Tay-

lor Dayne, and Celine Dion.

Boy, Joseph William, to **Debra and Greg Diaz**, Nov. 20 in Los Angeles. Mother is director of operations for entertainment business/management firm Provident Financial Management.

Boy, Blake Ollie, to **Ollie and Teri Brown**, Nov. 22 in Los Angeles. Father is senior VP of A&R at Click Records at dick clark productions inc.

Girl, Katharine Pia, to **Scott and Livia James**, Nov. 30 in Los Angeles.

Father is MCA Music Publishing senior VP for motion pictures, television, and new technologies worldwide.

Boy, Harris Quinn, to **Elizabeth Anthony-Brodey and Rick Brodey**, Dec. 1 in Los Angeles. Mother is VP of talent acquisition for MCA Music Publishing. Father is graphics manager for Rhino Records.

Boy, Samuel Hunter, to **Brian and Amy Koppelman**, Dec. 1 in New York. Father is a senior VP at EMI Records.

MARRIAGES

Ivan F. Alvarez to Marie Santos, Nov. 4 in La Romana, Dominican Republic. Groom is director of Latin membership at ASCAP.

Paula Garris to Ray Miesbauer, Nov. 12 in Charlotte, N.C. Bride is production manager for Sound Source Recording Studios, producer of Sound Choice Karaoke CDs. Groom is guitarist and singer for the band Cherry Bomb.

DEATHS

Manny Wells, 72, after a long illness, Nov. 23 in Boynton, Fla. Wells was a leading wholesaler in the Northeast and operated on his own and in partnership with companies, such as New York Record & Tape and Surplus Record & Tape. Earli-

er in his career, he was a partner with Phil King and Ben Karol in a now-defunct major New York retail chain, King Karol Records. At the time of his death, he operated Leisure Time Music, which distributes a Yiddish music/comedy line that he owned, Banner Records, and licensed material from other labels. He was a longtime member of the National Assn. of Recording Merchandisers. He is survived by his wife, Margaret, who will continue to operate Leisure Time Music out of Boynton, Fla; two daughters, Jodi Wells Boyle and Andrea Wells Tresser; and three grandchildren.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

DECEMBER

Dec. 14, **Second Holiday Jam Fest**, hosted by the Atlanta chapter of NARAS, benefit for the Empty Stocking Fund, an organization that provides gifts for underprivileged children, and Camp Sunshine, a summer camp for terminally ill children, Coca-Cola Roxy Theater, Atlanta. 404-249-8881.

Dec. 16, **Living Legends Of Gospel Concert And Awards**, presented by nonprofit organization Our Gospel Legacy, honoring Dave Weston of the Sallie Martin Singers and the late Raymond Raspberry of the Raspberry Singers, with performance by the Barrett Sisters of Chicago, 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, LaJolla, Calif. Alicia Parrish, 813-797-2472.

Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 27, **How To Get A Record Deal**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

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

FEBRUARY

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

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

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

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

Feb. 29, **Seventh Annual Rhythm And Blues Foundation Pioneer Awards**, Palladium, Los Angeles. 202-588-5566.

MARCH

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

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

March 22-25, **NARM Convention**, Sheraton Washington, Washington, D.C. 609-596-2221.

APRIL

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

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

GOOD WORKS

NEW 'EXPRESSION': Bertelsmann USA, parent of Arista, RCA, Private Music, and Zoo Entertainment, has launched its third annual World of Expression scholarship program for New York public high school seniors. The program has increased the total scholarship awards from \$60,000 to \$100,000, which are handed out for outstanding creative expression in music and literature. This year there will be 55 \$1,000 fourth-prize awards (40 literary and 15 music prizes) and a \$5,000 third prize in each category. To further encourage student participation, a \$1,000 grant will be awarded to the music and English teacher with the most student entries in each of the city's five boroughs. Also, Bertelsmann is collaborating with Young Audiences/New York in bringing a series of interactive

workshops to 24 high schools throughout the city. Entries to the program are due at Bertelsmann by March 1, 1996, and winners will be chosen and notified by June 1. Among the panel of judges are Arista president Clive Davis, National Academy of Recording Arts and Sciences president Michael Greene, and WPLJ-FM New York's Scott Shannon. Contact: **Melanie Fallon** at 212-930-4978 or **Evan Goetz** at 212-704-4526.

GOOD LAUGHS FOR GOOD CAUSE: **Donald J. Trump** will be the target of a "Friars Roast" at the Friars Club's building the Monastery Jan. 9 to benefit the proposed establishment of the National Museum of Catholic Art and History in New York and, subsequently, other major cities. Chairman of the event is Billboard associate publisher/international sales **Gene Smith**. Comedian **Freddie Roman** will serve as master of ceremonies, and other comics will also appear. Contact: **Christina Cox** at 212-752-3785.

THE ROAD FOR SCHOOLING: Dancehall DJ **Spragga Benz**, who launched a campaign last September to encourage youth in Jamaica to stay in school, embarks on a Stay in School tour in January, the proceeds of which

will be distributed to 14 schools in Jamaica in the amount of \$500 each. The Capitol artist formed his own label, Benz Speculous, which has released a single in support of the project. The song, "Stay In School," features **Chevelle Franklyn**. Contact: **Donna Torrence** at 212-492-5387.

THE RIGHTS THING: Atlantic artist **Francis Dunnery** headlines the Rights Now! Human Rights Action Center benefit brunch Dec. 10 at the House of Blues in Los Angeles. The event is organized by Action Center director **Jack Healy**. The event celebrates the 47th anniversary of **Eleanor Roosevelt's** landmark document, the Universal Declaration of Human Rights, and is the first step in a series of activities that will culminate with the Declaration's 50th anniversary in 1998. Contact: Atlantic Records at 212-275-2000.

FIGHTING HUNGER: Capitol singer/songwriter **Tom Cochrane** will perform a special acoustic set in New York to benefit World Hunger Year. A WPLJ-FM "Holiday Hoote-nanny" will take place Dec. 19 at Long Island's Westbury Music Fair. Contact: **Judi Kerr** at 213-871-5375.



For The Children. Thirty children in transitional housing receive new clothing and school supplies, attend a luncheon, and enjoy a tour of New York's Sony Wonder Technology Lab with their teachers, courtesy of a back-to-school clothing drive sponsored by the Sony Music Employee Program in conjunction with the New York Department of Homeless Services.

NEW COMPANIES

Paske PR, formed by Michael Paske. A public-relations firm with clients including Canadian dance diva Laurell and rock artist Mic Passion. Paske, a former musician, has had years of PR experience working with Howard Rubinstein of Rubinstein Public Relations. 34-16 41st St., Suite 4G, Long Island City, N.Y. 11101; 212-726-1328.

Start Records, formed by Andre DiCesare, president of Canadian independent record label Star Records, and Tony Muscolo, president of AD Muscolo Promotions of Los Angeles. A joint venture by DiCesare and Muscolo, Start Records is an independent record label distributed by M.S. Distribution. Acts include Too Many Cooks (which has two Canadian gold albums), the Earthtones, Rebecca Timmons, Sex Rodeo, and Travis Johnson. 17357 Tribune St., Granada Hills, Calif. 91344; 818-832-3655.

Artwork Music Co. Inc., formed by music publisher Ivan Mogull, owner of Eleven East Corp. and Harvard Music Inc., and Karl Engemann, record producer and manager of Marie Osmond. An entertainment marketing firm that will do direct marketing in music, video, and home entertainment via a joint venture with QVC. Company has three offices: 11 E. 86th St., New York, N.Y. 10028-0549, 212-722-8300; 688 East Vereda Sur, Palm Springs, Calif. 92262, 619-320-2567; and 4517 Palm Beach Pt. Blvd., West Palm Beach,

Midnight Fantasy Records, formed by Norm Veit, a musician, and Steve Bogen, a former partner in RPM Promotions. An independent record label specializing in American rock'n'roll bands. Acts on the roster include Genghis Angus, Jim Crow, and Killing Words. 3810 Woodbridge Ave., Wheaton, Md. 20902; 301-942-9200.

FOR THE RECORD

The article in Billboard's Dec. 9 issue regarding executive changes at MCA should have identified Mel Lewinter as the new vice chairman of MCA Music Entertainment Group.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



Humming Along. RCA act Hum displays its overtly amiable nature with radio pals at KDGE Dallas. Pictured, from left, are Jeff Dimpsey, Tim Lash, and Matt Talbot of Hum; KDGE assistant PD Alex Valentine; RCA's Bob Osborn; and Bryan St. Pere of Hum.

Consultant Sees Strength In Evolving Format Trends

■ BY CHUCK TAYLOR

Next time you find yourself in the throes of a Sunday brunch discussion involving the arts, philosophy, and religion, don't hesitate to toss a little radio programming into the intellectual arena.

In the 1995-96 edition of "The Journal Of Radio Studies," published for professors of mass communications, broadcast consultant Ed Shane of Shane Media Services tackles the topic "Modern Radio Formats: Trends And Possibilities."

Among the formats Shane explores are top 40, country, oldies, rock, and adult contemporary, during a decade he says has brought increased revenues and thus "decreased stress and an opportunity for risk-taking."

Country, Shane theorizes, became the decade's leading radio format because of three factors: the appeal of basic values, a backlash against the free-spending '80s, and the "casualization" of American culture.

"Country provided a safe image when compared to pop music's

excursions to the ghetto for rap or to leather bands for grunge rock. Americans faced no fear when confronted with clean kids in cowboy hats."

With the trend, however, came a glut of new artists churning out mediocre product. "New faces didn't exhibit the energy of Garth Brooks in performance, the charm of Clint Black or Reba McEntire, or the hunk-next-door appeal of George Strait or Alan Jackson," Shane says. Although country plateaued as a result, its share will remain strong through the decade.

Top 40, "a statistical loser in the '90s," was a victim of "the demise of mass culture . . . No one radio station could create a format with elements as diverse as rapper Ice-T, rockers like Nirvana, country artists like George Strait and Randy Travis, or jazz musicians like Kenny G or David Benoit." As a result, top 40 "lost its focus and its vitality," Shane says.

Today, while it has stabilized, top 40 remains "a product of other formats, with few core artists to call its own," he says.

(Continued on next page)

Country WYNY Eyes Change—Again New York A Difficult Radio Proving Ground

■ BY PHYLLIS STARK

With the recent departure of GM Steve Candullo, WYNY New York, the city's only country FM, is again under close scrutiny as the industry awaits a potential format change.

At a Dec. 1 staff meeting, Jim DeCastro, president/COO of Evergreen Media Corp., which owns WYNY, confirmed to nervous staffers that the parent company is considering format options.

But this latest bout of format uncertainty is only the continuation of what has been a near-constant death watch at WYNY since its inception in 1987. A series of owners, programmers, and consultants has come and gone, sending the station through a maze of format permutations. Through it all, critics have said that country just can't make it in New York, even while country stations in equally unlikely markets, such as Philadelphia, Hartford, Conn., and other New York markets (including Albany, Rochester, and Syracuse) have made a go of it.

"It's a sad commentary on New York radio that the No. 1 format cannot be pulled off, [even though] the research we did showed that there are country [fans in New York]," says Mike Kakoyiannis, president/CEO of Odyssey Communications. Kakoyiannis ran the Westwood One station group when it owned WYNY in the late '80s and early '90s.

Surprisingly, the majority of people who have been involved with New York country radio over the years, whether as owners, consultants, programmers, or music directors, emphatically argue that the format—correctly programmed and marketed for a long enough period of time—can win big in the Big Apple. In fact, everyone surveyed for this story predicted that if WYNY does go away,

another station would flip to country within a week.

In its last full ratings period, WYNY had a 2.4 share 12-plus. Although that was a substantial increase from the 1.8 share it scored in the fall of 1994, it may not ultimately be enough to convince Evergreen to keep the format.

But many believe that the station has not been given a fair chance to prove itself. In a previous interview, WYNY PD Chris Kampmeier pointed out that the station's history has been one of constant change, dating back as far as the frequency swap in 1988.

"When it can be said about WYNY that they've been consistent for several years and marketed aggressively, I think you'll see that the ratings performance of WYNY is both healthy and consistent," he said.

"I've seen the financial forecasting related to what country can do in New York and what other options might be able to do in New

York, and it makes a very powerful case for staying country," Kampmeier said. "WYNY doesn't have to be No. 1 in New York to be an enormous financial success."

Former WYNY programmers have several pet theories as to why the station has not realized its full potential, although the lack of consistency is the most commonly cited.

"The station really got to be a battered child after 1992 [with all the changes]," says former PD Michael O'Malley, now a consultant. "That contributed to the problem. I think listeners got confused and discouraged."

Historically, country radio has had better days in New York, long before the format enjoyed its current popularity. In the early '80s, the market briefly supported both an AM (WHN) and an FM (WKHK) country station, with combined ratings totaling nearly a 4.0 share at one point.

Ed Salamon, president/formats at Westwood One Radio Networks, programmed WHN from 1975-81 and says that during that time, the station was "consistently a mid-3.0-share radio station, although we did get as high as a 4.0 share. [But] the real story for WHN was the fact that its cume was 1.6 million, which shows that there were an awful lot of country radio listeners in New York. During the '70s and early '80s, there was up to a 4.0 share of country listening in New York. We took out an ad at one time that said 'the biggest thing since rock'n'roll,' because, after WABC, we were the biggest non-ethnic radio station in New York 25-54."

Although it seems as though WYNY has always languished in

(Continued on next page)

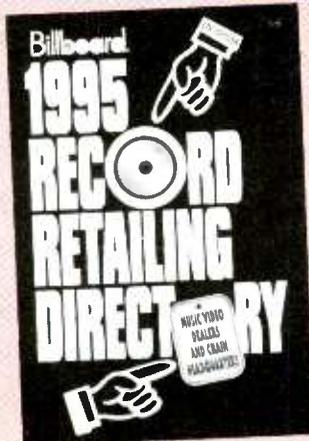
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WYNY

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Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	1	30	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS 5 weeks at No. 1
2	2	19	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
3	3	25	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
4	5	18	ROLL TO ME A&M 58114	◆ DEL AMITRI
5	4	22	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
6	10	5	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
7	6	28	RUN-AROUND A&M 580982	◆ BLUES TRAVELER
8	12	9	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
9	8	18	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
10	11	6	YOU'LL SEE MAVERICK 17719/WARNER BROS.	◆ MADONNA
11	7	16	RUNAWAY A&M 581194	◆ JANET JACKSON
12	9	15	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
13	13	7	EXHALE (SHOOP SHOOP) ARISTA 1-2885	◆ WHITNEY HOUSTON
14	14	28	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
15	18	10	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
16	15	30	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
17	17	18	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
18	26	9	★★★ AIRPOWER ★★★	
			BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
19	16	15	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
20	20	55	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	◆ MARTIN PAGE
21	23	10	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	◆ TOAD THE WET SPROCKET
22	24	7	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
23	21	21	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
24	19	2	FREE AS A BIRD APPLE ALBUM CUT/CAPITOL	◆ THE BEATLES
25	25	10	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MCA 55134	◆ MEAT LOAF
26	22	11	RUNAWAY 143/LAVA 98133/ATLANTIC	◆ THE CORRS
27	29	9	I WILL REMEMBER YOU ARISTA 1-2893	◆ SARAH MCLACHLAN
28	34	3	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
29	31	26	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
30	27	15	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
31	30	5	ROCK STEADY CAPITOL 58500	◆ BONNIE RAITT WITH BRYAN ADAMS
32	28	16	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
33	32	11	ANTS MARCHING RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
34	35	19	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
35	33	20	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
36	36	2	DON'T CRY ZTT ALBUM CUT/WARNER BROS.	◆ SEAL
37	37	9	DO YOU SLEEP? GEFFEN 19388	◆ LISA LOEB & NINE STORIES
38	RE-ENTRY	3	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
39	38	3	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE
40	39	5	BEAUTIFUL LIFE ARISTA 1-2889	◆ ACE OF BASE

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
2	2	3	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
3	3	2	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581028	◆ BRYAN ADAMS
4	4	5	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
5	5	6	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
6	7	7	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
7	—	—	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
8	—	—	I'M THE ONLY ONE ISLAND 854068	◆ MELISSA ETHERIDGE
9	—	9	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO
10	8	8	ALL I WANNA DO A&M 0702	◆ SHERYL CROW

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

PROGRAMMING

SW Launches Alternative Rock Network

Service Also Offers Entertainment And Music News

■ BY CARRIE BORZILLO

LOS ANGELES—SW Networks hopes to carve a place along the cutting edge with its newly launched Alternative Rock Network.

Already, the prep service is being used in 20 markets by such modern rock and album rock heavyweights as WHFS Washington, D.C., KEDGE Dallas, WENZ Cleveland, WEND Charlotte, N.C., WRCX Chicago, WRXQ Nashville, KTEG Albuquerque, N.M., WQBK Albany, N.Y., and KSHE St. Louis.

The network is offering stations a 12-page daily show prep-text service that covers top news stories, "this day in history" facts, birthdays, surf reports, hot sites on the Internet, comedy bits, artist information, tour dates, and even an entire column on the controversial Courtney Love and her band Hole, called "The Hole News."

Alternative Rock Network also offers a daily satellite-delivered entertainment news service in the form of four audio actualities a day. Both the entertainment news and music news segments are delivered via satellite and fax.

In addition, stations receive eight compilation CDs with 100 cuts of exclusive, original music

beds; sound effects; stingers; and punctuators.

Affiliates also receive SW Biostats, which are edited artist bios with bullet-pointed information, and SW Newsclips, a clipping service that seeks out offbeat music news and radio-ready odd and interesting stories. The network can also provide late-breaking news to stations.

NETWORKS & SYNDICATION

"This is the first service that I'm aware of that has this much usable material that's not a full-service network," says Dan Forth, VP of affiliate marketing at SW Networks.

"Compared to traditional network affiliations, stations are spending a lot on inventory for what they end up using, which is hard news and news on the hour. It turns out that most stations don't use all of the product that much. Many stations give up hundreds of units a week and only use 2% of the product. They can come to us and use at least 50% of our product for less inventory."

COUNTRY WYNY EYES CHANGE—AGAIN

(Continued from preceding page)

the ratings, it actually had some impressive numbers in the early '90s. The station's best showing was in the summer of 1991, when it scored a 3.5 12-plus share in New York under PD O'Malley and former music director Steve Blatter, now PD of rock station WRGX (X107) Westchester County, N.Y. In some neighboring areas, it did even better. For example, in the spring of 1991, WYNY had a 4.5 in nearby Monmouth County, N.J. In the summer '91 book, it scored a 5.0 share in Long Island, N.Y., where it was No. 2 12-plus.

Everyone surveyed for this story believes that WYNY could be doing that well again, based on its position of format exclusivity in the market and the popularity of country music.

"I see no reason why it can't live

in the threes," says Kakoyiannis. "It looks very competitive."

"There is no question in my mind that, if done right, the country format in New York could be very successful, and I've lived here my whole life," says Blatter. "It could be doing a 3.5 share in New York consistently."

O'Malley is even more optimistic. "I think there's a 4.0 share for country in New York," he says. "And done right with a competitive signal, I think someone can make a lot of money with it. There is a good country audience in New York."

While the WYNY story may seem like a regional one, Salomon is among those who see a correlation between a healthy country radio station in New York and the health of country nationwide.

Forth says SW offers affiliates a reduced inventory load of 36 spots per week.

Station response thus far has been quite positive. WRCX PD Dave Richards says his jocks "absolutely love it," while Joel Folger, PD at KEDGE, says the service is "a very powerful tool not just for the morning show but for the entire station."

What makes SW Alternative Rock Network unique, according to Julie Hoyt, music director at KTEG, is that it offers one of the most complete packages available.

"It enhances the station, but it's important to keep yourself open, too," Hoyt says. "This covers so much ground. We use this and [MJI Broadcasting's Alternative Rock Fax] to cover all our bases."

Irene Manett, VP of entertainment programming development at SW Networks, says the strategy behind the network is to give stations everything they could possibly need about the artists they play and the hot topics of the day.

"We want to give stations enough information to become experts on the artists they play," she says. "That will give them a huge advantage over other stations in the market."

"New York is the media and advertising capital of the world," he says. "When WHN was hot in New York, we like to think we benefited country radio all over, because Madison Avenue thought country radio was doing well. When country was hot in New York, we saw the benefit of it in national ad buys."

O'Malley disagrees. "I think there is a portion of Madison Avenue that never got country, and therefore, whether WYNY exits in New York will make no difference," he says. "I don't think there is any long-term damage to the format because one station goes away temporarily."

This story appeared in Country Airplay Monitor.

CONSULTANT SEES STRENGTH IN EVOLVING FORMAT TRENDS

(Continued from preceding page)

Adult contemporary, the sound that Shane says takes the negative teenage edge off of top 40 and the harshest guitar or drum edge off rock, while maintaining modern production and lyrics, has been most prone to splintering. Today's choice office format consists of hot AC, urban AC, smooth jazz, and triple-A.

Oldies formats have also evolved through the decade, from classic rock to '70s "Arrow" stations to the latest niche, which is predominantly hits of the '80s.

"Today's music will evoke nostalgia in just 15 or so years," Shane says. "Something on MTV today will inspire a 30-year-old in 2010 to say, 'Listen, they're playing our song!'"

Rock radio has also reinvented itself for the '90s, from its early free-form days with the birth of FM.

"As alternative rock developed, there were so many different styles and textures that radio seemed less of a venue for it than CDs, tapes, and small concert

halls," Shane says. "A central, very listenable mix of songs began to emerge," today's popular modern rock.

In conclusion, Shane theorizes that radio is a mass medium that became stronger in the '90s as other mass media began to erode.

"Radio is a product of trends, not necessarily a cause of trends," he says. "The industry tends to step in front of trends just in time to be perceived as trendsetting by its public."

This is not a drill. Do not become alarmed. Spacehog has landed. The Leeds, England, natives are providing a unique twist to the phrase "British invasion" with their track "In The Meantime," which touches down at No. 27 on the Modern Rock Tracks chart this week.

"It's one of those songs that was in my mind for years, and I never did anything about it," says singer/songwriter Royston Langdon. "I just had this little tune in my head. Then I got the idea of a song that had a message for everyone, going beyond the infinite and getting played on the radio so that the vibes will travel through space forever."

Langdon's fascination with the heavens, evident in the band's name and several of its songs,

also reveals itself in his description of recent personal experiences.

"We play these places like Billings, Mont., and Omaha, Neb., that when we get there, everybody



"It's one of those songs that was in my mind for years, and I never did anything about it." Spacehog

thinks we're literally from outer space.

"Have you ever seen 'War Of The Worlds'? When the spaceship lands on Earth, there are three guys there that obviously represent three

different sides to the author's personality. One guy is friendly and peaceful, the other scared and paranoid, and the other is very angry and aggressive.

"But when the door first opens up, and they see it's a creature from another planet, they start walking to it, saying, 'Hello, welcome, thank you for coming,' and they're just trying to give out a good vibe. That's all the song is saying—'We love the all of you.' Why not?"

"We kind of came out when this grunge thing was going on. I mean, people are getting a bit too serious when they start putting shotguns in their mouths. We're just kind of turning it around a little bit. Life's much too serious to be taken seriously." DOUGLAS REECE

Billboard® FOR WEEK ENDING DECEMBER 16, 1995

Billboard® FOR WEEK ENDING DECEMBER 16, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★No. 1★★★	
1	1	2	11	MY FRIENDS	RED HOT CHILI PEPPERS
				ONE HOT MINUTE	WARNER BROS.
2	3	3	14	CUMBERSOME	SEVEN MARY THREE
				AMERICAN STANDARD	MAMMOTH/ATLANTIC
3	2	1	15	NAME	GOO GOO DOLLS
				A BOY NAMED GOO	METAL BLADE/WARNER BROS.
4	4	6	9	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS
				MELLON COLLIE AND THE INFINITE SADNESS	VIRGIN
5	6	5	10	PERRY MASON	OZZY OSBOURNE
				OZZMOSIS	EPIC
6	5	4	8	YOUR LITTLE SECRET	MELISSA ETHERIDGE
				YOUR LITTLE SECRET	ISLAND
7	11	13	6	THE WORLD I KNOW	COLLECTIVE SOUL
				COLLECTIVE SOUL	ATLANTIC
8	7	7	9	GRIND	ALICE IN CHAINS
				ALICE IN CHAINS	COLUMBIA
				★★★AIRPOWER★★★	
9	27	—	2	I GOT ID	PEARL JAM
					EPIC
10	19	21	4	GLYCERINE	BUSH
				SIXTEEN STONE	TRAUMA/INTERSCOPE
11	14	18	8	DEJA VOODOO	KENNY WAYNE SHEPHERD
				LEDBETTER HEIGHTS	GIANT
12	9	9	19	COMEDOWN	BUSH
				SIXTEEN STONE	TRAUMA/INTERSCOPE
13	21	—	2	WAITING FOR TONIGHT	TOM PETTY & THE HEARTBREAKERS
				PLAYBACK	MCA
14	13	14	28	POSSUM KINGDOM	TOADIES
				RUBBERNECK	INTERSCOPE
15	10	8	11	HAND IN MY POCKET	ALANIS MORISSETTE
				JAGGED LITTLE PILL	MAVERICK/REPRISE
16	12	10	13	HARD AS A ROCK	AC/DC
				BALLBREAKER	EASTWEST/EEG
				★★★AIRPOWER★★★	
17	22	20	7	PURE MASSACRE	SILVERCHAIR
				FROGSTOMP	EPIC
18	18	15	24	TOMORROW	SILVERCHAIR
				FROGSTOMP	EPIC
19	15	12	11	I'LL STICK AROUND	FOO FIGHTERS
				FOO FIGHTERS	ROSWELL/CAPITOL
20	8	—	2	FREE AS A BIRD	THE BEATLES
				THE BEATLES ANTHOLOGY 1	APPLE/CAPITOL
21	17	16	5	LIKE A ROLLING STONE	ROLLING STONES
				STRIPPED	VIRGIN
22	16	11	14	LUMP	THE PRESIDENTS OF THE UNITED STATES OF AMERICA
				THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
23	31	35	3	COVER YOU IN OIL	AC/DC
				BALLBREAKER	EASTWEST/EEG
24	23	24	4	THE GARDEN OF ALLAH	DON HENLEY
				ACTUAL MILES HENLEY'S GREATEST HITS	GEFFEN
25	20	17	12	HOOK	BLUES TRAVELER
				FOUR	A&M
26	29	29	4	UNDERSTANDING	CANDLEBOX
				LUCY	MAVERICK/WARNER BROS.
27	24	22	7	LOCK AND LOAD	BOB SEGER & THE SILVER BULLET BAND
				IT'S A MYSTERY	CAPITOL
28	28	26	25	AND FOOLS SHINE ON	BROTHER CANE
				SEEDS	VIRGIN
29	25	19	11	GEEK STINK BREATH	GREEN DAY
				INSOMNIAC	REPRISE
30	32	31	7	(YOU'RE) MY WORLD	JOE SATRIANI
				JOE SATRIANI	RELATIVITY
31	26	25	8	BREADMAKER	BROTHER CANE
				SEEDS	VIRGIN
32	33	27	7	RADAR GUN	THE BOTTLE ROCKETS
				THE BROOKLYN SIDE	ESD/TAG/ATLANTIC
33	39	—	2	1979	SMASHING PUMPKINS
				MELLON COLLIE AND THE INFINITE SADNESS	VIRGIN
34	34	38	3	UNINVITED	RUTH RUTH
				LAUGHING GALLERY	VENTRUE/AMERICAN/WARNER BROS.
35	30	23	10	RAININ'	SPONGE
				ROTTING PINATA	WORK
36	38	30	6	CABIN DOWN BELOW	TOM PETTY
				WILDFLOWERS	WARNER BROS.
37	40	—	2	FEAR OF FALLING	THE BADLEES
				RIVER SONGS	ATLAS/A&M
38	NEW ▶	1		IN THE MEANTIME	SPACEHOG
				RESIDENT ALIEN	SIRE/EEG
39	RE-ENTRY	4		PIRANHA	TRIPPING DAISY
				I AM AN ELASTIC FIRECRACKER	ISLAND
40	36	32	5	TAXMAN	STEVIE RAY VAUGHAN
				GREATEST HITS	EPIC

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★No. 1★★★	
1	3	5	6	GLYCERINE	BUSH
				SIXTEEN STONE	TRAUMA/INTERSCOPE
2	2	2	9	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS
				MELLON COLLIE AND THE INFINITE SADNESS	VIRGIN
3	1	1	12	MY FRIENDS	RED HOT CHILI PEPPERS
				ONE HOT MINUTE	WARNER BROS.
4	4	6	9	NATURAL ONE	FOLK IMPLOSION
				"KIDS" SOUNDTRACK	LONDON/ISLAND
5	12	21	4	WONDERWALL	OASIS
				(WHAT'S THE STORY) MORNING GLORY	EPIC
6	8	13	4	1979	SMASHING PUMPKINS
				MELLON COLLIE AND THE INFINITE SADNESS	VIRGIN
				★★★AIRPOWER★★★	
7	23	—	2	I GOT ID	PEARL JAM
					EPIC
8	5	4	16	POSSUM KINGDOM	TOADIES
				RUBBERNECK	INTERSCOPE
9	7	10	12	ONE OF US	JOAN OSBORNE
				RELISH	BLUE GORILLA/MERCURY
10	11	12	5	THE WORLD I KNOW	COLLECTIVE SOUL
				COLLECTIVE SOUL	ATLANTIC
11	6	3	19	NAME	GOO GOO DOLLS
				A BOY NAMED GOO	METAL BLADE/WARNER BROS.
12	9	11	8	CUMBERSOME	SEVEN MARY THREE
				AMERICAN STANDARD	MAMMOTH/ATLANTIC
13	13	17	6	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
				SPARKLE AND FADE	CAPITOL
14	14	14	8	ALL I REALLY WANT	ALANIS MORISSETTE
				JAGGED LITTLE PILL	MAVERICK/REPRISE
15	10	7	9	FRIENDS OF P	THE RENTALS
				RETURN OF THE RENTALS	MAVERICK/REPRISE
16	21	26	4	KITTY THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA
				THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
17	17	18	6	PURE MASSACRE	SILVERCHAIR
				FROGSTOMP	EPIC
18	18	20	9	WONDER	NATALIE MERCHANT
				TIGERLILY	ELEKTRA/EEG
19	16	16	11	HOOK	BLUES TRAVELER
				FOUR	A&M
20	15	8	18	LUMP	THE PRESIDENTS OF THE UNITED STATES OF AMERICA
				THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
21	22	27	5	JUST A GIRL	NO DOUBT
				TRAGIC KINGDOM	TRAUMA/INTERSCOPE
22	20	15	13	I'LL STICK AROUND	FOO FIGHTERS
				FOO FIGHTERS	ROSWELL/CAPITOL
23	26	23	8	GRIND	ALICE IN CHAINS
				ALICE IN CHAINS	COLUMBIA
24	28	28	6	ROSEALIA	BETTER THAN EZRA
				DELUXE	ELEKTRA/EEG
25	29	34	4	BURNIN' RUBBER	MR. MIRAINGA
				"ACE VENTURA: WHEN NATURE CALLS" SOUNDTRACK	WAY COOL MUSIC/MCA SOUNDTRACKS/MCA
26	25	24	10	GOOD INTENTIONS	TOAD THE WET SPROCKET
				FRIENDS	COLUMBIA/REPRISE
27	34	—	2	IN THE MEANTIME	SPACEHOG
				RESIDENT ALIEN	SIRE/EEG
28	19	9	11	GEEK STINK BREATH	GREEN DAY
				INSOMNIAC	REPRISE
29	24	22	17	HAND IN MY POCKET	ALANIS MORISSETTE
				JAGGED LITTLE PILL	MAVERICK/REPRISE
30	27	19	13	QUEER	GARBAGE
				GARBAGE	ALMO SOUNDS/GEFFEN
31	38	—	2	MIGHTY K.C.	FOR SQUIRRELS
				EXAMPLE	550 MUSIC
32	NEW ▶	1		SATELLITE	DAVE MATTHEWS BAND
				UNDER THE TABLE AND DREAMING	RCA
33	NEW ▶	1		RUBY SOHO	RANCID
				AND OUT COME THE WOLVES	EPITAPH
34	37	40	3	IN THE NAME OF THE FATHER	BLACK GRAPE
				IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH	RADIOACTIVE/MCA
35	30	25	22	COMEDOWN	BUSH
				SIXTEEN STONE	TRAUMA/INTERSCOPE
36	NEW ▶	1		TRIGGER HAPPY JACK	POE
				HELLO	MODERN/ATLANTIC
37	31	29	26	TOMORROW	SILVERCHAIR
				FROGSTOMP	EPIC
38	35	—	2	CAR SONG	ELASTICA
				ELASTICA	DGC/GEFFEN
39	32	36	6	PIRANHA	TRIPPING DAISY
				I AM AN ELASTIC FIRECRACKER	ISLAND
40	36	32	17	TIME BOMB	RANCID
				AND OUT COME THE WOLVES	EPITAPH



HITS! IN TOKIO

Week of November 26, 1995

- 1 Power Of A Woman / Eternal
- 2 You'll See / Madonna
- 3 Fantasy / Mariah Carey
- 4 I'll Always Be Around / C + C Music Factory
- 5 Fairground / Simply Red
- 6 To Love You More / Celine Dion
- 7 Runaway / Janet Jackson
- 8 Wake Me When It's Over / Candy Dulfer Featuring David Sanborn
- 9 Walk This World / Heather Nova
- 10 Tunnel Vision / Lenny Kravitz
- 11 Sekai No Hatemede / Tatsuro Yamashita
- 12 Heaven For Everyone / Queen
- 13 Like A Rolling Stone / The Rolling Stones
- 14 If I Were You / K.D. Lang
- 15 Lump / The Presidents Of The United States Of America
- 16 Round And Round / The Pasadenas
- 17 Exhale / Whitney Houston
- 18 Lost In You / Matt Bianco
- 19 Who Can I Run To / Xscape
- 20 I Want You / Madonna With Massive Attack
- 21 Naked And Sacred / Chynna Phillips
- 22 Kiss And Tell / G. Love And Special Sauce
- 23 You Learn / Alanis Morissette
- 24 Tell Me / Groove Theory
- 25 Jump To My Love / Incognito
- 26 Geek Stink Breath / Green Day
- 27 You Put A Move On My Heart / Quincy Jones With Tamia
- 28 Gangsta's Paradise / Coolio Featuring L.V.
- 29 Breakin' Away / Kim Wilde
- 30 Jackson Cannary / Ben Folds Five
- 31 Samurai / Djavan
- 32 Roll With It / Oasis
- 33 Endorphinmachine / ♪
- 34 Good Thing / Rebecka Tornqvist
- 35 I Do / Fleetwood Mac
- 36 You Don't Understand Me / Roxette
- 37 Let It Be Me / Bobby Caldwell
- 38 Abriendo Puertas / Gloria Estefan
- 39 Rise And Shine / Cardigans
- 40 Sun / Aztec Camera
- 41 You Are Not Alone / Michael Jackson
- 42 Downtown Venus / P.M. Dawn
- 43 Why Don't You, Why Don't I / Eric Gadd
- 44 Scatman's World / Scatman John
- 45 Wait (For Our Love To Find Us) / Legacy Of Sound
- 46 Beautiful Life / Ace Of Base
- 47 Shy Guy / Diana King
- 48 A Thousand Times / Sophie Zelmani
- 49 Anywhere Is / Enya
- 50 Give Me Your Smile / Leila White

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

DJ Fired Over Refusal To Honor Playlist; Dionne Warwick Gets New Love Show

RAP LYRICS on radio have hit the mainstream press in the Baltimore/Washington, D.C., markets, where popular WERQ Baltimore afternoon DJ **Marcel Thornton** was removed from the urban station's airwaves after refusing to play songs he considers sexually explicit, violent, or negative.

Thornton told The Washington Post that coming off the Million Man March, he wanted to "take a stand against this kind of music." When he refused to honor the station's playlist, Thornton was suspended indefinitely. **Alfred Liggins**, president of WERQ owner Radio One, spoke on the issue for the first time last week, saying that programming decisions are not part of the DJ's contract and that the company interprets Thornton's refusal to return to the playlist as a resignation.

"Do you play what the listeners want to hear, or do you determine, like **Jerry Falwell**, what is good for them to hear? That's not my job. My job is to be responsible but not push my own moral agenda," Liggins told The Post.

According to Baltimore city council member **Carl Stokes**, Thornton's ideals have cost him more than a job: He's giving up his apartment and moving in with his mother as a result of the controversy.

On a more positive note, Nelson Creative Radio is launching two syndicated radio programs, "Love Notes With Dionne Warwick" and "Talk To Me," which are being touted as an antidote to "angry, negative radio."

Says Nelson president **Denny Nelson** (a former DJ and "recovery therapist"), "**Howard Stern** and **Rush Limbaugh** are embarrassments to

radio. They're shameful purveyors of cynicism." Wow.

"Love Notes" debuts Tuesday (12) on 200 stations, comprising love songs, interviews, and love advice from the psychic supporter herself, and will air Monday-Friday 10 p.m.-midnight.



by *Chuck Taylor*
with reporting by *Douglas Reece*

"Talk To Me" features actress **Beverly Todd** in a two-hour Saturday-morning "issue-oriented" call-in show. Sixty-five stations are cleared for the Saturday (16) launch.

WRCX (Rock 103.5) Chicago's **Mancow** grazed The Billboard 200 on Dec. 2, with his "Box Of Sharpies" debuting at No. 171. The album is also at No. 6 on the Heatseekers chart. In the Chicago market, SoundScan ranked Man's (or is that Cow's?) set at No. 5 for the week.

Finally, congrats to **WQEW** (1560 AM), New York's "home of American pop standards," which celebrated its third anniversary with a four-hour remote from the Museum of Television and Radio Dec. 4. The event featured interactive banter from the station's popular DJs, as well as live perfor-

mances from **Betty Buckley**, **Karen Mason**, and many others before a live audience of contest winners.

PROGRAMMING: AMID RUMORS . . .

When we last spoke about country **WYNY** New York, GM **Steve Candulio** had just exited. Now, Evergreen honcho **Jim DeCastro** is in New York as interim GM, while rumors abound about a format switch. Read more in a full-length update on page 105.

Jose Santos is out as PD of Heftel Spanish **KESS** Dallas. Word on a replacement is pending from Heftel VP of programming **Bill Tanner**.

Following **Dave Robbins'** recent promotion to GM of **WNCI** Columbus, Ohio, look for **KHMX** (Mix 96.5) Houston PD **Pat Paxton** to assume a national PD position for Nationwide Communications within a few weeks.

WWKB Buffalo, N.Y., flips from talk to syndicated country around the first of the year. PD **Ken Casey** stays on, as does the overnight trucking show "The Road Gang," which is syndicated by owner Keymarket Communications.

Mike Marino is named PD at **KJMZ** (94.1 Jamz) Las Vegas, following the departure of **Jay Stone**. Marino is currently top 40 radio editor at Network 40. He also spent time as assistant PD of **KMEL** San Francisco, promotions director at crosstown **KYLD**, and APD/music director at **KGGI** Riverside, Calif.

Real Country affiliate **KFRE** Fresno, Calif., flipped to all-news Dec. 4 and is simulcasting new LMA partner **KMPH**. A longtime country outlet, **KFRE** is in the process of being sold by **Ralph Guild** to **KMPH** owner **Harry Pappas**.

PEOPLE: NEW DEAL AT V103

This one came in at deadline last week—here's more detail. **Tom Joyner** will flip Jan. 2 from urban **WGCI-FM** Chicago to crosstown adult urban **WVAZ**. TV personality/comedian **Steve Harvey** is Joyner's replacement.

Joyner's move mimics the ABC Radio Networks' recent transfer of him to urban AC **WHUR** Washington, D.C., where he doubled 25-54 ratings in two ratings quarters.

Meanwhile, ABC has announced that its "Doug Banks Afternoon Show" will launch in Chicago at **WEJM** (106 Jamz) on July 1. That's when **Banks'** noncompete with **WGCI** expires.

Other Chicago news: **John Desjardins** exits **WRCX** as Mancow's producer to return to **WOW** Omaha, Neb., as operations manager. Also, it's now official that **WLS-FM** is going country. President/GM **Gregg Lindahl** told staff Dec. 5. Expect the change Jan. 1.

KMEL San Francisco midday jock **Efren Sifuentes** exits after 4½ years. He is being replaced by **Lisa Foxx** from the late **KHQT** (Hot 97.7) San Jose, Calif.

At **KPLX** Dallas, **Theresa Whitney** is upped from programming assistant to MD, replacing **Chris Huff**. PD **Smokey Rivers** is still looking for a midday jock.

Country veteran **Bill Taylor** is the new morning host at Jones Satellite Networks' oldies format. He previously worked at **KSAN** San Francisco, **KIKK** Houston, and **KMLE** Phoenix.

Ray Boyd Emphasizes Program Management

BROADCAST CONSULTANT **Ray Boyd** attributes his childhood dream of being in radio to avid listening to R&B outlets **WCHB** and **WJLB** and top 40 **CKLW**, all in the great radio city of Detroit.

"With Motown and all the music from **Aretha Franklin** and **Jackie Wilson**, it was quite a musical place, and we got it all from the radio," says the 40-year-old **Boyd**. "It seemed to me that was the job to have: to play all the hits and get paid for it."

That desire has taken **Boyd** through programming gigs at **WVEE** (V103) Atlanta, **WBSL** New York, and **Radio One** Broadcasting to the helm of **Ray Boyd Media** in College Park, Ga. **Boyd** consults **WZHT** (Hot 105) Montgomery, Ala., and **More FM** in Nassau, Bahamas, which signs on this month. Since he opened shop in 1990, his clients have included **WJTT** Chattanooga, Tenn., **WENN** Birmingham, Ala., **WIIN** Jackson, Miss., **WALT** Meridian, Miss., **WALR** Atlanta, **WMYK** Norfolk, Va., and **WEUP** Huntsville, Ala.

"I bring 19 years of experience to the table, I bring strength in management, and I'm good at utilizing and mobilizing talent," **Boyd** says. "The type of cohesive programming environment I bring is one that allows people to believe that we as a team can win, and we can get it done. Positive reinforcement is one of the strongest motivators, and patience pays dividends."

After studying radio and television at Wayne State University, **Boyd** became the evening jock at **WWWS** (W-Three Soul) Saginaw, Mich. (now **WTLZ**), working with PD **Kermitt Crockett** in 1976. The affable **Boyd** did so well on air that **Crockett** moved him to middays three weeks later. After three years, **Boyd** took time off, then got a gig at **AC WMJC** (Majic 95) Detroit before moving to Atlanta in 1982 and taking a weekend shift at **V103**.

Boyd worked closely with the late **Scottie Andrews**, graduating to music research and a full-time shift. When **Andrews** fell ill, **Boyd** was named interim PD; when **Andrews** died in 1986, the programming title stuck. **Boyd** had his first brush working with a consultant at **WVEE**.

"What **Don Kelly** did was make suggestions and recommendations, and I determined and implemented what I thought fit," says **Boyd**, describing his ideal consultant/PD relationship.

In 1989, **Boyd** got the call to program **WBSL**, where he spent 18 months alongside GM **Charles Warfield**. "I enjoyed it more than I

thought I would," he says. "We had some good numbers in '89; we had **WBSL** at No. 2, 25-54. That's a big success, any time you can do top five in any major market. But it didn't last as long as I and the staff would have liked." In fact, **Boyd** picked up a **Billboard** Radio Award for 1989's programmer of the year.

In 1990, after his stint at **WBSL**, he began consulting. In 1992, **Boyd** spent a year as national PD for

Cathy Hughes' Radio One Broadcasting, which then had **WMMJ** Washington, D.C., and Baltimore's **WWIN-AM-FM** and **WOL-AM**. Looking at the state of the radio industry, **Boyd** decided to return to Atlanta and consult full time. "I've been consulting stations to various degrees since 1990," he says.

Boyd believes that stations should never program to beat another station but should focus on capturing a demo. A firm believer in research, **Boyd** also

has faith in nurturing talent. His concerns run from lack of training for programmers to smoothing radio's relationship with labels.

"I don't see young PDs being trained to be true program managers," he says. "Maybe the terminology needs to be looked at differently. The GM manages the whole station, the sales manager handles sales, and then there's the program manager. Managing the department should be more than adding records. It should be managing personnel decisions, managing targets, and managing technical needs as related to equipment and tools."

"A lot of PDs don't manage; some don't even hire [or] make key decisions. They should have the same autonomy in those [types of areas] that the sales manager has [in order to] make decisions that affect the programming department."

Boyd has strong opinions about what R&B adult programming can be. "A lot of people think adult is playing the slow records off the urban chart. The charts won't always provide everything you need musically. They're only a reflection of the music that is played. You can't sit back and say, 'There's no chart for me to go by.' The programmers have to develop the playlist themselves."

"On the general-market AC chart, some of the artists are also on the top 40 chart, but there are artists exclusive to that chart. There are some artists that should be exclusive to the [R&B adult] chart. For example, **Will Downing** will never be on the mainstream chart, like **Jodeci**. Don't wait to see how he does on the mainstream chart before you add his record!"

JANINE McADAMS



newsline...

LEE ARMSTRONG CLEAR is the new GM of Jacksonville, Fla., R&B outlets **WJBT/WSOL-FM/WZAZ**. Clear, most recently general sales manager at **WBLX** Mobile, Ala., replaces **Bruce Demps**.

PETER SMYTH, GM of **WBCS** Boston, adds VP of radio sales stripes for parent **Greater Media**. He has been GM since 1986.

JOSHUA MEDNICK has been appointed GM of **Infinity's** Spanish **KXYZ** Houston. He departs the GM post at **KSQR** Sacramento, Calif.

JOHN POTTER has been promoted to VP/GM of **WHOK/WLLD/WLOH** Columbus, Ohio, following **Citicasters'** purchase of the stations from **Omni-America**. He has served as general sales manager for the past seven years.

STEVE BLATTER has been upped to VP of programming for **Odyssey Communications**, the new owner of **KMAX** Los Angeles and its simulcast partners in North San Diego, Calif., and Oxnard, Calif. **Blatter** is PD of rock outlet **WRGX** White Plains, N.Y.

FRED MURR has been upped to VP/GM of **Regent Communications'** **KSNE/KFMS/KEYV/KKDD** Las Vegas from VP/GM of **Regent's** Kansas City, Mo., properties **KMXV/KUDL**. **Michael Payne** is promoted to VP/GM and **Don Prendiville** to general sales manager of those stations.

WILLIAM McMARTIN has been appointed VP/GM of **Osborn Communications'** **WWNC/WKSF** Asheville, N.C. He has served in that capacity for sister stations **WNDR/WNTQ** Syracuse, N.Y., since 1987 and also oversaw operation of **WFKS** Daytona Beach, Fla., which the company acquired in 1994.

STATION SALES: **WWDX** (the Edge) Lansing, Mich., from **Landsmen Communications** to **Regional Radio Corp.** **WRNN** Myrtle Beach, S.C., from **Kings Road Radio** to **Pinnacle Broadcasting** for \$550,000.

Music Video

PROGRAMMING

TV Land, Local Programs Touted At Western Cable

CABLE CHAOS: Despite a nasty case of the flu, the Eye survived the Western Cable Show, one of the cable industry's largest trade shows, held Nov. 30-Dec. 1 in Anaheim, Calif.

Most of the nation's largest television programmers gathered to tout established and new cable offerings. Some of the more obscure programmers—such as the Popcorn Channel (24-hour movie previews), the Romance Channel (24-hour romance), and the Game Show Network (you guessed it, 24-hour game shows)—might prove to be a tougher sell. Then again, who would ever have expected the Weather Channel to cause such a storm?

The MTV Networks booth caught plenty of attention with its campy spoof of many of the more peripheral offerings. Employees at the booth hawked such potential cable offerings as "The Yodeling Channel" and "Taxidermy Television" to a stunned and often disoriented audience of attendees. Of course, it was all just a joke. The company was actually promoting its new 24-hour Nickelodeon spin-off, TV Land, which vows to offer neither Swiss-made sonic enlightenment nor taxidermy.

Music video programmers were in full force at the show. Several new music and music video networks were announced, though it remains to be seen how many will actually see the light of day.

Black Entertainment Television formally unveiled its new sister network BET on Jazz. The 24-hour channel, which launches Jan. 15, will contain a full schedule of jazz and blues-related programming, including BET's existing jazz show "Jazz Central" (Billboard, Oct. 14). BET sponsored a big kick-off party for the new channel, which featured an incredible performance by the Manhattan Transfer.

Another big announcement at the show was the revelation that a new 24-hour country music video channel is only weeks away from its national debut. Jones International Networks Inc. is launching Great American Country to about half a million households on Dec. 31 (see story, page 8).

Other announced music and music video channels include Westlake Village, Calif.-based Classic Music Channel, which aims to carry music video from multiple music genres sometime in late 1996; New York-based Hip-Hop Television, which promises sitcoms, music videos, and other urban fare in mid-'96; and Pasadena, Calif.-based World Jazz, which aims to air

around-the-clock jazz programming in the near future. Keep reading the Eye for details on these ambitious new ventures in the weeks to come.

LOCAL HEROES: At the cable show, original local programming was hailed as cable television's ace in the hole against a new slew of national direct-broadcast television and digital TV services, such as DirecTV, AlphaStar, and PrimeStar. Local music video programmers might capitalize on cable's need to further localize its offerings as these new national programming options begin to threaten its subscriber base.

At a local programming seminar, many cable industry executives gathered to discuss the importance of airing more locally produced cable shows, including news, sports, and entertainment material.

Cable operators should use more locally produced programs to establish an intimate identity with its consumers, according to **Louis A. Borrelli Jr.**, executive VP/COO of Marcus Cable, which serves 1.2 million customers in 19 states.

"Local programming remains an untapped opportunity by most cable operators," said **Josh Sapan**, president/COO of Rainbow Program-

ming Holdings Inc., which owns MuchMusic, Bravo!, and other cable channels.

"Human beings have the need to be identified by the region in which they live. They want to know what is happening in their own community," Sapan added.

FUTURE WATCH: As further proof that music video programming is on its way to the Internet, Intel Corp. revealed a first look at its InterCast technology at the show. InterCast merges a standard TV broadcast with the Internet's World Wide Web on the same screen. As a result, the television programming is supplemented with simultaneous text and graphic information. Though not officially announced, MTV and VH1 are likely to be content providers for this emerging technology, a source said. Expect to see music videos supplemented with liner notes, artist biography information, and, possibly, electronic retail opportunities by late 1996. Sister Viacom network Nickelodeon and CNN and NBC have already been officially announced as the first television channels to supplement their broadcasts with InterCast transmissions.

THE EYE



by Brett Atwood

FOR WEEK ENDING DECEMBER 3, 1995

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 LL Cool J, Hey Lover
- 2 Michael Jackson, Earth Song
- 3 R. Kelly, You Remind Me Of Something
- 4 Monifah, I Miss You
- 5 TLC, Digg'in' On You
- 6 Silk, Hooked On You
- 7 Pure Soul, I Want You Back
- 8 Earth Gyriz, Love Of Mine
- 9 Kris Kross, Tonight's The Night
- 10 Whitney Houston, Exhale
- 11 Monica, Like This And Like That
- 12 Monica, Before You Walk Out Of My Life
- 13 Janet Jackson, Runaway
- 14 3T, Anything
- 15 Immature, We Got It
- 16 Solo, Where Do U Want Me To Put It
- 17 Craig Mack, Making Moves With Puff
- 18 ♣, Gold
- 19 Coolio, Too Hot
- 20 Gerald & Eddie Levert, Sr., Already Missing You
- 21 Terry Ellis, Where Ever You Are
- 22 Mariah Carey & Boyz II Men, One Sweet Day
- 23 D'Angelo, Cruisin'
- 24 Jesse & Trina, Where Is The Love
- 25 Will Downing, Sorry, I
- 26 WC & The Maad Circle, West Up
- 27 Blahzay Blahzay, Danger
- 28 Kscape, Who Can I Run To
- 29 Jon B., Pretty Girl
- 30 Intro, Funny How Time Flies

*** NEW ONS ***

Xscape, Do You Want To
Dionne Farris, Passion
Speech, Like Marvin Gaye Said
Kirk Franklin, Jesus Is The Reason For ...
Patra, Dip And Fall Back



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Little Texas, Life Goes On
- 2 Bryan White, Rebecca Lynn
- 3 Reba McEntire, On My Own
- 4 George Strait, Check Yes Or No
- 5 The Mavericks, Here Comes The Rain
- 6 Tracy Byrd, Love Lessons
- 7 Tim McGraw, Can't Be Really Gone
- 8 Pam Tillis, Deep Down
- 9 Jeff Carson, The Car
- 10 Aaron Tippin, That's As Close As I'll Get...

*** NEW ONS ***

Patra, Dip And Fall Back



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

R. Kelly, You Remind Me Of Something

BOX TOPS

- 1 D'Angelo, Cruisin'
- 2 AZ, Gimme Yours
- 3 Monica, Before You Walk Out Of...
- 4 Mokenstef, Sex In The Rain
- 5 Fab 5, Leflaur Lafiah Eshkoshka
- 6 Kris Kross, Tonight's The Night
- 7 Pure Soul, I Want You Back
- 8 Whitney Houston, Exhale
- 9 The Dogg Pound, Let's Play House
- 10 Mary 3, Cumbersome
- 11 Mystikal, Y'all Ain't Ready Yet

NEW

- 1 Changing Faces, We Got It Goin' On
- 2 Everything But The Girl, Missing
- 3 Faith Evans, As Soon As I Get Home
- 4 Folk Implosion, Natural One
- 5 Funkmaster Flex, Loud Hangover
- 6 Intro, Funny How Time Flies
- 7 Island Inspirational All-Stars, Don't Give Up
- 8 Lenny Kravitz, Circus
- 9 Lil' Suzy, When I Fall In Love
- 10 Mighty Dub Kats, Magic Carpet Ride
- 11 Mystikal, Out That Boot Camp
- 12 Naughty By Nature, The Chain Remains
- 13 Oasis, Wonderwall
- 14 Onyx, All We Got Iz Us
- 15 Patra, Dip & Fall Back
- 16 Phunk Addict Crew, Get With You
- 17 Rentals, Friends Of P.
- 18 SaDeuce, Don't Waste My Time
- 19 Smif-N-Wessun, Wrekonize
- 20 Solo, Where Do You Want...
- 21 Suga, What's Up Star
- 22 Suga T., Recognize
- 23 Total, No One Else
- 24 White Zombie, Super-Charger Heaven
- 25 Xavier, Saturday Song
- 26 Xscape, Do You Want To

- 11 Vince Gill, Go Rest High On That Mountain
- 12 Alan Jackson, Tall, Tall Trees
- 13 Collin Raye, Not That Different
- 14 Lee Roy Parnell, When A Woman Loves ...
- 15 Martina McBride, Wild Angels
- 16 John Michael Montgomery, Cowboy Love
- 17 Mark Chesnutt, Trouble
- 18 Faith Hill, It Matters To Me
- 19 Shania Twain, (If You're Not In ...) I'm... †
- 20 Dwight Yoakam, Nothing
- 21 Sawyer Brown, Round Here
- 22 Paul Overstreet, We've Got To Keep ... †
- 23 Joe Diffie, Bigger Than The Beatles
- 24 Wade Hayes, What I Meant To Say
- 25 Ricky Skaggs, Solid Ground
- 26 Daryle Singletary, Too Much Fun
- 27 Neal McCoy, If I Was A Drinkin' Man
- 28 Charlie Daniels, Same Ol' Me
- 29 Lisa Brokop, She Can't Save Him
- 30 Asleep At The Wheel, Lay Down Sally
- 31 Terri Clark, When Boy Meets Girl
- 32 Helen Darling, I Haven't Found It Yet
- 33 John Michael Montgomery, No Man's Land
- 34 Ty England, Smoke In Her Eyes
- 35 Doug Supernaw, Not Enough Hours In
- 36 Bellamy Brothers, We Dared The Lightning
- 37 Trisha Yearwood, On A Bus To St. Cloud
- 38 Smokin' Amadillos, Let Your Heart Lead
- 39 John Prine, Ain't Hurtin' Nobody
- 40 Rhett Akins, She Said Yes
- 41 David Lee Murphy, Dust On The Cottle
- 42 Clay Walker, Who Needs You Baby
- 43 Chely Wright, Listenin' To The Radio
- 44 Kate Wallace, Saving It All For You
- 45 Curtis Day, My Baby's Cookin'
- 46 Emilio, It's Not The End Of The World
- 47 Kim Richey, Those Words We Said
- 48 John Berry, If I Had Any Pride Left At All
- 49 James Bonamy, Dog On A Toolbox
- 50 Toby Keith, Santa I'm Right Here

† Indicates Hot Shots

*** NEW ONS ***

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Smashing Pumpkins, Bullet With Butterfly
- 2 Mariah Carey & Boyz II Men, One Sweet Day
- 3 Coolio, Too Hot
- 4 TLC, Digg'in' On You
- 5 Goo Goo Dolls, Name
- 6 Bush, Glycerine
- 7 Michael Jackson, Earth Song
- 8 Collective Soul, The World I Know
- 9 Red Hot Chili Peppers, My Friends
- 10 The Dogg Pound, Let's Play House
- 11 Presidents Of The United States, Lump
- 12 LL Cool J, Hey Lover

- 13 Rancid, Ruby Soho
- 14 Groove Theory, Tell Me
- 15 Joan Osborne, One Of Us
- 16 Whitney Houston, Exhale (Shoop Shoop)
- 17 Oasis, Wonderwall
- 18 Alanis Morissette, Hand In My Pocket
- 19 Alice In Chains, Grind
- 20 Folk Implosion, Natural One
- 21 Passengers, Miss Sarajevo
- 22 Bone Thugs-N-Harmony, 1st Of The ...
- 23 Natalie Merchant, Wonder
- 24 Tooties, Possum Kingdom
- 25 Hootie & The Blowfish, Time
- 26 R. Kelly, You Remind Me Of Something
- 27 Heather Nova, Walk This World
- 28 Candlebox, Understanding
- 29 Fox Fighters, I'll Stick Around
- 30 Seven Mary Three, Cumbersome
- 31 AC/DC, Hard As A Rock
- 32 Ozzy Osbourne, Perry Mason
- 33 Rentals, Friends Of P.
- 34 Madonna, You'll See
- 35 Blues Traveler, Hook
- 36 Jodie B. Hawkins, As I Lay Me Down
- 37 Sophei, Love U 4 Life
- 38 Garbage, Queer
- 39 Melissa Etheridge, Your Little Secret
- 40 Coolio Feat. L.V., Gangsta's Paradise
- 41 Deep Blue Something, Breakfast At ...
- 42 Silverchair, Pure Massacre
- 43 Cypress Hill, Throw Your Set In The Air
- 44 Black Grape, In The Name Of The
- 45 Lenny Kravitz, Are You Gonna Go My Way
- 46 Lenny Kravitz, Circus
- 47 Ace Of Base, Beautiful Life
- 48 Snoop Doggy Dogg, What's My Name?
- 49 Live, Lightning Crashes
- 50 Smashing Pumpkins, Today

** Indicates MTV Exclusive

*** NEW ONS ***

Immature, We Got It
Kris Kross, Tonight's The Night
For Squirrels, Mighty K.C.



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Alan Jackson, Tall, Tall Trees
- 2 Vince Gill, Go Rest High On That Mountain
- 3 Pam Tillis, Deep Down
- 4 Collin Raye, Not That Different
- 5 Jeff Carson, The Car
- 6 The Mavericks, Here Comes The Rain
- 7 Lee Roy Parnell, When A Woman Loves ...
- 8 Aaron Tippin, That's As Close As I'll Get...
- 9 Tracy Byrd, Love Lessons
- 10 Little Texas, Life Goes On
- 11 Clay Walker, Who Needs You Baby
- 12 Mark Chesnutt, Trouble
- 13 George Strait, Check Yes Or No

- 14 Shania Twain, (If You're Not ...) I'm...
- 15 Bryan White, Rebecca Lynn
- 16 Tim McGraw, Can't Be Really Gone
- 17 Dwight Yoakam, Nothing
- 18 Terri Clark, When Boy Meets Girl
- 19 Ricky Skaggs, Solid Ground
- 20 Ty Herndon, Heart Half Empty
- 21 Wade Hayes, What I Meant To Say
- 22 David Lee Murphy, Dust On The Bottle
- 23 Bobbie Cynner, I Just Can't Stand To Be...
- 24 Ken Mellons, Rub-A-Dubbin'
- 25 John Berry, If I Had Any Pride Left At All
- 26 Faith Hill, It Matters To Me
- 27 Sawyer Brown, round Here
- 28 Trisha Yearwood, On A Bus To St. Cloud
- 29 Martina McBride, Wild Angels
- 30 Paul Overstreet, We've Got To Keep ...

*** NEW ONS ***

Curtis Day, My Baby's Cookin'
John Michael Montgomery, Cowboy Love
Tom Russell, The Rose Of The San Joaquin
Smokin' Amadillos, Let Your Heart Lead ...



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Madonna, You'll See
- 2 Mariah Carey & Boyz II Men, One Sweet Day
- 3 Michael Jackson, Earth Song
- 4 Whitney Houston, Exhale
- 5 Beatles, Free As A Bird
- 6 Joan Osborne, One Of Us
- 7 Elton John, Blessed
- 8 Natalie Merchant, Carnival
- 9 Janet Jackson, Runaway
- 10 Pretenders, Sense Of Purpose
- 11 Sophie B. Hawkins, As I Lay Me Down
- 12 Melissa Etheridge, Your Little Secret
- 13 Meat Loaf, I'd Lie For You
- 14 k.d. lang, If I Were You
- 15 Hootie & The Blowfish, Time
- 16 Blues Traveler, Run Around
- 17 ♣, Gold
- 18 Bonnie Raitt/W/Bryan Adams, Rock ...
- 19 Tina Turner, Golden Eye
- 20 Peter Gabriel, Sledgehammer
- 21 Seal, Kiss From A Rose
- 22 Alanis Morissette, Hand In My Pocket
- 23 Hootie & The Blowfish, Only Wanna Be ...
- 24 TLC, Waterfalls
- 26 Belinda Carlisle, Heaven Is A Place On ...
- 27 Steve Winwood, Higher Love
- 28 Blues Traveler, Hook
- 29 Mariah Carey, Fantasy
- 30 Rolling Stones, Like A Rolling Stone

*** NEW ONS ***

Oasis, Wonderwall

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 16, 1995.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

R. Kelly, You Remind Me Of Something

BOX TOPS

- 1 D'Angelo, Cruisin'
- 2 AZ, Gimme Yours
- 3 Monica, Before You Walk Out Of...
- 4 Mokenstef, Sex In The Rain
- 5 Fab 5, Leflaur Lafiah Eshkoshka
- 6 Kris Kross, Tonight's The Night
- 7 Pure Soul, I Want You Back
- 8 Whitney Houston, Exhale
- 9 The Dogg Pound, Let's Play House
- 10 Mary 3, Cumbersome
- 11 Mystikal, Y'all Ain't Ready Yet

NEW

- 1 Changing Faces, We Got It Goin' On
- 2 Everything But The Girl, Missing
- 3 Faith Evans, As Soon As I Get Home
- 4 Folk Implosion, Natural One
- 5 Funkmaster Flex, Loud Hangover
- 6 Intro, Funny How Time Flies
- 7 Island Inspirational All-Stars, Don't Give Up
- 8 Lenny Kravitz, Circus
- 9 Lil' Suzy, When I Fall In Love
- 10 Mighty Dub Kats, Magic Carpet Ride
- 11 Mystikal, Out That Boot Camp
- 12 Naughty By Nature, The Chain Remains
- 13 Oasis, Wonderwall
- 14 Onyx, All We Got Iz Us
- 15 Patra, Dip & Fall Back
- 16 Phunk Addict Crew, Get With You
- 17 Rentals, Friends Of P.
- 18 SaDeuce, Don't Waste My Time
- 19 Smif-N-Wessun, Wrekonize
- 20 Solo, Where Do You Want...
- 21 Suga, What's Up Star
- 22 Suga T., Recognize
- 23 Total, No One Else
- 24 White Zombie, Super-Charger Heaven
- 25 Xavier, Saturday Song
- 26 Xscape, Do You Want To



Continuous programming
11500 9th St N
St Petersburg, FL 33716

- 1 Whitney Houston, Exhale (Shoop Shoop)
- 2 Take That, Back For Good
- 3 Mariah Carey & Boyz II Men, One Sweet Day
- 4 Del Amitri, Roll To Me
- 5 Janet Jackson, Runaway
- 6 The Pretenders, Sense Of Purpose
- 7 Temptations, Some Enchanted Evening
- 8 Stevie Ray Vaughan, Little Wing
- 9 The Archies, Sugar, Sugar
- 10 John Berry, If I Had Any Pride...
- 11 Peter Frampton, You
- 12 Elton John, Blessed
- 13 John Hiatt, Cry Love
- 14 Hootie & The Blowfish, Time
- 15 Natalie Merchant, Wonder
- 16 David Lee Murphy, Dust On The Bottle
- 17 George Strait, Check Yes Or No
- 18 Tracy Bird, Love Lessons
- 19 Blues Traveler, Run Around
- 20 Sarah McLachlan, I Will Remember You



Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007

- 1 Jesse & Trina, Where Is The Love
- 2 Craig Mack, Makin' Moves...
- 3 Blahzay Blahzay, Danger Danger
- 4 Mack Da Maniak, What Goes Up
- 5 Monifah/Heavy D., I Miss You
- 6 Fab 5, Blah
- 7 Aaron Hall, Curiosity (Remix)
- 8 Earth Gyriz, Love Of Mine
- 9 Barbara Tucker, Stay Together
- 10 Mariah Carey, Fantasy (ODB Remix)
- 11 Isaac Hayes, Walk On By
- 12 Raekwon, Incarcerated Scarface
- 13 J. Quest, Anything
- 14 Group Home, Livin' Proof
- 15 Fat Joe, Success
- 16 Temptations, Some Enchanted Evening

Cypress Hill, Throw Your Set In The Air
The Pharcyde, Runtin'
Cheroky, Show You How
Buju, I Wanna Be Loved



Continuous programming
Hawley Crescent
London NW18TT

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Shaggy, Boombastic
- 3 Queen, Heaven For Everyone
- 4 Ace Of Base, Lucky Love
- 5 Simply Red, Fairground
- 6 Meat Loaf, I'd Lie For You
- 7 Culture Beat, Inside Out
- 8 Whitney Houston, Exhale (Shoop Shoop)
- 9 Tina Turner, Goldeneye
- 10 Mariah Carey, Fantasy
- 11 Rolling Stones, Like A Rolling Stone
- 12 Nick Cave & The Bad Seeds, Where The Wild ...
- 13 East 17, Thunder
- 14 Roxette, You Don't Understand Me
- 15 Michael Jackson, Earth Song
- 16 Madonna, You'll See
- 17 TLC, Waterfalls
- 18 Janet Jackson, Runaway
- 19 Oasis, Wonderwall
- 20 Diana King, Ain't Nobody



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- 1 DC Talk, Wish We'd All Been Ready
- 2 Rich Mullins, Brother's Keeper
- 3 Whiteheart, Even The Hardest Heart
- 4 Michael W. Smith, Cry For Love
- 5 4 Him, The Ride Of Life
- 6 Point Of Grace, Gather At The River
- 7 Tramaine Hawkins, Who's Gonna Carry You?
- 8 Clay Crosse, Time To Believe
- 9 Kathy Troccoli, Go Light Your World
- 10 Out Of The Grey, Gravity

Carolyn Arends, Seize The Day
Imagine This, Love Is Everywhere
DC Talk, Jesus Freak
Anointed, It's In God's Hands Now
SC Chapman, Christmas Is All...(new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- 1 Cheap Trick, Cold Turkey
- 2 Ash, Kung Fu
- 3 Echobelly, King Of The Kerb
- 4 Kiss The Clown, Spin
- 5 Blind Melon, Toes Across The Floor
- 6 Alice In Chains, Grind
- 7 Bush, Glycerine
- 8 Black Grape, In The Name...
- 9 DC Talk, Jesus Freak
- 10 Mike Watt, E Ticket Ride
- 11 Oasis, Wonderwall
- 12 Everclear, Santa Monica
- 13 Rancid, Ruby Soho
- 14 Collective Soul, The World I Know
- 15 For Squirrels, Mighty KC
- 16 Toad The Wet Sprocket, Good Intentions



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- 1 EBN, Electronic Behavior Control
- 2 Echobelly, King Of The Kerb
- 3 1,000 Mona Lisa, How Would You Know
- 4 The Amps, Trip City
- 5 For Squirrels, Mighty KC
- 6 Rancid, Ruby Soho
- 7 Alice In Chains, Grind
- 8 Toad The Wet Sprocket, Good Intentions
- 9 Garbage, Queer
- 10 Everclear, Santa Monica
- 11 Steel Pole Bathub, Twist
- 12 Boy George, Funtime
- 13 Collective Soul, The World I Know
- 14 Cypress Hill, Throw Your Set In The Air

MULTIGENRE MUSICMASTERS MAKES ROCK, POP FORAY

(Continued from page 11)

Nissim arrived at the classical genre after growing up listening to rock'n'roll; his interests later expanded to jazz and moved into classical. "It was a period when young American classical musicians weren't getting recorded, and I felt there was an opportunity to make wonderful recordings with them," he says.

MusicMasters' early classical roster included such names as Fisk, vocalist Dawn Upshaw, and violinists Nadia Salerno Sonniberg and Joshua Bell.

"At the time, none of them could get anywhere," says Nissim. "It was at the end of the period when labels were changing ownership and most [classical] decisions were made in Europe, when young American classical musicians weren't considered viable by the majors. But they were an incredible group of musicians, and I followed my instincts: Most of them made their first recordings with me and went on to other labels, but at the time, no one knew who the hell they were, and I made arrangements with them and the foundations that supported them to put out their records."

There was no reason then for Nissim to get involved in jazz, since there were great jazz labels available for young jazz artists. But when MusicMasters' reputation for classical music attracted Benny Goodman, jazz became the label's next frontier.

"I was recommended to Benny through a mutual friend, because he had a classical record," says Nissim. "We put it out, and he liked how we did it—it got a Grammy nomination—and then he wanted to make a big band record. To me, he was in the same situation as our classical musicians, only here he was an established jazz guy who couldn't get a label."

MusicMasters made Goodman's big-band album, after which Goodman introduced Nissim to artists such as Peggy Lee and Lionel Hampton, who also recorded for the label. "So all of a sudden I was in the jazz business, and I realized it was a whole different level of game in terms of promotion and publicity, so I looked around and found major distribution with BMG."

That was seven years ago, and with the development came major changes in opportunities and responsibilities.

"Once we got major distribution, certain records we'd made [before], we couldn't now," Nissim says. "We had to make sure our distributor wasn't stuck with wonderful product [it] couldn't sell—otherwise we'd lose distribution and not do anybody any good."

Once he had the distribution capability, Nissim had to consider that he was serving a larger audience. Two years ago, he broached the rock genre with "Rekooperation," a mostly instrumental disc from Al Kooper, which was followed by "Soul Of A Man," a two-disc live Kooper retrospective; a Bonoff reissue; and regular album entries from Chuck Berry keyboard legend Johnnie Johnson and Bryndle.

"As far as rock goes, it was kind of like jazz," says Nissim. "Again, there were great established artists who didn't have labels... with a lot of great songs but no method of getting their music out there."

"I look for people with talent and longevity, with an audience out there, and the trick at every turn is to find that audience," Nissim continues. "It's a long way from 15 years ago, recording young classical musicians that people didn't know, to singer/songwriters who have sold millions of records [among] them—but that's as much of a

challenge, or greater, and just as interesting and exciting."

MusicMasters now releases 20-25 titles each year and has about 200 active catalog titles.

"We make sure [the catalog titles] stay active, and if not, we retire them," Nissim says. "No retailers can handle everybody's full catalog, so we give the inactive titles a rest so we can put them out at a different price point. Like with Mel Lewis, [for whom we had five titles] and will probably come back with one or two at midprice."

Not surprisingly, MusicMasters is particularly retailer-friendly. "They always support their releases with invitations to shows, whether or not the titles sell well," says Chris Osborne,

jazz/vocal buyer at Tower Records' Trump Tower store in New York. "But their greatest strength is to take someone like Stanley Turrentine or Freddy Hubbard and keep them available with new product and stand behind them."

MusicMasters retains a small staff, relying on outside publicity and promotion people because, as Nissim says, "We're all over the place genre-wise," and because company income "goes into the records and not the people here."

In a new twist, the label has started working with younger jazz artists, since, says Nissim, "they're now hot tickets to the big labels."

Osborne says, "They'll take a young

guy like [saxophonist] Vincent Her-ring and stand behind him, too, and stay with him until the world knows how great he is. And they recently recorded an album with Lainie Kazan, 'Body And Soul,' which was a very creative thing to do because her albums are out of print, and she's now known more as an actress. So to record her now—with an excellent lineup of jazz musicians—was visionary, and it's been a hot seller."

Bob Parlocha, program/music director and evening DJ for the KJAZ Satellite Radio service, which goes out to NPR stations nationwide, also cites the Kazan disc as one of many MusicMasters releases that "fit our format perfectly." MusicMasters, he adds, "is

reminiscent of Blue Note in the '50s and Riverside in the '60s. Most of the records they send are running heavy for us."

Among MusicMasters' forthcoming releases are a jazz project with Les McCann featuring George Duke and Billy Preston, an "acoustic blues" pop set from John Sebastian with such players as Rory Block, and a classical album from Fisk, who has stayed with the label and whose approaching, previously unrecorded "Segovia Manuscripts" was conceived by Nissim and Fisk 12 years ago.

"If I can make a record that satisfied the artist and distributor and makes a couple bucks for me, that's enough," Nissim says.

MEDIUM COOL'S LOGAN ON THE RISE

(Continued from page 11)

ances on the "Today" show and "Late Night With Conan O'Brien" (Billboard, Oct. 8, 1994).

Logan and his band, Liquor Cabinet, recorded 36 songs in 10 days for "Mood Elevator"; the results were pared down to 17 tracks for the 48-minute CD.

According to Logan's producer, manager, A&R rep, and all-around advocate Peter Jespersen, the goal for the sessions was to approach "Bulk" benchmarks, such as the should-be classic "Female Jesus," while stepping up the sonic fidelity of the recording.

Jespersen, who runs the Medium Cool label, says he is convinced that they succeeded, with Logan avoiding any sophomore slump.

"I feel really strong about the new record," Jespersen says. "We fine-tuned but didn't over-analyze everything. The audio quality is a notch higher, but the songs are just the way they're supposed to be."

Logan, who supplied Jespersen with tapes of hundreds of songs to compile "Bulk," says the songs keep coming because they enable him to express things he never could by speaking. "I tend to write about people who I don't want to be or who I have been at one time and don't want to be again," Logan says.

"With the new album, it was like I was warning myself against this cynical, depressed life I could have had," Logan continues. "I've come to realize that responsibility isn't a burden but a reason to live. You can live a simple, solitary life, but there's no future in it. It's a good thing to rely on people and to have people rely on you."

Over the years, Logan has come to rely on his friends, "enablers" as he calls them, in realizing his songs. In particular, this includes his longtime buddy guitarist/keyboardist Kelly Keneipp, who was behind many of the tracks on "Bulk," co-produced "Mood Elevator" with Jespersen, and works alongside Logan repairing motors.

Lately, Logan's circle has increased significantly with his plans to marry Sharon Neff, a school librarian from nearby Athens, Ga. Logan says that if the new album has a theme, it's "creepy guys lucky enough to find women who understand them."

According to SoundScan, "Bulk" has sold 14,000 copies, although that figure may be a bit low, since some sympathetic indie shops don't report to SoundScan. Perhaps best indicative of Logan's sales potential are numbers from areas in which people

were well-exposed to his music, such as the 2,000-unit SoundScan figures from Minneapolis.

Logan sang live on free-form commercial alternative station KREV/WREV (REV 105) Minneapolis and received 20 spins a week for a couple of months of his single "Shrunken Head." That helped bring 1,000 people to see Logan play at the local First Avenue club.

"We did really well with 'Bulk,'" says Kevin Cole, PD at REV 105. "We played the single a lot and went deep into the album on our specialty shows. We're definitely looking forward to the new album."

Logan recorded tracks last year for REV 105 and Request magazine's syndicated "Request Audio Files" program, which is serviced via the National Alternative Network to 260 college radio stations. He is scheduled to come back in January for another Request session.

Rich Schmidt, VP of marketing and promotion for Restless, says the higher audio quality of "Mood Elevator" enables the label to give the album a harder push at radio. "The press jumped all over 'Bulk,'" Schmidt says, "and we let it happen how it happened. But we're going to really work the new one at radio: alternative, triple-A, album rock, and college."

The first single from the ADA-distributed "Mood Elevator" is the rocker "Neon Tombstone." The song will be accompanied by a video featuring animation by Logan, who is also an accomplished cartoonist.

Logan's wry, unassuming personality came across clearly on his TV appearances as well as the acoustic sets he played for several influential radio stations across the country while promoting "Bulk."

Several of those stations, including WRAS Atlanta, KSCA Los Angeles, WXPB Philadelphia, and REV 105, put "Shrunken Head" into rotation. Schmidt says those stations and their listeners picked up on Logan's singular voice.

"Jack is so down to earth and real that he sells himself," Schmidt says. "Plus, Jack's talent is unique. Stations know they can't get his sound anywhere else."

According to Michelle Roche, director of national publicity for Restless, Logan has interview spots scheduled on the Spin College Radio Network and Westwood One. A feature in the online magazine Addicted To Noise is also in the works. In addition, the "Today" show has scheduled a rare follow-up segment with

Logan for mid-January.

Logan's profile has also been raised by his all-around creativity. He recently wrote a piece on the terrors of technology for huH magazine and has a cartoon in the December issue of Tower's Pulse! magazine. (He also drew the covers for "Bulk" and "Mood Elevator.")

Todd Meeham, manager at Tower Records on Sunset Boulevard in Los Angeles, says he would like to have Logan play at an in-store event to "help turn people on to him. I thought the last record was cool. It was in that lo-fi movement with Guided By Voices that everyone was getting into."

"I'm looking forward to throwing the new album into one of our discretionary listening stations, the ones we use to help out certain indie artists," Meeham adds.

After playing January shows in Athens and Atlanta to celebrate the release of "Mood Elevator," Logan should tour later in the winter and spring, says Jespersen. The road won't be an endless one, though, since the thirtysomething guys in Liquor Cabinet have accumulated homes and families and have yet to shed their day jobs.

Nevertheless, after Logan completes the initial round of club shows,

METROMEDIA ACQUIRES ALLIANCE

(Continued from page 7)

Castle was bought for approximately \$40 million, one of a clutch of purchases that helped Alliance boost sales to \$750 million in 1995 from \$65 million-\$70 million in 1990. "We've had a decent year in a dismal market," says Narang.

Operating cash flow should top \$55 million this year and \$70 million in 1995 when revenues approach \$1 billion. Alliance earned \$5.3 million on sales of \$491.5 million for the nine months ended Sept. 30.

The company's buying binge since 1990 includes record distributors INDI, Bassin, Encore (renamed Passport Music), CD One Stop, Abbey Road, and One Way Records in the U.S. for approximately \$140 million; three distributors in Brazil for \$10 million; and several labels, including Concord Jazz, which was acquired for \$6 million (related story, see page 90).

Bianco and Narang have been busy integrating operations, a job they should complete next year, according to PaineWebber analyst Craig Bibb.

Keith Sarkesian, Logan's booking agent at the William Morris Agency, would like to have him open shows for other William Morris clients. "I'd love to put him with the Gin Blossoms, Sheryl Crow, or Son Volt," Sarkesian says. "He'd be perfect with one of them."

With half the tracks on "Mood Elevator" written prior to the sessions and the remainder composed in the studio, Logan's prodigious song output shows no signs of abating. As Roche says, "Like most people sit around and watch football, Jack writes songs." His burgeoning catalog is published by Enormous Bulk music, which is administered by Bug.

Even though Logan has a publisher for all those songs, has recorded in digital, and has a William Morris agent, he hasn't moved from his modest Winder home. He still buys vinyl records at the local thrift shop and continues to get together with his pals to make music. Of Logan's career, Jespersen says, "This isn't a business deal. It's about people who love to make music."

"I just feel so fortunate being able to make records," Logan says. "It's something that I never thought I'd get to do. But the songwriting, we'd be doing that anyway—even if no one was hearing it but us."

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

TAKE IT FROM THE TOP: Mariah Carey and Boyz II Men hold at No. 1 for a third consecutive week with "One Sweet Day." Although its sales are down, "Day" is the biggest airplay gainer on the chart. This is a major accomplishment for a single that already holds the top position on the Hot 100 Airplay list, because the largest increase in radio play is usually earned by a single that is still working its way up the chart. "Day" commands a solid lead over the competition in overall chart points, almost guaranteeing it a lengthy stay at the top. Both the No. 2 and No. 3 singles, "Exhale (Shoop Shoop)" by Whitney Houston (Arista) and "Hey Lover" by L.L. Cool J (Def Jam/RAL/Island), follow the same pattern as "One Sweet Day." They are both down in sales and up in radio play; on the whole, this was not a great week for single sales.

EXCEPTION TO THE RULE: Despite this week's decrease in single sales, Faith Evans manages to buck the trend and pick up the Greatest Gainer/Sales award with "Soon As I Get Home" (Bad Boy/Arista). It moves 40-30 on the Hot 100 and 24-13 on the Hot 100 Singles Sales chart, selling 7,000 more units than it did last week. This sales increase makes "Home" the biggest point gainer on the chart. On the radio side, "Home" is top 10 at three stations, including No. 4 at WERQ (92Q) Baltimore. The runner-up for the sales award, moving 44-36, is "Tonight's Tha Night" by Kris Kross (Ruffhouse/Columbia). It moves 18-14 in sales while breaking out of Houston, where it is No. 14 at KBXX (the Box).

THE MOVERS & SHAKERS: After Faith Evans' "Soon As I Get Home," this week's largest point gainer is "Missing" by Everything But The Girl (Atlantic). It moves 23-17 and is measuring up to be one of the biggest sleeper hits of the year. "Missing" broke at WPOW (Power 96) Miami in March. It is now top five at eight monitored stations, including No. 1 at KKKR (Power 92) Phoenix. The third-largest gainer in combined points, moving 26-18, is "One Of Us" by Joan Osborne (Blue Gorilla/Mercury). It has been on the Hot 100 for only two weeks but received a considerable amount of airplay before the commercial release of the single. It is already No. 1 at five monitored stations, including WBCN Boston. Also worth mentioning is this week's fourth-biggest point gainer, "Breakfast At Tiffany's" by Deep Blue Something (Rainmaker/Interscope). It, like "Missing," was a slow builder, moving up to No. 11 in its 18th week on the chart. It is already No. 1 at WPLJ New York, WAPE Jacksonville, Fla., and eight other stations.

QUICK CUTS: The Hot Shot Debut, at No. 45, is Total's "No One Else" (Bad Boy/Arista). It is breaking out of New York, where it is No. 10 at WQHT (Hot 97) . . . Re-entering the Hot 100 at No. 94 is Shania Twain with what is now a double-sided country hit: "(If You're Not In It For Love) I'm Outta Here!"/"The Woman In Me (Needs The Man In You)" (Mercury/Nashville). The single returns as result of a sales surge generated by country radio play on the new A-side, "I'm Outta Here!" . . . Three acts make their first Hot 100 appearances. At No. 79 is Detroit's Tony Rich Project with "Nobody Knows" (LaFace/Arista), at No. 94 is modern rock act No Doubt with "Just A Girl" (Trauma/Interscope), and at No. 92 is Long Beach, Calif., rap act L.B.C. Crew Featuring Tray D & South Sentrell with "Beware Of My Crew" (Jac Mac/Warner Bros.).

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	GOLD	B (INPG/WARNER BROS.)
2	3	2	SOMETIMES I MISS YOU SO MUCH	P.M. DAWN (GEE STREET/ISLAND)
3	4	3	I NEED YOU TONIGHT	JUNIOR M.A.F.I.A. FEAT. AALIYAH (UNDEAS)
4	6	2	CELEBRATION/TAKE YOUR CHANCE	FUN FACTORY (CURB EDEL/CURB)
5	12	2	IT MATTERS TO ME	FAITH HILL (WARNER BROS.)
6	2	4	GOLDENEYE	TINA TURNER (VIRGIN)
7	8	6	THAT'S AS CLOSE AS I'LL GET . . .	AARON TIPPIN (RCA)
8	1	4	YOU PUT A MOVE ON MY HEART	Q. JONES INTRODUCING TAMIA (QWEST/WB)
9	11	4	DAMN THING CALLED LOVE	AFTER 7 (VIRGIN)
10	5	6	PLAYA HATA	LUNIZ (NOO TRYBE)
11	14	6	I WANT YOU BACK	PURE SOUL (STEP SUN/INTERSCOPE)
12	19	2	CAN'T REALLY BE GONE	TIM MCGRAW (CURB)
13	—	1	COLD WORLD	GENIUS/GZA FEAT. INSPEKTAH DECK (GEFFEN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	EVERYBODY BE SOMEBODY	RUFFNECK FEAT. YAVAHN (MAW)
15	18	6	FAIRGROUND	SIMPLY RED (EASTWEST/EEG)
16	17	11	IF I NEVER KNEW YOU	JON SECADA & SHANICE (HOLLYWOOD)
17	10	4	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
18	13	12	Y'ALL AIN'T READY YET	MYSTIKAL (BIG BOY/JIVE)
19	15	23	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)
20	16	5	SEX IN THE RAIN	MOKENSTEF (OUTBURST/RAL/ISLAND)
21	—	1	GO WALKING DOWN THERE	CHRIS ISAAC (REPRISE)
22	21	7	LOVE LESSONS	TRACY BYRD (MCA)
23	—	1	SO IN LOVE	TRIBE (TI AMO/METROPOLITAN)
24	24	9	WHAT YOU WANNA DO?	KAUSION (LENCH MOB/PRIORITY)
25	22	4	1990-SICK (KILL 'EM ALL)	SPICE 1 FEATURING MC EIGHT (JIVE)

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

HI-TECH APPLE AIDS REPRISE

(Continued from page 5)

Apple technologies will be integrated into all aspects of Reprise's business, the companies say, from music creation to artist promotion.

Additionally, the two companies will work with outside parties to set up joint promotions and will work together on cross-promoting World Wide Web sites on the Internet, integrating new technologies into artist releases and co-launching such products as enhanced CDs.

Reprise has its first three enhanced CDs due out early next year: Mike Oldfield (Jan. 30), Barenaked Ladies (February), and Randy Newman (the first quarter). The Poster Children are in the studio working on an album that will also be an enhanced CD. The label's online site at <http://www.RepriseRec.com/>, which offers album previews, release information, contests, and other features, is getting some 20,000 hits per day.

"There is a tremendous amount of synergy already between our two companies," says Howie Klein, president of Reprise. "Apple is very much on the cutting edge of new technology, and Reprise likes to keep on the cutting edge of creativity. This is a natural and beneficial pairing to make, and one that will give us both a bit of an extra edge in our businesses going forward."

Satjiv S. Chahil, VP of Apple's Entertainment Industry and New Media group, adds, "This relationship will enable both companies to create synergy between music and technology."

The new alliance is a formalization of an existing Reprise relationship with Apple. Klein says that Apple equipment has found its way over the last year into recording studios, corporate board rooms, the label's online site, the forthcoming enhanced CDs—and even the scouting and signing process.

"I just signed a band that I heard

about online, negotiated with online, and decided upon online," Klein says. "It was an exercise to see if we could do it all via the computer, and it turned out we could."

The band, LoveInReverse, is in the studio recording its debut album, Klein says.

Klein also spent a few hours in front of a computer showing Reprise's online site to what was then another potential signing. That band, Filter, was ultimately swayed to sign with Reprise, at least in part, Klein believes, because of the new-media opportunities the label could offer them.

After signing with Reprise, Filter used an Apple Macintosh computer to record its album "Short Bus," Klein adds.

"It's our strong belief that new technologies are going to play an increasingly important role at every step in the music process and at every level of the business, from the art department to recording, marketing, promotion, and distribution," Klein says.

Apple will work with Reprise to help bring that scenario to fruition in the coming years, says Bob DeWitt, Apple entertainment industry liaison and national account supervisor.

"We are sitting down with them and pinpointing some of the goals they have,

problems they want to overcome, and things they'd like to do better," DeWitt says, "and then working to find ways to do just that using Apple technology."

Three initial goals, DeWitt says, are to find new ways to bring artists closer to their fans, to develop ways to give bands additional exposure, and to increase the amount of direct artist involvement in new-media projects.

Among the solutions being implemented, DeWitt says, are online cybercasts of Reprise artists' concerts using Apple's new QuickTime Live! technology (Billboard, Dec. 9). Apple is also putting more computers directly into the hands of artists, he says, and setting up classes to instruct label acts on new media and technology.

"The great thing about technology and music is that it's not like an on/off switch or a yes/no question," DeWitt says. "Artists can choose to participate at whatever level they feel comfortable with, and we'll be there to help them."

"I feel like a vaudeville performer at the advent of television," says label artist Chris Isaak, who recently did his first online cyberchat with fans. "It doesn't affect my job on stage or in the studio . . . but people are enjoying entertainment in new ways. And I'm glad my band, my label, and Apple are on top of these changes."

IFPI: PIRACY ISSUES EXTEND TO INTERNET

(Continued from page 8)

the industry, is becoming its core."

Flacks concluded, "Piracy is changing. What is needed is a re-examination of criminal law, not an extension."

IFPI director of operations Mike Edwards said, however, that there are some considerations more immediate than piracy over the Internet. "For the foreseeable future, CD piracy is the main threat, and we all have to concentrate the minds of government on that."

However, he added that the International Standard Recording Code, by which each musical work can be digitally identified, will be a powerful weapon in copyright protection on new media. Edwards said that the ISRC had "gained momentum with record companies" and would very soon be applied to the majority of new releases.

He said that technology would produce "a global marketplace for the trading and selling of music. We need to give easy access and easy ways of paying for it." The ISRC will assist in doing that because it facilitates the instant identification of the music involved.

Seminar attendees were also told of the European Union-funded Imprimatur project that had been launched the previous day. Imprimatur, which acts as an umbrella group for copyright holders, lawyers, and the information technology and telecommunications industries, will hold discussion forums around the world and aim to set up a pro-

TOTYPE copyright-managed Internet server as a test bed for copyright management systems.

Garnett used the seminar to return to the theme of the record industry's disquiet at being referred to as a "content provider" in official literature on new technology. Garnett said, "We are a content provider only in the same way that Beethoven was a concert-hall filler."

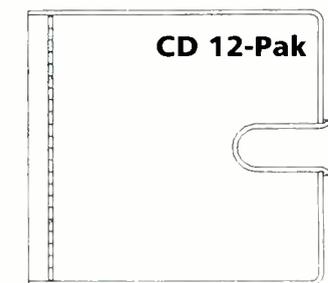
COUNTRY VID CHANNEL

(Continued from page 8)

about 500,000 cable-TV households at launch, but aims to increase to about 1.3 million households by mid-1996, according to Liptak. By contrast, CMT is in about 31 million U.S. television homes.

Great American Country will initially appear only on Jones International's Jones Intercable systems, but it is being offered to other cable system operators. Liptak says Jones International will offer equity partnerships in the new venture as an incentive for cable operators to add the channel.

Although it has not been determined which cities that are served by Jones Intercable will carry the new service, the largest of those markets are Chicago, Albuquerque, N.M., Tucson, Ariz., and Arlington, Va. Noticeably absent are such major country markets as Nashville, Houston, and Dallas.



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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
DECEMBER 16, 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	1	—	2	THE BEATLES APPLE 34445*/CAPITOL (19.98/31.98) 2 weeks at No. 1	ANTHOLOGY 1	1
2	2	—	2	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
3	3	2	9	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
4	4	10	12	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE	4
5	5	3	3	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	3
6	6	4	25	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
7	8	8	73	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
8	7	1	3	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
9	10	5	6	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
10	9	7	6	SMASHING PUMPKINS VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
11	13	—	2	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	11
12	12	15	55	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
13	19	22	40	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	6
14	28	27	9	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
15	15	13	4	MADONNA MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
16	25	20	11	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	4
17	18	14	4	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
18	20	16	8	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
19	14	11	5	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
20	26	19	4	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	19
21	21	18	19	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
22	17	12	4	ALICE IN CHAINS COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
23	30	35	47	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
24	31	23	11	MICHAEL BOLTON COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
25	27	25	8	GREEN DAY REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
26	11	—	2	BRUCE SPRINGSTEEN COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
27	32	31	53	BLUES TRAVELER ▲ A&M 540265 (10.98/16.98)	FOUR	8
28	22	6	3	MELISSA ETHERIDGE ISLAND 524154 (10.98/16.98)	YOUR LITTLE SECRET	6
29	24	9	3	ROLLING STONES VIRGIN 41040* (10.98/17.98)	STRIPPED	9
30	23	—	2	LL COOL J DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	23
31	34	29	24	NATALIE MERCHANT ▲ ELEKTRA 61745*/EEG (10.98/16.98)	TIGERLILY	13
32	35	36	3	ACE OF BASE ARISTA 18806 (10.98/16.98)	THE BRIDGE	32
33	29	17	3	MEAT LOAF MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
34	33	30	16	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ● COLUMBIA 67291 (9.98 EQ/15.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	20
35	53	96	4	LUTHER VANDROSS LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	35
36	38	33	12	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
37	36	34	19	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
38	41	38	23	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9
39	39	26	6	OZZY OSBOURNE EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
40	40	28	5	DEF LEPPARD MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
41	42	54	51	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
42	49	43	20	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
43	16	—	2	DC TALK FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
44	37	21	5	CYPRESS HILL RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
45	45	32	4	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
46	43	40	20	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
47	51	51	15	GOO GOO DOLLS ● WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	41
48	47	49	61	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
49	55	68	12	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	49
50	54	48	15	JOAN OSBORNE ● BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	48
51	52	42	10	AC/DC EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4
52	62	67	14	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
53	46	44	60	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
54	50	41	10	SOUNDTRACK ● REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	63	83	24	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
56	48	—	2	DON HENLEY GEFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
57	59	59	36	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
58	56	53	74	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
59	64	77	66	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
60	58	63	84	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
61	70	70	27	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
62	44	24	4	GENIUS/GZA GEFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
63	65	52	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
64	73	56	4	BONNIE RAITT CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
65	69	65	20	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
66	77	—	2	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	66
67	105	127	4	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN AND THE FAMILY CHRISTMAS	67
68	111	142	3	THE TRACTORS ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	68
69	82	74	72	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
70	67	69	19	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
71	72	64	12	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
72	60	50	20	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
73	74	66	19	TOADIES INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56
74	85	61	5	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	30
75	61	102	5	STEVEN CURTIS CHAPMAN SPARROW 51489 (9.98/13.98) HS	THE MUSIC OF CHRISTMAS	61
76	78	88	22	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
77	66	62	10	LISA LOEB & NINE STORIES ● GEFEN 24734 (10.98/16.98)	TAILS	30
78	83	81	26	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
79	93	87	38	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
80	88	100	74	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
81	57	39	10	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	14
82	86	90	17	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
83	84	58	3	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	58
84	NEW	1	1	EAZY-E RUTHLESS 50054*/PRIORITY (10.98/16.98)	ETERNAL E	84
85	79	45	4	THE CLICK SICK WID' IT 41562*/JIVE (10.98/15.98)	GAME RELATED	21
86	96	72	17	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
87	92	89	56	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
88	90	86	43	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
89	71	60	14	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	22
90	75	57	5	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
91	91	138	3	ALL-4-ONE BLITZ 82846/ATLANTIC (10.98/16.98)	AN ALL-4-ONE CHRISTMAS	91
92	68	47	5	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
93	99	84	34	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
94	115	129	9	OASIS EPIC 67351 (10.98 EQ/15.98)	(WHAT'S THE STORY) MORNING GLORY?	72
95	102	130	3	VARIOUS ARTISTS WINDHAM HILL 11174 (10.98/16.98)	A WINTER'S SOLSTICE V	95
96	81	75	15	SOUNDTRACK ● TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
97	95	93	15	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	89
98	89	78	5	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
99	100	80	20	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
100	76	55	10	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
101	113	117	15	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
102	94	82	22	D'ANGELO ● EMI 32629 (9.98/13.98)	BROWN SUGAR	42
103	104	91	12	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
104	107	107	26	ALL-4-ONE ▲ BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
105	103	137	3	VARIOUS ARTISTS WINDHAM HILL 11178 (10.98/15.98)	CELTIC CHRISTMAS	103
106	109	99	6	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63

Albms with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	97	46	3	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
108	106	76	4	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
109	87	101	5	CARMAN SPARROW 1439 (10.98/16.98)	R.I.O.T.	45
(110)	124	145	159	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
111	80	94	15	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
112	108	104	21	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
(113)	152	—	2	VARIOUS ARTISTS BLUE NOTE 32127/CAPITOL (9.98/15.98)	JAZZ TO THE WORLD	113
114	117	119	95	GREEN DAY ▲ REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
115	116	115	61	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
116	128	123	6	TONY BENNETT COLUMBIA 67349 (10.98/16.98)	HERE'S TO THE LADIES	100
117	122	108	58	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
(118)	138	135	79	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
(119)	169	176	3	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS	119
120	137	133	89	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
121	129	134	7	VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2	121
122	118	92	9	CANDLEBOX MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
123	139	113	7	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	113
124	110	73	8	K.D. LANG WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
125	143	159	3	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	125
126	114	124	5	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	88
127	135	155	10	GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS	67
128	125	143	15	RANCID EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
129	126	141	34	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
130	148	150	18	BRYAN WHITE ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	120
131	123	131	62	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
132	98	37	3	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	37
(133)	163	163	302	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
134	151	157	16	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	100
(135)	156	174	92	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
136	140	128	225	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
137	136	125	12	SOLO PERSPECTIVE 549017/A&M (10.98/15.98)	SOLO	66
138	127	103	14	TAKE THAT ARISTA 18800 (9.98/15.98) HS	NOBODY ELSE	69
139	131	85	4	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	67
140	112	95	6	TOAD THE WET SPROCKET COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP	37
(141)	161	169	69	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
142	159	175	4	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	138
(143)	164	149	32	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
144	119	79	4	QUEEN HOLLYWOOD 62017 (10.98/16.98)	MADE IN HEAVEN	58
145	134	105	7	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
146	155	152	23	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
147	150	166	3	FRANK SINATRA CAPITOL 31723 (11.98/17.98)	SINATRA 80TH - LIVE IN CONCERT	147
148	133	97	6	SIMPLY RED EASTWEST 61853/EEG (10.98/15.98)	LIFE	75
149	166	153	35	ELTON JOHN ▲ ROCKET 526915/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
150	130	120	8	INDIGO GIRLS EPIC 67229 (15.98/24.98)	1200 CURFEWS	40
151	160	147	10	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	82
(152)	RE-ENTRY	105	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1	
153	167	148	10	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77

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
154	121	132	33	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	51
155	157	160	81	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
156	165	185	107	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
157	154	140	17	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN	99
(158)	RE-ENTRY	4	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/13.98)	WINNIE THE POOH: TAKE MY HAND	158	
(159)	NEW	1	SOUNDTRACK WALT DISNEY 60883 (10.98/16.98)	TOY STORY	159	
160	142	126	6	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
161	181	172	20	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	44
162	145	121	22	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
(163)	RE-ENTRY	9	GRATEFUL DEAD GRATEFUL DEAD 14020/ARISTA (13.98/20.98)	HUNDRED YEAR HALL	26	
164	184	—	27	CHRIS ISAAK ● REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
165	101	—	2	JARS OF CLAY ESSENTIAL 5622/BRENTWOOD (2.99/4.99)	DRUMMER BOY (EP)	101
166	176	196	57	NIRVANA ▲ DGC 24272*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
167	175	167	36	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
(168)	NEW	1	JOE DIFFIE EPIC 67045 (10.98 EQ/15.98)	MR. CHRISTMAS	168	
169	153	110	6	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
170	147	111	16	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
171	149	106	14	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	54
(172)	RE-ENTRY	30	JOHN TESH ● GTS 528754 (9.98/14.98)	LIVE AT RED ROCKS	54	
173	189	173	92	SHERYL CROW ▲ A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
174	182	165	115	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/16.98)	YES I AM	15
175	174	146	20	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	64
176	158	98	4	PASSENGERS ISLAND 524166* (10.98/16.98)	ORIGINAL SOUNDTRACK 1	76
177	172	188	69	WEEZER ▲ DGC 24629/Geffen (10.98/15.98) HS	WEEZER	16
178	178	—	2	FRANK SINATRA CAPITOL 35952 (15.98/27.98)	SINATRA 80TH - ALL THE BEST	178
(179)	RE-ENTRY	34	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69	
180	170	136	14	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	8
181	186	154	10	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
182	171	156	38	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
183	180	190	207	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
(184)	RE-ENTRY	12	VARIOUS ARTISTS WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143	
185	141	71	4	ERICK SERMON DEF JAM 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	35
186	168	139	17	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	22
(187)	NEW	1	VARIOUS ARTISTS COLUMBIA 67407 (10.98 EQ/16.98)	CHRISTMAS OF HOPE	187	
188	162	109	7	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	42
189	179	186	35	BETTER THAN EZRA ▲ ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	35
190	144	—	2	VARIOUS ARTISTS SPARROW 51516 (15.98/17.98)	WOW-1996	144
(191)	RE-ENTRY	11	TERRI CLARK MERCURY NASHVILLE 526991* (10.98 EQ/15.98) HS	TERRI CLARK	136	
192	183	179	91	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
(193)	RE-ENTRY	7	JOE SATRIANI RELATIVITY 1500 (10.98/16.98)	JOE SATRIANI	51	
194	120	164	15	VARIOUS ARTISTS WORD 67273/EPIC (9.98 EQ/15.98)	MY UTMOST FOR HIS HIGHEST	99
(195)	RE-ENTRY	91	REBA MCBRIDE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5	
(196)	RE-ENTRY	166	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11	
197	199	—	211	NIRVANA ▲ DGC 24245*/Geffen (10.98/15.98)	NEVERMIND	1
198	190	170	250	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
(199)	RE-ENTRY	95	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1	
(200)	RE-ENTRY	80	REBA MCBRIDE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 51	The Click 85	Goodie Mob 108	Annie Lennox 182	Nine Inch Nails 192	Joe Satriani 193	Now And Then 160	Musical Mag 184
Ace Of Base 32, 199	Collective Soul 79	Goo Goo Dolls 47	Gerald Levert & Eddie Levert, Sr. 100	Nirvana 166, 197	Seal 58	Pocahontas 61	Jazz To The World 113
Alabama 134	Cooolio 17	Grateful Dead 163	Little Texas 151	Oasis 94	Bob Seger & The Silver Bullet Band 63, 117	Pulp Fiction 53	Jack Jams Vol. 1 70
Alice In Chains 22	The Cranberries 115	Green Day 25, 114	Live 60	Offspring 155	Selena 46	The Show 170	Jock Rock Volume 2 121
All-4-One 91, 104	Sheryl Crow 173	Groove Theory 169	LL Cool J 30	ORIGINAL LONDON CAST	Seven Mary Three 123	Toy Story 159	MTV Party To Go Volume 7 90
The Beatles 1	Cypress Hill 44	Phantom Of The Opera Highlights 133	Lisa Loeb & Nine Stories 77	Phantom Of The Opera Highlights 133	Shaggy 112	Waiting To Exhale 5	MTV Party To Go Volume 8 66
Tony Bennett 116	D'Angelo 102	Queen 144, 196	Luniz 162	Joan Osborne 50	Shai 188	Bruce Springsteen 26	My Utmost For His Highest 194
John Berry 125, 179	DC Talk 43	Madonna 15	Madonna 15	Ozzy Osbourne 39	Silk 107	George Strait 49	My Utmost For His Highest 194
Better Than Ezra 189	Deep Blue Something 97	Mannheim Steamroller 4	Mannheim Steamroller 4	Dolly Parton 171	Silverchair 38	Aaron Tippin 106	Tapestry Revisited: A Tribute To Carole King 126
Clint Black 142	Def Leppard 40	Dave Matthews Band 48	Dave Matthews Band 48	Joan Osborne 50	Simply Red 148	Shania Twain 13	Winnie The Pooh: Take My Hand 158
Blackhawk 103	Joe Diffie 168	The Mavericks 181	The Mavericks 181	Queen 144, 196	Frank Sinatra 147, 178	Luther Vandross 35	A Winter's Solstice V 95
Blues Traveler 27	Eagles 87	Martina McBride 153	Martina McBride 153	Queen 144, 196	Sing-Along 119	VARIOUS ARTISTS	Wow-1996 190
Michael Bolton 24	Easy-E 84	Reba McEntire 14, 195, 200	Reba McEntire 14, 195, 200	Queen 144, 196	Smashing Pumpkins 10	Stevie Ray Vaughan & Double Trouble 98	Clay Walker 145
Bone Thugs-N-Harmony 37	Enigma 198	Brian McKnight 186	Brian McKnight 186	Queen 144, 196	Michael W. Smith 111	White Zombie 93	Yanni 135
Boyz II Men 20, 59	Gloria Estefan 127	Meat Loaf 33	Meat Loaf 33	Queen 144, 196	SoLo 137	Dwight Yoakam 74	
Brandy 131	Melissa Etheridge 28, 174	Natalie Merchant 31	Natalie Merchant 31	Queen 144, 196	SOUNDTRACK		
Garth Brooks 2, 41	Faith Evans 89	Metallica 136	Metallica 136	Queen 144, 196	Batman Forever 78		
Bush 23	Foo Fighters 76	Bette Midler 175	Bette Midler 175	Queen 144, 196	Dangerous Minds 21		
Tracy Byrd 161	Jeff Foxworthy 42, 141	Monica 65	Monica 65	Queen 144, 196	Dead Presidents 81		
Candlebox 122	Kirk Franklin And The Family 67	John Michael Montgomery 57	John Michael Montgomery 57	Queen 144, 196	Forrest Gump 80		
Mariah Carey 3, 152	Kenny G 110	John Michael Montgomery 57	John Michael Montgomery 57	Queen 144, 196	Friday 129		
Carmen 109	Genius/GZA 62	Lorrie Morgan 146	Lorrie Morgan 146	Queen 144, 196	Friends 54		
Tracy Chapman 83	Vince Gill 11, 69	Alanis Morissette 6	Alanis Morissette 6	Queen 144, 196	Real McCoy 167		
Steven Curtis Chapman 75		David Lee Murphy 86	David Lee Murphy 86	Queen 144, 196	Red Hot Chili Peppers 36		
Terri Clark 191				Queen 144, 196	Rolling Stones 29		
				Queen 144, 196	Rusted Root 154		

GARY GERSH'S ARTIST DEVELOPMENT PROVES TO BE CAPITOL'S FOUNDATION

(Continued from page 5)

Blue Note—headed by president Bruce Lundvall, who also serves as Capitol's East Coast GM—such fast-developing jazz artists as Rachele Ferrell and Diane Reeves made their own chart impact.

After the out-of-the-box bonanza delivered by the Beatles, it was label mainstay Seger who accounted for some major sales for Capitol in 1995. Seger's "Greatest Hits" collection, released in late 1994, is nearing triple platinum, according to Gersh; his new "It's A Mystery" entered The Billboard 200 at No. 27 and will likely get a new boost after the turn of the year.

"For the first time in something like eight or nine years, Bob is starting to tour, in January," Gersh says (see story, page 11). "We know, in the course of the year, we'll sell a million-plus records, on getting people to hear more and more of the record and Bob touring, and a real strong sense of who he is out there."

Raitt's "Road Tested," the two-CD live album by Capitol's multi-platinum star, has so far peaked at No. 44 on The Billboard 200, but Gersh notes that the PBS TV special derived from the concert set is just beginning to air.

"The PBS special will be on over a very long period of time," Gersh says. "It'll run for a couple of months—it's a pledge show—and then we'll exploit it after that. You have to work the Bonnie Raitt record over a very long period of time, as if it's a greatest-hits record or a retrospective of her career."

One established talent new to Capitol has so far proven frustrating, in a chart sense: Hiatt's label debut, "Walk On," though praised by the press, slips off The Billboard 200 this week after just five weeks on the chart.

But, Gersh says, "At Capitol Records, we're committed to John Hiatt, and I don't care where it is on the charts.

"We're doing something in January where, if you buy one, you get the second one for a dollar, and you can give it to a friend and turn somebody on to it," Gersh adds. "You have to throw out the rule books with someone like John Hiatt."

Referring to Hiatt's album, Gersh makes a comment that is reflective of his overall philosophy on artist development.

"If you talk about being into a project for a year and talk about track after track, video, touring, press, TV, all the things you want to try and accomplish, and everyone agrees to that, and then you look at the chart every week and say, 'Yeah, but we're going down' . . . You can't be doing that. You're either doing one or you're doing the other . . . If you want to have long-term breaking success, then you have to go about doing it, no matter where it sits on the charts."

DEVELOPMENT TAKES TIME

In discussing the careers of his younger acts—and such label successes as Blind Melon and Mazzy Star, which both took concentrated work to break—Gersh emphasizes that artist development is a time-consuming project and that immensely successful albums by new acts are uncommon phenomena.

"Alanis Morissette or Hootie & the Blowfish or Silverchair or Green Day—those are the exceptions to

the rule, and maybe two of those artists happen in a year," Gersh says. "I know, from our perspective, if you believe in an artist, you're going to be in it for a long period of time."

He adds, "My strategy—though it may be long-term and though people will go through periods of being impatient during it—is the only one I know."

One act that has grown more slowly than some expected—at the insistence of the band itself—is the Foo Fighters, fronted by ex-Nirvana drummer Dave Grohl.

"Foo Fighters at 2 million units worldwide, I'd say that's a massive success, first record," Gersh says. "We're at 900,000 units here in the States, very, very quietly. It was quietly designed that way—it was the way Dave wanted it to be."

"The record came out the first week and sold 40,000. I could have sold 140,000, had we designed the campaign differently. That's not what Dave wants. Dave wants a career. We'll sell somewhere between a million and 2 million records on this album."

While other new Capitol artists have developed less dramatically, Gersh sees pluses in their growth.

"We sold 100,000 Spearhead records, and as far as I'm concerned, that's a huge success," he says. "We're 14, 15 months into Everclear, and that record's 145,000 units and selling 400, 500, 600, 700 more copies every week than the week before. They've been on the road 14 straight months—never taken a month off."

Gersh continues, "We're on our third track after 15 months in Radiohead, which I think is the track that's going to bring the record home. But we've sold 240,000 records of Radiohead. That's a commitment to a band long-term. That's what turned me on to the record business."

Gersh, who often compares his developmental approach to that taken by Warner Bros. in the '60s and '70s, says that he plans to initiate a sampler of new acts not unlike Warner's famed "Loss Leaders" introductory LPs of 25 years ago.

ABUNDANT NEW SIGNINGS

As Capitol continues to slug away at putting over its youthful roster, its reconfigured A&R staff has been aggressively courting new talent.

"We wanted to be able to take the A&R staff here, which was not in good shape, and put Capitol in a position where it was actually competing for the young artists or for any artist today," says Gersh.

Among recent label signings are much-coveted Pacific Northwest band the Dandy Warhols; New York-based Skeleton Key, whose sound Gersh describes as "industrial art pop music"; manic Chicago band the Jesus Lizard; singer/songwriter Jeb Loy Nichols, a U.K.-based American expatriate; New Hampshire's Thanks To Gravity, a classically oriented rock act with an album due on Chicago's Aware Records, which helped spawn Hootie & the Blowfish; and Athens, Ga., eccentric Vic Chesnut.

Veterans Robbie Robertson and Rosanne Cash have also pacted with the company. Gersh says of Cash, "We're putting out probably a limited-edition record that is gonna be the demo for her next album . . .

That's the way we want to reintroduce her to her audience."

Beyond in-house signings, Capitol has made a number of A&R-intensive distribution deals with various labels.

Gersh says, "We recently purchased 50% of Delicious Vinyl, so we have Brand New Heavies and N'Dea Davenport's solo record and the Pharcyde. They have some great acts, and they have a couple of new, really wonderful acts. The first thing I did when I got here was make a deal with Grand Royal; that was signed really through the idea of having [the Beastie Boys], who I felt would be part of our future, have a deal here, because I believe in those guys so much . . . Also one of the other deals we have is with Underworld, which is the Hughes Brothers."

The latter label produced a hit this year with the "Dead Presidents" soundtrack, which Gersh says has sold nearly 700,000 units.

Gersh says that Roswell Records, the Foo Fighters' imprint, will also serve as an A&R source.

Capitol's releases in the first quarter of 1996 will include the Beatles' "Anthology 2"; a second "Dead Presidents" soundtrack; "Broadcaster," the debut by Chicago's hard-rocking alternative act Triple Fast Action; the Cocteau Twins'



LUNDVALL

"Milk And Kisses"; a two-CD Richard Thompson set, "you? me? us?"; "Endless Bummer," the bow by My Head, a power punk trio from Southern California's South Bay; "The In Sound From Way Out," an all-instrumental album by the Beastie Boys; and an unusual Nat King Cole project, on which such established Latin stars as Julio Iglesias and Luis Miguel will duet with Spanish-language tracks cut by Cole in the early '60s.

BLUE NOTE GROOVES

Gersh speaks glowingly of Blue Note chief Lundvall, referring to the veteran executive as "a chapter in the history book that I grew up on."

He says of the objectives for the label, "our agenda was to try and take four or five artists in a two-year period to the 100,000 mark, because we believed if we could do that, we would then have the potential to cross them through . . . With the sheer ability of getting people to focus, you have more records on the charts."

Recent performance indicates that this agenda has largely been fulfilled. Vocalist Ferrell's "First Instrument" has been a fixture in the top 10 of Billboard's Top Jazz Albums chart since its debut early this year. Dianne Reeves' "Quiet After The Storm" also enjoyed a long run on the chart, while Cassandra Wilson's "Blue Light 'Til Dawn"



MORE BEATLES PRODUCT PROMISED

(Continued from page 5)

be," Gersh says.

Rather than be content with catalog sales of the Beatles albums already on the market, Gersh suggested changing the structure of EMI-Capitol's arrangement with the Beatles and Apple Corps. in hopes of generating new product.

"EMI in England and Charles Koppelman and [EMI Records Group North America executive VP/GM] Terri Santisi in North America have been very instrumental in making this happen," Gersh says. "It's an attribute to the way the system works."

Although Gersh stops short of revealing specifics about the new deal, he says it "is an extremely beneficial arrangement for both the Beatles and EMI, and, from the Beatles' perspective, I would think they would say it has never been fairer than it is today."

Predating the release of "Live At The BBC" were the long-awaited CD versions of "The Beatles 1962-1966" and "The Beatles 1967-1970," commonly referred to as the "Red" and "Blue" albums (Billboard, Sept. 4, 1993). The albums have sold 659,000 and 727,000 units, respectively, since their 1993 rerelease, according to SoundScan.

"Live At The BBC" was the first fruit of the new agreement. The two-CD set, released in late 1994, reached No. 3 on The Billboard 200. It has sold more than 1.3 million units to date, according to SoundScan.

"In the negotiations, the idea was to start with the BBC tapes, with an eye toward creating a long-term plan for the Beatles, with the re-

lease of not only the 'Anthology' and the TV shows, but the [Anthology] home video that will be following after this, which is really quite incredible," says Gersh.

Among the future Beatles releases planned are the second and third "Anthology" two-CD packages, due in March and then May or June, respectively; the "Anthology" home video, which will be an eight- or nine-tape set running approximately 12 hours, tentatively due in fall; and what Gersh calls the "oft-rumored acoustic version of 'The White Album.'"

The much-anticipated "Free As A Bird" commercial single, out now in Europe and slated for U.S. release Dec. 12, will include several recordings not on "Anthology 1."

In addition to "Free As A Bird," the CD-5 single includes the previously unavailable holiday tune "Christmas Time (Is Here Again)," recorded at EMI Studios in London in 1967, as well as "I Saw Her Standing There" and "This Boy." The latter two recordings, previously unreleased, are different versions of the songs than those that appear on the "Anthology" album. Fragments of "Christmas Time" were included in a Beatles fan-club Christmas record interspersed with holiday greetings, but the new single marks the first time an uninterrupted version of the song has been available.

The cassette and 7-inch vinyl versions of the single include only the addition of "Christmas Time."

The single "Real Love," the new Beatles track from "Anthology 2," will likely be released on Valentine's Day.

completed an astonishing 71-week chart run.

"Rachele is going to be a massive artist," Gersh says. "[Wilson's] new album, which I just have a copy of, is staggering."

He also cites pianist/singer Holly Cole (who records on Blue Note offshoot Metro Blue) and guitarist Charlie Hunter as roster members with large commercial potential.

Among albums set to arrive in the first quarter of 1996 from Blue Note are tenor saxophonist Joe Lovano's "Live At The Village Vanguard"; Cuban pianist Gonzalo Rubalcaba's "Imagine: Live In America"; acclaimed pianist Jacky Terrasson's second release, "Reach"; and Reeves' "Palo Alto Sessions." Wilson's "New Moon Daughter" is scheduled for April.

Gersh adds, "We're working on a project, which is an idea I had for taking some of the classic Blue Note tracks, 10 or 11 of them, and giving them to some of the premier remixers in hip-hop. We're calling it 'The Next Step.'"

The executive is particularly enthusiastic about Miami-based bilingual vocalist/multi-instrumentalist Nil Lara. The Metro Blue artist, who was signed after Gersh read about him in the Billboard column "Continental Drift," will release his self-titled debut in March.

Gersh notes that even the superlatively talented Lara will be another major development project: "There you go again. How long is it gonna take to break him? Forever."

Also probable is a deluxe "Anthology" boxed set, tentatively due for Christmas 1996.

In addition, Gersh says, there "could be up to five other releases of really high-quality, interesting unreleased stuff."

The prospects for the future have Gersh "very excited," he says. "We went to them with the idea of creating a five-year plan, and they are well into it."

Gersh cautions that nothing is set in stone beyond the next two "Anthology" releases and the home video, but he adds that "as 1996 progresses we will start taking a look at what will come next."

BEATING THE BOOTLEGGERS

For Capitol, the release of "Live At The BBC" was a logical choice. "The idea was that the BBC tapes had been bootlegged so much, and the Beatles had the best version of it, and we wanted to get it out in a tight, comprehensive package. It was such a huge success around the world, it really opened everybody's eyes to what the potential really could be."

That potential was realized with the release of "Anthology 1," which entered The Billboard 200 last week at No. 1 with sales of more than 855,000 units, becoming the fastest-selling double-CD and highest-grossing album debut in history.

"Anthology 1" also reignited the Beatles' catalog sales. For the week ending Dec. 9, "Live At The BBC" re-entered The Billboard 200 at No. 193, and 12 Beatles titles made the Top Pop Catalog Albums chart, including three in the top 10.

Joni Mitchell Receives Billboard Century Award

The remarks of Peter Gabriel upon introducing Joni Mitchell as the winner of the 1995 Billboard Century Award:

"I'm here to honor one of the very few artists I believe has been a real pioneer. I'm a songwriter, and for something like 20 years, this writer's work has been a regular inspiration. It is unique. With her melodies, harmonies, guitar tunings, lyrics, extraordinary voice, and arrangements, she has continuously and courageously experimented, putting substance before style, passion before packaging, and all the time creating wonderful pictures with her songs.

"She's been a major influence on my work, as she has on many other artists as diverse as Seal, Madonna, Sting, Natalie Merchant, Annie Lennox, and the Artist Formerly Known As The Artist Formerly Known As.

"When I think of her music, I think of imagination, invention, intelligence, and, most important, a lot of soul. I was very happy to have had the chance to work with her, and tonight I'm delighted that all her remarkable work is being recognized with the Billboard Century Award. Ladies and gentlemen, here is the 1995 Billboard Century Award honoree, Joni Mitchell."

Joni Mitchell's comments upon acceptance:

"Thank you. I want to thank Billboard very much for his honor, and especially Tim White, who championed the last three, at least, of my projects, as far as I know. Oh, there's so many people I should thank, but I've been thinking a lot about arrogance and humility—trying to find some genuine humility to bring to this situation, but I feel like I'm emerging from the McCarthy era in a certain way. I never thought of it as difficult being a woman in this industry, but it has been pointed out to me in the last few days how few women there really were, and there were some strikes against us in the beginning.

"The people that I need to especially thank are the people who love my music, because it's the record-buying people who keep you in this business. Through the sea of misunderstandings and rejections and dismissals, there were always those people who came forward in the street to tell me that they love one song or another or to tell me sometimes a story of a particular lyric that affected their life, and to those people I'm so grateful, because they are the ones who kept me wanting to make another album. Thank you, music lovers."

BB AWARDS HONOR JONI, TLC, HOOTIE

(Continued from page 5)

by Peter Gabriel. In his presentation, Gabriel called Mitchell a "true pioneer" and "great influence."

Two special awards went to Michael Jackson and Janet Jackson. Because Michael was rushed to a hospital after collapsing on stage at New York's Beacon Theatre, where he was rehearsing for an upcoming HBO special, neither of the Jacksons appeared at the event. At press time, Michael was in stable condition in the intensive-care unit.

"From a creative and artistic point of view, this year's show was a high water mark," says Howard Lander, president and publisher of the Billboard Music Group. "Additionally, it was quite gratifying to reverse the downward ratings trend currently being felt by all the music awards shows. We met with senior Fox executives immediately following last year's presentation to plot our strategy for combating the downturn. It was a terrific team effort, and we are very encouraged by the results."

The awards broadcast was No. 1 in five key television markets and enjoyed a 9.8 overnight major-market Nielsen rating and 15 audience share, according to Fox. Those figures are up 7% in rating and 1% in share from last year's overnight 9.2 rating/14-share. The best previous overnight numbers were 12.4 rating/18 share in 1990, the show's first year.

The awards are based on rankings in Billboard's year-end charts. Complete year-end charts will appear in

Billboard's Dec. 23 issue.

Presented by Billboard's top producer and songwriter Babyface, the honors for artist of the year went to TLC. The Atlanta trio's "CrazySexyCool" is the best-selling album ever by an all-female group at 4.8 million units, according to SoundScan. The only act to collect more than two awards this year, TLC also picked up the top R&B single award for "Creep" and was named R&B artist of the year.

Hootie & the Blowfish, which won album of the year for "Cracked Rear View," and Coolio, who won single of the year for "Gangsta's Paradise," both performed their biggest hits live on the show.

Providing the show with a rousing opening, Hootie & the Blowfish played "Hold My Hand," as well as the classic "Take Me To The River" with soul legend Al Green and a gospel choir. Later in the evening, Coolio lent the program its musical highlight, singing "Gangsta's Paradise," his top 5 hit from MCA's "Dangerous Minds" soundtrack and the title track from his latest Tommy Boy album, with featured singer L.V., a youth choir and string section, and special guest Stevie Wonder. A portion of Wonder's song "Pastime Paradise," from his album "Songs In The Key Of Life," is sampled in Coolio's single.

Other performers at the event were rockers the Goo Goo Dolls, who played "Name"; Mercury Nashville's Shania Twain, who sang "I'm Outta Here"; Atlantic artist Brandy, who sang "Brokenhearted" with Wanya Morris from Motown's Boyz II Men; and Columbia's Michael Bolton, who strung together a medley of his greatest hits. Virgin artist Tina Turner gave the final performance of the evening, singing the theme song to the new James Bond film, "Goldeneye."

Michael Jackson earned a special Hot 100 award for making chart history with his single "You Are Not Alone." The song is the only single to debut at No. 1 in the 37 years of the Hot 100. Issued from Jackson's Epic

set "HIStory," "You Are Not Alone" entered the chart at the top on Sept. 2 and is at No. 51 after 16 weeks. Turner presented and accepted the award for Michael.

The Artist Achievement Award went to Janet Jackson, celebrating her many Billboard chart accomplishments. Jackson has notched more than 100 weeks on seven Billboard charts, including seven No. 1 singles on the Hot 100. Her 1993 Virgin album, "janet.," debuted at No. 1 on The Billboard 200 and the Top R&B Albums charts. Basketball superstar and Jive/BMG recording artist Shaquille O'Neal presented and accepted the award for Janet.

The award for country album of the year went to Garth Brooks for "The Hits" (Capitol Nashville). Thanking country radio programmers, Brooks accepted the award via satellite from Washington, D.C., where he was appearing as a guest on "Larry King Live." Country single of the year went to "Sold" by Atlantic's John Michael Montgomery, who was also named country artist of the year.

For the second straight year, honors for top rock track went to Atlantic act Collective Soul. Winning for "December" this year, the band was honored for "Shine" in 1994. Rock artist of the year went to Radioactive/MCA act Live.

The award for R&B album of the year went to Uptown/MCA diva Mary J. Blige for "My Life." The rapsingle of the year was "One More Chance" by Bad Boy/Arista's Notorious B.I.G., who was also named rap artist of the year.

In other awards, Kenny G was voted contemporary jazz artist of the year for the second year in a row, Real McCoy was dubbed new artist of the year, Brandy was named new R&B artist of the year, and Martin Page earned top adult contemporary single honors for "In The House Of Stone And Light."

Nearly 300 million viewers around the world will have the opportunity to watch the Billboard Music Awards as the program airs internationally from Monday (11)-17.

Backstage At The Billboard Awards

A backstage report by Larry Flick, Melinda Newman, and Paul Verna from the Billboard Awards.

BILLBOARD CENTURY AWARD winner Joni Mitchell said she was excited to begin work on a new album, possibly to be followed by a tour. "I'm playing with this extraordinary young drummer, Brian Blade, and we're about to start recording the next album with optimism to tour," she said. "So I'm excited to perform with him in front of people. We did a little gig here at the Fez, just Brian and I. We sound like a whole orchestra." Mitchell has six new songs thus far.

DESPITE having sold more than 11 million copies of "Cracked Rear View" and winning honors for album of the year, Hootie & the Blowfish lead singer Darius Rucker said he feels relatively unknown. "Honestly, the first time I ever felt remotely famous was last week, when I got mentioned on 'The Gossip Show' on E!" The tabloid-style program linked Rucker romantically with tennis player Monica Seles. For the record, Rucker says he's never met Seles, although he has talked to her once on the phone.

IN BETWEEN signing autographs for kids backstage, Coolio said that the increased attention from young people to recordings like "Gangsta's Paradise," which was named single of the year, is "a good feeling, but scary enough to make me watch how I act and speak in public." He said it also drives him to write songs like his new Tommy Boy single, the safe-sex anthem "Too Hot." "I'm not trying to save the world, because I know I can't. But if I can reach a few people, then I've done something right."

JOHAN MICHAEL MONTGOMERY, who nabbed the awards for best country artist and best country single ("Sold"), has an interesting way of coping when one of his songs comes on the car radio. "I get embarrassed if a song of mine comes on in the car. Everyone [else in the car] gets really quiet and wonders if they should be talking while it's on or if we should turn it up. So I completely get it out of their minds and turn to an old-time rock'n'roll station."

BONE THUGS-N-HARMONY traveled with a virtual army of protégés, all of whom are due to record for the Ruthless/Relativity rap posse's newly formed Mo' Thugs Records. Currently being courted by several majors for distribution, the act will run the label "family style." Group member Flesh'n'Bones, who will cut his solo debut

for Mo' Thugs, said there is no other way for the label to function. "We won't let the devil near us—we count on each other and stay tight."

AT LANTIC RECORDS act Collective Soul, which won the Billboard rock track of the year award for the second consecutive year, plans to begin recording a new album in early 1996, according to lead singer Ed Roland. But first, two band members have some personal business to take care of. Roland said, "I got married during all this, and the bass player got married, too, so the two of us need to go on honeymoons before our wives leave us!"

SEEN HANGING OUT backstage were Michael Bolton and Stevie Wonder, both of whom performed at the show. Bolton, who has started writing for a new album, says that he and Wonder have discussed writing together. "I used to think if God chose a voice to represent him, Stevie Wonder would be the guy. I'd never heard range, emotion, and spirit. Singing along with [his records] made my voice more malleable."

NO. 1 NEW R&B ARTIST Brandy said she is still pinching herself over her good fortune in 1995. In a year that included a world tour with Boyz II Men and three top 10 hits, the 17-year-old singer said that one of her more daunting moments came when she was asked to record Michael Jackson's "Rock With You" for Quincy Jones' "Q's Jook Joint" opus. "It was kinda scary at first. But it turned out to be a lot of fun. Now I feel like it's one of my songs, too."

ED KOWALCZYK of Live, winner of rock artist of the year, remembers exactly where he was when he heard that "Throwing Copper" went to the top of The Billboard 200. "We were playing this possessed place in Boston at Brandeis University. It's like it was built over an ancient burial ground or something. We'd found out earlier in the day that we'd gone to No. 1 exactly a year after we'd first appeared on the chart, we'd gotten an advance copy of our cover story in Spin, and I jumped into the crowd and was scared to death that I'd never get back out, so April 26, 1995, is a day I will never forget."

JON SECADA presented a posthumous award to Selena, who was named Latin artist of the year. "She was a very sweet girl; I knew her very well. We were always in touch," he said. "We had talked about working together, but it never materialized."

EMIL CHAU

(Continued from page 11)

million people across Asia.

The talents of Hong Kong-native Chau as a singer/songwriter have segregated him from such huge-selling pop idols as Lau and Jacky Cheung, yet his records invariably top Mandarin charts in Taiwan, Singapore, and Malaysia. One of his 21 albums has passed the 1 million-unit mark. His current Mandarin release, "Love Will Follow," also is edging toward that level.

Chau, signed to independent Rock Records, has honed his unique ballad arrangements through a longtime collaboration with Jonathon Lee, one of Chinese repertoire's most gifted and successful producers. He is the only Taiwan artist to sell consistently in Hong Kong's competitive Cantonese market; his album "You Stand By Me," released this summer, spent a remarkable 12 weeks in the IFPI's top 10.

Chau learned his trade playing gigs at universities and cafes around Taiwan. He tried his hand as an assistant producer before settling down with his self-taught guitar skills, becoming one of Rock Record's top solo acts in 1987. He now splits his time equally

between Taipei and Hong Kong and has acted in six movies.

Lau is a pan-Asia household name. Also 34, he is best known throughout the world as a movie star—with 85 titles to his credit—but it is his highly emotional love ballads that endear him to virtually every record-buying demographic.

Now signed to his manager's Music Impact label, Lau made his mark in both Mandarin and Cantonese with Warner Music International. His biggest sales have been in Taiwan, where he has twice passed the 1 million-unit mark, most recently with his new release, "Real Forever."

Alisa Chinai is one of India's rising Hindu pop stars. Her second album, "Made In India," has remained at the top of India's pop charts for six months and has passed the 1 million-unit sales mark.

As with many Indian artists, Chinai got her start in the industry by singing in local films. She made the jump to pop when her label, Magnasound, put her together with top writer/producer Biddu.

MIKE LEVIN

HOOTIE, WHITNEY, TLC CERTIFIED BY RIAA

(Continued from page 12)

"Runaway" became Janet Jackson's 17th gold single, maintaining her lead as the top female artist in that category.

A complete list of November RIAA certifications follows.

MULTIPLATINUM ALBUMS

Hootie & the Blowfish, "Cracked Rear View," Atlantic, 11 million.

Whitney Houston, "Whitney Houston," Arista, 9 million.

Aerosmith, "Get A Grip," Geffen, 7 million.

TLC, "CrazySexyCool," LaFace/Arista, 7 million.

Garth Brooks, "In Pieces," Capitol Nashville, 6 million.

Kenny G, "Duotones," Arista, 5 million.

Mannheim Steamroller, "A Fresh Aire Christmas," American Gramophone, 5 million.

Mannheim Steamroller, "Mannheim Steamroller Christmas," American Gramophone, 5 million.

Alanis Morissette, "Jagged Little Pill," Maverick, 4 million.

Mariah Carey, "Daydream," Columbia, 4 million.

Blind Melon, "Blind Melon," Capitol, 4 million.

Aerosmith, "Big Ones," Geffen, 3 million.

Enigma, "MCMXC a.D.," Charisma/Virgin, 3 million.

Shania Twain, "The Woman In Me," Mercury, 3 million.

Twisted Sister, "Stay Hungry," Atlantic, 3 million.

Brandy, "Brandy," Atlantic, 3 million.

Rod Stewart, "Unplugged... And Seated," Warner Bros., 3 million.

Garth Brooks, "Beyond The Season," Capitol Nashville, 3 million.

Rush, "2112," Mercury, 3 million. Various artists, soundtrack, "Pulp Fiction," MCA, 2 million.

Tony Toni Toné, "Sons Of Soul," Mercury, 2 million.

Rush, "Chronicles" (two-CD boxed set), Mercury, 2 million.

The Tractors, "The Tractors," Arista, 2 million.

PLATINUM ALBUMS

Various artists, soundtrack, "Last Of The Mohicans," Morgan Creek.

Nirvana, "Incesticide," DGC, its fifth.

Better Than Ezra, "Deluxe," Elektra, its first.

Kirk Franklin, "Kirk Franklin & the Family," Gospo Centric/EMI Christian, his first.

George Strait, "Strait Out Of The Box" (four-CD boxed set), MCA, his 12th.

Red Hot Chili Peppers, "One Hot Minute," Warner Bros., their third.

Xscape, "Off The Hook," So So Def/Columbia, its second.

Diamond Rio, "Love A Little Stronger," Arista, its second.

Alabama, "Greatest Hits, Volume II," RCA, its 15th.

Mannheim Steamroller, "Christmas In The Aire," American Gramophone, its third.

GOLD ALBUMS

Whitesnake, "Greatest Hits," Geffen, its fourth.

Michael W. Smith, "I'll Lead You Home," Reunion, his sixth.

David Bowie, "Sound + Vision" (four-CD boxed set), Rykodisc, his 12th.

Type O Negative, "Bloody Kisses," Roadrunner, its first.

Better Than Ezra, "Deluxe," Elektra, its first.

Pixies, "Doolittle," Elektra, their first.

Phish, "A Live One" (two-CD boxed set), Elektra, its first.

Twisted Sister, "You Can't Stop Rock 'N Roll," Atlantic, its third.

Lenny Kravitz, "Circus," Virgin, his fourth.

Faith Hill, "It Matters To Me," Warner Bros., her second.

Kenny Rogers, "20 Great Years," Reprise, his 22nd.

Bebe & Cece Winans, "Relationships," Capitol/Sparrow, their fourth.

D.R.S., "Gangsta Lean," Capitol, its first.

Various artists, soundtrack, "The Mambo Kings," Elektra.

BlackHawk, "Strong Enough," Arista, its second.

John Berry, "Standing On The Edge," Capitol Nashville, his second.

Various artists, "Jock Jams," Tommy Boy.

George Strait, "Strait Out Of The Box" (four-CD boxed set), MCA, his 20th.

Collin Raye, "I Think About You," Epic/Nashville, his fourth.

Various artists, soundtrack, "The Mission," Virgin.

Ziggy Marley, "One Bright Day," Virgin, his second.

Gary Moore, "Still Got The Blues," Virgin, his first.

Skee-Lo, "I Wish," Scotti Bros., his first.

After 7, "Reflections," Virgin, its third.

Red Hot Chili Peppers, "One Hot Minute," Warner Bros., their fourth.

Travis Tritt, "Greatest Hits—From The Beginning," Warner Bros., his fifth.

Goo Goo Dolls, "A Boy Named Goo," Metal Blade/Warner Bros., their first.

Eric Clapton, "Cream Of Clapton," Polydor/A&M, his 16th.

Joan Osborne, "Relish," Blue Gorilla/PolyGram, her first.

Mannheim Steamroller, "Christmas In The Aire," American Gramophone, its 12th.

MULTIPLATINUM SINGLES

Mariah Carey, "Fantasy," Columbia, 2 million.

Coolio Featuring L.V., "Gangsta's Paradise," MCA, 2 million.

PLATINUM SINGLES

Mariah Carey, "Fantasy," Columbia,

her third.

GOLD SINGLES

Mariah Carey, "Fantasy," Columbia, her ninth.

Brandy, "Brokenhearted," Atlantic, her third.

Janet Jackson, "Runaway," A&M, her 17th.

Xscape, "Who Can I Run To." So So Def/Columbia, its fourth.

Assistance in preparing this story was provided by Douglas Reece.



by Geoff Mayfield

DOWNWARD SPIRAL: 'Twas the week after turkey and all through the land, music sales figures weren't looking so grand, as this week's post-Thanksgiving chart reflects conspicuous second-week declines by the top three debuts on last week's Billboard 200. The chart shows an 11% decline from last week's tally, and slides by **the Beatles**, **Garth Brooks**, and **Bruce Springsteen** account for more than half of that drop. Industrywide sales of all albums and singles—including catalog titles—are down from last week but up from the comparable 1994 week (see Market Watch, page 120).

The order of the top six albums is unchanged from last week, but the real action lies in the numbers behind the numbers, as four of those—the exceptions being No. 3 **Mariah Carey** and the No. 5 soundtrack from **Whitney Houston's** "Waiting To Exhale"—post lower numbers than last week.

It is not unusual for industry sales to kick into an even higher gear during the week after Thanksgiving. But, beyond the slides seen by last week's big debuts, this chart reflects a much weaker release schedule. In contrast to last week, when the Beatles, Brooks, and the Boss delivered more than 1.4 million units of new business, the highest debut on this week's list is at No. 84, a Priority compilation of previously released material by the late **Eazy-E** that has first-week sales of 19,500 units.

Despite the erosion from Thanksgiving-week numbers, the top dozen sellers each surpass 100,000 units, one more than the number that beat the mark on last week's chart. With a 1.3% decline, the new Christmas title by No. 4 **Mannheim Steamroller** still tops 201,000 units, while a gain of almost 4,000 units puts "Exhale" at the 200,000-unit mark.

CRYSTAL BALL: If you're wondering which albums have a shot at No. 1 for the short remainder of this year, you need not look any farther than the top five titles. The insane rush of product that has been pounding store shelves since September has ended, so from here through the first issue or two of 1996, the top of The Billboard 200 will be a jump ball between the Beatles, Garth, Mariah, Mannheim Steamroller, and the "Exhale" soundtrack.

STILL BREAKING RECORDS: In its second-week sales, the Beatles' two-CD "Anthology 1" exceeded first-week sales of Michael Jackson's "HIStory" double album. The Fab Four sold 453,000 units this week, which is a 47% drop from last week's splash. But the 402,000-unit slide is not the biggest sophomore-week plunge in SoundScan history, as two 1993 titles showed even larger drops. **Pearl Jam's** "Vs." fell by 559,500 units after opening with more than 950,000 units, while **Snoop Doggy Dogg's** first album had a 424,500-unit dip after it debuted with almost 803,000 units.

In the past, Garth Brooks has been remarkably smooth in his second week, but the "Fresh Horses" slide of 114,000 units is the steepest in his career. While 1991's "Ropin' The Wind" was essentially flat in its second week, 1992's "The Chase" actually managed to show a second-week gain after it debuted at No. 1, one of only two albums to do so since The Billboard 200 began using SoundScan in May 1991. The pattern changed in 1993, when "In Pieces" had an 88,000-unit slide. Garth, though, has maintained practically nonstop TV exposure since "Fresh Horses" left the gate, and he has a new NBC special airing on Wednesday (13).

Meanwhile, the Greatest Gainer earned by Mariah Carey is this week's best example of TV's music might. Following her Fox special, she scores a 31,000-unit boost, marking the fourth week in a row that her durable "Daydream" has shown growth over prior-week sales.

FA-LA-LA YEAH, YEAH, YEAH: Christmas and '90s Beatlemania consume even more real estate on Top Pop Catalog than last week. Aside from the "Grease" soundtrack at No. 43 and **Pink Floyd's** "The Wall" at No. 50, the other 48 titles belong to either Santa Claus or the Fab Four.

SHIFTS: As a distribution entity, independent labels have ranked No. 2, right behind WEA, for most of the year. But, thanks in large part to Mannheim Steamroller's new seasonal set and the annual charge made by its earlier pair of Christmas titles, the indies jump on top, while the Beatles and Garth Brooks move Cema from last place to No. 6 (see Market Watch).

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CHRISTIAN ACTS ENTER MAINSTREAM

(Continued from page 5)

the genre.

"When people think of Christian music, they think of church music," says DC Talk's Toby McKeehan. "They think of hymns, and they think of choirs. They don't think of groups like Blenderhead, Starflyer 59, some of the bands that are on R.E.X. Music, Prayer Chain, or even a DC Talk. That's not what comes into their heads. They don't think this is MTV-palatable or mainstream radio-palatable."

DC Talk is proving such naysayers wrong. The band's current single, "Jesus Freak," just shipped to mainstream radio, and the video, which was directed by Simon Maxwell (Nine Inch Nails, the Orb), is airing on MTV. The album was released Nov. 21, the same day as sets by the Beatles and Garth Brooks, and has sold 85,814 units. It debuted at No. 16 on The Billboard 200 for the week ending Saturday (9), boasting the highest first-week sales figures ever for a Christian album.

According to SoundScan, 78,142 units were sold in Christian bookstores, which are referred to in the Christian industry as the CBA (Christian Booksellers Assn.) market, and 7,672 were sold in mainstream retail outlets.

SoundScan began tracking point-of-purchase sales in the Christian market last April. The April 15 issue of Billboard featured the first Top Contemporary Christian chart compiled from those data, and the Sept. 9 issue marked the first time that Christian bookstore point-of-sales data was incorporated into all Billboard charts. In the aftermath, Christian titles began showing up on The Billboard 200 and Heatseekers charts.

On this week's Heatseekers chart, seven out of 40 titles are Christian acts, with Newsboys (at No. 31) and Jars Of Clay (at No. 11) representing Christian rock/alternative.

Petra's new album, "No Doubt," was certified gold by the Recording Industry Assn. of America. According to SoundScan, Jars Of Clay's self-titled debut has sold 103,000 units; Geoff Moore & the Distance's "Home Run" has sold 36,000 units since its August release, Audio Adrenaline's "Live Bootleg" has sold 6,000 since its October release, and Whiteheart's Curb debut "Inside," has sold 7,000 since its October release.

But observers note that DC Talk is clearly leading the charge. "DC Talk was our market's version of the Beatles release in the mainstream market," says Dan Brock, ForeFront president/CEO. "[Christian bookstores] gave it that kind of respect, and that's why they sold so much of it."

Mainstream retail's participation was varied. "We'd hear one store had it front and center, specially priced and playing on the in-store system, then we'd hear this one didn't even have it out of the box underneath the counter," Brock says. "We sold it in as a pop/rock title for end-caps and new-release sections. We wanted to get it out of the back of the bus, so to speak."

Brock feels that mainstream retail is "the last area to accept and show respect" for Christian rock music. "When you take a market niche that absolutely did a fantastic job, and then you take the broader market that kind of slept through it, it's not a fair comparison," Brock says of the discrepancy in sales between the CBA and mainstream markets. "Now that the success has shown up this week, I feel we'll be in much better shape. People will say, 'Wow, I guess that really did sell. We should unbox that and get it on the shelves.'"

Essential Records' Jars Of Clay is also making strides. Robert Beeson, director of Essential, says that the success of the band's "Drummer Boy" EP, released in November, and of its self-titled May debut album is the culmination of a strong initial marketing campaign.

"We spent lots of money in prepromotion, focusing hard on retail and radio," Beeson says, "and had them on the road with [Christian rock band] PFR for a national tour, where we gave away 60,000-80,000 sampler cassettes for free, with \$2-off coupons for the record."

Beeson says that "Jars Of Clay" was released in October to mainstream stores, but that it was a "soft" release. The big push to the mainstream will come in January, when Zomba's Silver-tone Records embarks on a marketing and promotion campaign. Essential is the rock division of Brentwood Music, which is owned by Zomba.

RADIO CONVERTS?

If mainstream retail is slow to embrace Christian rock, it seems that radio is coming around. The success of some of these acts is due in part to the growth of the Christian rock radio format. According to Mark Rider, PD at one of the oldest stations in the format, WAYM Nashville, and publisher of the Christian rock tipsheet Just Radio, there are 17 stations in the format compared to the 12 outlets on the air in 1994.

"The reason is that there are more top 100 markets adding second Christian stations, and the existing outlets are forced to make a decision and try something new," says Rider.

Even some secular top 40 and rock stations are seeing Christian rock music

as a viable programming option. Top 40 WYHY (Y107) Nashville has been airing a Christian rock show in its Sunday morning lineup for more than a year.

In addition, such influential triple-A stations as WXPB Philadelphia, WCBE Columbus, Ohio, KPFT Houston, WRLT Nashville, and WMMO Orlando, Fla., were among the stations to support "Great Lengths," PFR's third album for Sparrow's Christian rock label, Vireo, earlier this year.

Charlie Quinn, PD at Y107, says bands such as Jars Of Clay and DC Talk are sounding "more mainstream." This prompted him to start the Christian rock show "Planet Y Countdown," which airs 6:30-8 a.m. on Sundays.

Claire Parr, VP of Curb Records, points out that there are more prejudices against Christian acts at mainstream rock radio than at pop or AC. "Look at an artist like Joan Osborne and [her single] 'One Of Us.' That's clearly about God. Maybe it will help open some doors. What some PDs don't realize is that some of their audience has Christian beliefs. They're out there in mosh pits, skateboarding, and in the mainstream. Radio can easily hook into this whole other demographic and get a very loyal audience."

TOURING PROVES DIFFICULT

When it comes to touring, Christian rock faces some of the same dilemmas as mainstream rock. It's expensive to have a band on the road, because of the costs of feeding and transportation. Concert attendees tend to expect big productions with bands—more lights, elaborate sets, and high-quality sound.

Though many Christian acts are now performing live, for many years, solo artists in the Christian field performed to prerecorded tracks. Therefore, it was cheaper and easier for solo acts to tour and gain exposure, and Christian bands had a harder time breaking through.

"The best way to break a band is touring, but the hardest way to break a band is touring," says Dan Michaels, director of marketing for Benson's modern rock label, Tatoo Records, and a member of the band The Choir. "It's hard to support three or four men and their families."

Christian rock bands are performing in a wider variety of venues than ever, from Christian clubs and coffeehouses to mainstream venues, sometimes as headliners or as openers for mainstream acts. (R.E.X. Music's Sixpence None The Richer gained exposure opening for 10,000 Maniacs.)

Christian rock is now acceptable in churches, and youth pastors often help promote concerts. (A Nashville-based company called Interline specializes in grass-roots mailings to church groups.) Moore has been playing Christian rock for 10 years and says that wasn't always the case. "When I first started, it wasn't unusual to have people picket outside a show," Moore says. "There were very conservative church or religious groups that [thought] rock'n'roll wasn't something God was interested in being associated with. To see the way the Christian community has embraced it has been equally fulfilling."

In recent years, Christian rock tours have begun to resemble mainstream shows. On March 12 in Fort Lauderdale, Fla., the Salt Box Tour will kick off. The 45-market tour will feature Petra and Whiteheart as rotating headliners with Gotee's Johnny Q. Public and ForeFront's Grammatrain as the opening acts. The tour will hit 3,000- to 5,000-seat venues through May 19 in major markets, including Los Angeles, Detroit, Washington, D.C., and Dallas, culminating in Buffalo, N.Y.

Billboard Music Group

HOMEFRONT

A Weekly Update on BBMG Events and Happenings

Billboard
online

MUSICIAN

Billboard Online has launched its own web site. Those navigating the Internet can now sample information from Billboard Online including weekly editorial features, chart statistics, Larry Flick's "Ask the Experts" column and Music Trivia. Web surfers also have the capability of downloading the complete Billboard Online software (Mac or Windows version) which gives full access to Billboard Online's entire database.

From Billboard's web site, other Billboard information licensed by properties such as CNN and Music Blvd. can be accessed and downloaded.

For more information call Vince Beese at 212-536-1402 or 1-800-449-1402. On the web at <http://billboard-online>.

The Winter/Spring 1996 Edition of the Musician's Guide to Touring and Promotion is now available. Musician's Guide is the premier industry tool for referencing thousands of music industry contacts, including independent and major labels, A&R representatives, college & commercial radio stations, independent distributors, tape/disc manufacturers and more. The Guide also features an in-depth, nationwide city-by-city directory of local clubs, talent buyers, record stores, press and media outlets. All information is researched and qualified by musicians around the country and updated every six months.

For information on how to obtain a copy of Musician's Guide to Touring and Promotion, please call 1-800-745-8922.

PUTUMAYO PUTS MUSIC TOWARD GOOD CAUSE

(Continued from page 12)

as Amoya, the Dalom Kids, Connie Dover, and Fiona Joyce. Karen Matheson of Capercaille appears on both compilations.

According to SoundScan, the "Celtic" album has sold 3,000 copies, while the "International" set has sold 600 copies. However, these figures do not take into consideration Putumayo's 1,200 nonmusic accounts, which include gift shops, bookstores, and import stores, according to Storper.

The 2-year-old New York-based Putumayo World Music Label, which grew out of the Putumayo clothing retailer, has released 10 acclaimed world music compilations. For the clothing store's 20th anniversary, "we thought a really nice way to begin to celebrate would be with a couple of compilations oriented toward women, since our clothing is oriented toward women," says Storper. "I had always loved Celtic music and felt it had a very powerful combination of women's voices and old Gaelic melodies. There were too many Celtic-inspired songs to just include one or two on the 'International' album, so we decided to do an entire Celtic one."

This month, the albums are featured on listening posts in Tower Records, Borders, Strawberries, Best Buy, Circuit City, and Trans World stores, says Storper. Putumayo is also doing a promotion with HMV and J&R Music stores and independent retailers Music Millennium in Portland, Ore., and Waterloo Records in Austin, Texas. At those stores, any customer who buys one of the "Women Of The World" albums receives a free sampler cassette with a selection of songs from Putumayo's other albums.

"We carry the whole Putumayo line,

and they do incredibly well for us," says Robert Smith, buyer for Borders Books Music Cafe in Ann Arbor, Mich. "Right now we have [the 'Women Of The World' albums] in our co-op program, and we have a featured Putumayo listening post with these two titles and three others. They're doing outstandingly well, especially the Celtic one."

The Celtic album is also a favorite at Waterloo, where it sold 81 copies in a week, says manager/buyer Hayes McCauley.

"We sell a lot of folk and singer/songwriter stuff, because there are good radio stations here that play Maura O'Connell and people like that. People recognize some of the artists and are willing to check out the others," McCauley says. "We had also sold a lot of 'Women's Heart,' an import compilation with some of the same artists, so it was obvious that the Celtic album would sell here."

There is no single, but Putumayo has serviced both albums to triple-A and world music stations.

"In our regular triple-A format, we play quite a lot of Celtic and world music, so these collections are perfect for our core audience," says Rita Houston, music director at Fordham University's WFUV New York. "It's also great for people who like the sound of it but don't know the artists—this gives them a great introduction to a variety of artists."

In addition to playing the albums in regular rotation, WFUV has highlighted them in its weekend Irish and world music programs. Listeners have responded positively, Houston says; a particular favorite is the Joyce track "Cry Over You."

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Former GN'R Member Sues Band For Misappropriation

LOS ANGELES—Gilby Clarke, the guitarist/singer who replaced Izzy Stradlin in Guns N' Roses in 1991, filed a lawsuit Nov. 30 in California Superior Court here against the Geffen band for commercial misappropriation of his name, likeness, photograph, voice, and performance.

Clarke is seeking profits derived from the alleged misappropriations, punitive damages commensurate with the wealth of the defendants, and costs of the suit. Only the members of the group are named as defendants; Geffen is not mentioned in the suit.

In the suit, Clarke alleges he did not grant Guns N' Roses permission to use or exploit his name, likeness, photograph, voice, and performance in a commercial manner in the ab-

sence of a contract regarding royalties from sales of albums on which he performed.

Says Clarke's manager, Mike Hall, "A contract was never completed, and that is the heart of the issue."

Clarke joined Guns N' Roses in late 1991 for the band's tour to support its "Use Your Illusion" albums. Clarke also played on 10 of the 12 tracks on the group's cover album, "The Spaghetti Incident?," which was released in 1993. Clarke parted ways with Guns N' Roses in 1993.

Clarke and the members and management of Guns N' Roses declined to comment on the lawsuit. A new Guns N' Roses album with an as-yet-unnamed guitarist is due in late 1996, according to a Geffen spokeswoman.

CARRIE BORZILLO

HEARINGS BEGUN IN SUIT BY '60S ACTS

(Continued from page 8)

Butler, and other performers' estates, who alleged wire fraud and mail fraud, triggering federal RICO racketeering statutes (Billboard, Nov. 13, 1993). The plaintiffs charge that the fraud resulted in years of underpaid or intentionally withheld required contributions totaling hundreds of millions of dollars.

Named in the suit are Warner Bros., MCA Records Inc., Capitol Records Inc., A&M Records Inc., PolyGram Records Inc., Sony Music, Motown Records Inc., and Bertelsmann Music.

According to Cooper's court order, "Plaintiffs allege that AFTRA and the Fund's defendants systematically failed to enforce the contribution and reporting obligations of the collecting bargaining agreement (the 'Phono Code') negotiated by AFTRA on behalf of performers working under various record companies.

"Plaintiffs also assert that AFTRA and the Fund's defendants also failed to enforce obligations of the record company defendants to make timely reports regarding contributions.

"Also, plaintiffs allege several ERISA claims directly against all of the record company defendants, as well as a RICO claim against certain record company defendants."

Currently, the parties in the lawsuit are working out timetable agreements with the court related to the "provisions of discovery," which documents should be sent for the court's inspection first.

"Part of the original lawsuit became

a second lawsuit, procedurally," says Richard Perlman, who represents Moore and the other plaintiffs. "There are two separate litigations in Atlanta. One is against the record companies for racketeering—that's the one where the motion for summary judgment was denied—and the second is against the record companies and the Fund for delinquent contributions."

The labels filed the motion to dismiss last year, saying that the plaintiffs made no effort to resolve grievances through internal remedies and that, contrary to claims, most have benefited, and some continue to benefit, from the AFTRA Fund (Billboard, May 7, 1994).

Following an earlier court order in August 1995, the plaintiffs refiled delinquent claims to see if they might still be solved administratively, but although some were settled, the court found that the labels had not provided a full remedy.

"There are benefit claims that are being administratively resolved right now," Perlman says. "And very favorably to artists, by the way."

Perlman says that Moore's listed gross compensation for his entire career was \$66,000, "which would entitle him to a total of \$73 a month for five years," he says.

Officials from the major labels named in the suit declined to comment on the case.



Birthday Wishes. Frank Sinatra prepares to cut into a birthday cake decorated to look like the cover of his current Capitol album, "Sinatra 80th—Live In Concert." The album is on The Billboard 200, along with its companion release, "Sinatra 80th—All The Best." Shown celebrating Sinatra's 80th birthday at the Waldorf-Astoria Hotel in New York, from left, are Gary Gersh, president, Capitol Records; Charles Koppelman, chairman/CEO, EMI-Capitol Music Group; Sinatra; and Sinatra's wife, Barbara.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	598,870,000	600,003,000 (UP 0.2%)
ALBUMS	509,175,000	511,775,000 (UP 0.5%)
SINGLES	89,695,000	88,228,000 (DN 1.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	299,299,000	334,287,000 (UP 11.7%)
CASSETTE	209,275,000	176,742,000 (DN 15.5%)
OTHER	601,000	746,000 (UP 24.1%)

OVERALL UNIT SALES THIS WEEK

18,800,000

LAST WEEK

18,959,000

CHANGE

DOWN 0.8%

THIS WEEK 1994

17,679,000

CHANGE

UP 6.3%

ALBUM SALES THIS WEEK

16,739,000

LAST WEEK

16,673,000

CHANGE

DOWN 0.4%

THIS WEEK 1994

15,853,000

CHANGE

UP 5.6%

SINGLES SALES THIS WEEK

2,061,000

LAST WEEK

2,286,000

CHANGE

DOWN 9.8%

THIS WEEK 1994

1,826,000

CHANGE

UP 12.9%

DISTRIBUTORS' TOTAL MARKET SHARE (10/30/95-12/3/95)

INDIES	WEA	SONY	BMG	PGD	CEMA	UNI
19.4%	18.9%	15%	13.6%	12.4%	12.3%	8.6%

ROUNDED FIGURES

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



Wilder Back In Stride As Producer

THERE'S NO DOUBT THAT Matthew Wilder is back on the Hot 100. Chart Beat readers will remember the name from 12 years ago, when his first chart single, "Break My Stride," hit No. 5 on the Hot 100. Wilder returns to that chart as producer, thanks to the No. 84 debut of "Just A Girl" by No Doubt, a band from Orange County, Calif., that is signed to Trauma Records, the Interscope-distributed label headed by Paul Palmer and Rob Kahane that has enjoyed success with Bush. Wilder was recruited to produce No Doubt's first album by Ronny Vance at Interscope Publishing and Tony Ferguson of Interscope's A&R department. After "Break My Stride," Wilder had two chart singles on the Private I label: "The Kid's American" and "Bouncin' Off The Walls." That last title ended its chart run more than 11 years ago, so it's good to welcome Wilder back to the chart in his role of producer.



by Fred Bronson

HE FEELS HIS 'EARTH' MOVE: The Beatles couldn't unseat Robson & Jerome from the U.K. album chart (the Fab Four's "Anthology 1" moves down to No. 3 in Britain), but Michael Jackson has displaced the television actors from the singles chart after their four-week run with "I Believe"/"Up On The Roof." Jackson's "Earth Song" enters the U.K. singles chart at No. 1, becoming the sixth chart-topper of his solo career. Incredibly, this marks the first time that Jackson has pulled two No. 1 singles from the same album in the U.K. "Off The Wall," "Thriller," "Bad," and "Dangerous" produced one chart-topper each, while "HIStory" has yielded two... so far.

AIRE MAIL: Mannheim Steamroller's "Christmas In The Aire" (American Gramophone) has a lock on be-

ing the most successful holiday-themed album of the season on The Billboard 200. It holds at No. 4, although it still has a chance at reaching the top (see Between The Bullets, page 118). A year ago this week, Kenny G had the No. 1 album with "Miracles: The Christmas Album," the first holiday release to hit pole position since sets by Elvis Presley and Bing Crosby in 1957.

It's really beginning to look a lot like Christmas on Hot Country Singles & Tracks, where five seasonal songs debut, led by Jeff Foxworthy's "Redneck 12 Days Of Christmas" at No. 50. Joe Diffie, the Tractors, Toby Keith, and Clint Black also hail the holidays. One year ago, the Tractors had the only Christmas tune on the chart with "The Santa Claus Boogie." In 1993, Alan Jackson and Vince Gill were the only artists with holiday spirit. And back in 1992, there wasn't a Christmas song stirring anywhere on the chart.

MOVIE MEAL: Deep Blue Something approaches the top 10 of the Hot 100 with its first chart single, "Breakfast At Tiffany's." Bulleted at No. 11, up from No. 13, the track is, of course, not from the Audrey Hepburn film, but it does refer to the movie. It is one of a handful of songs to employ a film title years after the movie (or book) came out: Bobby Vee's "The Night Has A Thousand Eyes," Kate Bush's "Wuthering Heights" and Nick Heyward's "Whistle Down The Wind."

THORN IN OUR SIDE: Everything But The Girl has the biggest hit of its career on both sides of the pond. "Missing" (Atlantic), the duo's first single to chart in the U.S., bullets 23-17 on the Hot 100. In the U.K., it slides one place, down from its peak of No. 3 last week.



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SON VOLT

TRACE
(4/2-46010)

What would they call Son Volt's debut album in the fishing industry?

"The best of this year's haul."

(THE SEATTLE ROCKET)

Pretend you're a college professor.

"Never before has this weary-voiced, warm-hearted gentleman sounded so in touch with the force that keeps driving him along that old road of musical roots, rural wandering, American faith and sorrow."

(VILLAGE VOICE)

Pretend you're the poet Robert Frost.

"A lovely, lonely ode to drift."

(NEWSWEEK)

Now, describe the album as if each word cost you ten bucks.

"A"

(ENTERTAINMENT WEEKLY)

This time, use ancient symbols.

"★★★★"

(PULSE)

Either you've had a dull ten months, or ...

"The best LP I've heard this year."

(ST. LOUIS RIVERFRONT TIMES)

If this album were a tomato and you were a lonely housewife, what would you call it?

"Emotionally ripe."

(INTERVIEW)

Compare and contrast to other Warner/Reprise artists.

"One of the finest songwriters of our time ... Farrar's ability could and rightfully should make him an influence for the next generation, just as Neil Young and Gram Parsons did before him."

(CLEVELAND SCENE)

We're playing Battleship, you're doing color commentary, okay? Go!

"Son Volt scores direct hit."

(CHICAGO TRIBUNE)



Produced by Brian Paulson and Son Volt Management: Sharon Marsh and Ed Morgan/Black Park Management © 1995 Warner Bros. Records

But why believe critics? Decide for yourself. Fax your name and address to 818-846-8474— We'll happily send you this lovely, lonely ode to drift.