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IN THE NEWS



**Davis Rides Hit Albums  
 To Arista's Best Year Ever**  
 SEE PAGE 3

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 13, 1996

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## Seven Mary Three Grows On Mammoth

BY CARRIE BORZILLO

LOS ANGELES—Seven Mary Three is following the same do-it-yourself creed that led fellow Eastern U.S. college bands Hootie &



SEVEN MARY THREE



the Blowfish, the Dave Matthews Band, and Collective Soul to nationwide recognition.

After topping the Heatseekers chart for the week ending Dec. 16 with its Mammoth/Atlantic debut "American Standard," the hard-

(Continued on page 72)

## RETAIL REFORITIFIES AFTER SLUGGISH HOLIDAY SEASON

### Pre-New Year Sales Provide Some Relief

This story was prepared by Ed Christman and Don Jeffrey in New York and Craig Rosen in Los Angeles.

NEW YORK—While some retailers still complained of flat holiday business, others found a measure of salvation in the crowds that traditionally fill stores in the days following Christmas.

Among the chains that reported strong business in the period between Christmas and New Year's Day were Hastings Books, Music & Video; Harmony House; and the Wall. Executives at those chains say the week's sales helped them improve on their slim pre-Christmas comparable-store increases. Hastings finished the month up 2% on a comparable-store basis, while Harmony House was up 1%. The Wall wouldn't specify a number

(Continued on page 82)

### Xmas Multimedia Sales Don't Meet Expectations

BY BRETT ATWOOD  
 and MARILYN GILLEN

LOS ANGELES—If multimedia CDs are the future of music, then the future is still a long way off, say retailers, who report that sales of enhanced CDs, CD Plus titles, and music-themed CD-ROMs were slower than anticipated during the holiday season.

However, many of those retailers were pleased with sales of software for video and computer games.

Among the latest wave of multimedia music titles vying for consumer attention are the Rolling Stones' "Voodoo Lounge" CD-ROM on GTE Entertainment/Virgin, Sting's "All This Time" CD-ROM on Starwave/A&M Records/Philips Media, and Mariah Carey's "Merry Christmas"

(Continued on page 66)

## Amos Bares Soul On Atlantic Set

BY DOMINIC PRIDE  
 and CHUCK TAYLOR

LONDON—The deeper Tori Amos delves into the depths of her psyche,



AMOS



the higher the sales figures mount, or so it would appear.

With her third album, "Boys For" (Continued on page 66)

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## Diamond Shines On Columbia's 'Moon'

BY CHET FLIPPO

NASHVILLE—After spending the last year in some of this town's famed recording studios with the cream of the Nashville cats and getting over his writer's block, Neil Diamond is back with his first album of original material in four years, a TV special, and a world tour. And while it's



SEE PAGE 35



DIAMOND

## Christian Music Searches For Sales Strength For Its Journey

BY DEBORAH EVANS PRICE

NASHVILLE—The contemporary Christian music industry made headlines last fall when albums by Michael



CECE WINANS

W. Smith and DC Talk each debuted at No. 16 on The Billboard 200, selling more than 51,500 and 85,800, respectively, during the first week of sales.

The two releases typified the success being enjoyed by a handful of major Christian acts. However, their progress has yet to rub off on the majority of Christian artists, who still



POINT OF GRACE

garner little mainstream exposure and achieve only limited sales.

SoundScan began tracking point-of-

(Continued on page 81)

## Touch And Go's Classic Rachel's

BY BRADLEY BAMBARGER

Imbuing its darkly lyrical chamber music aesthetic with a low-key indie rock vibe, garage classical band Rachel's found an unusual niche in the marketplace last year with its debut album, "Handwriting." The release's subdued strains bred a crossover success of sorts—but with the punk, not pop, audience.

(Continued on page 80)



RACHEL'S

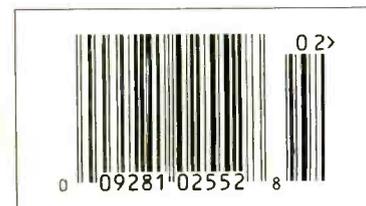


**Rhino Gets Ready With  
 Its Curtis  
 Mayfield  
 Anthology**  
 SEE PAGE 7

## HEATSEEKERS

Asylum's Bryan White  
 Rises To Top Of Chart

SEE PAGE 15



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TOP ALBUMS	• <b>THE BILLBOARD 200</b> • ★ DAYDREAM • MARIAH CAREY • COLUMBIA	78
	<b>CLASSICAL</b> ★ CHANT II • BENEDICTINE MONKS • ANGEL	31
	<b>CLASSICAL CROSSOVER</b> ★ US AND THEM: SYMPHONIC PINK FLOYD LONDON PHILHARMONIC (SCHOLES) • POINT MUSIC	31
	<b>COUNTRY</b> ★ FRESH HORSES • GARTH BROOKS • CAPITOL NASHVILLE	25
	<b>HEATSEEKERS</b> ★ BRYAN WHITE • BRYAN WHITE • ASYLUM	15
	<b>JAZZ</b> ★ HERE'S TO THE LADIES • TONY BENNETT • COLUMBIA	30
	<b>JAZZ / CONTEMPORARY</b> ★ Q'S JOOK JOINT • QUINCY JONES • OWEST	30
	<b>KID AUDIO</b> ★ TOY STORY • READ-ALONG • WALT DISNEY	54
	<b>NEW AGE</b> ★ CHRISTMAS IN THE AIRE MANNHEIM STEAMROLLER • AMERICAN GRAMAPHONE	31
	<b>POP CATALOG</b> ★ MERRY CHRISTMAS • MARIAH CAREY • COLUMBIA	53
HOT SINGLES	<b>R&amp;B</b> ★ WAITING TO EXHALE • SOUNDTRACK • ARISTA	18
	• <b>THE HOT 100</b> • ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA	76
	<b>ADULT CONTEMPORARY</b> ★ ONE SWEET DAY • MARIAH CAREY & BOYZ II MEN • COLUMBIA	68
	<b>COUNTRY</b> ★ IT MATTERS TO ME • FAITH HILL • WARNER BROS.	27
	<b>DANCE / CLUB PLAY</b> ★ IF I WERE YOU • K.D. LANG • WARNER BROS.	23
	<b>DANCE / MAXI-SINGLES SALES</b> ★ FU-GEE-LA • FUGEES (REFUGEE CAMP) • RUFFHOUSE	23
	<b>LATIN</b> ★ SI TU TE VAS • ENRIQUE IGLESIAS • FONOVISA	29
	<b>R&amp;B</b> ★ EXHALE (SHOOP, SHOOP) • WHITNEY HOUSTON • ARISTA	20
	<b>RAP</b> ★ HEY LOVER • LL COOL J • DEF JAM / RAL	19
	<b>ROCK / ALBUM ROCK TRACKS</b> ★ CUMBERSOME • SEVEN MARY THREE • MAMMOTH	69
TOP VIDEOS	<b>ROCK / MODERN ROCK TRACKS</b> ★ WONDERWALL • OASIS • EPIC	69
	• <b>TOP VIDEO SALES</b> • ★ APOLLO 13 • UNI DISTRIBUTION	57
	<b>LASERDISCS</b> ★ CRIMSON TIDE • IMAGE ENTERTAINMENT	59
	<b>MUSIC VIDEO</b> ★ PULSE • SONY MUSIC VIDEO	58
	<b>RENTALS</b> ★ APOLLO 13 • UNI DISTRIBUTION	58

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>BLUES</b> ★ GREATEST HITS • STEVIE RAY VAUGHAN & DOUBLE TROUBLE • EPIC
<b>CONTEMPORARY CHRISTIAN</b> ★ JESUS FREAK • DC TALK • FOREFRONT
<b>GOSPEL</b> ★ KIRK FRANKLIN AND THE FAMILY CHRISTMAS KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC
<b>THE BILLBOARD LATIN 50</b> ★ DREAMING OF YOU • SELENA • EMI LATIN
<b>REGGAE</b> ★ BOOMBASTIC • SHAGGY • VIRGIN
<b>WORLD MUSIC</b> ★ BEST OF • GIPSY KINGS • NONESUCH

# Grammy Nominations Spotlight Women

## Carey, Morissette, Osborne Top Contenders

BY PAUL VERNA

NEW YORK—Women artists overwhelmingly dominate the 38th annual Grammy Award nominations, with pop superstar Mariah Carey and rock newcomer Alanis Morissette receiving six nods apiece, singer/songwriter Joan Osborne five, and TLC and Shania Twain four each.

The members of the National Academy of Recording Arts and Sciences—who vote for the Grammys—also leaned in favor of new artists this year, departing from their tradition of honoring older, more established stars.

Many of this year's top nominees are either breakthrough artists (Morissette, Osborne, Twain), or young stars whose careers are still on the rise (Carey, TLC, Babyface).

Carey—whose 1995 Columbia Records album "Fantasy" debuted at No. 1 on The Billboard 200 and has sold in excess of 5 million units in the U.S. alone—is nominated for record of the year, album of the year, best female pop vocal performance, best pop collaboration with vocals, best pop al-



CAREY



MORISSETTE

bum, and best female R&B vocal performance.

Canada's Morissette is nominated for album of the year (Maverick/Reprise/Warner Bros. title "Jagged Little Pill"), song of the year ("You Oughta Know"), best new artist, best female rock vocal performance, best rock song, and best rock album. Morissette collaborator Glen Ballard receives five nominations for his co-writing and production on "Jagged Little Pill."

New York-based Osborne is nominated for record of the year for her breakthrough single "One Of Us"; album of the year for her Blue Gorilla/Mercury Records debut "Relish"; best new artist; best female pop vocal performance; and best female rock vocal performance ("St. Teresa"). Additionally, "One Of Us"—which was written by Hooters front man Eric Bazilian—is

nominated for song of the year, a songwriter's award.

La Face/Arista Records R&B trio TLC caps a stellar year with Grammy nominations for record of the year ("Waterfalls"), best pop performance by a duo or group with vocal, best R&B performance by a duo or group with vocal ("Creep"), and best R&B album ("CrazySexyCool").

Mercury Nashville country/pop sensation Shania Twain's four nominations are for best new artist, best female country vocal performance ("Any Man Of Mine"), best country song, and best country album ("The Woman In Me").

Babyface receives a total of five nominations for his songwriting (Vanessa Williams' "You Can't Run" and TLC's "Red Light Special"), performing (with Jon B. on "Someone To Love"), and production (tracks by Williams, TLC, Madonna, After 7, and Jon B.).

The other four-time nominees are pop star Michael Jackson, whose nominations in



OSBORNE

(Continued on page 73)

## Well-Rounded Acts Bring Arista Record Year

BY DON JEFFREY

NEW YORK—Arista Records, riding high on albums that represent a variety of musical genres, reports that 1995 was its best year ever, with domestic sales rising 16% from \$300 million to nearly \$350 million and profits up "very substantially," according to president Clive Davis. "For us it was really a dream year, in the sense that it was across the board," says Davis.

Arista's biggest hit of last year—and still going strong—was TLC's album "CrazySexyCool," with sales of nearly 8 million units, according to the label. The album spawned several hit singles, including "Waterfalls" and "Creep."

Arista Nashville topped the country chart with Alan Jackson's "The Greatest Hits Collection," which was released in the last quarter and has strong sales going into the new year.

Another late-year release, the soundtrack to the hit film "Waiting To Exhale," which features songs by such R&B stars as Whitney Houston, Toni Braxton, and Aretha Franklin,



JACKSON



TLC

performed well at year's end and is expected to show continued success in 1996.

"When ['Waiting To Exhale'] is certified in two weeks, it'll be four-times platinum," says Davis. "The orders daily have been between 100,000 and 150,000 units."

"CrazySexyCool" is on the LaFace label, a

joint venture begun by R&B producers Antonio "L.A." Reid and Kenny "Babyface" Edmonds. Deals like this have proved successful for Arista. Two others are Sean "Puffy" Combs' Bad Boy Records (for which rapper the Notorious B.I.G. records) and Dallas Austin's Rowdy Records (which had a hit with newcomer Monica).

"I don't look for joint ventures," says Davis. "I have no quotas or expectations. We do it when we're turned on by creative individuals. We do it selectively."

The only new label deal on tap this year is Time Bomb Records, a rock imprint started by Jim Guerinot. Its first release, by Elevator Drops, is expected early this year.

Commenting on his goals for 1996, Davis says, "I am looking forward to re-establishing the rock history of Arista. It sometimes gets submerged in the light of the

(Continued on page 14)

### THIS WEEK IN BILLBOARD

#### HE'S BACK IN THE BUSINESS

Larry Mundorf, a former Camelot Music VP who has been out of the retail business since 1991, has come back as executive VP/COO at National Record Mart. Senior retail editor Ed Christman has the story in his Retail Track column. **Page 52**

#### GOOD NEWS FOR MODERN ROCK, R&B

Modern rock radio continues to grow and R&B has made some notable gains, according to Arbitron/Billboard national format ratings for the summer 1995 book. Airplay Monitor editor Sean Ross reports. **Page 67**

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#### COMMENTARY

#### ARTISTS & MUSIC

- Executive Turntable 10
- The Beat 11
- Boxscore 13
- Continental Drift 14
- Popular Uprisings 15
- R&B 16
- The Rap Column 19
- Dance Trax 22
- Country 24
- Latin Notas 28
- Jazz/Blue Notes 30
- Classical/Keeping Score 31
- Songwriters & Publishers 32
- Studio Action 33

#### INTERNATIONAL

- Hits Of The World 46
- Global Music Pulse 47
- Canada 48

- MERCHANTS & MARKETING** 49
- Declarations Of Independents 51
- Retail Track 52
- Child's Play 54
- The Enter\*Active File 55
- Home Video 56
- Shelf Talk 57
- REVIEWS & PREVIEWS** 61
- PROGRAMMING** 67
- Vox Jox 70
- Music Video 71
- FEATURES**
- Update/Lifelines 60
- Hot 100 Singles Spotlight 77
- Between The Bullets 80
- Market Watch 82
- CLASSIFIED** 64
- REAL ESTATE** 65

# BPI Sues Local Authorities Who Dropped Piracy Case

■ BY JEFF CLARK-MEADS

LONDON—The left and right hands of the battle against record piracy may be about to face each other in court.

The British Phonographic Industry has historically worked in close cooperation with local councils in dealing with the menace of piracy. However, now the BPI is suing one of them for not being cooperative enough.

The BPI has issued a writ against Solihull Metropolitan Council claiming damages after the authority decided to drop moves to prosecute alleged bootleggers. The action also claims damages from the five people arrested during the council's seizure of records from a fair in 1994.

The writ says the action against the council follows a letter in which the authority said it was dropping charges against the five and that the records seized would probably be returned to them.

The records were on labels including Ball Dog, Swinging Pig, Yellow Dog,

# BMG Acquires Remaining 50% Of Windham Hill

NEW YORK—Apparently pleased with the 50% investment it made in Windham Hill Records in May 1992, BMG Entertainment North America has acquired the remaining equity in the company.

In announcing full ownership of the label, Strauss Zelnick, president/CEO of New York-based BMG Entertainment North America, said that Anne Robinson, who founded the label with former partner Will Ackerman, will continue to run the imprint out of Menlo Park, Calif. Before the initial BMG acquisition, Robinson was the label's sole owner. The label is already distributed by BMG.

Windham Hill's staff of 51 in Menlo Park was informed of the buyout Jan. 3. The label declined to disclose the payout price. Windham Hill has annual gross sales of about \$40 million.

Since its formation in 1976, Windham Hill has been a leading label for new age music and other adult-oriented genres. Its biggest star, pianist George Winston, will release a new album in April. In recent years, Robinson has expanded the label's base to include such subsidiary labels as Lost Lake Arts, the folk-oriented High Street Records, and Windham Hill Jazz. The label also distributes Winston's Dancing Cat label. In addition to Menlo Park, the label has offices in New York, Chicago, Atlanta, and Beverly Hills, Calif.

"BMG has been a terrific partner for Windham Hill over the past three years," Robinson said in a prepared statement. "Becoming a member of the BMG family and having access to all of the resources of a major can only help the label in the future."

For its part, BMG has been "impressed with the long-term potential for the label," says executive VP Kevin Czinger.

In another development, Windham Hill has hired its first outside ad agency—San Francisco-based Mandelbaum Mooney Ashley—to create audio ads that promote the label's image.

IRV LIGHTMAN

# Disney, McDonald's Team For Promo Contest, Happy Meals Push Kid Vid Product

■ BY EILEEN FITZPATRICK

LOS ANGELES—In one of the largest pairings of the entertainment and fast-food industries, Walt Disney Home Video and McDonald's are teaming up for the first time. However, the burger chain will only be advertising videos, rather than creating controversy again by selling tapes at cut-rate prices.

In a two-tiered program scheduled for April and May, 14 titles in Disney's Masterpiece Collection will be advertised through a trivia contest and Happy Meal promotion, which begins April 19 and ends May 16.

In a contest dubbed "the Disney Masterpiece Collection Trivia Chal-

lenge," 300 million soda cups, oversized french-fry boxes, and hash-brown bags will contain scratch-off game cards.

The cards will ask questions based on Disney movies. If consumers have the correct answer, they win a prize, ranging from \$1 million in cash to trips to Disney World, storybooks, and videos in the Masterpiece Collection.

The Trivia Challenge runs March 29-April 25. Titles in the Masterpiece Collection include "The Lion King," "Cinderella," "Robin Hood," "Dumbo," "Mary Poppins," "Pete's Dragon," and "Pocahontas," which arrives in stores Feb. 27.

Masterpiece titles on moratorium, such as "The Little Mermaid," are not included in the promotion, but the upcoming theatrical spring feature "James And The Giant Peach" will be tied in.

On the heels of the trivia contest, McDonald's will segue into a Happy Meal promotion featuring nine classic Disney characters.

Figurines of the characters will be packaged in mini videocassette boxes featuring video-box artwork.

Max Goldberg, VP of promotions at Disney, says the combined campaigns will generate the equivalent of more than \$100 million in advertising.

In addition to the game cards at McDonald's, Disney will place a free-standing insert in newspapers across the country March 31.

Buena Vista has adamantly opposed such video ties and two years ago publicly denounced MCA/Universal Home Video for its video sales promotion with McDonald's. Following



"Pocahontas" is among the titles in Disney's Masterpiece Collection.

speculation that the fast-food king had excess inventory from the 1994 promotion, McDonald's did not seek a video deal in 1995.

The pairing marks the first time Disney and McDonald's have worked together and the first time McDonald's has agreed to a video promotion that does not involve selling titles in its restaurants.

Goldberg says that Disney and McDonald's have been working on the promotion for the past seven months. "It started out as a Happy Meal promotion, but then we wanted to do something aimed at adults," says Goldberg. "A promotional window was available, so we put together the trivia contest."

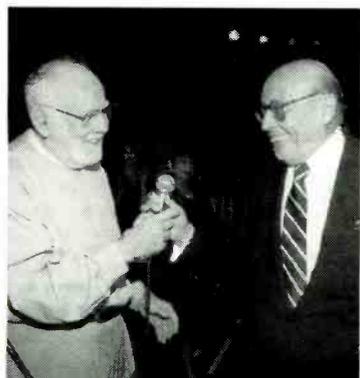
He declined to disclose if the excess-inventory problems in 1994 led McDonald's to accept Disney as a partner without video product.

He denies, however, that the promotion may open the door to future theatrical promotions, which in the past

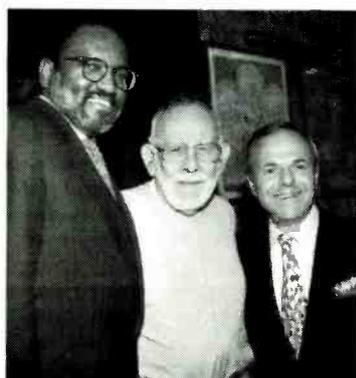
(Continued on page 14)

# Wexler's Blue Heaven

LOS ANGELES—Veteran record executive and producer Jerry Wexler was honored with the Blues Foundation's inaugural Lifetime Achievement Award Dec. 5 at the House of Blues in Los Angeles. The evening included a tribute to Wexler as well as the presentation of the 1995 Hall of Fame inductions.



Jerry Wexler is surrounded by well-wishers at the Blues Foundation dinner. In the left-hand photo, Atlantic chairman Ahmet Ertegun, right, passes the microphone to Wexler after saying a few words in tribute to him. At right, Wexler is congratulated by music industry veterans Al Bell, left, and Joe Smith.



Wexler joins the 1995 Hall of Fame inductees. Shown, from left, are Wexler, Jimmy Rogers, Mrs. Slim Harpo, Koko Taylor, and Peter Guralnick. Rogers was inducted in the performer category. Slim Harpo and Koko Taylor were each honored in the category "classics of blues recordings (single)." Guralnick was honored in the category "classics of blues literature." Also inducted were Big Joe Turner and Otis Spann in the album category, Alan Lomax in the literature category, and Leonard and Phil Chess in the nonperformer category.



Solomon Burke and his band perform at the awards dinner.

# Cleveland's Agora Marks 30 Years Of Live Music

■ BY CARLO WOLFF

CLEVELAND—The Agora, a local rock'n'roll landmark, has begun a year-long celebration of its 30th anniversary.

The club, which operates out of the history-rich former WHK building at East 55th Street and Euclid Avenue, originally opened near the campus of Case Western Reserve University in late February 1966.

That same year, concert promoters Mike and Jules Belkin formed Belkin Productions; the two developments signaled the arrival of rock as big business in

northern Ohio.

The Agora quickly outgrew its original site and moved to East 24th Street in 1967. Begun as a showcase club for local acts, it booked its first national act, the Buckingham, in 1968. The club remained at East 24th until 1984, when the site was destroyed by fire.

Following two years of litigation, the Agora reopened at its current location, a building that once housed the studios of WMMS, the rock station that broadcast the club's best-known live concerts. Earlier, the rambling 1912 structure was home to AM giant WHK. (It was in the WHK studios that legendary disc jockey Alan Freed is reputed to have coined the term "rock'n'roll" in the



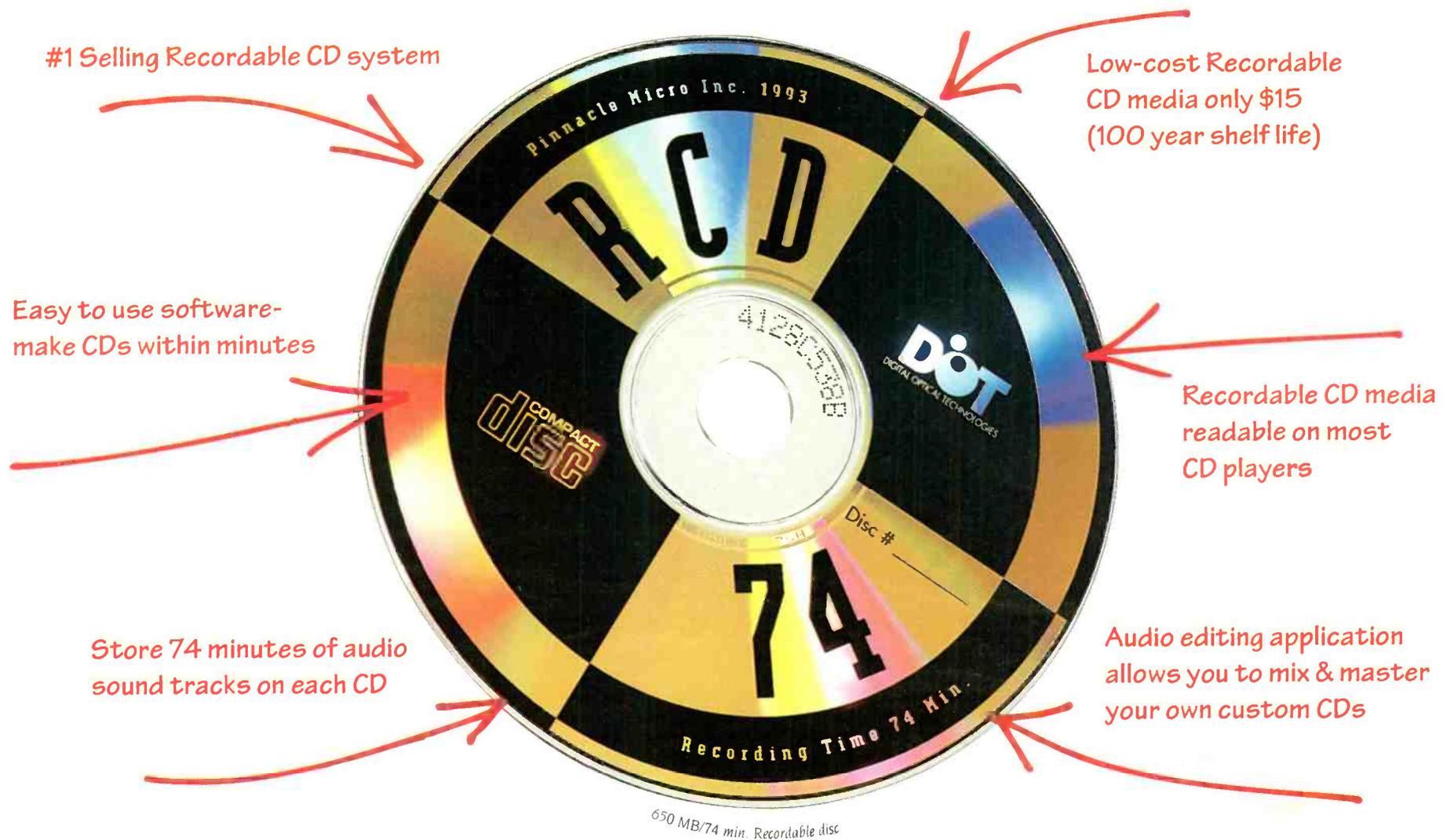
A crowd of fans lines up outside Cleveland's Agora for a 1977 show by Southside Johnny & the Asbury Jukes. (Photo: Janet Macoska)

early '50s.)

Local radio veteran John Gorman, VP/director of operations for WMMS, WMJI, and WHK, ranks the Agora with such famous showcase clubs as the Roxy in Los Angeles and CBGB and the Bottom Line in New York.

"What made the Agora important," says Gorman, "was it contributed to what was then referenced as a 'well-oiled machine' when it came to rock'n'roll in Cleveland. You could watch an act develop from a club setting; if the act did well at the Agora, it would come back the next time and play the Allen Theatre or Music Hall, (Continued on page 14)

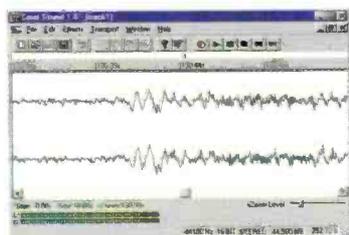
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Billboard Music Group

## The Arts Vs. The 'Contract With America'

BY MICHAEL GREENE

"The soft gurgling you hear is the sound of the National Endowment for the Arts and Humanities being strangled to death." On Oct. 18, 1995, these stinging words—from no more radical a source than former Nixon White House Counsel Leonard Garment—were somberly read into the Congressional Record. Two months later, on Dec. 13, President Clinton vetoed the Interior Appropriations bill, citing arts funding cuts as one of the primary reasons. That the arts should become so politicized that they can contribute to a government shutdown says a great deal about the profoundly misguided priorities that fuel the passions of those who oppose arts funding.

At the time of this writing, the bill is back in conference committee, and whatever the outcome, the gurgling sound was downright deafening on Oct. 18, when NEA chair Jane Alexander announced that, due to Congress slashing its budget by an unprecedented 40%, the agency would carry on with only half of its staff and the number of grants would be reduced from 3,800 last year to 700 this year. Especially pleased by the layoffs were the stalwarts of the radical right, who raised their glasses to salute Newt Gingrich, Jesse Helms, and other anti-arts factions for their ongoing efforts to abolish what the Christian Action Network refers to as "this hateful, blasphemous, and pro-homosexual federal agency." Having used the arts as a scapegoat for virtually every social concern imaginable, these cultural strip miners revel in their attempt to recast the NEA's commitment to cultural excellence and diversity as a terrible threat to their new world order.

And, given their monochromatic view of how they intend to re-create our society in their image, perhaps the arts are indeed a threat. The kind of projects the NEA funds will, on occasion, question authority and defy the status quo. The Vietnam Wall memorial project is a prime example: At its very inception, it was one of the most controversial endowment grants ever. Ironically, this profoundly moving work of art went on to become the most-visited tourist attraction in Washington, D.C. Of course, the vast majority of NEA-funded programs create little in the way of controversy—unless you consider cultural access and equality for everyone,

from children to senior citizens, to be controversial (which an increasingly vocal fringe apparently does).

Only last month I was the keynote speaker at a regional arts conference where a distinguished arts scholar painstakingly dissected my resumé and crafted some beautiful and extremely overstated platitudes as a means of convincing the audience of my importance to "our side" of the arts debate. As I was easing up from my chair, he ended his rhetorical flourish by saying that we should not despair—this right-wing pendulum swing will soon subside, and things will be fine again. My blood ran



**'It costs taxpayers only 29 cents a year to keep jazz, blues, folk, and classical music on the public radio airwaves.'**

Michael Greene is president/CEO of NARAS, the Recording Academy.

cold, and I found myself almost speechless.

This was a defining moment for me—I clearly understood that even the most seasoned arts veteran did not truly grasp the ramifications of the current assault on the arts. Not only do we lose the works that grants facilitate, but, much more important, we risk the loss of our arts administrative infrastructure. Once we lose these administrators, patrons, teachers, performance halls, programs, leases, contracts, and support people (who, by the way, are for the most part starving for their art already), even the eventual "post-Newt" replenishment of funding could not possibly be expected to rebuild the fragile arts-association ecosystem. It's not just the tree that's being severely cut back—the entire root system is being systematically poisoned and vigorously unearthed.

Fueling this cultural genocide is a new level of double-speak that would surely have impressed George Orwell. Our House Speaker's cleverest display of speculative fiction was not in his best-selling novel; rather, it was in

his contention that everyone who signed petitions in favor of arts funding should just shut up and send a big old check to the agencies under fire. Why, that would take care of everything, now wouldn't it?

Well sure, except that not everyone can afford to write big checks. And besides, that's why all of us regularly send our weekly governmental contributions to the U.S. Treasury with the explicit understanding that they will be used to promote the public interest. And since surveys show that the vast majority of Americans favor increased, not decreased, funding for the arts, the new congressional enthusiasm for "privatization" clearly reflects a private agenda at odds with the folks whose money Congress is spending.

Is this battle really about money? It costs taxpayers only 29 cents a year to keep jazz, blues, folk, and classical music on the public radio airwaves, and, for the cost of two 32-cent postage stamps a year, all citizens are served by the NEA, which has brought theater, dance, and music to communities that could never have access to them otherwise.

Every dollar of NEA funding generates an average of \$11 in additional funding. That's a rate of return any Wall Street broker would die for. Nonprofit arts institutions generate \$36 billion in economic activity annually. They support 1.3 million jobs. They generate \$3.4 billion in federal tax revenues. Combine that with the ancillary revenue from tourism, restaurants, and hotels that benefit from arts-related events, and I believe anyone who has an open mind would readily see that the Treasury loses big-time by being penny-wise and pound-foolish.

A few months ago, the often-invoked myth that private donors would "fill the gap" was put to the test by a Rockefeller Foundation report on private-sector funding given to the President's Committee on the Arts and the Humanities. A cross-section of 40 donors in private, corporate, family, and community foundations was interviewed and, as part of the process, asked how cutbacks in federal and state funding would affect their funding. "Every donor except one reported that their foundations are not in a position to increase their cultural portfolios," notes the report. "Many reported, in fact, that they were ant-

(Continued on page 34)

## Country Radio's Cookie-Cutter Syndrome

BY CHARLIE DANIELS

Everybody in Nashville is thinking it, but nobody's saying it out loud. So I will.

What's happening with country radio? While country music has expanded, playlists have contracted, and the industry's beginning to feel it big time.

I know what you're thinking: "Charlie's just bitter because radio doesn't play his new records anymore." While I'm less than ecstatic about the present situation, I am not that small. Besides, this ain't my first rodeo or the first storm I've ridden out. The reason goes much deeper than that.

More and more I'm hearing, "I just can't listen to country radio anymore, it's all starting to sound the same."

Is this one-size-fits-all approach strangling

country music? Should a handful of consultants be able to decide what country music sounds like?

If the people in Charlotte, N.C., like a par-



**'Could a country version of the Beatles get a song played?'**

Charlie Daniels records for Capitol and Sparrow Records.

ticular song, does it really make a difference if it's being played in Kansas City, Mo.?

Should songwriters have to blunt their creativity trying to come up with something

that will fit the cookie cutter?

Should artists be restricted by image or age or anything else except the quality and acceptance of their music?

Could a country version of the Beatles get a song played?

If George Jones recorded "He Stopped Loving Her Today" now, would it be turned down by consultants because of his age?

Was country music dragged kicking and screaming into the 20th century just to be sanitized, homogenized, and tailored to meet the tastes of a few absentee PDs?

How about it, country music? Are you going to grow or shrivel? Are you going to attack or retreat? Are you going to reach your full potential or be remembered as just another fad that overheated and burned out?

God bless country music.

# Artists & Music

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

## Buzzcocks Return To I.R.S.; New Studio Set On The Way

■ BY CRAIG ROSEN

LOS ANGELES—Pioneering British pop/punk act the Buzzcocks will make their return to I.R.S. Records with the Jan. 23 worldwide release of live album "French," which will be followed by a new studio collection, due in March or April.

It was I.R.S. that issued the Buzzcocks' classic 1979 compilation, "Singles Going Steady." Although the band never had a single on the Hot 100, such songs as "Something's Gone Wrong Again" were early staples on modern rock radio.

After the Buzzcocks disbanded in 1981, front man Pete Shelley had a solo hit with "Homosapien."

In 1987, Fine Young Cannibals scored a modern rock hit with a cover of the Buzzcocks' "Ever Fallen In Love." Two years later, the Buzzcocks reunited. Now, a new generation of acts influenced by the Buzzcocks' combination of pop instincts and punk intensity has found com-



BUZZCOCKS

mercial and critical success.

The Buzzcocks' return to the I.R.S. fold is a result of the band's ongoing relationship with Ian Copeland, head and founder of Frontier Booking International and the brother of I.R.S. chairman/president Miles Copeland.

"Some time ago, my brother Ian booked the Buzzcocks on a tour across

*(Continued on page 30)*

## Rhino Readies Curtis Mayfield Box 51-Track Collection Takes On 2 Other Sets

■ BY J.R. REYNOLDS

LOS ANGELES—In an effort to tap consumer thirst for vintage soul, Rhino Records is releasing a comprehensive anthology of the recorded works of Curtis Mayfield, one of R&B's most influential musical and social forces of the last 25 years.

"People Get Ready! The Curtis Mayfield Story" is a three-CD boxed set featuring 51 digitally remastered tracks that span the artist's career, from his early years as a member of the Impressions through his work as a solo artist.

However, when it is released domestically Feb. 27, the set will have to compete with at least two Mayfield compilations that are currently on the market.

In 1992, MCA issued the double-CD set "Curtis Mayfield And The Impressions: The Anthology 1961-1977," which has sold 52,000 units, according to SoundScan. In August 1995, Curtom Classics released "Living Legend," a 20-track, two-CD Mayfield collection

that has sold 1,000 units, according to SoundScan.

Independent retailer George Daniels, owner of Chicago-based George's Music Room, says he anticipates the release of the set with guarded optimism.

Daniels says, "Young people come in and might not know the name of the artist but will recognize the music and want to buy it. But with the other Mayfield collections out there, success with the set depends on how much artillery Rhino puts behind it to set it apart from the others."

Despite the competition, Rhino remains confident. "We took the MCA box into account when we were planning our own project, and since [the MCA set] mostly features his work with the Impressions, we concentrated more on music from his solo career," says David McLees, A&R managing director for Rhino and co-producer of the box with journalist David Nathan. "But we made sure that we also had all his Impressions hits to get a good representation of his art."

"People Get Ready! The Curtis Mayfield Story," which is available only on CD, will have a suggested retail price of \$49.98.

Mayfield made his mark with his cotony tenor but was also noted for his producing, film scoring, and songwriting skills. (His music is licensed through Warner/Chappell.)

Mayfield says, "Many of my songs were composed of questions I'd ask myself when I was younger, like, 'If you had a choice of colors, which would you choose?' I was interested in giving hope that there were better days ahead."

Mayfield's music career began when he joined vocalist Jerry Butler—who would later become a noted R&B soloist—as a member of the gospel group Northern Jubilee Singers.

In 1957, Mayfield and Butler formed the soul group the Roosters; the group became the Impressions upon the release of its self-titled debut in 1963 on ABC-Paramount.



In 1970, after a 12-album tenure with the Impressions—during which he was the principal songwriter—Mayfield formed Curtom Records and went solo.

He reached his career pinnacle two years later when he wrote, produced, and performed the "Superfly" soundtrack, which was No. 1 on Billboard's pop album chart for four weeks and was certified platinum. The album spawned two pop hits, "Freddie's Dead" and "Superfly," which reached No. 2 and No. 5, respectively, on the Hot 100 in 1972.

Although the popular film was criticized as "blaxploitation," Mayfield's insightful lyrics and colorful music received popular acclaim.

"I suppose back then I was somewhat arrogant when it came to my music," says Mayfield. "It didn't matter if it sold or what; I just did what I felt.

*(Continued on page 13)*

## RIAA Certifications Inch Up In '95

■ BY CHRIS MORRIS

LOS ANGELES—Multiplatinum and platinum album certifications rose slightly in 1995, while the tally of gold albums dipped slightly during the year, according to year-end totals from the Recording Industry Assn. of America.

In December RIAA certifications, Boyz II Men, Mariah Carey, Shania Twain, and George Strait were among the acts hitting new sales landmarks.

For 1995, the total of multiplatinum albums (those with certified sales of 2 million units or more) inched up to 294, from 283 in 1994. Platinum albums (certified for sales



BOYZ II MEN



SELENA

of 1 million units) also climbed slightly, to 191, from 180 in 1994. The number of gold albums (certified for sales of 500,000 units) soared to 340, from 278 during the preceding year.

Eight singles were certified multiplatinum in 1995, compared to three in 1994. Platinum single certifica-

tions held steady at 26, while the number of gold singles dipped to 74 in 1995, from 82 in 1994.

In December certifications, Boyz II Men's "II" leaped to 11 million units, becoming Motown Records' all-time best seller. It dethrones Lionel Richie's "Can't Slow Down," currently at 10 million. The Boyz's 1991 debut, "Cooleyhighharmony," reached 9 million units during the month.

Carey's Columbia album "Daydream" surpassed the 5 million-unit level; she joins an elite society, following Whitney Houston, Madonna, and Janet Jackson onto the list of female vocalists with three albums

*(Continued on page 60)*

## Jim Brickman's week:



Wake up, play piano, break hearts, sell tons of records, sleep.  
Wake up, play piano, break hearts, sell tons of records, sleep.  
Wake up, play piano, break hearts, sell tons of records, sleep.  
Wake up, play piano, break hearts, sell tons of records, sleep.  
Wake up, play piano, break hearts, sell tons of records, sleep.

# UPCOMING Billboard®



## 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.

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## TALL COOL ONES: LOUNGE, SURF, EXOTICA

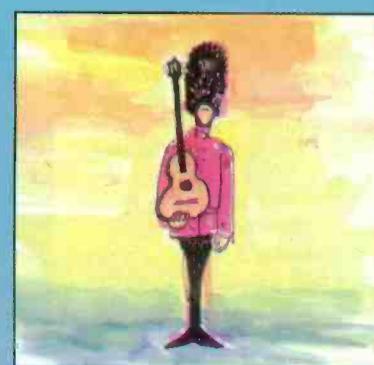
**ISSUE DATE: FEB. 10**

**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.

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## UK/BRITS

**ISSUE DATE: FEB. 17**

**AD CLOSE: JAN. 23**

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

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# WORLDWIDE SPECIALS & DIRECTORIES 1996



## ASIA PACIFIC I

**ISSUE DATE: FEB. 24**

**AD CLOSE: JAN. 30**

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

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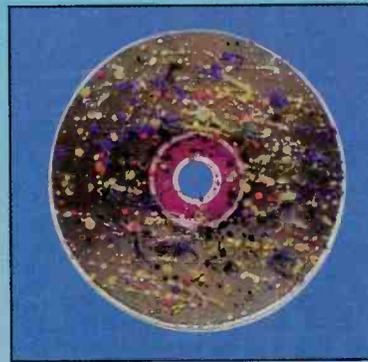
**ISSUE DATE: FEB. 24**

**AD CLOSE: JAN. 30**

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

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## 1996 RECORD RETAILING DIRECTORY

**PUBLICATION  
DATE: MID-MARCH**

**AD CLOSE: JAN. 31**

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LIDIA BONGUARDO

## Savage Sues David Bowie, BMG For Breach Of Contract

■ BY MELINDA NEWMAN

NEW YORK—Savage Records has filed a \$100 million breach-of-contract suit against BMG, David Bowie, and his management company, Isolar. The Netherlands Antilles-based Savage, Bowie's former U.S. label, charges the artist and BMG with conspiring to put Savage's U.S. company out of business. Savage's U.S. operation went bankrupt in December 1993.

The suit, filed Dec. 18 in New York State Supreme Court, alleges that BMG, Bowie, and Isolar "engaged in a fraudulent common scheme which was intended to and actually did destroy [the] plaintiffs' business, causing [the] plaintiffs to lose their exclusive rights over the Bowie albums and videos and suffer monetary damages in excess of \$20 million."

In the suit, Savage asks for further damages in excess of \$80 million on a number of additional charges against one or more of the defendants.

According to the suit, in 1992 Savage and BMG entered into a three-year agreement whereby BMG would manufacture and distribute and help market albums released by Savage in the U.S.

Under the deal, BMG was to pay Savage net proceeds (defined as net sales less distribution fees) within 60 days after the end of every calendar month on releases sold through the arrangement.

Returned records remained the property of Savage, according to the agreement, and with the exception of singles, were not to be destroyed without Savage's consent, unless BMG determined that the returned records were not in salable condition. Upon termination of the agreement for any reason, Savage had the right to recover any remaining records in BMG's possession and collect any outstanding payments.

Following the distribution agreement, Savage and BMG began negotiations with Bowie and Isolar on another deal whereby "Bowie would produce original albums and license

the master recordings of these albums jointly to BMG and Savage." Savage would have rights to Bowie's releases in the U.S., and BMG would have similar rights in the rest of the world.

Under the deal, BMG and Savage agreed to pay for a minimum of three master recordings by Bowie with the option of two music videos per album.

According to the court papers, Bowie's advance for the first album, to be paid by BMG and Savage, was a minimum royalty of \$3.4 million. Additionally, BMG and Savage were obligated to spend at least \$1 million to promote each album, as well as provide a \$100,000 marketing fund for Bowie, which he could spend at his discretion.

(Continued on page 77)



**Platinum Heaven.** Shown at a special multiplatinum plaque presentation during a Brandy celebration at the Kipper Klub in New York, from left, are Atlantic Records senior VP of urban music Doug Daniel; Atlantic Group president Val Azzoli; Brandy's parents, Willie and Sonja Norwood; Brandy; and Atlantic Records senior VP/GM Ron Shapiro.

## Texas Indie Sues Sony/Philips Over Patents Justice Records Claims Infringement Of 'Soundboard'

■ BY PAUL VERNA

Houston-based indie Justice Records is fighting a David-vs.-Goliath battle against Sony and Philips over CD patents, claiming infringement and antitrust violations by the two electronics and software giants.

The patents in question are for what Justice calls the Soundboard—a feature that allows data to be stored, masked, and retrieved from the space on the disc known as the "pregap." Consumers can access the information by backing into the beginning of the regular portion of the CD. If they choose not to back into the Soundboard, the disc plays normally.

So far, the Soundboard has been used by Willie Nelson and the producers of a Holocaust memorial CD, among others, to record special audio messages for listeners (Billboard, April 16, 1994). The Soundboard also offers artists and labels the potential to include spoken liner notes or catalog information, according to Justice president Randall Jamail.

In a suit filed Dec. 1, 1995, in U.S. District Court for the Southern District of Texas, Justice claims that Sony and Philips are violating the Sherman Antitrust Act by preventing Justice from manufacturing Soundboard-equipped CDs in the U.S. while permitting it to press Soundboard discs in other territories.

Jamail says, "There is no logical or practical reason why Sony and Philips . . . allow us to expand [the] pregap in one of their manufacturing plants while they arbitrarily deny us the right to do so in other [plants] that they operate."

Furthermore, Justice alleges that Philips label PolyGram Records illegally manufactured and distributed a recent Public Enemy title containing Soundboard technology.

"PolyGram, being a co-owner of the [PolyGram Manufacturing and Distribution Corp.] manufacturing plant, was in a position to enjoy firsthand knowledge of my technology and its patent and trademark status," says Jamail, noting that

PMDC had previously manufactured and packaged thousands of CDs bearing conspicuous references to the Soundboard patents.

"PolyGram then began selling the Public Enemy compact disc that utilizes my technology without authorization and is still doing so today," adds Jamail.

Justice also claims in the suit that it has "a reasonable apprehension" that Sony will sue Justice "with respect to the validity of the Soundboard patents." The Texas label, therefore, is seeking a declaratory judgment that its patents are valid.

Representatives from Sony and Philips were not available to comment at press time. Also named in the suit are various divisions of each company, including PolyGram Records, A&M Records, Polydor Inc., Sony Music Entertainment, Aiwa Co., and Digital Audio Disc Corp.

Justice is demanding injunctive relief and unspecified damages in its action.

## French Record Exec Philippe Constantin Dies

■ BY EMMANUEL LEGRAND

PARIS—Philippe Constantin, 51, one of France's most respected record executives, especially in the area of A&R, died Jan. 3 at his residence near Bordeaux, France. Family members said he succumbed to a viral infection contracted while he was in Africa.

Constantin had a long track record in the French music industry, first at EMI Pathé and later at Virgin France, which he co-founded with Patrick Zelnik. In the '80s he was managing director of the Barclay and Mango labels. A passionate promoter of African music, he discovered and worked with Stephan Eicher, Mory Kanté, and Angélique Kidjo, among others.

Constantin entered the music business in 1968 at Pathé Marconi in the international department. He later moved to Pathé's local production department. But Richard Branson, chairman of the Virgin Group of Cos. in the U.K., got him to set up a publishing company, Clouseau, and later Virgin France, where he became A&R director for three years.

In the mid-'80s, Constantin met Alain Lévy, who at that time was president of CBS Records in Paris. When Lévy moved to PolyGram, he asked Constantin to head one of the labels, Barclay, known for its creative promotional attitude and artistic vision. New artists, such as Noir Désir and Carte de Séjour, and established ones, such as Bernard Lavilliers and Alain Bashung, were featured.

Five years ago, Constantin grew tired of managing a heavy label structure. Lévy, who had become CEO of PolyGram, and Island Records chairman/CEO Chris Blackwell gave him the opportunity to produce the music he liked most, and Constantin took charge of A&R at Island's Mango label. Last year, he left Mango and relocated to Mercury France, where he created the world music label Sankara.

### EXECUTIVE TURNTABLE

**BILLBOARD.** Catherine Flintoff is named U.K. sales manager for Billboard in London, responsible for the U.K., Ireland, and Scandinavia. She was sales and marketing manager at Broadcast Data Systems (U.K.).

**RECORD COMPANIES.** Elektra Entertainment Group promotes **Marty Greenfield** to senior VP/CFO in New York and **Melinda Kelly** to senior director of video production in Los Angeles. They were, respectively, VP of finance/controller and director of video production.

**Peter Fletcher** is promoted to VP of marketing, West Coast, for Columbia Records in Los Angeles. He was senior director of marketing, West Coast.

**Wayne Halper** is appointed CFO/VP of business development at Veritas Music Entertainment in Nashville. He was senior VP of business affairs for Capitol Records.



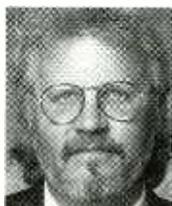
FLINTOFF



GREENFIELD



KELLY



FLETCHER



HALPER



HO



HENDERSON



MARCUS

**Phyllis Ho** is promoted to VP of finance and administration for the Asia Pacific region of BMG Entertainment International in Hong Kong. She was director of finance and administration.

Virgin Records in Los Angeles names **Bruce Henderson** director of product management and **Tony Johnson** senior director of national publicity. They were, respectively, head of Uncle Entertainment, a New York management and street promotion company, and national director of R&B publicity for Virgin.

**Nancy C. Marcus** is promoted to director of business affairs at Sony Music Entertainment in New York. She was counsel in the law department.

**Dick Bozzi** is promoted to VP of rock music for Intersound Inc. in Roswell, Calif. He was director of rock A&R.

**Nancy Tunick** is appointed regional promotion manager, South, for Step One Records in Nashville. She was music director of WPIK Key West, Fla.

**Carol Roundtree** is promoted to

tour promotions coordinator for Benson Music Group in Nashville. She was marketing and promotions assistant.

Epic Records promotes **Michael Jansta** to associate director of national rock/triple-A promotion in Los Angeles and **Jacqueline Saturn** to associate director of alternative promotion in New York. They were, respectively, manager of national album promotion and manager of alternative promotion.

**PUBLISHING.** Frederic Silber is ap-

pointed senior VP of business and legal affairs at Bourne Co. in New York. He was previously with MCA Music Publishing.

**Jeff Okkonen** is appointed manager of the synchronization department of the Harry Fox Agency Inc. in New York. He was executive producer at Digitrak Recording.

**Michele Reynolds** is promoted to assistant VP of general licensing, marketing, and industry relations at BMI in Nashville. She was senior director of marketing and industry relations.

# Nick Cave: Back With A Vengeance

## 'Murder Ballads' On Mute Explores Darkness, Violence

BY BRADLEY BAMBARGER

NEW YORK—Ironically, what could be the most uncompromising album of Nick Cave's long career of artistic abandon could be his best shot yet at a worldwide hit. Thanks to the international success of his unlikely duet with Aussie siren Kylie Minogue, "Where The Wild Roses Grow," the pump is primed for the Feb. 20 release of Cave's "Murder Ballads" on Mute/Reprise.



CAVE

"I've always wanted to write Kylie a song, to have her sing something slow and sad," Cave says. "I've always respected her; and this shows she's capable of different things."

Issued in October overseas, the haunting "Where The Wild Roses Grow" went to No. 2 in Australia and hit the top 10 throughout Europe. Cave performed the song with Minogue twice on Britain's "Top Of The Pops" TV program, and the video is in heavy rotation on MTV Europe.

Never afraid to probe the dark side of life, Cave has a string of albums to his credit, both with his current ensemble,

the Bad Seeds, and with his previous band, influential postpunk hellions the Birthday Party. But "Murder Ballads" features some of Cave's strongest material to date—traditional and original songs that explore what he calls "the language of violence."

Best indicative of this violent lore is the standard "Stagger Lee," which Cave & the Bad Seeds cover with a vengeance. Cave says he senses a parallel between such "bully ballads" and the fierce tales of gangsta rappers.

"I've heard various versions of 'Stagger Lee,'" Cave says, "and the trick has always been to make him as bad as possible. Our version is one of the most evil, and that reflects the tenor of the times."

Though in keeping with the raw performance style of the Bad Seeds, "Murder Ballads" is a departure from Cave's past work. The album incorporates much gallows humor and, in addition to Minogue, features PJ Harvey.

Cave and Harvey have been mutual admirers for years, and Harvey frequently cites Cave as an influence. The two trade vocals on "Henry Lee," with Harvey taking the role of the scorned, wrathful woman with her usual aplomb. "Henry Lee" goes to European radio as a second single in late February.

Mute and Reprise have not yet decid-

ed on the first U.S. single, but they are leaning toward "Where The Wild Roses Grow." "I think that song could be a major hit here," says Craig Kostich, Reprise senior VP of artist development. "But 'Henry Lee' has the cachet of PJ, and that's not to be discounted."

Kostich says the first single will go to college and commercial alternative radio in late January or early February. Videos featuring Cave with his guest stars have been shot for both tracks.

Mark Fotiadis, VP/GM of Mute U.S., says, "It's time to get aggressive in taking Nick to the next level here. We did pretty well but probably not quite what we could have with his last album, considering he played Lollapalooza '94. But he had that great track on the 'Batman Forever' soundtrack, and this album is strong."

(Continued on next page)



Yanni Up North. Prior to his show in Vancouver, Yanni is presented with a plaque commemorating his Canadian sales success. Pictured, from left, are Dale Robertson, BMG regional sales rep; Katherine Wong, BMG customer service rep; Sean Cordner, BMG campus/alternative rep; Yanni; Michelle Stewart, BMG Vancouver branch manager; Lisa Lonzarich, BMG marketing clerk; and Norman Miller, VP of strategic marketing BMG Canada.

# Uniqueness Drives A&M Debut Of 16 Horsepower

BY CHRIS MORRIS

LOS ANGELES—It's difficult to put a finger on the music made by 16 Horsepower, which makes its A&M label debut on Feb. 6 with "Sackcloth 'N' Ashes," but A&M director of product development Beth Tallman thinks the term "American Gothic" is descriptive of the band's sound.

"If you want to call it anything, that's probably the best catch phrase," she says.

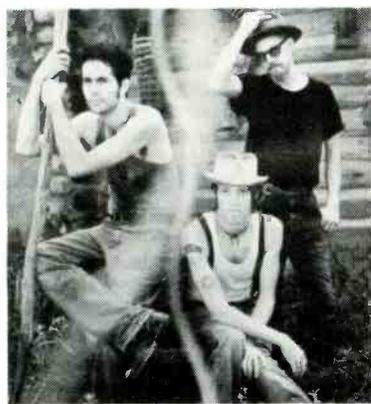
"It's very unique," Tallman continues, "because it's a new style out there. Where does it cross? Is it triple-A, is it alternative, is it Americana, is it a combination of all of them?"

Jean-Yves Tola, drummer for the roots-oriented trio, acknowledges a wealth of musical influences that includes everything from punk-skewed acts, such as the Gun Club, Nick Cave & the Bad Seeds, and Crime & the City Solution, to Bob Dylan, Leonard Cohen, Johnny Cash, and Hank Williams.

Tola adds that David Eugene Edwards, the group's singer, guitarist, banjoist, and mandolin (a small button accordion) player, "loves all traditional music, Appalachian [music], things recorded in the '20s [by] weird people."

The group's arcane, gripping music has received special handling from A&M, which prefaced the album with a campaign that included the release of an independent EP, a low-budget video, and a long round of touring.

The members of 16 Horsepower have played together since 1992. Tola, formerly the drummer for Beggars Banquet act Passion Fodder; and Edwards, a member of the Denver Gentlemen, met while they were working as carpenters at producer Roger Corman's L.A. studio. They relocated back to Denver, where



16 HORSEPOWER: Jean Yves Tola, David Eugene Edwards, and Keven Soll.

they hooked up with bassist Keven Soll, a luthier who performs on his own hand-made instruments. The band has written close to 40 original songs, published by WB Music Corp./Shame Town Publishing (ASCAP).

According to Tola, A&M signed 16 Horsepower in early 1995. The group recorded "Sackcloth 'N' Ashes" in February with producer Warren Bruleigh at Ardent Studios in Memphis. But scheduling difficulties kept pushing the album's release back.

After discussions with A&M, the band cut a six-track self-titled EP, produced by Michael W. Douglass and Alex Reed at A&M Studios in five days, and released it on Ricochet Records, an independent L.A. label operated by Jamie Frazier, who also serves as American manager for former Pogues front man Shane McGowan. Released in August, the EP was sold in mom-and-pop stores and at concert dates.

(Continued on next page)

# New Year's Roll Call: Salt-N-Pepa To Kenny G To Better Than Ezra

COMING TO A RECORD STORE NEAR YOU: It's the start of the year, and artists are brimming with excitement over new projects. A number of acts are in the studio. Salt-N-Pepa say, "Girls will love this [new] album." The group is planning a late-spring release . . . Brandy enters the studio in March to begin work on her second album. Among the producers will be Babyface. In the meantime, Brandy is studying for her Scholastic Aptitude Test prior to applying to college. She says that she wants to go to Harvard.

John Flansburgh, half of They Might Be Giants, has wrapped up his solo debut. Called "Mono Puff," the album was produced by Pat Dillett and contains 10 original tunes as well as four covers. Elektra, the Giants' home, gets first refusal on the album. If it passes, Flansburgh is, as he puts it, "free to return phone calls from other labels." He stresses that he and TMBG partner John Linnell are still together.

Peter Gabriel has been working on material for an upcoming album. "I'm taking a couple of weeks off, but after the holidays I'll go back to it," he says . . . Better Than Ezra is set to go into the studio to begin work on its sophomore album for Elektra. Singer Kevin Griffin says, "We [did] our last show in Honolulu New Year's Eve. We're taking all of January off, and in February and March we're going to be rehearsing and doing pre-production, and in April and May we're going to record at Kingsway down in New Orleans . . . We haven't decided on a producer yet. We wanted to use Dan [Rothchild, producer of 'Deluxe'], but he's got his own band and so . . . I got a feeling it's not going to work out timewise."

Fresh from the success of the rerelease of his blockbuster Christmas album, Kenny G is working on an Arista project slated for spring '96 release. "There are no words for the kind of direction it is; I can't really describe any kind of music with words. It's just the next level and layer of music that's coming out," he says. Kenny G says he's about 75% done with the project.

ONE LAST BACKWARDS GLANCE: We spent a lot of time backstage during the Billboard Music Awards show a few weeks ago chatting with artists about their plans for 1996 . . . At 70 years young, B.B. King said he finally plans to slow his touring schedule this year. Instead of the usual 250-300 dates, he'll only play 200 shows. King will also be busy opening two new clubs in Nashville and Orlando, Fla., in 1996 . . . Montell Jordan is already expanding his scope of talents to include

producing and writing for others. Besides cutting his second Def Jam album, which is due in August, he is developing a male vocal group that he will unveil by the end of the year.

Terry Ellis, who recently released her solo album, "Southern Girl," says that En Vogue is still together and will record again toward the end of 1996. "It was always part of the plan for each of us to do solo stuff, too," she said. "It's been tough, though, being the first one to do it. Going from being one of four to being alone in the studio was kind of scary" . . . Faith Hill talked about the number of women in country music singing about real issues, such as the ones she address in her current single, "It Matters To Me." "There are fewer women than men that represent country music, and with what



by Melinda Newman

we put out, there's no room for material that sounds like everything else. It's nice that [the media] has noticed our material instead of asking us, 'How does it feel to be a sex symbol?'"

Coolio said that his label, Tommy Boy, initially found the theme of his current single, "Too Hot," too serious. "They wanted something more fun to go with the Kool & the Gang 'Too Hot' hook, but this is how the music spoke to me, so that is how it stood" . . . Shania Twain, who has announced that she will not undergo a concert tour until she releases her next album sometime in 1997, said she will go on a promotional tour to meet her fans in February. "The tour is for the fans," she said. "The only element missing so far is seeing the people." The tour, in which she'll sign autographs and pose for pictures, will start at the Mall of America in Minneapolis.

Goo Goo Dolls' Robby Takac described how the band suffered the indignity of being cut from their first scheduled appearance on "Late Night With David Letterman," when other guests ran over. "We were there, and we were all set up and were bumped. It felt like waking up on Christmas morning, running downstairs to the tree, and someone's stolen your toys." The band successfully rescheduled the date . . . John Michael Montgomery remembered the first time he heard the demo for "Sold," Billboard's country song of the year. "By the end of it, I was laughing my head off, and I thought if it comes off to the rest of America like it did to me, it would be a winner on radio. If I wake up and it's on the radio, I sing it for the rest of the day. It's a song that's very catchy."

Assistance in preparing this column was provided by Larry Flick, Paul Verna, and Bradley Bambarger.

## TAG Committed To Mike Johnson For At Least 'Year Of Mondays'

BY STEVE MIRKIN

NEW YORK—Can a lesser-known artist simultaneously appeal to audiences of both MTV and VH1? That is the question that TAG Recordings will attempt to answer with the release of Mike Johnson's "Year Of Mondays" on Feb. 13.



JOHNSON

The Dinosaur Jr bassist's second solo album is filled with epic, brooding, low-key ballads. "I write the type of songs that I would like to hear," Johnson says. "I just like sad songs." While Dinosaur Jr's J Mascis and Screaming Trees singer Mark Lanegan (whose two solo albums Johnson produced) appear on "Year," the album has more in common with Leonard Cohen or Nick Drake than the alternative slacker rock Johnson performs on his day job.

Al Smith, TAG A&R rep, responded to that gloomy mood when he was given a tape of Johnson's songs in March 1995. "It was the overall mood of the tape," he says, adding that the murky, sad vibe of the songs matched his mood at the time. "I just thought these were quality songs." But what really won Smith over was a meeting with Johnson in August. "I went to his house about four or five in the afternoon," Smith says. "He was sipping a brandy and smoking cigarettes, and I

realized Mike was totally [like his songs]. It wasn't some kind of put-on."

The label will take advantage of Johnson's stage presence by initially sending him out on the road solo. He'll be booked into what Smith calls "unconventional" venues, such as coffeehouses and bookstores, which he feels will showcase Johnson as a special artist. Johnson will play a New York showcase Jan. 31, and after an album-release party in Seattle in mid-February, will play 15-20 markets before ending with a second showcase at Austin, Texas' South by Southwest convention in March. Later in the year, Johnson will tour with his band.

This bifurcated strategy will be mirrored in TAG's method of working the album to radio. Darren Higman, VP/GM of the Atlantic imprint, is conscious of the balancing act that the label will have to perform—attracting Dinosaur Jr fans while not scaring off older listeners and triple-A stations. "This is a very different album from a very different artist. If we were to exploit the Dinosaur Jr connection, we could alienate some younger fans," he says, adding that he doesn't want to "set ourselves up where you have those comparisons made. It's something you go out of your way to avoid." The label plans to initially work the album to NPR, triple-A, and college stations, servicing it one week prior to its street date. "Instead of following alternative, we're initially shipping the album to formats that might be scared off," Higman says. "They will have the opportunity to listen to the

album and say, 'Yes, this is something we can support.'" All formats will focus on the country-tinged "One Way Out," easily the album's most upbeat song.

Higman has what he calls "moderate" sales goals for the album but views Johnson as a long-range investment. "This is the kind of record we will have to build and build. Little increments will mean a lot." TAG will be working the album for the next "9-12 months, at least," he says. "Sales goals will come over a period of time. This is a word-of-mouth record."

At retail, TAG will distribute a bin card

and print a giveaway "Year Of Mondays" calendar. Although no specific video has been planned, Higman envisions shooting one with an "up-and-coming director [in order to] give someone their shot."

Johnson, whose first solo album was released by the Seattle indie label Up, is excited by TAG's plans. The difference between the two labels, he says, is that Up was "started by my roommate, so it was a little more hands-on." TAG, he says, is "a little more organized." He also likes the fact that TAG has a small staff and roster combined with the "muscle" of

Atlantic. While his relationships with Danny Goldberg and Janet Billig, both of whom have left the label (Billig is now Dinosaur Jr's manager), were a part of what attracted him to TAG, he says that the changes have had no effect on him. "It seems like the people I'm dealing with are pretty solid," Johnson says, a sentiment echoed by Smith and Higman.

"At this point, Mike's album has got a life of its own," Smith says. "Everyone at TAG is into this record." Higman adds, "We have a really solid relationship with Mike, and we'll do really well by him."

## UNIQUENESS DRIVES A&M DEBUT OF 16 HORSEPOWER

(Continued from preceding page)

Tallman says, "We decided to take the EP back, so we did distribute it on a more mainstream level. Ricochet had it out from August through November, and then we picked it up and increased the distribution a little bit more."

A&M also bankrolled an inexpensive but evocative video for the EP track "Haw." Tola says, "We did it with John Campbell. He works at the video department at A&M. We co-directed it with him. We did it on a very small budget, like \$5,000 or something like that. We took a hand-cranked camera and a van and just went out in a field and shot a bunch of things with two hours of film."

However, the promotional thrust for 16 Horsepower in 1995 was touring. The band—which is managed by Amy Berg

for Steve Stewart Management and booked by Frank Riley at Monterey Peninsula Artists—opened for Shane McGowan & the Popes, the Innocence Mission, and Violent Femmes (whose front man, Gordon Gano, guests on violin on the album track "Ruthie Lingle").

"We kept them out on the road to help them develop that live show," Tallman says. "That was kind of the theory behind it—that we could start fresh in '96, where they've got some sort of a touring base. Also, what was really great was the ability to sell [the EP] at the shows. They were selling anywhere from 20 to 45 or 50 CDs a night, depending on the market, which is great."

Radio has already entered the picture. A&M serviced a CD EP of the album track "Heel On The Shovel," with three non-album cuts, to college radio. The single "Black Soul Choir" has been serviced to album rock, triple-A, American roots, and alternative radio.

The group has shot a video for "Black Soul Choir" in London with the Quay

Brothers. The clip will combine performance footage with the Quays' unsettling animation. Says Tallman, "It's kind of a love-fest [between the band and the filmmakers]—a mutual admiration society."

Tallman says, "Both videos, the full CD, and the pro-CD of 'Black Soul Choir' are going out in a special package to all radio... in a burlap bag kind of thing."

She adds, "We're also sending out some interesting tchotchkes. We're sending out wooden postcards, copper postcards... I think you're going to be seeing a lot of earth textures going out."

More touring will take place in early '96. Tola says, "We want to tour as much as we can. Opening for other acts has done a lot of good to us. We're nobody—we're little, little, little people. It's kind of pointless to go out there by ourselves and play for 20 people when we can tour with other bands and play for 500 people, so we want to do that as much as we can until we get a decent following... It's going to be a lot of work, brick by brick."

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## NICK CAVE: BACK WITH A VENGEANCE

(Continued from preceding page)

Cave's previous album, 1994's "Let Love In," has sold 50,000 copies in the U.S. That figure combines SoundScan numbers with Cave's considerable mom-and-pop-store and import sales, according to Mute.

Helen Rush, buyer at Kim's Underground in New York, says that "Murder Ballads" should appeal beyond Cave's cult following. "The theme of the record makes it really interesting. Plus, all the guest stars, especially P.J., will attract more people," she says.

Robin Edgerton, music director for WFMT New York, says she "can't wait" to play "Murder Ballads," adding, "We've always been big fans of Nick Cave."

"Murder Ballads" is the first Cave album on Mute to be released through Reprise. Cave's past three records were issued via Mute's now-expired deal with Elektra. Last year, Mute reissued Bad Seeds catalog titles through ADA.

Cave's corpus of song is published by Windswept Pacific in the U.S. and by Mute Song in the U.K. The Bad Seeds' booking agency is Monterey Peninsula Artists in the U.S. and the U.K.'s Fair Warning/Wasted Talent internationally.

Although Cave & the Bad Seeds and special guests will play Australia's Big Day Out festival this month, there won't be a tour to support "Murder Ballads." That suits Mute chairman Daniel Miller just fine, he says, because the album was intended as an extracurricular project.

"The single being a success through so many territories is a pleasant surprise," Miller says. "But the priority is for Nick to go into the studio for the next album and further his artistic direction."

Cave says the time off from touring will allow him to concentrate on projects that the road discourages, such as scoring films. Cave and bandmates Mick Harvey and Blixa Bargeld have collaborated on the score to two films by Australian director Johnny Hillcoat.

Cave also recently worked with one of his favorite bands, fellow Australians the Dirty Three. Cave collaborated with the instrumental combo on a track for an upcoming album from the television show "The X-Files."

Cave sings live with the Dirty Three occasionally and says he would love to record a full-length album with the band. "I want to do something that isn't Nick Cave or the Dirty Three but some strange, beautiful crossbreed," he says.

Additionally, Cave says the majority of the next Bad Seeds album is already written. The band plans to go into the studio later this year to complete the record, with a world tour to follow.

As for Cave's next album, don't expect more mayhem. "The appeal of 'Murder Ballads' is in the storytelling and the rhyme and language more than the subject matter," he says.

"My interest in the drama of crime and violence is diminishing," Cave continues. "It's a dead end, no pun intended. This record closes a chapter for me."

## RHINO READIES CURTIS MAYFIELD BOX

(Continued from page 7)

And I'm pleased my music has had longevity."

As a solo artist, Mayfield has scored 12 top-20 R&B chart hits. His understated musical style is often sampled by rappers and is considered by some observers to be a precursor to the popular unhurried hip-hop sound known as G-funk.

In 1990, an on-stage accident left Mayfield paralyzed, and his only recording appearance since the accident has been on "All Men Are Brothers," a 1994 Warner Bros. tribute album to the artist (Billboard, Jan. 22, 1994).

Mayfield was featured on the Repercussions' remake of the Staple Singers' "Let's Do It Again." The original version, written and produced by Mayfield, was a No. 1 hit on the Hot 100 in 1975.

Mayfield, who is managed by Ron Weisner, is signed to Warner Bros. and is gearing up to record his first al-

bum since the accident. The set is scheduled for release in late spring or early summer.

Rhino is positioning "People Get Ready! The Curtis Mayfield Story" as the "end all, say all of Curtis Mayfield's work," says the label's national urban product manager/catalog development Quincy Newell.

"We don't have to introduce him to the people, because they already know him. But with the set, we're offering buyers unique insight into his words and achievements," says Newell.

No singles will be released from "People Get Ready! The Curtis Mayfield Story." However, Rhino has devised a three-prong radio promotion campaign designed to gain consumer awareness of the set.

Says Rhino national urban radio director Barry Benson, "We're planning a series of one-hour specials that will be syndicated through ABC begin-

ning at the end of February or early March.

"Second, we'll be focusing on urban stations that favor oldies and will conduct 'Curtis Mayfield weekends' in 12 key markets, offering special giveaways," says Benson.

R&B/adult KSOL San Francisco interim PD Jason Silva says, "We've played [Mayfield's] music in the past, and it has worked well for our listeners. We're looking forward to seeing what sorts of nostalgic treasures this boxed set brings."

As the last segment in its triad of station promotions, Rhino will target the 18- to 24-year-old hip-hop audience by airing call-in contests on rap shows at stations. Listeners will have to guess the names of rappers who have sampled Mayfield's work.

"The DJs will also host 'Curtis Mayfield Is Diggin' In The Crates' segments, which offer insight into the artist's career," says Benson. "We're leaving it up to the jocks as to how they will present the retrospective."

In addition, the label has formed street teams that will distribute fliers and limited-edition color posters to clubs, barber shops, and beauty salons.

A special 10-track sampler cassette that includes commentary on Mayfield's career will be serviced to retailers, beginning with independent stores, in mid-January.

At press time, there were no plans for an international release of the new box.

## SUIT CLAIMS PIRACY

(Continued from page 4)

returned. The writ says, though, that the council will not return the records without a court order to do so.

No comment was forthcoming from the Solihull council by press time.

The BPI has welcomed legislation that gives it greater sanction against pirates. The law, which became effective Jan. 1, gives courts the power to confiscate criminals' property if it can be shown that the property was acquired with the proceeds of crime. The BPI says this will allow it to press for the seizure of bootleggers' vans and other equipment.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	Gund Arena Cleveland	Dec. 10	\$1,446,535 \$200/\$125/\$45/\$10	19,509 20,639	The Rudas Organization
PHISH	Centrum In Worcester Worcester, Mass.	Dec. 28-29	\$679,714 \$23.50	28,924 two sellouts	Don Law Co.
PHISH	CoreStates Spectrum Philadelphia	Dec. 15	\$412,200 \$22.50	18,220 sellout	Electric Factory Concerts
KENNY ROGERS 4 RUNNER	Valley Forge Music Fair Devon, Pa.	Dec. 11-14	\$330,216 \$34.50	11,191 11,728 four shows, two sellouts	Music Fair Prods.
PAUL WINTER CONSORT TERESA THOMASON FORCES OF NATURE	Cathedral of St. John the Divine New York	Dec. 14-16	\$313,712 \$50/\$35/\$25	9,820 10,600 four shows	Paul Winter Consort
TIM MCGRAW FAITH HILL KEN MELLONS	St. Paul Civic Center St. Paul, Minn.	Dec. 31	\$259,089 \$26.50/\$22.50/ \$17.50	10,978 sellout	Frank Prods. Game Inc.
OAK RIDGE BOYS CHARLIE DANIELS BAND	Star Plaza Theatre Merrillville, Ind.	Dec. 30-31	\$244,978 \$42/\$26	7,053 10,200 three shows	in-house
BOB DYLAN PATTI SMITH	Electric Factory Philadelphia	Dec. 15-17	\$221,139 \$27.50/\$25	8,793 9,000 three shows, two sellouts	Electric Factory Concerts
BOSTON POPS ORCHESTRA	Centrum In Worcester Worcester, Mass.	Dec. 17	\$200,812 \$37.50/\$25/\$19	8,117 9,135	Kip & Sons
BRUCE SPRINGSTEEN	Tower Theatre Upper Darby, Pa.	Dec. 8-9	\$180,960 \$30	6,136 two sellouts	Electric Factory Concerts

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## AGORA MARKS 30 YEARS OF LIVE MUSIC

(Continued from page 4)

then graduate to Public Hall, the Coliseum, or Blossom."

Today, the Agora has become a multi-purpose entertainment complex featuring a recording studio; an ornate, 1,800-seat proscenium-arch theater; a 700-seat ballroom and bar; and a full-service restaurant, the Cafe Agora.

The Agora kicked off its 30th-anniversary celebration Dec. 29 with a concert by Southside Johnny & the Asbury Jukes. The party continued the following night with "An Evening With Todd Rundgren." New Year's Eve featured a concert by Cleveland-based Filter, God Lives Underwater, and the Columbus, Ohio, group Howlin' Maggie, a recent Columbia signee.

Agora founder Henry LoConti Sr. says the anniversary will be marked by special events all year long. He would like to tie the Agora's 30th to the bicentennial of Cleveland; the city is celebrating its founding by Moses Cleveland in 1796.

"We're trying to get some groups from the '70s to regroup for us," says LoConti, who leaves operation of the club to Agora Magic Promotions, which is run by his son Henry Jr. and associates Lisa Mattingly and Linas Johansonas, better known locally as Johan, a WENZ Cleveland air personality.

"We're working on the James Gang and the Glass Harp," LoConti says. "We're trying to get Eric Carmen back together with the Raspberries." The James Gang, featuring guitarist Joe Walsh, began in the nearby Ohio town of Kent; the Glass Harp, featuring guitarist Phil Keaggy, began in Youngstown, Ohio; and the Raspberries remain the most popular group to come out of Cleveland.

Another project meant to memorialize the Agora is a compilation CD to be drawn from the 350-plus tapes of Agora concerts staged Monday nights from 1970-84 (first live-broadcast Agora artist: Ted Nugent). No label or release date has been set, and clearances for the material remain a key hurdle.

Steve Popovich, whose Cleveland International label is based in the Agora complex, is sifting through live concert tapes, primarily recorded



Scenes at the Agora, clockwise from top: Sting backstage in 1980 during a break from a Police show; Meat Loaf rocks with Ellen Foley, left, and Karla DeVito in 1978; and Michael Bolton, bottom right, with his Blackjack bandmates, circa 1979. (Photos: Janet Macoska)



between 1972 and 1982, of such artists as Bruce Springsteen & the E Street Band; Bob Marley & the Wailers; Ian Lloyd & Stories; the Strawbs; and such long-defunct local bands as Tiny Alice and Eli Radish.

The tapes are largely associated with WMMS and its predecessor, WNCR. "WNCR Live From The Agora" broadcasts began in 1970; the nationally syndicated WMMS broadcasts began in 1973. The Agora expanded its live broadcasts in 1975 with "New World Of Jazz," which was syndicated to more than 50 stations around the world. LoConti says all the live broadcasts were taped.

"Some of the pre-'74 tapes were 16-track," LoConti says. "After '74, they were 24-track. We mixed them down to stereo and stored them as stereo masters."

Kept in a safe in the Agora basement, the tapes are all usable, LoConti claims. "Some of them need a 'bake job,'" he says, to reduce moisture and make playback possible. "We put them into a microwave, bake them, and then put them right to a DAT or a CD for storage."

In 1978, the Agora expanded into

video production, and in 1979 "Rave On," the fourth album by underrated rock act Artful Dodger, was produced at its in-house studio, Agency Recordings. Released on Ariola, "Rave On" is the only Agora recording. That same year, the Paul Simon film "One Trick Pony" was partially shot at the Agora.

At one point, the Agora was a thriving franchise; at its peak at the dawn of the '80s, there were 13 Agora Concert Clubs. "It grew mainly because we saw the demand for showcase clubs," LoConti says. "People were calling us from other cities, wanting us to come in and open an Agora with them. The windup was that in 1981, the bottom dropped out of the music business. The record companies stopped all tour support."

Like many in Cleveland, David Spero, a former WMMS personality who now manages Joe Walsh, is nostalgic about the club's heyday. "The Agora was a great launching pad, whether it was for Springsteen, Michael Stanley, Peter Frampton, or Pere Ubu... I remember seeing the Police, along with about 35 other people. Everything felt so special there."

## ARISTA'S RECORD YEAR

(Continued from page 3)

urban, the pop, the crossover success."

Besides the Time Bomb release, Davis has high hopes for new rock albums by Sarah McLachlan and the Crash Test Dummies and believes that the Bogmen will break out this year. And he adds, "I'm most looking forward to Patti Smith's new album," which is expected in the spring.

In Billboard's year-end rankings of labels according to how their albums

and singles charted, Arista was the No. 1 distributing label for pop, R&B, rap, jazz, and dance. TLC was the top pop artist, and Real McCoy was top new pop artist.

Arista had two of the top 10 titles in Billboard's ranking of the biggest albums of 1995: No. 5, "CrazySexyCool" and No. 9, "Miracles: The Holiday Album" by Kenny G.

Arista says it broke a single-month

sales record in November with \$65 million. It also says sales for the five months ending Nov. 30 exceeded \$200 million, breaking a previous half-year record.

The label is off to a good start in 1996. On the Jan. 13 Billboard 200, it has three of the top 10: "Waiting To Exhale" (No. 2); Jackson's "Greatest Hits Collection" (No. 6), and "CrazySexyCool" (No. 8).

## DISNEY, MCDONALD'S TEAM FOR PROMO

(Continued from page 4)

have gone to Burger King.

"It's a fallacy that Disney stopped working with McDonald's," says Goldberg. "Disney's other divisions have worked with McDonald's and are involved in this one, including theatrical."

Although the Masterpiece titles will be highly visible at McDonald's, Goldberg says both companies are "still working" on how to use the promotion to drive consumers into stores. Possibly, point-of-

purchase and television spots will be tagged with "available at retailers now," but such advertising has not yet been created.

Regardless, Goldberg urges retailers to jump on the bandwagon. "Retail has to be involved," he says. "And they would be foolish not to take advantage of seven weeks of solid advertising."

Goldberg adds that past promotions that have focused on the Masterpiece

Collection have translated into higher overall sales.

"The more emphasis we have on 'Masterpiece,' the more we sell," he says.

In addition to the McDonald's push, Masterpiece titles will be included in rebate promotions for Disney's first-quarter releases of "Pocahontas," "The Many Adventures Of Winnie The Pooh," and "The Aristocats," arriving in stores April 24.

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**BALTIMORE:** While many young jazz players set their roots in the stylings of one particular jazz musician, guitarist **Carl Filipiak** draws from his influences (**Mike Stern, Pat Metheny, John Scofield**) in almost uninterrupted trickles. As a result, musical expansiveness is luxurious and void of instant familiarity, and the listener is never anchored to one particular motif. "Jazz music has broadened so much,"



FILIPIAK

says Filipiak, "it's becoming more like mainstream pop with all the hyphenated subgenres." Which may be why the seasoned six-string master is content to label his three recordings simply as "contemporary jazz." Released on his own Geometric Records, "Electric Thoughts," "Blue Entrance," and "Right On Time" have collectively topped the 10,000-unit mark in sales and drawn critical kudos from a number of music magazines: Pulse! ranked "Right On Time" as one of the top five albums of 1994. Jazz radio has also discovered Filipiak, with "Right On Time" landing airplay on almost 100 stations across the country. Yet the guitarist's appeal extends

beyond the jazz consumer and radio airplay, as Filipiak has enlisted drummer **Dennis Chambers** and Grammy-nominated sax player **Bob Berg** for his recording sessions. Concert appearances by the **Carl Filipiak Group** (which also features percussionist **Victor Williams**, saxophonist **Dave Fairall**, bassist **Terry Battle**, and drummer **John Thomakos**) have included opening for **Eric Johnson, Al DiMeola, Steve Morse, Scott Henderson, and Roberta Flack**, and the guitarist is gearing up for a cross-country trek with **Béla Fleck** bassist **Victor Wooten** for a tour that will culminate this month with an appearance at the '96 National Assn. of Music Merchants convention.

Contact **Irene Filipiak** at Geometric at 410-426-7606.

J. DOUG GILL

**ST. LOUIS:** With "I Never Meant To Lie" getting airplay on local modern rock KPNT, as well as landing a slot on that station's "Pointessential Vol. Two" CD, **Radio Iodine** has built a strong alternative following for its aggressive live shows. Moving to Gateway City in 1993, husband and wife **Tony and Ellen Persyn** formed **9 Days Wonder** with drummer **Steve Held**. With the addition of guitarist **Tom Bramer** and finally backing vocalist/auxiliary guitar/keyboardist **Anna Berry**, the sound evolved from ethereal art/pop to what one writer described as "Annie Lennox fronting **Nine Inch Nails**." When another band threatened to sue for the right to the name, 9 Days Wonder became Radio Iodine as an expression of fresh



RADIO IODINE

artistic direction. Singer Ellen Persyn says of the new material: "It is really hard for a band in St. Louis to play soft music and gain any sort of acceptance at all. It's got to be crushin' in your face, all the time. And if that's what it's got to be, then I will be crushin' in your face. I don't have a problem with that." Recently showcasing at the Mississippi River Music Fest and the Philadelphia Music Conference, Radio Iodine has built a solid fan base in regional

clubs around the band's intense live delivery and the sexuality and chemistry of Ellen Persyn and Berry, as well as its bold music. Persyn says, "We wanted to keep the edginess and while keeping that ever-popular 'pop sensibility,' add some electronic elements, dissonance and distorted noises to the mix. The bottom line is emotional intensity." Contact the Persyns at 314-978-4216. **BRIAN Q. NEWCOMB**

**CHARLOTTE, N.C.:** It might sound like a quote from "Spinal Tap," but nevertheless, Charlotte thrashers **Seducer** is big in Europe. The band gets airplay on stations in Russia, Greece, Bulgaria, France, and Slovenia, not to mention plenty of overseas fan mail. "The guys in Europe tend to stick with the bands they started with," says guitarist/chief songwriter **Tripp McNeill**. Though it's had plenty of non-U.S. success, the band hasn't done too shabbily on these shores. The 10-year-old quartet—which still includes original members McNeill, singer **Darrell Tinsley**, drummer **Zayton Taylor**, and bassist **Joseph Williams**—has sold a total of



SEDCER

30,000 copies of its five cassettes; the latest is "Shock Value," a compilation CD and two singles. The group has been reviewed in a slew of heavy metal music magazines, including **Rip, Metal Maniac, Kerrang!, and Live Wire**. Seducer has also shared bills with **Anthrax, Fight, Overkill, Morbid Angel, and Fear Factory**. The band draws on old-school metal influences like **Black Sabbath** and **Judas Priest** while creating aggressive thrash metal with a '90s edge. "In the '80s, metal took an L.A. twist," says McNeill, "and I wanted to come up with something different, while infusing those older influences." Contact McNeill at 704-523-3518.

KEN JOHNSON

# 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	1	26	<b>BRYAN WHITE</b> ASYLUM 61642 (9.98/15.98)	BRYAN WHITE
2	6	13	<b>EVERCLEAR</b> TIM KERR 30929/CAPITOL (9.98/13.98)	SPARKLE AND FADE
3	5	20	<b>TERRI CLARK</b> MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK
4	8	20	<b>GARBAGE</b> ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
5	15	12	<b>MYSTIKAL</b> BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
6	4	114	<b>ADAM SANDLER</b> ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
7	10	25	<b>JEFF CARSON</b> MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
8	16	8	<b>3T</b> MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
9	19	5	<b>NO DOUBT</b> TRAUMA/INTERSCOPE 92580/AG (10.98/15.98)	TRAGIC KINGDOM
10	14	7	<b>TERRY ELLIS</b> EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
11	21	10	<b>FROST</b> RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
12	3	10	<b>MANDY PATINKIN</b> NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
13	23	14	<b>JEWEL</b> ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
14	26	12	<b>DEBORAH COX</b> ARISTA 18781 (10.98/15.98)	DEBORAH COX
15	13	20	<b>EDWIN MCCAIN</b> LAVA 92597/AG (10.98/15.98)	HONOR AMONG THIEVES
16	32	22	<b>THE IMMORTALS</b> VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
17	12	8	<b>KENNY WAYNE SHEPHERD</b> GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
18	2	17	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
19	17	11	<b>THE CORRS</b> 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
20	24	10	<b>THE RENTALS</b> MAVERICK 46093/WARNER BROS. (10.98/15.98)	RETURN OF THE RENTALS

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

21	35	6	<b>GROUP HOME</b> PAYDAY/FFRR 124079*/ISLAND (10.98/16.98)	LIVIN' PROOF
22	25	14	<b>HEATHER NOVA</b> BIG CAT/WORK 67113/COLUMBIA (10.98 EQ/15.98)	OYSTER
23	—	9	<b>CRIPS</b> DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98)	NATIONWIDE RIP RIDAZ
24	7	19	<b>POINT OF GRACE</b> WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
25	—	64	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
26	33	2	<b>DOUG SUPERNAW</b> GIANT 24639 (10.98/15.98)	YOU STILL GOT ME
27	29	30	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	—	1	<b>FOR SQUIRRELS</b> 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
29	11	14	<b>JIM BRICKMAN</b> WINDHAM HILL 11164 (9.98/15.98)	BY HEART
30	31	6	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
31	9	4	<b>JARS OF CLAY</b> ESSENTIAL 5622/BRENTWOOD (2.99/4.99)	DRUMMER BOY (EP)
32	28	3	<b>JERALD DAEMYON</b> GRP 9829 (10.98/16.98)	THINKING ABOUT YOU
33	—	22	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
34	—	7	<b>DARYLE SINGLETARY</b> GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
35	—	7	<b>311</b> CAPRICORN 42026 (9.98/16.98)	GRASSROOTS
36	—	10	<b>NOFX</b> EPITAPH 86435* (8.98/14.98)	PUNK IN DRUBLIC
37	—	1	<b>311</b> CAPRICORN 42008 (9.98/16.98)	MUSIC
38	—	4	<b>MIC GERONIMO</b> BLUNT 4910*/TVT (10.98/16.98)	THE NATURAL
39	—	1	<b>PETE ASTUDILLO</b> EMI LATIN 32263 (7.98/10.98)	COMO TE EXTRANO
40	—	15	<b>SUBLIME</b> SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM

## POPULAR UPRIISINGS

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

**A NEAR MISS:** Even though **Blake Chancey**, senior director of A&R at Columbia Nashville, fell in love with **Ricochet** at first listen, he tried his best not to sign the act.

Fearing that his reputation would be tarnished once people learned that his father, famed producer **Ron Chancey** (the **Oak Ridge Boys**, **Jerry Lee Lewis**, **Loretta**

can't see your band. That's not cool at all." Fortunately, **Audretch** and the rest of the staff share the **Chanceys'** admiration for the band, and the younger **Chancey** says jokingly, "I got stuck signing this act."

The band's self-titled debut, produced by **Ron Chancey** and **Ed Seay**, is due Feb. 6 on Columbia. The first single, "What Do I Know," is No. 48 with a bullet on the **Hot Country Singles & Tracks** chart this week. Before coming to Columbia, the six-piece band spent nearly 200 nights a year on the road in Missouri, Texas, and California, playing mostly Texas dance clubs.

Since October, the act, known for its energetic live sets and amazing harmonies, has performed acoustically for 100 country radio stations. **Ricochet** will perform for additional stations in February. "We found quickly that the best way to expose them was one on one," says **Mike Kraski**, VP of sales at **Sony Music Nashville**. "They're very charming and engaging people as individuals and as a group."

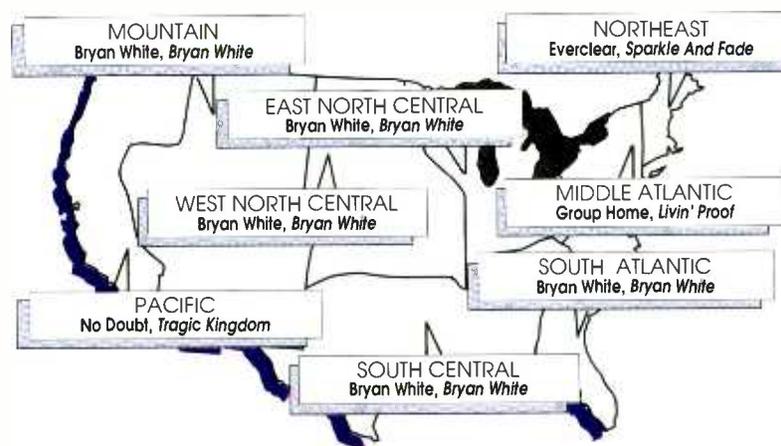
**Ricochet** will perform at the **Country Radio Seminar**, held in Nashville Feb. 28-March 2.

**SAN DIEGO'S FINEST:** The latest rock band to ema-



**Radio Days.** No tour yet for **Victor**, the new band formed by **Rush's Alex Lifeson**, but he and bandmate **Edwin** will appear on **Global Satellite Network's "Rockline"** live from Toronto on Monday (8). The first single from the self-titled Atlantic album, "Promise," is No. 26 on the **Album Rock Tracks** chart.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. No Doubt, Tragic Kingdom	1. Bryan White, Bryan White
2. Frost, Smile Now, Die Later	2. Mystikal, Mind Of Mystikal
3. Everclear, Sparkle And Fade	3. Terri Clark, Terri Clark
4. 3T, Brotherhood	4. Pete Astudillo, Como Te Extrano
5. Garbage, Garbage	5. Maza, Solo Para Ti
6. Keali'i Reichel, Lei Hali'a	6. Jeff Carson, Jeff Carson
7. Bryan White, Bryan White	7. Tru, True
8. Sublime, 40 Oz. To Freedom	8. Bob & Tom, Planet Bob & Tom
9. Crips, Nationwide Rip Ridaz	9. Doug Supernaw, You Still Got Me
10. Kausion, South Central Los Skanless	10. Everclear, Sparkle & Fade

nate from the flourishing San Diego music scene is **rust**, whose full-length debut, "Bar Chord Ritual," is due Tuesday (9) on Atlantic. The **Dave**

**Jerden**-produced set follows up the energetic quartet's self-titled 1995 EP.

The first single from the album, "Not Today," was

picked out of 17 tracks on Atlantic's first-quarter sampler by such modern rockers as **KITS** (Live 105) San Francisco, **XTRA-FM** (91X) San Diego, and **WNNX** (99X) Atlanta. However, the label officially services the track to album rock and modern rock stations Thursday (11).

**Kim Kaimen**, product manager at Atlantic, says the label plans to capitalize on the successful skateboard- and ski-shop promotion it did

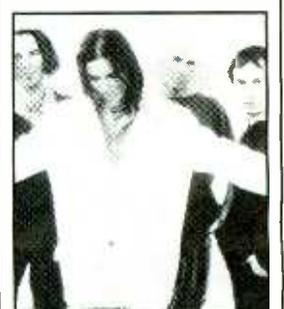
with **Trans World** magazine last year. The label will use the stores' mailing lists, along with a list of bands the group has toured with (**Stone Temple Pilots**, **Tool**, and the **Meat Puppets**) for a consumer postcard mailing. Expect **rust** (not to be confused with **TAG/Atlantic's Rusty**) to open for another well-known band in the near future.

**GOING DOWN?** Watch for **Jack Logan's** encore appearance on **NBC's "Today"** show, scheduled at press time to air Jan. 18. Modern rock **WREV** (Rev 105) Minneapolis and public station **KCRW** Los Angeles are already playing various tracks from "Mood Elevator," due Jan. 16 on **Medium Cool/Restless**.

The multitalented **Logan** not only created all the art-

work for the album, which features his band **Liquor Cabinet**, but drew 900 animation cels for the video to "Neon Tombstone."

The label is servicing the track to college and triple-A radio starting Monday (8). **Logan** and **Liquor Cabinet**, booked by the **William Morris Agency**, hit the road Feb. 1-17 and again March 1-15.



**Burning Sensations.** **Stabbing Westward's** second album, "Wither Blister Burn & Peel," drops Jan. 30 on Columbia. While the label won't officially go for airplay on the first single, "What Do I Have To Do," until Jan. 23, album rockers **KISW** Seattle and **WRCX** Chicago have already aired the song. A tour is in the works.

**ROAD WORK:** **Maverick's** the **Deftones** kick off a month of arena dates with **Korn** and **Ozzy Osbourne** on Feb. 1... **Virgin's Ben Harper** headlines the **House of Blues** in L.A. before kicking off the second leg of his U.S. tour Wednesday (10).

## Wessyde Goon Squad Goes 'Crazy' Yab Yum Debut Fuses Hip-Hop, Soul, Rap

BY J.R. REYNOLDS

LOS ANGELES—As the fusion of hip-hop and R&B continues to gain favor among consumers, Yab Yum/Sony 550 executives hope that "Around The World," the debut album by Wessyde Goon Squad, has the right balance of soul singing and rapping to tantalize record-buyers.

The group features R&B vocalist/lyricist Babyboy, hardcore rapper/lyricist Berchee, underground rapper Shuv, and the album's producer/DJ Cyrus "Da Cruelsta" Melchor.

"We tried to be more uniform in our presentation when we first started the group, but it resulted in conflict," says Melchor. "So we decided to tap into each of our creative strengths, which has made the group more diverse and interesting as a stage act."

Bell Biv DeVoe's Ronnie DeVoe is a featured vocalist on the set and, along with Brooke Payne, manages the group.

"Around The World" delivers songs rooted in traditional and hardcore hip-hop but tempered with various blends of R&B, ranging from the funky

rhythm sway of "Higher" to the beat-heavy, no-nonsense romp of "Ghetto Conflict."

The group, which is not yet signed to a publishing deal, produced 11 of the



WESSYDE GOON SQUAD

17 tracks on "Around The World."

Yab Yum president Tracy Edmonds says that Wessyde Goon Squad's diversity will make it attractive to discriminating consumers. "There's a lot of hip-hop on their album, but we're not marketing them as a rap act because most of the songs have strong singing hooks, which will call out to R&B

fans," she says.

An "Around The World" cassette sampler was serviced during the first week of December to DJ pools, mix shows, and retail stores.

The sampler includes "Crazy," the first single, which is scheduled for release in mid-January. "Crazy" will be released on 12-inch vinyl backed with "Ghetto Conflict."

The label released the single's clip in early December to local video programs, BET, the Box, and MTV.

(Continued on page 18)



Motortown Smiles. Motown diva Diana Ross, left, and the label's president/CEO, Andre Harrell, celebrate the veteran artist's recent Radio City Music Hall performance at a post-concert reception at the Motown Cafe in New York.

## 'Exhale' Carries Babyface To New Heights; Debut Acts Heard On 'First Generation'

**X**HALE XCEPTIONAL: Kenny "Babyface" Edmonds continues to prove that he is the premier R&B writer/producer, as the Arista soundtrack "Waiting To Exhale" and its Whitney Houston-performed first single, "Exhale (Shoop Shoop)," continue to dominate the charts.

The 20th Century Fox film blew in near-hurricane box-office numbers across the country when it opened, grossing more than \$14 million over the four-day Christmas weekend.

And while Edmonds' film score seemed intrusive to some critics because of its omnipresence—director Forest Whitaker made that call—the music itself was a winner.

One of the criticisms often made of superstar producers, such as Edmonds, is the obvious sonic fingerprints they leave on songs. However, on "Exhale," Edmonds did an exemplary job of tailoring each track to its respective artist without leaving his own signature sound.

The boardman says, "I made a conscious effort with each song to do something special for each vocalist [on the soundtrack] or scene in the movie. This was an important film to me, and I think it made me stretch."

For the score, Edmonds tapped orchestrator Bill Ross to assist with the live string arrangements, which helped "make the music come to life."

"Waiting To Exhale" took about 10 weeks to record, and despite all the high-powered (read busy) female singers involved in the project, Edmonds says everyone was ready and willing to come to the table for the project—with no diva attitudes and minimal fuss.

"This was a pretty fun project and was so easy to make considering the number of artists involved," he says. "For me, the hard part was handling the business aspects of putting the record together."

Edmonds is currently putting the finishing touches on

Toni Braxton's much-anticipated sophomore album, with the still-unnamed first single due for late February or early March release on LaFace.

The producer is also working on a project for new LaFace act Az Yet, five R&B gentlemen who hail from down Philly way, as well as Usher's second set.

Look for Edmonds to pick up the microphone himself later this year, when Epic releases the next Babyface album.

**C**ORRECT MOVE: Correct Records signed Al Tariq, aka Kool Fashion, formerly with the Beatnuts. The first single from the artist is "Everybody" and is due in stores Feb. 20. The untitled album is scheduled for release in April.

**R**ETAIL BROWSING: L.A. West Records has issued "First Generation," a serious 16-track compilation of debut rap and R&B acts, created by a producer collective known as TMC (The Music Coalition).

This is a great album to listen to when you're not hungry for one specific genre of R&B; it's all over the place, yet it maintains a mature cohesiveness—despite the unlikely combination of beat-heavy hip-hop tracks and the dreamy, traditionally styled R&B ballads. It's like listening to radio in the old days, before it became so fragmented.

L.A. West is distributed regionally in Southern California through L.A.-based Tri\*M Entertainment.

MS-distributed Gas Chamber Records has released "Do It. Do It Won-G," a catchy hip-hop set from rapper Won-G that features a milky G-funk vibe under mostly radio-friendly lyrics. Although the set is spotty in some places—with haunting Snoop and Dre riffs—it is worthy of airplay and has the potential for consequential retail sales.

Won-G, who is of Caribbean descent, has an easy, steady delivery, giving the set a subtle sound all its own.

## Columbia's Maxwell Hits Road With His 'Urban Hangout Suite'

BY MARLYNN SNYDER

NEW YORK—Columbia is making debut artist Maxwell "hit the road" in an effort to break the R&B vocalist's "Maxwell's Urban Hangout Suite"—a collection of tracks brimming with a contemporary slant on the vintage soul sound.

"There is definitely a soul music renaissance going on," says the artist, "but it's not really about the old music as much as it's about the sound of real instruments."

Maxwell wrote and produced the entire album and worked with some high-profile collaborators, including multi-instrumentalists Stuart Matthewman (Sade), Chicago-based mixer/engineer Peter Mokran (R. Kelly), songwriter/artist Leon Ware (Marvin Gaye), and guitarist Wah Wah Watson.

"Maxwell's Urban Hangout Suite" will be released in the U.S. March 19, a week after its March 11 international release date.

Columbia product marketing senior director Cheryl Robinson says "Maxwell's Urban Hangout Suite" will be marketed more as an album project than as a singles-driven campaign.

Says Robinson, "An important element in developing Maxwell is getting him on the road early, so he'll be performing with a full band as part of "The Columbia Records Road Show."

The promotional tour, which begins

Jan. 16 in Toronto and concludes Feb. 1 in Atlanta, will give the trade press, urban crossover and top 40 radio, and regional Sony Distribution staffers a chance to meet the artist and see his live show.

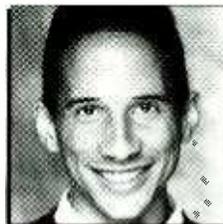
Maxwell will also be part of a concurrent Sony Music Tour, scheduled from Jan. 1 to Feb. 3, that includes dates at black colleges such as Atlanta's Morehouse College, Washington, D.C.'s Howard University, and Baltimore's Morgan State University. The tour will benefit each school's student union scholarship program.

Following a Feb. 7-scheduled performance during the Gavin Seminar in Atlanta, Maxwell will also attend taste-maker press receptions in New York and Los Angeles. In mid- to late February, he will embark on a three-week European promotional tour.

A video for "... Til The Cops Come Knockin'," the first focus track, will be filmed concurrently with an electronic press kit in early January. Both will be used for a teaser campaign to run on BET and the Box in early February. "... Til The Cops Come Knockin'" will be serviced to crossover and top 40 radio in mid-February. A remixed version of "... Til The Cops Come Knockin'" will be serviced to dance clubs and R&B mix show jocks in January.

According to the 22-year-old Brooklyn, N.Y., artist, "Maxwell's Urban Hangout Suite"—which is bookended by two sensual instrumental "suites"—follows the evolution of a serious love affair. "It's a story about a true-life experience," he says. "I'm a romantic,"

(Continued on page 18)



by J. R. Reynolds



MAXWELL



Table Manners. G-Vine/Capitol Punishment rapper Dazzie Dee "represents" on the set of his current video, "Everybody Wants To Be A Gangsta." Shown, from left, are director Ricky Harris, Dee, Capitol marketing director Big Earl, Capitol A&R assistant Sha Wisdom, and Capitol video department executive producer Sherry Simpson.

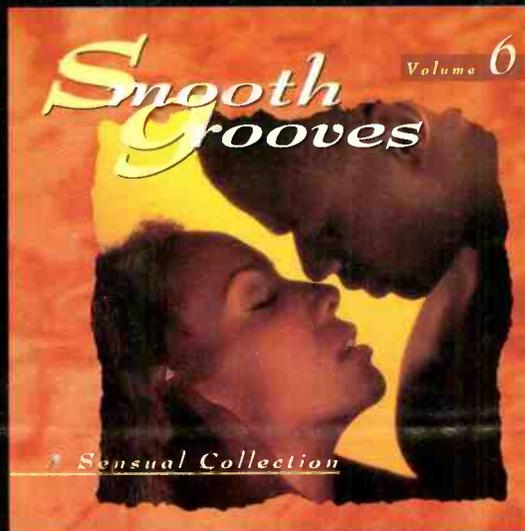
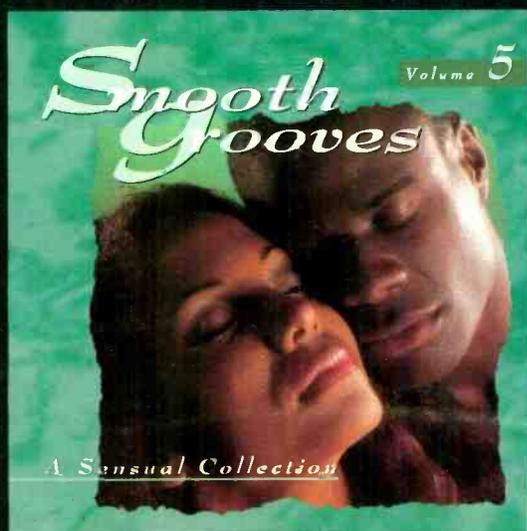
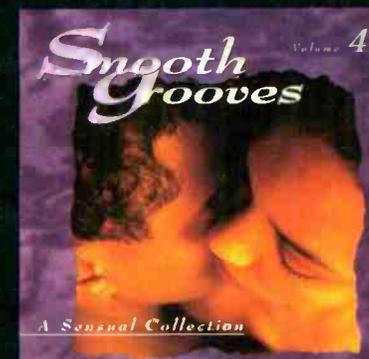
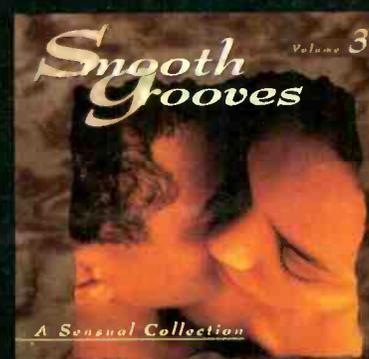
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# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 13, 1996

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
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	7	SOUNDTRACK	ARISTA 18796 (10.98/16.98) 5 weeks at No. 1	WAITING TO EXHALE
2	3	2	7	R. KELLY	JIVE 41579* (10.98/16.98)	R. KELLY
3	2	3	13	MARIAH CAREY	COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM
4	5	5	10	THA DOGG POUND	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD
5	8	8	6	LL COOL J	DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH
6	7	7	8	QUINCY JONES	QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT
7	12	13	24	BONE THUGS-N-HARMONY	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL
8	6	9	59	TLC	LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL
9	10	10	18	FAITH EVANS	BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH
10	9	11	24	MONICA	ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG
11	13	6	4	SPICE 1	JIVE 41583 (10.98/15.98)	1990 SICK
12	21	15	9	GENIUS/GZA	GEFFEN 24813* (10.98/15.98)	LIQUID SWORDS
13	19	14	8	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD
14	11	12	24	XSCAPE	SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK
15	25	22	8	THE CLICK	SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED
16	14	20	4	IMMATURE	MCA 11385* (9.98/15.98)	WE GOT IT
17	18	16	26	D'ANGELO	EMI 32629 (10.98/15.98)	BROWN SUGAR
18	17	18	8	COOLIO	TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE
19	22	23	24	JODECI	UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL
20	26	24	9	EIGHTBALL & MJG	SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD
21	16	21	12	JANET JACKSON	A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996
22	15	19	8	BOYZ II MEN	MDTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION
23	31	30	9	CYPRESS HILL	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)
24	23	25	16	SOLO	PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO
25	20	17	14	GERALD LEVERT & EDDIE LEVERT, SR.	EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON
26	34	29	5	EAZY-E	RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
27	38	32	8	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK
28	28	27	14	SOUNDTRACK	UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS
29	4	4	8	LUTHER VANDROSS	LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS
30	27	26	8	PHYLLIS HYMAN	PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY
31	33	33	43	MYSTIKAL	BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL
32	35	35	21	BRIAN MCKNIGHT	MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU
33	42	38	10	ONYX	JM/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US
34	29	34	23	SOUNDTRACK	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS
35	36	31	7	SILK	ELEKTRA 61849/EEG (10.98/16.98)	SILK
36	45	42	9	ERICK SERMON	DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING
37	49	43	22	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...
38	43	45	19	JUNIOR M.A.F.I.A.	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY
39	30	41	66	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY
40	24	28	28	MICHAEL JACKSON	EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1
41	32	39	70	BOYZ II MEN	MOTOWN 530323 (10.98/16.98)	II
42	48	51	21	SOUNDTRACK	DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW
43	44	36	8	TOP AUTHORITY	TRAK 72668/SOLAR (10.98/16.98)	RATED G
44	55	46	6	GROUP HOME	PAYDAY/FFRR 124079*/ISLAND HS	LIVIN' PROOF
45	41	40	7	TERRY ELLIS	EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL
46	39	37	8	WILL DOWNING	MERCURY 528755 (10.98 EQ/15.98)	MOODS
47	50	64	26	LUNIZ	NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA

48	56	54	9	VARIOUS ARTISTS	NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
49	59	49	10	FAT JOE	VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
50	46	52	6	VARIOUS ARTISTS	TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
51	51	44	6	VARIOUS ARTISTS	DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>							
52	NEW		1	JERALD DAEMYON	GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	52
53	52	56	10	GROOVE THEORY	EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
54	58	66	7	THE PHARCYDE	DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	17
<b>★ ★ ★ PACESETTER ★ ★ ★</b>							
55	78	69	12	AZ	EMI 32631* (10.98/15.98)	DOE OR DIE	1
56	69	60	11	S.O.S. BAND	TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
57	72	57	12	KRS-ONE	JIVE 41570* (10.98/15.98)	KRS-ONE	2
58	53	70	38	SOUNDTRACK	PRIORITY 53959* (10.98/15.98)	FRIDAY	1
59	61	50	8	VARIOUS ARTISTS	MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
60	40	53	56	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
61	65	58	11	SHAI	GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15
62	54	63	57	MARY J. BLIGE	UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
63	63	47	7	5TH WARD BOYZ	RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
64	47	55	22	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
65	76	80	9	VARIOUS ARTISTS	TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	55
66	71	76	9	INTRO	ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
67	60	77	25	SHAGGY	VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
68	77	87	8	3T	MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	66
69	62	72	42	2PAC	INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
70	68	61	24	AFTER 7	VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
71	66	67	15	KOOL G RAP	COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4, 5, 6	1
72	70	75	21	VARIOUS ARTISTS	TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
73	82	93	80	BONE THUGS-N-HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
74	79	65	23	TRU	NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
75	75	74	68	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
76	85	59	4	BAY AREA PLAYAZ	ANONYMOUS 1002 (9.98/15.98)	BAY AREA PLAYAZ	44
77	93	83	101	WU-TANG CLAN	LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
78	37	48	163	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS	2
79	64	71	60	SADE	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
80	81	68	8	C-BO	AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
81	90	82	8	JAMAL	ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
82	91	79	12	DEBORAH COX	ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
83	73	85	14	♀	NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	2
84	88	86	10	FROST	RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
85	57	62	8	AL GREEN	MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
86	RE-ENTRY	12		DAS EFX	EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
87	97	97	58	METHOD MAN	DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
88	95	81	7	MIC GERONIMO	BLUNT 4910*/TVT (10.98/16.98) HS	THE NATURAL	48
89	89	89	33	MONTELL JORDAN	PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
90	67	73	29	WILLIAM BECTON & FRIENDS	WEB 9145/INTER SOUND (9.98/13.98) HS	BROKEN	25
91	100	—	23	BUJU BANTON	LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
92	RE-ENTRY	7		KAUSION	LENCH MOB 2002 (10.98/16.98) HS	SOUTH CENTRAL LOS SKANLESS	37
93	86	96	86	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
94	RE-ENTRY	6		CAPLETON	AFRICAN STAR/RAL 529264*/ISLAND (10.98/15.98) HS	PROPHECY	65
95	92	100	32	JON B.	YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
96	RE-ENTRY	33		OL' DIRTY BASTARD	ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
97	83	84	7	NAJEE	EMI 35704 (10.98/16.98)	NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER	67
98	RE-ENTRY	10		CRIPS	DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98) HS	NATIONWIDE RIP RIDAZ	44
99	RE-ENTRY	26		MACK 10	PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
100	RE-ENTRY	91		SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1

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

## GOON SQUAD GOES 'CRAZY'

(Continued from page 16)

"Around The World," which will have a late March/early April release, was originally scheduled to be shipped through Epic earlier in the year. However, the group was reassigned to Sony 550, which delayed the album's release.

At press time, no international release date had been set for "Around The World."

The label plans to develop Wessyde Goon Squad on a regional basis and anticipates the West Coast and Southwest to come to the table initially.

Sony 550 urban promotion VP Tom Bracamontes says, "With hip-hop

being so diverse these days, that's the best way to go."

The executive says it may take awhile to break the act on the East Coast because of the group's distinctive West Coast flavor. "But I wouldn't be surprised to hear stations in the Carolinas on 'Crazy' early," he says.

The act's on-stage skills will play an important part in attracting consumer attention. "When they go out, they'll have a small band backing them, along with some dancers to add visual appeal," says Edmonds.

A promotional tour is slated for the

end of January or early February and will target historically black colleges in the South, then journey west to California.

Visits to radio stations, retail stores, and distribution branches will be scheduled along the route.

Street teams are blitzing youth centers, such as skating rinks, high schools, and night clubs, in 10 key markets with Wessyde Goon Squad fliers, posters, and stickers.

No commercial tour plans had been announced at press time.

## MAXWELL HITS ROAD

(Continued from page 16)

and the album deals with a fantasy of matrimony that I've always had."

Selected markets, including New York, San Francisco, Atlanta, and Boston, will be targeted for a street snipe campaign. Columbia is also designing a special site on the Internet's World Wide Web, where Maxwell will be able to interact with fans and give interviews. A win-it-before-you-can-buy-it contest will also be conducted on the Internet.

A promotional cassette featuring "The Urban Scene," "Sumthin' Sumthin'," and "Ascension (Don't Ever

Wonder)" was mailed to industry tastemakers in late December. The sampler will also be given away during performances on the college tour.

To spark sales, Robinson says "Maxwell's Urban Hangout Suite" will be part of Columbia's developing artist price point program, with suggested retail prices of \$7.98 for cassette and \$11.98 for CD.

Maxwell is managed by David Pasick Entertainment, and his music is licensed internationally through Sony Music Publishing. At press time, the artist had no booking agent.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'I Want You Back' and 'Exhale (Shoop Shoop)'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been recurrently popular.

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

R&B SINGLES A-Z

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

Table listing R&B singles alphabetically by title, including artists and labels.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top-selling R&B singles.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists additional R&B singles.

## Three Nervous Records; Nuyorican Soul Seepage

**NERVOUS ACTION:** In the life of a lifelong nightcrawler, sometimes the only way to denote the passage of time or the shift of seasons is when a key dance indie wheels out a bevy of cute new releases. New York's Nervous Records helps us usher in the new year with three slammin' projects that are likely to dominate dancefloors for the bulk of the winter.

First up is "Don't Fall In Love," the long-awaited solo debut of former Ten City belter **Byron Stingily**. Under the production guidance of **David Morales**, he jolts the listener with a seductive baritone that bears little resemblance to the falsetto preachin' in his past work. In this context, Stingily comes across with the masculine maturity he was clearly aiming for on Ten City's last ill-fated recording. Morales, with compositional aid from co-writer **Terry Burrus**, lays a rhythm base that is a hearty, careful blend of old-school soul and house.



by Larry Flick

For added pleasure, dive into the flip-side jam, "I'm Wit'cha Baby," which pairs Stingily with producer **Mike Dunn** for an equally forceful houser that again makes the most of the singer's lower register. This track is slightly less song-oriented and rooted more in hypnotic refrains and keyboard loops that make this a somewhat easier programming choice. Also, it's kinda fun to hear Stingily dart back and forth between screeching high notes and throaty vamps. These tracks preview an album due this summer. Among the cuts near completion is "Love You The Right Way," a collabo-

ration with **Marc "M.K." Kinchen**.

Also preceding a full-length disc is "Hypnotizin'," the follow-up to **Winx's** global smash "Don't Laugh." Mastermind **Josh Wink** bends the brain with a mélange of trance-induced keyboard loops and rumbling electro-beats. Wink's four remixes should be experienced in quick succession so that the full breadth of his quirky genius may be absorbed. This wonderfully ambitious effort is available at the end of January on Nervous' Sorted subsidiary, with the still-untitled album planned for April impact.

On a completely different stylistic tip, **Kenny "Dope" Gonzalez** and "**Little**" **Louie Vega** revisit their Nuyorican Soul moniker for "Mind Fluid," a percolating instrumental that combines elements of jazz, funk, house, and Latin music. Miles away from their work as **Masters At Work**, the two exhibit notable ease with live instruments and free-form melodies. This is

a stellar effort that proves Vega and Gonzalez are even more talented and adventurous than we ever imagined. Give us more, please!

And until they do, Vega and Gonzalez continue to charm as savvy house remixers on "Rumor" by Lava/Atlantic act **Bel Canto**. Listeners who are familiar with the modern pop-leaning original version will be initially jarred by the sleek, tribalesque club rhythms that overtake the song's quivering melody. But this remix works extremely well, much in the same way that **Todd Terry's** interpretation of **Everything But The Girl's** "Missing" does. Similar mainstream approval could be in the offing for this single from Bel Canto's new album, "Magic Box."

**SOAKIN' IN RHYTHM:** Alternadance outfit **Bandulu** is showing serious signs of making good on the commercial promise it has exhibited for the past four years with the sterling four-

cut EP "Running Time" on the U.K.'s Blanco y Negro Records. Sometimes ya just gotta sit tight and wait for the world to catch up with you, and that appears to be the case here. Rife with staccato breakbeats and quirky, icy-cool electro-pop keyboard passages, such cuts as "Ringer" and the title track are not more accessible so much as they reflect how many current ambient/trance acts have been influenced by this North London trio. And now with a sharply executed, well-received stint on the high-profile Ministry of Sound tour last fall under its belt, Bandulu is primed for world consumption—and maybe even a stateside label deal. It will be success that has been long, long deserved.

Arista's U.K. dance department serves up a jumpy bit o' disco revelry in the form of "Joy" by **Gena West**. Nothing terribly innovative is going on here, just a festive good time hosted by an engaging new performer with a smoky alto range and playful delivery. Simply put, this is the kind of record that makes you smile as you twirl... and, honey, you can never have enough of those. The double-pack vinyl includes user-friendly remixes by **Mark Picchiotti**, **Joey Musaphia**, and **Serial Diva**. No word yet on when or if Arista U.S. will offer this cutie here.

Also warmly uplifting is "Spread Peace" by **95 North Featuring Phillip Ramirez**. Producers **Richard Payton** and **Doug Smith** get stronger with each release, and they are supported on this air-punching anthem for unity in remixes by **Dino** and **Terry Demopoulos**. Ramirez strikes quite the soulful pose, building from a throaty baritone boom into a fluttering falsetto that is fondly reminiscent of **Earth, Wind & Fire's Philip Bailey**. If you are seeking a record to help maintain that post-holiday season spiritual glow, look no further than this single from Toronto's **Crash Records**.

**DIS'N'DAT:** 'Tis been too long since singer/mogul **Pebbles** served her sassy stylings to her club followers. She makes up for lost time with "Like The Last Time," the latest single from her current MCA opus, "Straight From My Heart." **Frankie Knuckles** proves to be a savvy choice for post-production as he swathes her in his signature suite of disco strings and sneakily insinuating rich house rhythms. Not a charging anthem, but a steamer that slowly seduces you onto the dancefloor. Quite nice.

On the hi-NRG tip, the power brokers at durable **PWL-International** are throwing heavy support behind new signing **Johnna**, a handbag-swingin' ingenue who delights on the single "Do What You Feel." The Philadelphia native has a perky presence that could soothe those who are still longing for the giddy younger days of **Kylie Minogue**. Not too much of a song here, but a wicked chorus and rapid-fire beats, courtesy of **Matt Darey**. Perfect for peak-hour tambourine action, though we think that this could score with crossover radio programmers who have been subscribing to the wares of **Fun Factory** in recent months.

## Collaborations Emerge From Producers' Deep Zone

BY MICHAEL PAOLETTA

NEW YORK—Combining artists of varying cultures can either clash or gel. In the case of Bremen, Germany, native **Matthias Heilbronn** and Brooklyn, N.Y.'s **Mike Delgado**, the latter scenario has proven to be the case.

Since forming **Deep Zone Productions** one year ago, Heilbronn and Delgado, both of whom come from a club DJ background, have forged ahead into the world of remixing and producing with results that are making citizens of clubland take notice—and for good reason.

By combining elements from various underground genres, such as deep house, progressive, and garage, the duo has arrived with a fresh approach to dance music. It is an approach that is as hard-edged as it is soulful, and more often than not their recordings are vocal-based.

"Since working together the past

several months, we've discovered what each of us likes and where each of our strengths lie," says Heilbronn. "If you listen to our first production together, 'It's Gonna Be Alright' [featuring club veteran **Ceybil Jefferies** on vocals], you'll see how we went off in one direction. Then, if you listen to what we did with our **Lift** ['Music Takes Me Higher'] and **Dangerous Minds** ['Live In Unity'] records, you'll see that they're a step further in the same direction, but a little clearer in what we're trying to say with the sounds and instruments we're using. The latter productions are still soulful and progressive, yet they are much harder."

In a way, this duo is recapturing a

musically diverse, emotionally charged energy that has not been prominent in dance music since the late **Larry Levan** presided over the turntables at the legendary **Paradise Garage** during the '80s—where soulful diva belting would be meshed with alternative and progressive sounds. Not surprisingly, this is the era during which both men grew up.

Delgado fondly remembers going to the club every weekend when he was 15. "It was the only place to go to hear the music," says Delgado. And Heilbronn, whose first visit to New York was in 1985, agrees. "Musically, it changed my life," he says. "I came back to New York every year after that just to go to the Garage—until it closed in 1988." (Heilbronn moved to New York in 1989.)

Delgado and Heilbronn met a little over a year ago. Fellow remixer/producer **Benji Candelario** was working on a project and needed an engineer and a keyboard player. He hired Heilbronn and Delgado to handle the respective chores. "We each liked how the other worked," says Delgado. "And since we were both getting work on our own, we decided, 'Why not combine our individual skills and collaborate.'"

Shortly after this first encounter, Heilbronn received a call from **Dave Lee** (aka **Joey Negro**), asking if he would remix **Cookie Watkins's** single "Best Part Of Me." After agreeing to do the track, he hired Delgado to supply the keyboards. While working on the mix, the duo got sidetracked and came up with what would become "It's Gonna Be Alright."

"I had been talking to **Ceybil** about doing a song together," says Heilbronn. "So I gave her a tape of the track. Within one day, she had written the lyrics. The next day she came into the studio and recorded the song in two takes. That record happened so quickly and quite by chance, really."



HEILBRONN & DELGADO

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FOR WEEK ENDING JAN. 13, 1996

**CLUB PLAY**

1. WHO DO U LOVE DEBORAH COX  
ARISTA
2. THE WINDING SONG DOUBLEPLUSGOOD  
SIRE
3. SHUT UP (AND SLEEP WITH ME) SIN  
WITH SEBASTIAN LOGIC
4. MY FIRST CHRISTMAS WITH YOU  
JOI CARDWELL EIGHT BALL
5. MOVIN' UP DREAMWORLD  
RCA

**MAXI-SINGLES SALES**

1. SANTA MARIA TATJANA CRITIQUE
2. COOLIE HIGH CAMP LO PROFILE
3. DIP & FALL BACK PATRA 550 MUSIC
4. CONSTANT CRAVING '95 ABIGAIL ZYX
5. DAY BY DAY DAJAE CAJUAL

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1***</b>					
1	3	4	9	IF I WERE YOU WARNER BROS. 43624	K.D. LANG
2	1	7	8	BEAUTIFUL LIFE ARISTA 1-2918	ACE OF BASE
3	2	2	10	TO DESERVE YOU ATLANTIC 85531	BETTE MIDLER
4	7	17	6	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC	THE BUCKETHEADS
5	8	13	7	I FOUND IT MAXI 2030	DAPHNE
6	4	5	11	FIND A WAY JELLYBEAN 2504	SOUL SOLUTION
7	5	8	9	WALKIN' VIRGIN IMPORT	FRANKIE KNUCKLES FEATURING ADEVA
8	16	24	5	DAY BY DAY CAJUAL 234	DAJAE
9	17	27	5	WHEN COLUMBIA IMPORT	SUNSCREEN
10	6	1	10	BE MY LOVER RCA 64445	LA BOUCHE
11	11	11	9	LOOK WHO'S TALKING LOGIC 59503	DR. ALBAN
12	13	21	6	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPOSE
13	15	19	7	ADDICTED BOLD! 2008	PLUTONIC
14	20	29	5	THE LOVER THAT YOU ARE JELLYBEAN 2505	PULSE FEATURING ANTOINETTE ROBERSON
15	10	3	13	REACH STRICTLY RHYTHM 12380	LIL' MO' YIN YANG
16	19	20	7	COME ON HOME EPIC 77941	CYNDI LAUPER
17	23	31	6	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	D-REAM
18	9	6	11	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
19	25	34	5	PEOPLE DEEPER 0002	DEEPER FEATURING KAREN POLLARD
20	26	30	6	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	ERASURE
21	18	18	8	SAME THING IN REVERSE VIRGIN 38527	BOY GEORGE
22	14	9	12	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	GLORIA ESTEFAN
23	28	38	5	GOLDENEYE VIRGIN PROMO	TINA TURNER
<b>***Power Pick***</b>					
24	31	40	4	TOMA DIGITAL DUNGEON 1208	EL CANTOR
25	30	42	4	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12403	BLACK MAGIC
26	12	10	15	BELIEVE IN ME GEFEN 22108	RAW STYLUS
27	32	41	4	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
28	22	14	13	HELLO RCA 64458	STATE OF GRACE
29	21	15	12	I'VE BEEN WAITING K48 018	MAYDIE MYLES
30	27	26	8	EVERYBODY MUST PARTY VIBE 028	GEORGIE PORGIE
31	36	50	4	PASSION OF THE NIGHT LOGIC 59031	CLUBZONE
32	35	44	5	MY LIFE JELLYBEAN 2505	95 NORTH FEATURING SABRYNAAH POPE
33	38	46	4	WE'VE GOT IT GOIN' ON JIVE 42328	BACKSTREET BOYS
34	24	12	15	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	REAL MCCOY
35	44	—	2	SUPERSTAR DJ MOONSHINE MUSIC 88424	CIRRUS
36	45	—	2	CATERPILLAR MOONSHINE MUSIC PROMO	KEOKI
37	48	—	2	EVERYBODY SALSA PUENTE 12688/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
<b>***Hot Shot Debut***</b>					
38	NEW	1	1	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
39	50	—	2	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
40	34	33	8	LIFE IS SWEET ASTRALWERKS 6162	THE CHEMICAL BROTHERS
41	40	37	7	PHILADELPHIA NITEGROOVES 32/KING STREET	BROOKLYN FRIENDS
42	39	36	10	WE ARE FAMILY REPRIS 43553/WARNER BROS.	BABES IN TOYLAND
43	46	—	2	THE JOY YOU BRING CUTTING 359	SWING 52
44	NEW	1	1	JINGLE BELLS 4TH & B'WAY 448018/ISLAND	YELLO
45	NEW	1	1	ENERGY AQUA BOOGIE 020	DEVONE
46	NEW	1	1	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
47	42	28	10	TOCCATA & FUGUE IN D MINOR ANGEL 58450	VANESSA-MAE
48	37	22	11	A MOVER LA COLITA GROOVE NATION 78043/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
49	29	23	12	SHINE LOGIC 59026	ERIRE
50	33	16	16	TAKE ME HIGHER MOTOWN 860433	DIANA ROSS

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1/Greatest Gainer***</b>					
1	2	1	3	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	FUGEES
2	1	3	18	MISSING (T) (X) ATLANTIC 85620/AG	EVERYTHING BUT THE GIRL
3	9	6	10	BE MY LOVER (T) (X) RCA 64445	LA BOUCHE
4	4	—	2	FUNKORAMA (M) (T) INTERSCOPE 5795691/AG	REDMAN
5	13	11	15	TELL ME (T) (X) EPIC 78068	GROOVE THEORY
6	5	5	8	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	ACE OF BASE
7	10	8	16	FANTASY (M) (T) (X) COLUMBIA 78044	MARIAH CAREY
8	12	14	15	DANGER (T) (X) FADER 120076/MERCURY	BLAHZAY BLAHZAY
9	8	9	12	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	MONICA
10	15	4	5	NO ONE ELSE (M) (T) BAD BOY 7-9043/ARISTA	TOTAL
11	6	7	7	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	MARIAH CAREY & BOYZ II MEN
12	7	10	16	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
13	17	12	5	I NEED YOU TONIGHT/GET MONEY (T) UNDEAS/BIG BEAT 95694/AG	JUNIOR M.A.F.I.A. FEATURING AALIYAH
14	16	16	6	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9041/ARISTA	FAITH EVANS
15	19	19	6	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	KRIS KROSS
16	25	13	9	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	SMIF-N-WESSUN
17	21	17	10	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	LL COOL J
18	11	15	8	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916	WHITNEY HOUSTON
<b>***Hot Shot Debut***</b>					
19	NEW	1	1	HANDS IN THE AIR (T) GEE STREET INDEPENDENT 531031/ISLAND	DOUG E. FRESH FEATURING BEENIE MAN
20	22	26	13	CELL-THERAPY (M) (T) LAFACE 2-4114/ARISTA	GOODIE MOB
21	3	2	3	FREE AS A BIRD (X) APPLE 58497/CAPITOL	THE BEATLES
22	20	—	7	BLAH (T) DUCK DOWN 53223/PRIORITY	HELTAH SKELTAH AND O.G.C. A.K.A. THE FAB 5
23	36	38	13	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 577199/ISLAND	CAPLETON
24	39	42	12	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
25	14	21	3	WHERE DO U WANT ME TO PUT IT (T) (X) PERSPECTIVE 588463/A&M	SOLO
26	26	18	13	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	REAL MCCOY
27	38	49	3	BROKEN LANGUAGE/HUSTLIN' (T) (X) PROFILE 7440	SMOOTHE DA HUSTLER
28	41	27	5	COLD WORLD (T) GEFEN 22107	GENIUS/GZA FEATURING INSPEKTAH DECK
29	27	24	10	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78217/COLUMBIA	CYPRESS HILL
30	23	36	15	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
31	RE-ENTRY	10	10	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) UPTOWN 55063/MCA	LOST BOYZ
32	30	22	4	LOVE U 4 LIFE (T) UPTOWN 55159/MCA	JODECI
33	28	41	3	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	N-TRANCE
34	RE-ENTRY	11	11	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
35	NEW	1	1	WE GOT IT (T) MCA 55148	IMMATURE (FEATURING SMOOTH)
36	47	37	9	DIGGIN' ON YOU (M) (T) (X) LAFACE 2-4120/ARISTA	TLC
37	RE-ENTRY	13	13	SENTIMENTAL (M) (T) (X) ARISTA 1-2892	DEBORAH COX
38	RE-ENTRY	11	11	LIVIN' PROOF (T) PAYDAY/LONDON 120077/ISLAND	GROUP HOME
39	35	28	4	GOT MYSELF TOGETHER (T) (X) HENRY STREET/BIG BEAT 95697/AG	THE BUCKETHEADS
40	40	47	3	FADES EM ALL (M) (T) ROWDY 3-5056/ARISTA	JAMAL
41	43	39	9	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	BETTE MIDLER
42	RE-ENTRY	3	3	I WANT YOU BACK (M) (T) (X) STEP SUN 95703/INTERSCOPE	PURE SOUL
43	31	46	7	FAST LIFE (T) COLD CHILLIN'/EPIC STREET 78080/EPIC	KOOL G RAP
44	RE-ENTRY	14	14	MAGIC CARPET RIDE (T) (X) SM:J 9014/PROFILE	THE MIGHTY DUB KATS
45	37	32	5	FINGERS & THUMBS (COLD SUMMER'S DAY) (T) (X) MUTE/ELEKTRA 66053/EEG	ERASURE
46	RE-ENTRY	11	11	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	MONIFAH
47	34	33	4	CRUISIN' (T) (X) EMI 58518	D'ANGELO
48	18	23	4	THE FALL/RELOAD (T) (X) WARNER BROS. 43630	MINISTRY
49	33	20	6	I SPECIALIZE IN LOVE (T) (X) ARISTA 1-2920	EXPOSE
50	50	31	6	TOO HOT (T) TOMMY BOY 718	COOLIO

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

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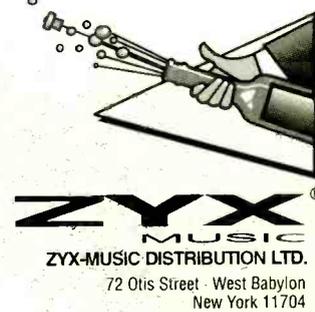
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"BAD BOY" by SANDY

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ZYX 7982-12



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## RCA's Secret Words Are Lari White Label Sees 2nd Set As Deep With Singles

BY JIM BESSMAN

NEW YORK—That Lari White's 1994 album "Wishes" went gold and spawned three top 10 singles has given RCA Records cause to concoct the extensive marketing campaign behind "Don't Fence Me In," White's follow-up album, which is due in stores Feb. 13. Also helping out is the fact that the new disc, White's third, is four to six singles deep, according to RCA VP Tommy Daniel.

Already out, of course, is the first single, "Ready, Willing And Able," which the label serviced with gold "Wishes" plaques. "We wanted radio to be aware of the stature of the artist and the success of 'Wishes,'" says Daniel, "and also to get a feel for her best and deepest album yet."

But there was much more to the set-up for "Don't Fence Me In." In November, White hosted listening parties for radio and press in Nashville, New York, and Los Ange-

les. She also conducted a 15-stop radio tour in markets that have been slower to play her more pop-oriented singles.



WHITE

The response, however, to a novel radio contest was swift and striking. "We had a 'secret word' contest to encourage programmers to listen to the new single," says Daniel of the promotion, which awarded Justin boots and an RCA jacket. "The word was 'spatula.' I don't know why it was chosen, but they had to listen all the way through to get it, and there were over 190 responses, so people got into the music." (The word "spatula" is not part of the lyric, but was spliced on at the end of promo cassette single, ensuring that entrant would listen to the entire tape.)

Closer to street date, RCA is alerting stations with mailgrams announcing White's album release—so DJs can do the same. "We're finding a consumer beef [when] they hear something but don't know when it's out there for purchase," says Daniel. And since "Don't Fence Me In" will be out the day before Valentine's Day, valentines will be sent to the media to further generate awareness.

RCA is now looking to tie in syndicated radio and Dick Clark's new prime-time country show on TNN. Daniel says that there will also be a billboard campaign and "active" consumer TV and radio advertising beginning on street date in White's  
(Continued on page 26)



An Opry Welcome. Loretta Lynn, right, welcomes Martina McBride as the Grand Ole Opry's newest member during the taping of a special honoring the Opry's 70th birthday. The special will be seen Jan. 4 on CBS at 9 p.m. EST.

## Arista's Diamond Rio Polishes Its Studio Sound With 'IV'

BY DEBORAH EVANS PRICE

NASHVILLE—With the help of some new recording technology and a new label policy regarding song selection, the members of Diamond Rio feel their upcoming album, "IV," set for release Feb. 27, is their best album to date. As the first single from the album, "Walkin' Away," climbs Billboard's Hot Country Singles & Tracks chart, Arista Records plans a push to underscore that the best is yet to come.

"This is a project that fits the Arista policy of getting the music right first and then everything else gets easy," says Arista Nashville president Tim DuBois. "I feel very confident musically in this album and am very excited about it. I think the excitement is contagious among our entire staff and from our staff out into the Arista world. I expect wonderful things from this album. It is a special piece of work and something we will be proud of for a very long time."

For Diamond Rio's members—lead vocalist Marty Roe, lead guitarist Jimmy Olander, keyboardist Dan Truman, mandolinist/vocalist Gene Johnson, bassist/vocalist Dana Williams, and drummer Brian Prout—"IV" is

the latest in a list of accomplishments that includes winning the Country Music Assn.'s vocal group of the year three times and the Academy of Country Music's top group accolade twice. Though the band has been together for more than 11 years, February marks its fifth year as recording artist. In the five years since landing a deal with Arista, it has become well known for such hits as "Meet In The Middle," "Norma Jean Riley," "In A Week Or Two," "Mama Don't Forget To Pray For Me," and "Love A Little Stronger."

The new album, co-produced by Diamond Rio, DuBois, and Mike Clute (who has worked as engineer on the group's previous efforts), is the first country album to be recorded direct to hard disc. They used the Fairlight MFX-3 Hard Disk multi-track at Nashville's Midtown Tone & Volume studios to create an album they feel is most representative of Diamond Rio's live sound.

"We've had people come up to us and say, 'Man, you guys sound better live than you do on your records,' which is great because we want to sound great live," Roe says. "But when you are in the studio, you should be able to put out the best possible performance you could ever put together, and this technology helps us do that. This album is much closer to that kind of feel live. It's not loose, but there is a much more spontaneous feel. It's more aggressive. It's got a little more edge than the past three."

Seated in Midtown Tone & Volume, Clute, Roe, and DuBois admit that the average consumer probably won't notice the difference the technology made in the way the record sounds, but that it did make the creative process freer for the band, which translated into a different feel.

(Continued on page 26)



DIAMOND RIO

## CFO/VP Halper Latest Veritas Hire; Cryner Sure To Be 'Girl Of Your Dreams'

VERITAS MUSIC ENTERTAINMENT has made another major hire, with Wayne Halper coming aboard as CFO/VP of business development at the young label. Halper was formerly senior VP, business affairs, for Capitol Records Nashville. He has extensive legal, media, and financial experience and is treasurer of the Country Music Assn., a director of NARAS, and VP of the Country Music Foundation. Veritas' first recordings, by Gretchen Peters and Bob Woodruff, do not yet have release dates . . . Fallout from the thriving Lower Broadway and Second Avenue scene continues to affect other areas of Nashville. The Bullpen Lounge, a tourist spot in Buddy Killen's Stockyard Restaurant, is no more. In its place is the Bullpen, a more user-friendly and dancer-friendly environment. The house band is history, and the Bullpen is bringing in developing and upcoming artists, which began with Mark Collie on New Year's Eve. Other bookings include the Cactus Brothers, Rick Trevino, Frazier River, Noah Gordon, Shane Stockton, the Nichols Brothers, and Wesley Dennis.

The BBC-TV delayed telecast of the 1995 CMA Awards show attracted an estimated two million British viewers, with others tuning in to the BBC Radio 2 simulcast of the show. Some December U.K. album figures: Garth Brooks' "Fresh Horses" had shipped 90,000 units by early December; Mary Chapin Carpenter's "Come On, Come On" and "Stones In The Road" have both gone silver (60,000 units); Steve Earle's "Train A Comin'" has gone over 20,000 units; Emmylou Harris' "Wrecking Ball" is at 25,000; the Mavericks' "Music For All Occasions" is hovering below 16,000; and Alan Jackson's greatest hits quickly hit 10,000. Meanwhile, the Bellamy Brothers' "Sons Of Beaches" has passed the 30,000 mark in Norway . . . In Australian radio news, Sydney's former Gold 1269 has gone to country, blues, and rock as KICK-AM.

JOHN MCEUEN celebrates his 30th anniversary in music with his new album "Acoustic Traveler" on the Vanguard label. It's a multilayered and textural work reflecting McEuen's adventures with all types of acoustic instruments over the years. His 19-year-old son Jonathan plays on a remake of "Mr. Bojangles." McEuen will be at the House of Blues in Los Angeles on Wednesday (10) . . . Here's something you don't see every day: a vinyl 45 RPM single with jukebox title strips enclosed. Diesel Only Records, in association with Tag Recordings and Atlantic Records, has

released a limited-edition single of Jim Lauderdale's "Always On The Outside" and the Bottle Rockets' "Radar Gun." Promo copies of the single go to jukebox operators; diners and truckstops are especially targeted . . . Travis Tritt has recorded the Platters' "Only You" for the forthcoming movie "Sgt. Bilko" with Steve Martin and Dan Aykroyd. Tritt also has a cameo appearance in the flick.

WELCOME BACK to Bobbie Cryner, whose new MCA album "Girl Of Your Dreams" is raising blood-pressure levels around town. She's a classic example of the misunderstood artist who is now being recorded perhaps as she should be. After many false starts in Music City, Cryner encountered MCA via a circuitous route. Reba McEntire was meeting with her producer, MCA Nashville president Tony Brown, and in the course of listening to demos, they came across Cryner's "You'd Think He'd Know Me Better." Brown wanted McEntire to cut it; she wanted Cryner to cut it. So Brown and Barry Beckett teamed up to work Cryner's album.

In this era of increased female input in the country mix, Cryner comes across as a strong, introspective writer and a fiercely independent performer with a style of her own. I know of no one else who would dare remake Dusty Springfield's epochal "Son-Of-A Preacher Man," but Cryner rivals Springfield's mastery of the song. Cryner's writing is sobering stuff. Her singing is smoke and saffras. Some accuse her of writing "downer" music; I suspect she's holding up a mirror with such songs as "I Didn't Know My Own Strength," "Vision Of Loneliness," and "You'd Think He'd Know Me Better." Not since the early Willie Nelson have I heard such spot-on, razor-sharp slices of real life—songs about what goes on behind the masks.

I spoke of her lyrics to MCA chairman Bruce Hinton and he pointed out something that hadn't occurred to me: She's one of the few songwriters in town who composes on a piano, rather than a guitar. A guitar acts, a piano reacts. And that seems to make a difference—Cryner herself agrees. Hinton thinks, as do I, that her signature song, "You'd Think He'd Know Me Better," will cause a sensation when it reaches radio. Cryner told me she wrote it on the back of a letter to her boyfriend while she was in an airplane high above the Rio Grande River. "A lot of my songs end on a tragic note," she told me, "but I walk home every night to the nothingness." Cryner insists that "MCA" stands for "My Chariot Awaits." She's a cheerful one, waiting for her day.



by Chet Flippo

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	6	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 32080 (10.98/15.98) 6 weeks at No. 1	FRESH HORSES	1
2	2	2	10	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	3	3	47	<b>SHANIA TWAIN</b> ▲ <sup>4</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	1
4	5	5	15	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
5	4	4	6	<b>VINCE GILL</b> MCA 11394 (10.98/16.98)	SOUVENIRS	3
6	6	6	13	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 11264 (10.98/16.98)	STARTING OVER	1
7	7	7	55	<b>GARTH BROOKS</b> ▲ <sup>8</sup> CAPITOL NASHVILLE 29E89 (10.98/15.98)	THE HITS	1
8	8	8	24	<b>JEFF FOXWORTHY</b> ▲ <sup>3</sup> WARNER BROS. 45855 (10.98/16.98)	GAMES REDNECKS PLAY	2
9	10	10	18	<b>FAITH HILL</b> ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
10	11	11	40	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
11	9	9	16	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
12	13	13	16	<b>TRAVIS TRITT</b> ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
13	17	17	19	<b>COLLIN RAYE</b> ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
14	18	16	33	<b>DAVID LEE MURPHY</b> ● MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	10
15	14	15	47	<b>ALISON KRAUSS</b> ▲ <sup>3</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
16	20	20	16	<b>BLACKHAWK</b> ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
17	12	12	82	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
18	15	18	10	<b>AARON TIPPIN</b> RCA 66740 (9.98/15.98)	TOOL BOX	12
19	16	19	9	<b>DWIGHT YOAKAM</b> REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
20	27	30	11	<b>CLAY WALKER</b> GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
21	22	21	28	<b>BRYAN WHITE</b> ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	17
22	29	32	24	<b>TRACY BYRD</b> ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
23	24	24	93	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
24	28	29	14	<b>MARTINA MCBRIDE</b> RCA 66509 (9.98/15.98)	WILD ANGELS	17
25	30	25	8	<b>JOE DIFFIE</b> EPIC 67045/SONY (10.98 EQ/15.98)	MR. CHRISTMAS	24
26	31	31	14	<b>LITTLE TEXAS</b> WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
27	21	23	103	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
28	38	38	21	<b>TERRI CLARK</b> MERCURY NASHVILLE 526991 (10.98 EQ/15.98) <b>HS</b>	TERRI CLARK	28
29	25	28	27	<b>LORRIE MORGAN</b> ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
30	26	26	20	<b>ALABAMA</b> RCA 66525 (10.98/15.98)	IN PICTURES	12
31	41	41	4	<b>JOE DIFFIE</b> EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	31
32	44	44	52	<b>WADE HAYES</b> ● COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
33	34	33	14	<b>THE MAVERICKS</b> MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
34	19	14	10	<b>THE TRACTORS</b> ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	12
35	35	36	88	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
36	36	34	43	<b>JOHN BERRY</b> ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
37	33	35	118	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
38	40	39	66	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	23	22	8	<b>JOHN BERRY</b> CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	21
40	37	37	66	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
41	39	42	172	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
42	47	46	27	<b>JEFF CARSON</b> MCG CURB 77744/CURB (9.98/15.98) <b>HS</b>	JEFF CARSON	22
43	43	43	82	<b>TRACY BYRD</b> ▲ <sup>3</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
44	46	50	102	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
45	45	45	8	<b>PAM TILLIS</b> ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
46	32	27	10	<b>CLINT BLACK</b> RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	25
47	48	49	79	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
48	59	55	16	<b>SAMMY KERSHAW</b> MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19
49	52	52	100	<b>BLACKHAWK</b> ▲ <sup>3</sup> ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
50	58	58	15	<b>TRACY LAWRENCE</b> ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
51	51	47	101	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
52	49	48	60	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 11092 (10.98/15.98)	LEAD ON	1
<b>*** PACESETTER ***</b>						
53	68	57	35	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
54	42	40	19	<b>DOLLY PARTON</b> COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
55	64	66	20	<b>TY ENGLAND</b> RCA 66522 (9.98/15.98)	TY ENGLAND	13
56	69	67	67	<b>TRACY LAWRENCE</b> ▲ <sup>3</sup> ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
57	61	62	13	<b>MARK CHESNUTT</b> DECCA 11261/MCA (10.98/15.98)	WINGS	24
58	50	51	72	<b>THE TRACTORS</b> ▲ <sup>2</sup> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
59	56	60	46	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
60	57	56	229	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
61	54	59	18	<b>SAWYER BROWN</b> CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
62	63	69	140	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
63	70	72	68	<b>JOE DIFFIE</b> ▲ <sup>3</sup> EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
64	75	73	14	<b>EMILIO</b> CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
65	55	53	100	<b>THE MAVERICKS</b> ▲ <sup>3</sup> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
66	66	65	76	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
67	65	61	50	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
68	67	68	71	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
69	53	54	62	<b>CLINT BLACK</b> ▲ <sup>3</sup> RCA 66419 (10.98/16.98)	ONE EMOTION	8
<b>*** HOT SHOT DEBUT ***</b>						
70	NEW		1	<b>DOUG SUPERNOW</b> GIANT 24639/WARNER BROS. (10.98/15.98) <b>HS</b>	YOU STILL GOT ME	70
71	RE-ENTRY		44	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	48
72	71	74	48	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
73	73	70	42	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27
74	RE-ENTRY		47	<b>NEAL MCCOY</b> ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
75	74	71	39	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35

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

## Billboard Top Country Catalog Albums

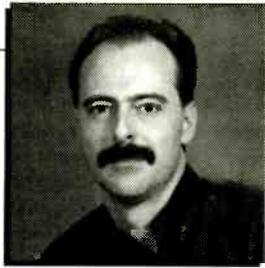
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING JAN. 13, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10877 (10.98/15.98) 15 weeks at No. 1	LET THERE BE PEACE ON EARTH	21
2	2	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	35
3	8	<b>TRISHA YEARWOOD</b> MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	8
4	3	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	241
5	6	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	243
6	5	<b>ALAN JACKSON</b> ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	18
7	10	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	8
8	15	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	5
9	16	<b>MARTINA MCBRIDE</b> ▲ <sup>3</sup> RCA 66288 (9.98/15.98)	THE WAY THAT I AM	7
10	11	<b>SHANIA TWAIN</b> MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	24
11	9	<b>DOLLY PARTON</b> ● COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	33
12	12	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	241
13	14	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	5

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	—	<b>HANK WILLIAMS, JR.</b> ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	55
15	22	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	2
16	—	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	16
17	—	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	239
18	4	<b>KATHY MATTEA</b> MERCURY NASHVILLE 518059 (9.98 EQ/13.98)	GOOD NEWS	7
19	23	<b>GARTH BROOKS</b> ▲ <sup>11</sup> CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	6
20	20	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	237
21	13	<b>GEORGE STRAIT</b> ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	37
22	—	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	33
23	7	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	35
24	21	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	13
25	—	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	57

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

### COUNTRY CORNER



by Wade Jessen

**HILL-TOPPER:** Faith Hill celebrates her third No. 1 on Billboard's Hot Country Singles & Tracks with "It Matters To Me," the title cut from her sophomore project. Hill's 1994 debut single, "Wild One," was the first No. 1 country song for that year, peaking on Jan. 1. The follow-up hit, "Piece Of My Heart," reached No. 1 four months later.

**Jack Purcell**, director of national promotion at Warner/Reprise Nashville, says the success of this track is somewhat unusual since ballads only occasionally top that chart, and the few that do are usually by male vocalists. Only one bulletted title in the top 10 has spent less time on the chart than "It Matters," and Purcell thinks the song will remain at No. 1 more than one week. Hill's new set moves 10-9 on Top Country Albums and 46-44 on The Billboard 200.

**HILLBILLY HEAVEN:** Among the titles debuting on Hot Country Singles & Tracks is "Now That's All Right With Me" (No. 75), the first outing for **Mandy Barnett** (Asylum), who spent two highly successful seasons portraying heartbreak heroine **Patsy Cline** in the musical "Always Patsy Cline." Barnett played to sellout crowds at the historic Ryman Auditorium in Nashville, on the same stage where the late Cline became a radio star on WSM's "Grand Ole Opry." Ironically, the 20-year-old Barnett made her own radio debut on that station's legendary "Midnight Jamboree" at age 12 and guested on the Opry later that year at the invitation of cast member **Justin Tubb**. **Robynn Jaymes**, PD at WYYD Roanoke, Va., says the track is already active at that station, with heavy telephone response from female and younger listeners. The debut project hits retail Feb. 27.

**SLEEPLESS IN HOUSTON:** **Doug Supernaw** (Giant) marks two important chart milestones, first with "Not Enough Hours In The Night" (14-10), his first top 10 title on Hot Country Singles & Tracks since "I Don't Call Him Daddy" peaked at No. 1 in 1993. Secondly, he captures Hot Shot Debut honors on Top Country Albums at No. 70, with "You Still Got Me." The Houston native first appeared on the country album chart in June '93 with "Red & Rio Grande," which contained the aforementioned No. 1 single, and "Reno," a summertime hit that peaked at No. 4 that year.

**DEEP FREEZE:** **Ty Herndon's** "What Mattered Most" (Epic) wins the Pacesetter trophy (68-53) on Top Country Albums during a week in which bullet criteria was lowered to reflect the soft sales period following the holiday shopping season. The title is awarded the percentage-based award for showing the smallest percentage decline for any title on that list. But, since none of the 75 titles increased over prior-week sales, no title qualifies for Greatest Gainer. Meanwhile, "Heart Half Empty," Herndon's duet with **Stephanie Bentley** from that set, regains its bullet on Hot Country Singles & Tracks, moving 26-25, as most radio programmers adjust song rotations for the first time following the Christmas and New Year's holidays.

### RCA'S SECRET WORDS ARE LARI WHITE

(Continued from page 24)

top 10 markets—Dallas, Atlanta, Detroit, Minneapolis, Nashville, Houston, Tampa, Fla., Phoenix, Indianapolis, and San Francisco. In-stores are being scheduled in some of those markets, and White may also perform in them in February and March. Also in March, White will undertake an extensive promo tour of Canada.

"The whole idea is that Lari's back after being away six months making this record," says Daniel.

"Don't Fence Me In," says White, really began 18 months ago, shortly following the completion of "Wishes." And the Cole Porter title track, which bookends the album, is a personal theme song that she's been performing live for six years.

"I sang it at one of my very first showcases in Nashville and always felt it was a timeless classic," says White, who opens "Don't Fence Me In" with a snippet of the song produced to sound like an old phonograph recording, sung with Trisha Yearwood and Shelby Lynne in a reprise of their backup vocal grouping from the Mavericks' "Foolish Heart," which is from the "Music For All Occasions" album. White's disc ends with a rocking, full version of the Porter song.

"I was feeling a lot like being 'fenced in,' or I could get that way if I let myself," White continues. "The lyric talks about not getting trapped in a small space, and in my line of work that translates to creative freedom and letting your imagination run wild. I've always had an active imagination since I was a little girl and felt like I was losing a little bit of that as a grown-up. To me, one of the most exciting aspects of being human is when we give ourselves permission to use our imagination, which is the most powerful attribute we have. The idea is so universal and applies to every generation no matter how old you are or what job you have or where you live. So it's really become a theme song for me, and it's so great to watch audiences light up when they recognize it."

For White, the song touches on the "easy trap of trying to be commercial," and while she certainly seeks a bigger audience, her intent with the album goes beyond those concerns.

"It would be really sad to put together a bunch of songs that could

all be radio singles, because there's a lot of interesting stuff that radio never plays," she says. "But there are maybe seven songs that support the theme and character of the album which I also honestly believe are very commercial radio songs as well."

White wrote or co-wrote seven of the album tracks and co-produced "Don't Fence Me In" with Josh Leo, who originally signed her to RCA.

"I co-produced my first album ['Lead Me Not'] with Rodney Crowell, but I've really grown since then

and come a long way as a producer," she says. "The first album had things I really loved and felt were straight from the heart but lacked the commercial element, while the second had much greater commercial success—but I felt it was a 'safer' album. This one combines the both, and I'm more personally attached to it than any project I've yet made. I'm putting my heart and soul out here, and I'm holding my breath to see whether people love it or go, 'What on earth is she doing?'"

### ARISTA'S DIAMOND RIO POLISHES STUDIO SOUND

(Continued from page 24)

"Technology is allowing people to spend more time on the creative part and actually doing their job and spending less time on the day-to-day things it takes to get that idea translated," Clute says. "I think this is what it has done for us. It helped us through the process... We have all the resources to make technically great records, but I don't think that's what makes a great record—it's great songs, great performances, and a little bit of luck."

Roe says that Arista's new policy on holding songs helped he and his bandmates find the quality of songs for which they were looking. "[Arista Nashville director of A&R] Steve Williams, [VP of A&R] Jim Scherer, and Tim implemented a brand-new program with the writers," Roe says. "They asked to have [the songwriters'] songs fresh off the press. [They said] 'Please pitch them to us, and if you do that and you pitch us your best songs, we give you a guarantee that in no more than two weeks, if we don't like it, we will release it back to you.' They promised they would get it to the artist and get a yes or no, and either get it back to them or put it on hold for good."

Promising to listen quickly and not keep songwriters' top songs tied up for long periods of time is a policy that writers and publishers greatly appreciated. "The writers felt more confident, and I think that's part of the reason why we got pitched... a better quality or stock of songs than we were ever pitched before," Roe says.

Roe shares an interesting story behind "Walkin' Away." Williams heard songwriter Craig Wiseman

play the song the day it was written. "We were going in the studio and looking for uptempo tunes," Roe recalls. "Steve said, 'I think Craig may have a song that will work, and he's in there demoing it.'"

Williams took the song from Wiseman and ran to the studio to play it for the band. They said yes and cut it that afternoon. "It became the first single and it was the last song we cut," Roe says.

Another difference in "IV" is that it's the first album the band recorded without longtime producer Monty Powell. "This was a mutual thing," DuBois says. "Monty was very instrumental in Diamond Rio coming to Arista and is friends with all of us... It came to a point where Monty saw a need to go in a certain direction, and the guys saw a need to go in a different direction. It was not a completely painless process for any of us, but I think when it was all over, we all understood it was something that needed to happen. I think Monty is still supportive of this act, and we are still supportive of Monty."

Diamond Rio will support the new album with a tour that kicks off Feb. 22 at Nashville's Ryman Auditorium and will be sponsored by the Hanes clothing company.

Tour dates will also tie into Diamond Rio's national spokesmen involvement with the Big Brothers/Big Sisters of America organization, which provides companions and role models to children lacking a parent in their day-to-day lives. Participants in the organization will be given free tickets and free backstage passes to concerts.

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

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

- 46 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM
- 38 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM
- 39 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM
- 13 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP)
- 12 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)
- 3 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL
- 5 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI/Mike Curb, BMI) HL/WBM
- 19 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) HL
- 59 COUNTRY CRAZY (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugue, BMI) WBM
- 8 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI)
- 11 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM
- 65 THE FEVER (Swag Song, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP)
- 44 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM
- 31 GRANDPA TOLD ME SO (Murray, BMI/Tom Collins, BMI) WBM
- 25 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
- 55 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP)
- 28 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WBM
- 27 IF YOU LOVED ME (Sony Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM
- 4 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM
- 24 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI)
- 29 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM
- 30 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL
- 68 I ONLY WANT YOU FOR CHRISTMAS (Hannah's Eyes, BMI/Coburn, BMI)
- 1 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM
- 74 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI)
- 49 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM

- 53 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM
- 62 LEROY THE REDNECK REINDEER (Wilimi, BMI/Diff-tunes, BMI/Affiliated, BMI/Modar, BMI/Songwriters Ink, BMI/Sony Tree, BMI/Texas Wedge, ASCAP/Emdar, ASCAP) WBM
- 66 LET YOUR HEART LEAD YOUR MIND (Smokin' Armadillo, BMI)
- 7 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL
- 35 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomahawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL
- 16 LIKE THERE AIN'T NO YESTERDAY (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
- 9 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Newton, ASCAP) WBM
- 57 NO NEWS (Sony Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
- 10 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI) HL
- 43 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
- 20 NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spoofier, BMI) WBM
- 75 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI)
- 70 O HOLY NIGHT (Kicking Bird, BMI/Diamond Storm, BMI) WBM
- 64 ON A BUS TO ST. CLOUD (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP)
- 23 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP)
- 36 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murray, BMI) WBM

- 51 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI)
- 2 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM/HL
- 58 REDNECK 12 DAYS OF CHRISTMAS (Max Lauffs, BMI/Shabloo, BMI/WarPrise, BMI/Wilson & Dipetta, ASCAP)
- 15 RING ON HER FINGER, TIME ON HER HANOS (Sony Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP)
- 26 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
- 69 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM
- 73 SANTA CLAUS IS COMIN' (IN A BOOGIE WOOGIE CHOO CHOO TRAIN) (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/Don Williams, BMI) WBM
- 72 SANTA I'M RIGHT HERE (Hot Licks, BMI)
- 63 SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/AMR, ASCAP/Sierra Home, BMI) WBM
- 37 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL
- 42 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL
- 54 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
- 47 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Preshwood, BMI) HL
- 60 SOLID GROUND (Marledge, ASCAP)
- 34 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI)
- 56 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI)
- 18 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM/HL
- 14 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJanes, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almor,

- ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM
- 71 'TIL SANTA'S GONE (MILK AND COOKIES) (Wordy, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI) WBM
- 45 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM
- 41 TOO MUCH FUN (Hamstein Stroudavidour, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM
- 67 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)
- 33 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
- 48 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony Cross Keys, ASCAP/All Around Town, ASCAP) WBM
- 61 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM
- 21 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mil Village, ASCAP) HL
- 17 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL
- 6 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
- 50 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Showbilly, BMI) HL
- 32 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL
- 22 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony Tree, BMI) WBM
- 40 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM
- 52 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyama, BMI) WBM

# Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING JAN. 13, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	3	6	10	IT MATTERS TO ME S.HENDRICKS (M.D. SANDERS, E.HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	1
2	1	3	15	REBECCA LYNN B.J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	1
3	2	2	14	CAN'T BE REALLY GONE J. STROUD, B. GALLI-MORE (G. BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	2
4	7	12	9	(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	4
5	5	5	15	THE CAR C. HOWARD (C.M. SPRIGGS, G. HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	3
6	10	13	12	WHEN BOY MEETS GIRL K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	6
7	4	4	14	LIFE GETS AWAY J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, T. SCHUYLER)	CLINT BLACK (V) RCA 64442	4
8	11	11	9	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	8
9	9	9	19	LOVE LESSONS T. BROWN (J. KILGORE, T. HEWITT, M. POWELL, S. MAJCRS)	◆ TRACY BYRD (C) (V) MCA 55102	9
10	14	18	14	NOT ENOUGH HOURS IN THE NIGHT R. LANDIS (A. BARKER, R. HARBIN, K. WILLIAMS)	◆ DOUG SUPERNAW (C) (V) GIANT 17764	10
11	6	7	15	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1-2878	6
12	13	15	17	BORN IN THE DARK J. STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	12
13	16	17	7	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. SANDERSON, S. DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	13
14	8	1	20	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	1
15	17	16	10	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	15
16	20	21	10	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	16
17	12	14	19	WHEN A WOMAN LOVES A MAN S. HENDRICKS, L. PARNELL (M. LUNA, R. VAN HOY)	◆ LEE ROY PARNELL (V) CAREER 1-2862	12
18	15	8	13	TALL, TALL TREES K. STEGALL (G. JONES, R. MILLER)	◆ ALAN JACKSON (V) ARISTA 1-2879	1
19	19	10	17	CHECK YES OR NO T. BROWN, G. STRAIT (D.M. WELLS, D.H. OGLESBY)	◆ GEORGE STRAIT (V) MCA 55127	1
20	21	22	9	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HOBBS (K. GOOD, J. SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	20
21	22	23	12	WHAT I MEANT TO SAY D. COOK (D. COOK, S. HOGIN, J. MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	21
22	23	33	7	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	22
23	24	32	8	OUT WITH A BANG T. BROWN (D.L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	23
24	30	36	4	I KNOW SHE STILL LOVES ME T. BROWN, G. STRAIT (A. BARKER, M. HOLMES)	GEORGE STRAIT MCA ALBUM CUT	24
25	26	27	14	HEART HALF EMPTY D. JOHNSON, E. SEAY (G. BURR, D. CHILD)	◆ TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	25
26	27	35	8	'ROUND HERE M.A. MILLER, M. MCANALLY (M.A. MILLER, S. EMERICK, G. HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	26
27	31	39	5	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	27
28	28	25	13	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	25
29	41	67	3	I'LL TRY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	29
30	29	19	16	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B.E. BOYD)	ALABAMA (C) (V) RCA 64419	4
31	34	38	10	GRANDPA TOLD ME SO B. BECKETT (M.A. SPRINGER, J.D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	31
32	32	24	18	WHO NEEDS YOU BABY J. STROUD (C. WALKER, R. BOUDREAU, K. WILLIAMS)	◆ CLAY WALKER (C) (V) GIANT 17771	2
33	37	44	5	WALKIN' AWAY M.D. CLUTE, T. DUBOIS, DIAMOND RIO (A. ROBOFF, C. WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1-2934	33
34	39	42	7	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	34
35	36	31	20	LIFE GOES ON C. DINAPOLI, D. GRAU, LITTLE TEXAS (D. GRAY, T. MCHUGH, K. FOLLESE)	◆ LITTLE TEXAS (V) WARNER BROS. 17770	5
36	40	40	6	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	36
37	42	43	13	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	◆ RHETT AKINS (V) DECCA 55085	37
38	38	30	20	BACK IN YOUR ARMS AGAIN J. STROUD (J.F. KNOBLOCH, P. DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	4
39	57	72	6	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
40	46	54	3	YOU CAN FEEL BAD E. GORDY, JR., (M. BERG, T. KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	40
41	45	49	6	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T.J. KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT	41
42	44	41	19	SHE'S EVERY WOMAN A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18842	1
43	25	20	14	NOTHING P. ANDERSON (D. YOAKAM, KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734/WARNER BROS.	20
44	35	29	20	GO REST HIGH ON THAT MOUNTAIN T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55098	14
45	59	—	2	TO BE LOVED BY YOU T. BROWN (G. BURR, M. REID)	WYNONNA (C) (V) CURB 55084/MCA	45
46	47	46	11	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. BOONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	46
47	51	47	12	SMOKE IN HER EYES G. FUNDIS (H. PRESTWOOD)	◆ TY ENGLAND (C) (V) RCA 64405	47
48	53	55	6	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RICOCHET (C) (V) COLUMBIA 78088	48
49	56	60	3	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J. FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (V) DECCA 55164	49
50	49	45	17	WHISKEY UNDER THE BRIDGE S. HENDRICKS, D. COOK (D. COOK, K. BROOKS, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	5
51	60	62	5	READY, WILLING AND ABLE J. LEO, L. WHITE (J. LEARY, J.A. SWEET)	LARI WHITE (C) (V) RCA 64455	51
52	64	—	2	YOU GOTTA LOVE THAT B. BECKETT (J. BROWN, B. JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	52
53	65	56	18	I WILL ALWAYS LOVE YOU S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & VINCE GILL (V) COLUMBIA 78097	15
54	66	65	5	SHE'S GOT A MIND OF HER OWN D. JOHNSON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	54
*** Hot Shot Debut ***						
55	NEW	—	1	HYPNOTIZE THE MOON J. STROUD (S. DORFF, E. KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704	55
56	69	64	4	STANDING TALL J. STROUD (L. BUTLER, B. PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	56
57	NEW	—	1	NO NEWS D. COOK, W. WILSON (S. HOGIN, P. BARNHART, M.D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	57
58	18	28	5	REDNECK 12 DAYS OF CHRISTMAS S. ROUSE, D. GRAU (J. FOXWORTHY, S. ROUSE, D. GRAU, T. WILSON)	JEFF FOXWORTHY WARNER BROS. ALBUM CUT	18
59	74	75	3	COUNTRY CRAZY C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, C. JONES)	LITTLE TEXAS WARNER BROS. ALBUM CUT	59
60	75	66	8	SOLID GROUND R. SKAGGS (G. OWENS)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	60
61	62	59	8	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	57
62	33	51	5	LEROY THE REDNECK REINDEER J. SLATE, J. DIFFIE (S. PIPPIN, S. SLATE, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 78201	33
63	72	68	8	SHE CAN'T SAVE HIM J. CRUTCHFIELD (B. REGAN, L. HENGBER)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58502	63
64	RE-ENTRY	—	6	ON A BUS TO ST. CLOUD G. FUNDIS (G. PETERS)	◆ TRISHA YEARWOOD (V) MCA 55141	64
65	61	34	8	THE FEVER A. REYNOLDS (S. TYLER, J. PERRY, B. KENNEDY, D. ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23
66	NEW	—	1	LET YOUR HEART LEAD YOUR MIND C. HOWARD (S. MEEKS)	◆ SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB	66
67	RE-ENTRY	—	16	TROUBLE T. BROWN (T. SNIDER)	◆ MARK CHESNUTT (C) (V) DECCA 55103	18
68	48	63	10	I ONLY WANT YOU FOR CHRISTMAS S. HENDRICKS, K. STEGALL (T. NICHOLS, Z. TURNER)	◆ ALAN JACKSON (C) ARISTA 1-2372	41
69	RE-ENTRY	—	15	RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S.P. DAVIS, B. HOBBS)	◆ KEN MELLONS (C) (V) EPIC 78066	39
70	55	—	2	O HOLY NIGHT C. HOWARD (C. HOWARD, J. BERRY, A. ADAM)	◆ JOHN BERRY (V) CAPITOL NASHVILLE 18910	55
71	58	74	4	'TIL SANTA'S GONE (MILK AND COOKIES) J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	58
72	50	69	5	SANTA I'M RIGHT HERE N. LARKIN, H. SHEDD (R. REYNOLDS)	◆ TOBY KEITH (V) POLYDOR NASHVILLE 577416	50
73	43	53	5	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	43
74	NEW	—	1	IT WORKS E. GORDY, JR., ALABAMA (M. CATES, A. SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	74
75	NEW	—	1	NOW THAT'S ALL RIGHT WITH ME B. SCHNEE, K. LEHNING (KOSTAS, T. PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM 64308	75

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

# Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  
FOR WEEK ENDING JAN. 13, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	21	I LIKE IT, I LOVE IT CURB 76961 19 weeks at No. 1	TIM MCGRAW
2	2	2	14	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
3	3	3	7	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
4	4	4	7	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
5	5	5	17	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
6	6	8	8	THE CAR MCG CURB 76970	JEFF CARSON
7	15	20	4	WHEN BOY MEETS GIRL MERCURY NASHVILLE 852388	TERRI CLARK
8	7	7	9	REBECCA LYNN ASYLUM 64360	BRYAN WHITE
9	13	16	24	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY WITH LITTLE TEXAS & S. ROUSE
10	12	12	15	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
11	9	10	29	ANGELS AMONG US RCA 62643	ALABAMA
12	8	6	13	IN PICTURES RCA 64419	ALABAMA
13	11	11	5	NOT THAT DIFFERENT EPIC 78189	COLLIN RAYE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	17	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
15	16	14	8	WHAT I MEANT TO SAY COLUMBIA 78087	WADE HAYES
16	10	9	16	LOVE LESSONS MCA 55102	TRACY BYRD
17	18	18	29	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
18	17	17	29	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
19	20	15	11	TEQUILA TALKIN' BNA 64386	LONESTAR
20	19	19	22	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
21	22	21	4	HEART HALF EMPTY EPIC 78073	TY HERNDON FEATURING STEPHANIE BENTLEY
22	25	—	2	BIGGER THAN THE BEATLES EPIC 78202	JOE DIFFIE
23	24	23	28	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
24	23	24	21	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
25	21	22	7	NOTHING REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM

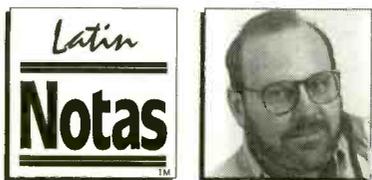
Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan,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

# Gilberto Gil To Headline Hollywood Rock's Brazilian Bash

**H'**WOOD ROCK GOES BRAZILIAN: For the first time in its history, mega-festival Hollywood Rock will boast an all-Brazilian night headlined by noted Warner Brazil troubadour **Gilberto Gil**, along with a stellar bill boasting Sony's **Djavan**, **Cidade Negra**, and **Chico Science & Nação Zumbi**, plus BMG's **Lulu Santos**, PolyGram's **Carlinhos Brown**, Virgin's **Lobão**, and EMI's **Fernanda Abreu**.

In addition, Gil is set to close the Brazilian segment with a jam session with reggae stalwarts **Aswad** and **Steel Pulse**.

The annual festival, promoted by Brazilian concert firm Promoter and sponsored by cigarette manufacturer Souza Cruz, is slated to take place Jan. 19-21 in São Paulo's 40,000-seat stadium Estádio do Pacaembu and from



by John Lannert

Jan. 26-28 at Rio de Janeiro's 40,000-seat Praça de Apoteose.

Among the international acts booked to perform at Hollywood Rock are **Jimmy Page & Robert Plant**, the **Black Crowes**, **Urge Overkill**, the **Cure**, **Smashing Pumpkins**, **White Zombie**, and **Supergrass**. Warner Brazilian rock act **Raimundos** is set to share the bill with **Plant & Page**, while BMG's Brazilian rock upstarts **Pato Fu** are scheduled to appear with

Smashing Pumpkins.

**S**TATESIDE BRIEFS: **Selena's** EMI/EMI Latin album "Dreaming Of You" was certified double platinum by the Recording Industry Assn. of America in December . . . On Feb. 6, WEA Latina is due to drop "Laberinto" by Spain's erudite romantic **Miguel Bosé**. Labelmate **Yolandita Monge** has begun taping the Colombian *telenovela* "La Viuda De Blanco" with Puerto Rican actor **Osvaldo Ríos** . . . WRTO-FM Miami has debuted a daily mix show called "Caliente." Talented remixer **Carlos Sarli**, who has worked on numerous projects for Sony Discos and Kubaney, among others, is providing the sounds . . . MTV Latino has signed on soft drink company **Crush** as a new sponsor.

PolyGram Latin has released "Nino Bravo 50 Aniversario" in volume one and volume two editions. The two remastered greatest-hits albums sport several updated duets featuring the '70s singing idol with **Paloma San Basilio**, **Sergio Dalma**, and **Javier Andreu**. Sadly, these musically fine records—like many Latino retrospective packages—contain no liner notes. **Bravo**, who would have turned 50 this year, died in 1973.

**N**EW BLOOD, PLEASE: As usual, the U.S. Latin industry generated few new hit artists this year, save Fono-

visa's **Enrique Iglesias**, who, for better or worse, benefited greatly by being the son of superstar **Julio**. Let's hope A&R execs in the Latino music biz will start getting out of their offices and into the streets to find what Latino kids are listening to. Otherwise, the stateside Latino industry will transmogrify into a declining market supported frantically by a handful of the same old names.

Further south, Mexico fared a little better as a home for breaking new artists—Sony's **Fey** and **Mónica Naranjo** and the young **Iglesias** immediately come to mind as fast-rising newcomers—yet the Mexican labels blamed the ailing peso for the dismal sales figures in Mexico. But Mexico City music fans somehow came up with the money to see a pair of sold-out **Bon Jovi** shows a couple of months back.

While it is easier said than done to break a new artist, a hot, upstart act will sell records, regardless of the economic times.

**S**IR MOTOWN: Much ado has been made in 1995 about which industry player would develop a prosperous, independent label modeled on **Berry Gordy's** hugely successful Motown imprint. But nobody seems to mention that **Ralph Mercado**, president of RMM Records, has come closest to bringing "the sound of young Latin America" (to paraphrase Motown's memorable slogan) to Latino youth. His pair of salsa stars **India** and **Marc Anthony** have freshened up Afro-Caribbean music by introducing gospel and R&B elements into the mix.

Acclaimed producer **Sergio George** was the mastermind behind the innovative, soulful tropical sound put out by **India** and **Anthony**. Now that he has started his own **Sir George** label, the New York-based studio whiz shapes up as the key player who could originate a hybrid blend of R&B vocal flavorings and Latino tropical cadences that could be sung in English and sold to the masses.

The vital musical ingredient to this cross-genre scenario appears to be a thick, catchy groove that non-Latinos

can relate to on the dancefloor. **C+C Music Factory's** 1994 tribal/tropical stomp "Robi-Rob's Boriqua Anthem" comes to mind as a fine example of merging the best of Anglo and Latino street vibes. And that memorable track was rapped and sung in Spanish, no less. The closest comparison to what could happen with a new Latino sound took place several years back with dancehall music. Barely decipherable lyrically, dancehall ultimately clicked because the language was cleared up a bit and the rhythmic bottom was given muscular flesh and purpose.

West Coast Chicano bands in the '70s, such as **Malo** and **El Chicano**—not to mention **War**—fitted a smooth soul groove within the percolating Latino tempos, and the blend became popular on a national scale.

True, the success realized by the West Coast crews never remotely approached Motown's. Nonetheless, the demographics in the U.S. have since taken on an appreciable Latino accent. More important, as evidenced by this year's flat market, non-Latinos are worn out on the pale and stale sounds being foisted upon them by Anglo record labels. They are looking for something exotic, yet familiar.

So now is the ripest moment for a new, Latino-rooted music to fill the breach since 1933, when **Franklin D. Roosevelt** launched his noninterventionist "good neighbors" policy with his country's Latin American neighbors. Overnight, it seemed, all musical things Latin American were hip. For the next 25 years, Brazilian and, to a greater extent, Latino music was played, translated, and bought by Anglos, who thought nothing of mixing the mambo and samba with their jitterbug.

Anglo club patrons nowadays are merging the dance steps to "Macarena" with those of the **Electric Slide**.

**Sergio George** is doing the same with Anglo and Latin music. It looks as if the Latino industry's Motown will be located not in Detroit, but in Nueva York.

Assistance in preparing this column was provided by **Enor Paiano** in São Paulo, Brazil.

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## LATIN TRACKS A-Z

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



**Dyango Teams With Livi.** Producer Roberto Livi recently signed a contract with PolyGram Latin America to become the artistic director of PolyGram's Spanish crooner Dyango. Livi will produce Dyango's forthcoming album, due in April. Shown, from left, are Dyango; Manolo Diaz, president, PolyGram Latin America; and Livi.

# Hot Latin Tracks™



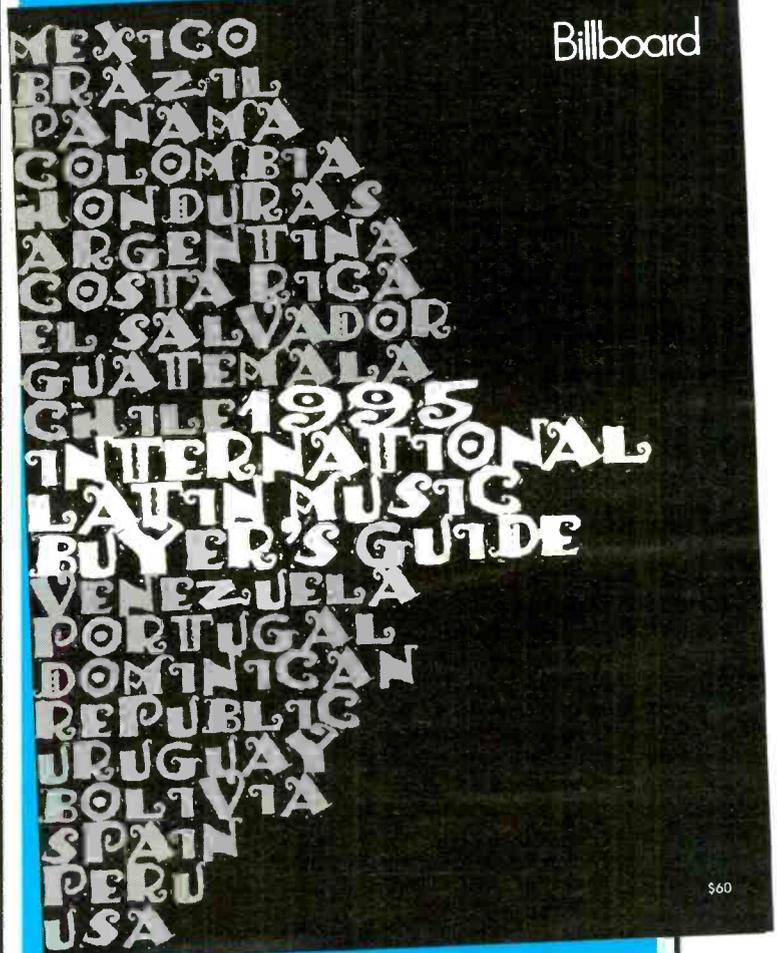
COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	2	1	14	<b>ENRIQUE IGLESIAS</b> FONOVISIA	◆ SI TU TE VAS R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
2	3	3	13	<b>PETE ASTUDILLO</b> EMI LATIN	◆ COMO TE EXTRANO A. B. QUINTANILLA III (A. B. QUINTANILLA III, P. ASTUDILLO, J. OJEDA)
3	4	5	8	<b>BRONCO</b> FONOVISIA	TODO POR TI BRONCO (J. G. ESPARZA)
4	1	2	6	<b>GLORIA ESTEFAN</b> EPIC/SONY	◆ MAS ALLA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
5	7	11	5	<b>LIBERACION</b> FONOVISIA	ENAMORADO DE UN FANTASMA LIBERACION (H. PONY GONZALEZ)
6	6	8	5	<b>LUIS MIGUEL</b> WEA LATINA	AMANECE EN TUS BRAZOS MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
7	5	4	18	<b>CRISTIAN</b> MELODY/FONOVISIA	◆ VUELVE A QUERER J. AVENDANO LUHRIS (J. AVENDANO LUHRIS)
8	12	17	13	<b>DAVID LEE GARZA Y LOS MUSICALES</b> EMI LATIN	◆ TONTA D. L. GARZA, T. GONZALEZ (J. RODRIGUEZ, M. CISNEROS)
9	9	9	6	<b>RICKY MARTIN</b> SONY	◆ MARIA K. C. PORTER (I. BLAKE, K. C. PORTER, L. GOMEZ ESCOLAR)
10	8	7	11	<b>JOSE JOSE</b> ARIOLA/BMG	LLORA CORAZON R. LIVI (R. LIVI, R. FERRO)
<b>*** AIRPOWER ***</b>					
11	13	25	4	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	QUIEN H. PATRON (E. MOGUEL)
12	14	21	18	<b>MAZZ</b> EMI LATIN	◆ ESTUPIDO ROMANTICO J. GONZALEZ (P. ASTUDILLO, R. VELA)
13	16	20	7	<b>MICHAEL SALGADO</b> JOEY	◆ SI QUISIERAS J. S. LOPEZ (F. MENDEZ, R. ORTEGA CONTRERAS)
14	18	15	8	<b>LOS TEMERARIOS</b> AFG SIGMA	LA MUJER DE LOS DOS A. ANGEL ALBA (A. A. ALBA)
15	10	6	6	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	HIMNO A LA HUMILDAD M. A. SOLIS (M. A. SOLIS)
16	20	16	22	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	GOLPES EN EL CORAZON TN INC. (R. VALENCIA)
17	11	10	11	<b>LOS REHENES</b> FONOVISIA	ME PIDES TU LIBERTAD NOT LISTED (J. TORRES S. GUZMAN)
18	15	12	9	<b>SELENA</b> EMI LATIN	◆ DREAMING OF YOU G. ROCHE (F. GOLDE, T. SNOW)
19	23	22	18	<b>THALIA</b> EMI LATIN	◆ PIEL MORENA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
20	19	14	17	<b>LUIS MIGUEL</b> WEA LATINA	◆ SI NOS DEJAN L. MIGUEL, K. CIBRIAN (J. A. JIMENEZ)
21	24	19	10	<b>ROCIO DURCAL</b> ARIOLA/BMG	COMO HAN PASADO LOS ANOS R. LIVI (R. LIVI, R. FERRO)
22	21	24	6	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	NO PUEDO MAS TN INC. (T. BELLO)
23	22	—	2	<b>DANNY RIVERA</b> DISSAR/CDT	TODAVIA ES NAVIDAD D. RIVERA (M. ENRIQUE)
24	39	39	3	<b>MADONNA</b> MAVERICK/WARNER BROS.	VERAS NOT LISTED (MADONNA, D. FOSTER)
25	33	27	4	<b>FAMA</b> SONY	LAGRIMAS DE ALEGRIA O. GALVAN, J. GALVAN (J. GALVAN)
26	32	—	2	<b>INTOCABLE</b> EMI LATIN	COQUETA J. L. AYALA (L. PADILLA)
27	30	33	8	<b>RAM HERRERA</b> SONY	◆ AHORA DILE R. HERRERA, R. MARTINEZ (A. VEZZANI)
28	RE-ENTRY	3	3	<b>BANDA MACHOS</b> FONOVISIA	TE LO DEBO A TI J. ALFARO (H. RAYA)
29	25	36	3	<b>VICENTE FERNANDEZ</b> SONY	SUFRIENDO Y PENANDO P. RAMIREZ (G. G. HUESCA ROMAN)
30	NEW ▶	1	1	<b>ALEJANDRO FERNANDEZ</b> SONY	PASO DEL NORTE P. RAMIREZ (F. VALDES LEAL, M. RIVERA)
31	29	35	10	<b>JOSE MANUEL FIGUEROA</b> FONOVISIA	EXPULSADO DEL PARAISO J. SEBASTIAN (J. SEBASTIAN)
32	RE-ENTRY	9	9	<b>MICHAEL SALGADO</b> JOEY	◆ CRUZ DE MADERA J. S. LOPEZ (L. MENDEZ ALMEGOR)
33	34	—	2	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	QUE DE RARO TIENE TN INC. (M. URIETA)
34	26	23	8	<b>SPARX</b> FONOVISIA	QUIERO VOLVER EL TIEMPO A TRAS T. MORRIE (L. ANTONIO)
35	27	18	5	<b>YOLANDITA MONGE</b> WEA LATINA	◆ TU, TU, TU, TU G. MARQUEZ (G. BIGAZZI), P. HOLLAND, G. DATI, A. BALBINATTI)
36	17	13	9	<b>MARC ANTHONY</b> SOHO LATINO/SONY	◆ NADIE COMO ELLA S. GEORGE (O. ALFANNO)
37	31	28	4	<b>OLGA TANON</b> WEA LATINA	EXITOS Y MAS NOT LISTED (R. VAZQUEZ, S. E. RAMIREZ-CARRERO, Y. MONROUZEAU, R. LOPEZ, R. BARRERAS, O. TANON)
38	RE-ENTRY	7	7	<b>JAY PEREZ</b> SONY	HOY SOY FELIZ J. PEREZ (J. CARMONA)
39	37	40	6	<b>IRIDIAN</b> POLYGRAM RODVEN	SEÑOR LOCUTOR P. A. CARDENAZ (F. CURIEL ALAZANI)
40	40	32	5	<b>BOBBY PULIDO</b> EMI LATIN	◆ NO SE POR QUE E. ELIZONDO (B. RAMON)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
20 STATIONS	21 STATIONS	58 STATIONS
1 GLORIA ESTEFAN EPIC/SONY MAS ALLA	1 JERRY RIVERA SONY SUAVE	1 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
2 ENRIQUE IGLESIAS FONO- VISA SI TU TE VAS	2 HUMBERTO RAMIREZ SONY UN TIPO CON SUERTE	2 BRONCO FONOVISIA TODO POR TI
3 CRISTIAN MELODY/FONOVISIA VUELVE A QUERER	3 MARC ANTHONY SOHO LATI- NO/SONY NADIE COMO ELLA	3 LIBERACION FONOVISIA ENAMORADO DE UN FANTASMA
4 ROCIO DURCAL ARIOLA/BMG COMO HAN PASADO LOS ANOS	4 OLGA TANON WEA LATINA EXITOS Y MAS	4 ENRIQUE IGLESIAS FONO- VISA SI TU TE VAS
5 YOLANDITA MONGE WEA LATINA TU, TU, TU, TU	5 GISELLE RCA/BMG LO MIO ES MIO	5 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN TONTA
6 RICKY MARTIN SONY MARIA	6 JOSSIE ESTEBAN PLATANO SE ME MURIO EL CANARIO	6 MAZZ EMI LATIN ESTUPIDO ROMANTICO
7 LUIS MIGUEL WEA LATINA AMANECE EN TUS BRAZOS	7 DANNY RIVERA DISSAR/CDT TODAVIA ES NAVIDAD	7 MICHAEL SALGADO JOEY SI QUISIERAS
8 JOSE JOSE ARIOLA/BMG LLORA CORAZON	8 GIRO SDV/SONY SI TU SUPieras	8 LOS TEMERARIOS AFG SIGMA LA MUJER DE LOS...
9 SELENA EMI LATIN DREAMING OF YOU	9 EL TOPO EL PASO HONRA Y CULTURA	9 LOS TIGRES DEL NORTE FONOVISIA GOLPES EN EL...
10 MIJARES EMI LATIN CUATRO VECES AMOR	10 LOS SABROSOS DEL MERENGUE M.P. LA FIESTA...	10 LOS REHENES FONOVISIA ME PIDES TU LIBERTAD
11 DANNY RIVERA DISSAR/CDT TODAVIA ES NAVIDAD	11 CELINES RMM/SONY AMIGOS	11 M. A. SOLIS Y LOS BUKIS FONOVISIA HIMNO A LA...
12 MADONNA MAVERICK/WARN- ER BROS. VERAS	12 ENRIQUE IGLESIAS FONO- VISA SI TU TE VAS	12 LOS TIGRES DEL NORTE FONOVISIA NO PUEDO MAS
13 PANDORA EMI LATIN QUE SABES DE AMOR	13 KAOS SDV/SONY ME HACES FALTA	13 FAMA SONY LAGRIMAS DE ALEGRIA
14 PEDRO FERNANDEZ POLY- GRAM LATINO QUIEN	14 ZAFRA NEGRA J&N/EMI LATIN SUFRIENDO POR ELLA	14 RAM HERRERA SONY AHORA DILE
15 BRAULIO SONY SI ME QUIERES MATAR	15 KINITO MENDEZ J&N/EMI LATIN CACHAMBIA	15 SELENA EMI LATIN TU SOLO TU

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

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# Top Jazz Albums™

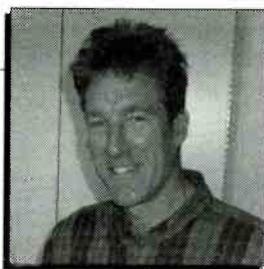
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			★★ ★ No. 1 ★★ ★	
1	1	10	TONY BENNETT COLUMBIA 67349	10 weeks at No. 1 HERE'S TO THE LADIES
2	2	79	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
3	3	37	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
4	5	7	OSCAR PETERSON TELARC 83372	CHRISTMAS
5	4	40	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
6	10	107	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
7	6	133	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
8	15	8	SOUNDTRACK PANGAEA 36071/I.R.S.	LEAVING LAS VEGAS
9	7	31	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
10	8	12	KEITH JARRETT ECM 21577	AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
11	13	117	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
12	17	17	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
13	11	110	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
14	14	7	MILES DAVIS LEGACY 67377/COLUMBIA	HIGHLIGHTS FROM THE PLUGGED NICKEL
15	16	34	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
16	19	39	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
17	18	97	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
18	12	13	MEL TORME CONCORD 4667	VELVET & BRASS
19	RE-ENTRY		ANTONIO CARLOS JOBIM VERVE 5472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
20	22	18	JOSHUA REDMAN QUARTET WARNER BROS. 45923	SPIRIT OF THE MOMENT-LIVE AT THE VILLAGE VANGUARD
21	23	11	JACO PASTORIUS WARNER BROS. 45290	THE BIRTHDAY CONCERT
22	21	72	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
23	RE-ENTRY		STAN GETZ VERVE 517 171	THE ESSENTIAL STAN GETZ: THE GETZ SONGBOOK
24	24	87	ETTA JAMES PRIVATE 82114	MYSTERY LADY
25	20	12	DAVE BRUBECK WITH SPECIAL GUESTS TELARC 83349	YOUNG LIONS & OLD TIGERS

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ ★ No. 1 ★★ ★	
1	1	3	QUINCY JONES QWEST 45875/WARNER BROS.	3 weeks at No. 1 Q'S JOOK JOINT
2	2	161	KENNY G ▲ ARISTA 18646	BREATHLESS
3	5	8	WILL DOWNING MERCURY 528755	MOODS
4	3	10	VARIOUS ARTISTS BLUE NOTE 32127/CAPITOL	JAZZ TO THE WORLD
5	4	19	FOURPLAY WARNER BROS. 45922	ELIXIR
6	6	11	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
7	7	4	JERALD DAEMYON GRP 9829 HS	THINKING ABOUT YOU
8	8	8	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
9	9	8	NAJEE EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER
10	11	12	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
11	13	26	THE JAZZMASTERS JVC 2049 HS	THE JAZZMASTERS II
12	10	49	JOHN TESH PROJECT GTS 528753	SAX ON THE BEACH
13	15	6	RUSS FREEMAN GRP 9826	HOLIDAY
14	12	87	JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
15	14	13	VARIOUS ARTISTS GRP 9827	A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES
16	16	7	DAVID SANBORN WARNER BROS. 46002	LOVE SONGS
17	21	30	INCOGNITO FORECAST 528000/VERVE	100 DEGREES & RISING
18	18	58	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
19	19	14	MICHAEL FRANKS WARNER BROS. 45998	ABANDONED GARDEN
20	20	10	DAVID BENOIT GRP 9831	THE BEST OF DAVID BENOIT 1987-1995
21	RE-ENTRY		WAYMAN TISDALE MOJAZZ 530552/MOTOWN HS	POWER FORWARD
22	22	10	THE MANHATTAN TRANSFER RHINO 71560	THE VERY BEST OF
23	RE-ENTRY		STANLEY CLARKE/AL DI MEOLA/JEAN-LUC PONTY GAI SABER 34167/I.R.S.	THE RITE OF STRINGS
24	25	14	ALEX BUGNON RCA 66665	TALES FROM THE BRIGHT SIDE
25	RE-ENTRY		TOWER OF POWER EPIC 67218	SOULIED OUT

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

# Artists & Music



by Jim Macnie

**IN PERSON:** From the 5 Spot to Cafe Bohemia, New York clubs have a way of becoming recording studios for a night. A string of new CDs carries on the tradition. On the **Kenny Werner Trio's** "Standards: Live At Visiones," the pianist and associates cut zig-zagging interpretations of classics at the increasingly important downtown venue. It's the band's most resourceful disc to date, and Concord's market clout should give the ensemble its highest visibility ever.

Tenor saxist **Joe Lovano** has no visibility problem. In a tandem acknowledgement of his popularity, the critics of Down Beat magazine voted him jazz artist of 1995 and deemed his collaboration with **Gunther Schuller**, "Rush Hour," jazz album of the year. Those are some decent marketplace coattails on which his upcoming date can ride. Lovano appears on "Quartets: Live At The Village Vanguard," which is not only a two-disc set, but a two-band extravaganza. In March 1994, Lovano hit the famous jazz basement with **Tom Harrell**, **Anthony Cox**, and **Billy Hart**; almost a year later he led a piano group with **Mulgrew Miller**, **Christian McBride**, and **Lewis Nash**. Each unit has a distinct personality. The Blue Note release is due Feb. 6. Also just out is "Worlds," a 1989 live date by Lovano's **Wind Ensemble**, featuring **Bill Frisell**, **Tim Hagans** and **Paul Motian**. It's on the Evidence label.

Finally, more than a few journalists have claimed **Marcus Roberts'** technique to be as stunning as his records are stiff. Bypassing the studio, the pianist took an ensemble to a tavern for his latest session. At the end of December, New York's Iridium club joined the rest of its Manhattan kin and held its first recording date, featuring Roberts and company—

another live record coming down the pike. No release date has been announced yet, but early summer is likely.

**SWITCHEROO:** When **Courtney Pine** makes a move, he makes a move. On his 1987 Island debut, he touted the undervalued beauty of acoustic jazz. Since then, he has delved into reggae rhythms, recording "Closer To Home" in Jamaica and releasing it on the Mango label. When "Modern Day Jazz Stories" hits the racks Jan. 30, the British saxist will be working for the Antilles label, and the purity of his acoustic music will be soiled. Pine's current outing answers the musical question "What if 'Trane were into turntables?" It combines hip-hoppers and hip boppers, with the scratching and sampling enhancing the solos. **Cassandra Wilson** sits in for two tracks.

The chance to hear another staunch advocate of acoustic in an electric setting has arrived. **Wynton Marsalis'** name isn't usually found on personnel listings that include electric bassists, but on "Fuse One," **Creed Taylor's** session from the early '80s, Marsalis plays with **Stanley Clark** and **Marcus Miller**. Few will be able to pass a Marsalis blindfold test for "Hot Fire," a track that gallops along at an almost disco clip. It's out on the MusicMasters label.

**BLUE CHRISTMAS:** During its 10-year anniversary bash at New York's Knitting Factory at the beginning of December, the jMt label found itself waylaid. Onetime proprietor and current staff producer **Stefan Winter** announced that PolyGram, which has owned the the label for more than a year (after buying it from Winter) is halting production on releases. Still reeling from the news, Winter cited changes in management viewpoints at PolyGram International as the reason for the shutdown. "We were under commercial pressure to conform," Winter said, "and I don't see jMt doing the same stuff that they do on Verve—it makes no sense."

Idiosyncratic and adventurous, the artists on the roster include saxophonist **Gary Thomas**, pianist **Django Bates**, trombonist **Robin Eubanks**, bassist **Marc Johnson**, and saxist **Tim Berne**. The lesson? Indies that hold their autonomy dear should sustain it at all costs.

## 'FRENCH' REJOINS BUZZCOCKS, I.R.S.; STUDIO SET ON THE WAY

(Continued from page 7)

the States," says Miles Copeland. "And that time, I told the band's manager, Raf Edmonds, who is an old friend, that if the group was back touring, I was interested in resurrecting our relationship with [it]."

Shelley says the return to I.R.S. makes sense, since the label has the band's catalog. "Better to do business with the devil that you know, than the devil you don't," he quips. "We first started working with [I.R.S.] in 1979, so it's almost like being married."

Following its 1989 reunion, the band went through a number of personnel changes, ultimately settling on a rhythm section of Tony Barber on bass and Philip Barker on drums. The current outfit also includes original guitarist/singer Steve Diggle.

With that lineup, the band recorded its 1993 album, "Trade Test Transmissions," which was released in the U.S. on Caroline to little notice several months after its U.K. issue.

Shelley promises that the band's forthcoming studio effort is superior to the last album. "We were only together about six months as a band when we went in to make "Trade Test Transmissions," he says. "This time we actually knew each other, and it is a bit better musically. We got some great guitar sound. Everyone is real enthusiastic about the way it sounds."

The band recorded the album at Fantasy Studios in Berkeley, Calif., with producer Neil King, known for his engineering work with Green Day.

Miles Copeland finds the pairing ironic. "It's sort of a reverse tribute," he says. "Green Day took from the Buzzcocks and used their influence to great advan-

tage, and now the Buzzcocks are taking the engineer that helped make [Green Day's] sound. It's an interesting twist."

Prior to the release of the new studio album, I.R.S. will whet consumers' appetites with "French," a 23-cut album recorded live without overdubs at L'Arapaho Club last April in Paris. The album mixes classic Buzzcocks material, such as "I Don't Mind," "Boredom," and "Orgasm Addict," with newer tracks, such as "Libertine Angel" and several songs from "Trade Test Transmissions."

The band opted to record "French" on its own before the deal with I.R.S. was secured. "We were going on a tour of France, we just decided to do a live album as well," Shelley says. "It's a good idea to get two things out of the way." Despite the fact that there have been other live Buzzcocks releases, none features the latest incarnation of the band.

At this date, there are no specific marketing plans for either album. Copeland says that the label will attempt to promote the Buzzcocks primarily through roadwork.

With pop/punk in vogue, now could be the right time for the Buzzcocks. Copeland, however, says Shelley's songwriting transcends trends. "Pete Shelley has always had a knack for the pop song, and it's not gone away," he says. "Fine Young Cannibals covered one of his songs and had a huge hit [in the U.K.]. One always has the idea that Pete will come up with another winner."

Copeland adds that Shelley's songwriting craft shined at his annual songwriting conference last May in France. "We had people as varied as Peter

Frampton, Cher, and a bunch of country songwriters. Pete Shelley was the life of the party," Copeland adds that Shelley, whose songs are published by Complete Music, amused noted Nashville songwriters, who had never heard of the Buzzcocks, by playing the band's "Oh Shit."

Copeland is hopeful that the Buzzcocks' appeal won't be lost on radio programmers. The label will likely reserve its big push at radio for a track from the new studio album, since it will be released on the heels of "French."

Copeland says, "The punk generation is much bigger today than it was when it was [initially] happening. And the new material is remarkably current."

It remains to be seen if modern rock radio will welcome back the Buzzcocks, but at least one programmer is looking forward to the band's return. "I hope these guys come back and show everyone how it all started," says modern rock XTRA (91X) San Diego PD Mike Halloran. "They are the original perpetrators of that sound."

Bob Say, VP of the eight-store, Reseda, Calif.-based Moby Disc chain, acknowledges the Buzzcocks' influence, but is skeptical about whether the crowd that is buying Green Day and Offspring records will care. "I don't think the current kids into punk have that much of a sense of history," he says. "They're concerned about the current bands, and that's it."

Such skepticism, however, won't stop the Buzzcocks. "The thing that surprises me is the whole list of bands that say the Buzzcocks were why they got into music," Shelley says. "Now it's about time we showed them how to do it properly."

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	11	★★ NO. 1 ★★ BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II 9 weeks at No. 1
2	3	95	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT
3	2	70	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	5	55	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
5	4	277	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ <sup>2</sup> LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	6	15	CECILIA BARTOLI LONDON 448300 (10.98 EQ/15.98) [HS]	A PORTRAIT
7	7	8	WARSAW PHILHARMONIA ORCHESTRA (DEBSKI) LONDON 448165 (10.98 EQ/15.98)	THE CHOIR
8	10	32	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
9	12	24	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
10	11	37	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
11	9	11	ROBERT SHAW CHAMBER SINGERS TELARC 830377 (10.98/15.98)	SONGS OF ANGELS
12	14	4	LONDON PHILHARMONIC (ALLDIS) BIRDWING 2011 (13.98/18.98)	HANDEL: MESSIAH
13	13	14	BATTLE, VON STADE, MARSALIS (PREVIN) SONY CLASSICAL 48235 (9.98 EQ/15.98)	A CARNEGIE HALL XMAS CONCERT
14	RE-ENTRY		ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 7125 (13.98/18.00)	THE LILY AND THE LAMB
15	RE-ENTRY		GERSHWIN/WODEHOUSE NONESUCH 79370 (10.98/16.98)	GERSHWIN: THE PIANO ROLLS, VOL. 2

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	12	★★ NO. 1 ★★ LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (10.98 EQ/15.98)	US AND THEM: SYMPHONIC PINK FLOYD 10 weeks at No. 1
2	2	6	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
3	3	30	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
4	4	32	VANESSA-MAE ANGEL 55089 (10.98/15.98) [HS]	THE VIOLIN PLAYER
5	8	36	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
6	6	17	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) [HS]	SO MANY STARS
7	11	101	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
8	5	27	DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53358 (9.98 EQ/15.98)	CHRISTMAS IN VIENNA
9	14	105	JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
10	15	100	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
11	13	5	BOSTON POPS (WILLIAMS) SONY CLASSICAL 68419 (9.98 EQ/15.98)	WILLIAMS ON WILLIAMS
12	9	28	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
13	7	16	THE CANADIAN BRASS RCA VICTOR 62683 (9.98/15.98)	NOEL
14	12	145	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
15	RE-ENTRY		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	2	20	★★ NO. 1 ★★ BERLIN SYM. (WOHLERT) LASERLIGHT 15145 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS) 1 week at No. 1
2	1	24	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES
3	3	42	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	4	17	VARIOUS ARTISTS LASERLIGHT 72346 (4.98/5.98)	HANDEL: MESSIAH (HIGHLIGHTS)
5	5	12	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 6428 (3.98/5.98)	CHRISTMAS FESTIVAL
6	9	10	VARIOUS ARTISTS POLYGRAM SPECIAL PRODUCTS 42802 (5.99/7.99)	GREAT VOICES OF CHRISTMAS
7	6	16	VARIOUS ARTISTS MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT
8	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
9	RE-ENTRY		VARIOUS ARTISTS LASERLIGHT 16457 (4.98/5.98)	CHANUKAH: A JEWISH EXPERIENCE
10	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
11	8	7	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR (6.98/10.98)	CHRISTMAS AT THE POPS
12	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
13	RE-ENTRY		THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
14	RE-ENTRY		VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
15	7	2	VARIOUS ARTISTS REFERENCE GOLD 3604 (4.98/9.98)	HANDEL: GREATEST HITS

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

Composer Counts Ways Of Selling 'Love'

LOVE AND CHUTZPAH: Last year, a young composer named John Axelrod put together a little Valentine's Day gift for his wife: He set some classic love poems by such writers as Wordsworth, Byron, and Shelley to music. But Axelrod—a Texas-born, Los Angeles-based Harvard graduate who has worked in A&R for BMG and Atlantic Records—didn't stop there. He got some L.A. opera singers and instrumentalists to record the songs, issued the cycle on his own Ivy League Music label as "How Do I Love



Three... Love Songs For The Romantic At Heart," packaged it as a Valentine's Day item with Dante Gabriel Rossetti's kissing "Paolo And Francesca" painting on the cover, and peddled it to retailers, radio, media, and such unconventional outlets as bridal shops. Interest from all those areas (particularly KUSC Los Angeles and Tower Classics), plus catalog sales through Public Radio Music Source, Classics Catalogue, Victoria Papers, and Ivy League's 800 mail-order service, has resulted in sales of 5,000 units, according to Axelrod. This doesn't even include the licensing deal with Chi-Lin Records in Taiwan.

Axelrod isn't finished yet, however. He has mounted several costumed "salon" performances of the cycle as fund-raisers for charitable causes, such as the AIDS Project L.A. He commissioned lavish illustrations, based on classic images, for an illuminated manuscript look, for each poem, from L.A. artist Jeff Cane, and displayed them on easels at the performances. He hopes to publish the illustrated work in book form and is developing T-shirts and other merchandising options. Axelrod has also expanded the piece into a musical, collaborating with Pamela Phillips Oland, who wrote the book and lyrics for some new songs that incorporates the cycle into a plot about Elizabeth Barrett Browning's search for the meaning of true love. The show got a reading at the Globe Theater last November, and Columbia Artists is looking into touring possibilities for it. And in the interesting long-shot department, Axelrod managed to meet with actress Emma Thompson, who referred him to Merchant-Ivory for film discussions.

Now Marquis Classics of Canada, which specializes in niche and crossover projects, will be distributing the disc through Denon in Canada starting this month and Allegro in the U.S. beginning in February—in time for Valentine's Day 1996—and will shop it at MIDEM for the rest of the world. Marquis partner Dinah Hoyle says, "We were very impressed with the response John got from retailers in L.A.—they loved the package and saw it as a good impulse buy. There's a lot of depth of possibility—I think it will have a long life." Based on the audience that the title has already attracted, Mar-



by Heidi Waleson

quis is planning to target younger and older buyers, picking up on the "a diamond is forever" marketing angle. That concept hasn't quite worked out for Axelrod—the wife who inspired the project is out of the picture—but it hasn't stopped him from building on the concept that love is always a good buy.

SAN FRANCISCO HAPPENINGS: Now that Michael Tilson Thomas is music director of the San Francisco Symphony, he is bringing the festival concept that proved so successful in London to his new band. The orchestra will conclude its season in June with a two-week, 10-concert American Festival, offering works by such composers as Adams, Copland, Ellington, Ives,

Monk, and Riley. Lou Harrison and Tilson Thomas will co-host a program of music and talk titled "An Afternoon With America's Musical Visionaries"; world premieres will include Michael Daugherty's "Asphalt Jungle" and, 70 years after it was written, Henry Cowell's unfinished ballet, "Atlantis."

WRITERS IN NEW MEDIA: The San Francisco Symphony's program annotator, Michael Steinberg, has his words in more permanent form with the publication of "The Symphony: A Listener's Guide" by Oxford University Press. The book features Steinberg's literate, accessible commentaries on nearly 120 works by 36 major composers, including not only Beethoven, Brahms, Mahler, and Shostakovich, but also Harbison, Górecki, and Piston... Well-known critic and lecturer Dale Harris has released the four-disc/cassette "Enjoying Italian Opera," adaptations of his Metropolitan Opera lectures on "Barber," "Madame Butterfly," "Aida," and "Lucia" with musical examples, on Highbridge Audio (St. Paul, Minn.).

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	16	★★ NO. 1 ★★ CHRISTMAS IN THE AIRE ▲ <sup>3</sup> AMERICAN GRAMMAPHONE 1995	MANNHEIM STEAMROLLER 16 weeks at No. 1
2	2	4	THE MEMORY OF TREES REPRISE 46106/WARNER BROS.	ENYA
3	3	94	LIVE AT THE ACROPOLIS ▲ <sup>3</sup> PRIVATE MUSIC 82116	YANNI
4	4	16	A WINTER'S SOLSTICE V WINDHAM HILL 11174	VARIOUS ARTISTS
5	6	214	SHEPHERD MOONS ▲ <sup>4</sup> REPRISE 26775/WARNER BROS.	ENYA
6	5	44	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
7	7	142	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
8	8	36	BY HEART WINDHAM HILL 11164 [HS]	JIM BRICKMAN
9	9	62	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
10	10	62	WINTER SONG GTS 528750	JOHN TESH
11	14	10	CHRISTMAS BLESSINGS - NARADA CHRISTMAS VOL. 3 NARADA 63919	VARIOUS ARTISTS
12	11	292	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
13	12	25	AN ENCHANTED EVENING DOMO 71005 [HS]	KITARO
14	13	18	BELOVED NARADA 64009	DAVID LANZ
15	17	30	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
16	15	8	SHARING THE SEASON VOL. III TIME LINE 10	LORIE LINE
17	16	30	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
18	18	82	MONTEREY NIGHTS GTS 528748	JOHN TESH
19	RE-ENTRY		THE DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
20	NEW▶		BEST OF NEW AGE PRIORITY 53056	VARIOUS ARTISTS
21	20	88	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
22	22	103	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
23	19	12	TEMPEST NARADA 63035	JESSE COOK
24	21	121	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
25	25	63	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 or present Heatseeker title. © 1996, Billboard/BPI Communications and SoundScan, Inc.

# Songwriters & Publishers

ARTISTS & MUSIC

## Windswept Pacific A 'Full-Service' Co. Publisher Has New 10-CD Boxed Set Sampler

BY IRV LIGHTMAN

NEW YORK—For an entertaining overview of the music publishing empire of Windswept Pacific Entertainment, the Los Angeles-based company owned by Japan's giant Fujisankei Communications, one can turn to cuts from the recently produced 10-CD promotional "Song Sampler" boxed set.

The set begins with a seminal 1954 recording of "Gee" by the Crows and ends with the title track of Vanessa Williams' 1995 album



MEDOW

"The Sweetest Days."

Listeners won't be let down by the 220 tracks that trace, decade by decade, much of what the American pop scene has been about in the last 40 years, both in terms of songs and the artists who performed them. The set includes "La Bamba" (Ritchie Valens), "Shout" (the Isley Brothers), "Louie Louie" (the Kingsmen), "Can't Take My Eyes Off You" (Frankie Valli), "Let's Work Together" (Canned Heat), "Maggie May" (Rod Stewart), "Disco Lady" (Johnnie Taylor), "R.O.C.K. In The U.S.A." (John Mellencamp), and "Save The Best For Last" (Vanessa Williams). Many of the rock evergreens stem from the company's purchase of the Big Seven catalog, once owned by the late Morris Levy, who

also owned Roulette Records.

In acquiring and developing its catalog of 30,000 copyrights, Windswept Pacific has made numerous structural changes. Many occurred under the four-year leadership of president Evan Medow.

"People buy catalogs sometimes to increase turnover," says Medow, a lawyer whose industry stints have included associations with the A&M, ABC, and Dot labels. "But we want to do something for them above and beyond their current exploitation. We don't want copyrights that we just put in a drawer. We don't want to be a holding company."

With a staff of 49, up from 15 when Medow came on board, Medow views Windswept Pacific as "a full-service boutique," with special emphasis on "the creative area."

While bringing on new writing talent, the company has established satellite operations in the U.S., including a Patrick Joseph Music/Windswept Pacific joint venture with Pat Higdon in Nashville (1992); Windswept Pacific Music Ltd., a wholly owned U.K. office managed by Bob Grace (1993); and Burt Bacharach Music Group, a joint venture between Windswept Pacific and songwriter Bob Fead, who manages Bacharach's writer interests. Also, in 1994, Power Move Publishing was established as a joint venture with Paul Stewart, and in the same year, the company established a satellite office in New York managed by Peter Coquilard.

(Continued on page 60)

## 26th Lyrics & Lyricists Series To Open With Songs Of Frank Loesser

NEW YORK—With its 25th-anniversary season a happy memory of 1995, the venerable Lyrics & Lyricists series at New York's 92nd Street Y opens its 26th season Jan. 21, continuing the traditional performance format of afternoon and evening performances on Sunday and Monday.

The opening program will feature the songs of Frank Loesser, the Broadway/film composer of such classic scores as "Guys And Dolls," "The Most Happy Fella," and "Hans Christian Andersen." Kitty Carlisle Hart will serve as host/narrator, and performers will include Rebecca Baxter, Michael Kubala, Jeanette Palmer, and Carol Woods, along with a guest appearance by Loesser's widow, Jo Sullivan Loesser. A musical theater performer in her own right (she starred in the Broadway original cast production of "The Most Happy Fella"), she has been a keeper of the Loesser flame since his death in 1969.

On Feb. 25 and 26, Leonard Bernstein will be in the spotlight for his considerable contributions to musical theater, with featured performers including George Dvorsky and Judy Kaye, along with Peter Howard, the Broadway conductor/pianist.

The series will break from the single composer and/or lyricist theme on March 24 and 25 with "Broadway To Hollywood," which will offer songs from Broadway shows that became Hollywood musicals or vice versa.

The two final shows in this season's series will offer the works of Kurt Weill (May 5 and 6) and Harry Warren (June 2 and 3). Warren wrote numerous hits largely heard in Hollywood musicals. (The score he wrote with Al Dubin for "42nd Street" appeared in the successful Broadway show of the same name.) Among the performers who will appear in the series are Tom Andersen, Ann Hampton Calloway, Claiborne Cary, Lorna Dallas, Davis Gaines, Jim Lowe, the Manhattan Rhythm Kings, Karen Mason, Phillip Officer, Marilyn Sokol, Deborah Traneli, Rex Reed, and Sara Zahn.

After a number of years in which the

series paid tribute to lyricists—hence the name Lyrics & Lyricists—the presentations have evolved into an overview of Broadway musicals, including the melody men. Maurice Levine, the conductor, has been the guiding light in terms of artistic direction since the series got underway in 1970. Arthur Cantor, a trustee of the Billy Rose Foundation, approached the 92nd Street Y with the idea of focusing on lyricists, who, in his view, often play second fiddle to song composers.

IRV LIGHTMAN



are Billy Stritch, Liza Minnelli, Military, Nancy Sinatra, Bider, and King. In the bottom photo, Military, right, greets Tony Bennett.

**Frank's 50th.** Frank Military, senior VP of Warner/Chappell Music, was honored with the Friar's Foundation's Applause Award at New York's Plaza Hotel for his 50th year in the music industry. Shown in the top photo, from left, are songwriter Jerry Leiber, Warner/Chappell executive VP Jay Morgestern, Military, actor Tony Lo Bianco, Friar dean/comedian Freddie Roman, comedian Alan King, and chairman/CEO of Warner/Chappell Les Bider.

Shown in the middle photo, from left, are Billy Stritch, Liza Minnelli, Military, Nancy Sinatra, Bider, and King. In the bottom photo, Military, right, greets Tony Bennett.

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
ONE SWEET DAY	• Mariah Carey, Michael McCary, Nathan Morriss, Wanya Morriss, Shawn Stockman, Walter Afanasieff	• Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
IT MATTERS TO ME	• Mark D. Sanders, Ed Hill	• Starstruck Writers Group/ASCAP, Mark D./ASCAP, New Haven/BMI
<b>HOT R&amp;B SINGLES</b>		
EXHALE (Shoop Shoop)	• Babyface	• Ecat/ BMI/ Sony Songs, BMI/ Fox Film, BMI
<b>HOT RAP SINGLES</b>		
HEY LOVER	• Rod Temperton, L.L. Cool J	• Rodsongs/ ASCAP, L.L. Cool J/ ASCAP, Almo/ASCAP
<b>HOT LATIN TRACKS</b>		
SI TU TE VAS	• Enrique Iglesias, Roberto Morales	• Fonovisa/SESAC, Unimusic/ASCAP

## Phil Springer Pays Musical Homage To Brother, 'The Greenwich Village Artist'

**TRIBUTE TO A BROTHER:** Phil Springer, the melody man behind such standards as "Santa Baby" and "How Little We Know," has expanded his musical horizons partly on the basis of a need to pay tribute to his brother Anthony, a successful lawyer who, in 1968 at age 40, gave up his career to become a painter in New York, where he was known as "the Greenwich Village Artist." He frequently painted scenes of the village, especially buildings and cars. Some 400 paintings remain, most of which are in the possession of the Springers' mother, Sylvia.

Phil Springer says he did not fully comprehend the quality of his brother's work until after his death last year, when a professional-artist friend pointed out features that give "unique compositional quality to [his] paintings." Springer adds, "Remorseful about not recognizing my departed brother's talents during his lifetime, I composed 'Requiem For An Artist,' an hour-long piece for mixed chorus, orchestra, and soloists." Springer says the work is a musical setting of traditional texts, such as "Requiem In Aeternam" and "Out Of Depths" (Psalm 130), and popular lyrics by Irwin Levine, Joan Javits, and others.

To perform the work, Springer, who received his Ph.D. in musical composition from UCLA in 1972, has formed a group tentatively called the Manhattan Chorale & Drama Society, which will comprise about 50 singers, actors, and musicians, who, Springer says, will also perform some of his other rarely exposed compositions.

The tribute to Anthony Springer will receive its first public performance in February at a venue in New York yet to be announced. Hopefully, it will be on Feb. 28, the first anniversary of the artist's death.

**IT'S A DEAL:** A New York federal court judge Dec. 19 sanctioned the November settlement between music publishers and CompuServe, the computer online service, over the issue of copyright infringement brought by Frank Music and other music publishers serviced by the

Harry Fox Agency mechanical royalty-collection arm of the National Music Publishers' Assn. The agreement, approved by Judge John F. Kennan, provides that HFA will issue licenses to CompuServe forum sites that permit uploading and downloading of recordings of copyrighted songs for audio uses of music. No members of the class-action suit elected to "opt out" of the action or objected to the settlement, according to Alan Shulman, partner in the New York law firm of Silverman & Shulman, counsel to HFA.

Regarded as a landmark victory for writers and publishers, as it gives them a royalty stake in online services, the settlement firms NMPA/HFA's commitment to "take all steps necessary—whether

in support of legislation, litigation, or negotiation—to ensure protection of music copyrights utilized in connection with new technologies," says Ed Murphy, president/CEO of NMPA/HFA. While not reporting any new legal initiatives, Murphy says he "hopes that other online services will now come forward to discuss licensing arrangements."

**CULTURE SHOCK:** The New York Times said no to culture writer Neil Strauss' acceptance of ASCAP's Deems Taylor Award for articles or books on music, because the performance society is one of Strauss' news contacts. Although Strauss was a freelance writer for the paper at the time he wrote the winning piece on Eric Clapton, a conflict of interest still applied, says Dennis Stern, the Times' managing editor of newsroom administration. "It may sound rigid, but the same rules apply [to stringers as to full-time staffers]." Strauss says he "understands the problem."

**PRINT ON PRINT:** The following are the best-selling folios from Music Sales Corp.:

1. "Seal"
2. AC/DC, "Ballbreaker" (guitar tab).
3. Natalie Merchant, "Tigerlily."
4. Tori Amos, "The Bee Sides."
5. Eric Clapton, "A Life In The Blues" (guitar tab).



by Irv Lichtman

# Studio Action

ARTISTS & MUSIC

## Divine Acoustics Enhance Consort's Cathedral Concerts

BY PAUL VERNA

NEW YORK—With five-channel sound looming as the next frontier in audio, new age/world music saxophonist Paul Winter has been turning the Cathedral of St. John the Divine into a natural "surround-sound" environment, taking advantage of the church's acoustics to weave an all-enveloping aural tapestry.

Every year for the winter solstice, the six-member Paul Winter Consort and guest musicians from various parts of the world gather at St. John to pay a musical tribute to the longest night of the year.

Not content to stage a conventional performance, they position themselves throughout the building in order to exploit its sonic properties and to reinforce the pan-cultural theme of the show.

"The whole spectrum of different traditions that we've brought together there has to do with the universal spirit of the cathedral and the traditions of solstice," says Winter, noting that St. John the Divine was built in the 1890s "to be a house of prayer for all people. It's a very ecumenical place."

"The goal is to experience geography," adds Randy Hansen, production manager for the solstice concerts, which take place over the course of three days in late December. "I go with the thought that [the performance] should be acoustic, and the listener should experience the space."

At the most recent shows, which took place Dec. 14-16, 1995, Winter took the liberty of walking around the church playing his soprano saxophone, which was amplified by a radio-frequency mike.

Toward the back of the cathedral, percussionist Glenn Velez banged on a "superset" consisting of six surdos and four tympani. That kit—which was so loud it needed no amplification—rumbled through the building like thunder across a canyon.

Meanwhile, Consort keyboardist Paul Halley sent heavenly pipe-organ chords billowing into the cathedral, filling it with sound.

"The organ just swallows you up," says Hansen. "Its console is in the great choir, on the right, by the high holy altar, and its pipes are on either side of that chancelery."

As featured performers, the Forces of Nature music and dance troupe did its part to abet the sensory experience. The group made its entrance down the main aisle of the church, its colorfully costumed dancers swaying to the entrancing rhythms of three African drums.

But perhaps the most impressive element of the solstice show was the custom-made Paiste Sun Gong, the largest of its type in the world, at 80 inches in diameter. It was played by Scott Sloan on a rising platform at regular intervals, building up to the climax of the

performance. As the gong rose to near the top of the 125-foot-high space, its sound washed over the 3,000 audience members and reverberated for what seemed an eternity.

Remarkably, the gong, organ, percussion, drum kit, bass, cello, and saxophone retained their def-



Soprano saxophonist Paul Winter, with the Paiste Sun Gong in the background.

inition and location, even amid the aural overload.

From a sound-reinforcement perspective, the task of keeping such diverse elements in focus was complicated by the size of the cathedral and the improvisatory nature of the musicians. Winter and some of the other performers had a tendency to spontaneously wander around the church while playing or singing, providing added excitement for the audience but sending the sound crew scrambling to avert feedback and other problems.

Consort live-sound engineer and studio producer Les Kahn worked with Hansen to design the system. For the most recent engagement, they used an array of RF mikes for the roving musicians and a broad range of contact pickups, dynamic mikes, and condensers for others. They also complemented the wedge-monitor setup with in-ear monitors to keep the stage volume at a reasonable level.

The mike signals were routed into a Crest Century console for front-of-house sound and a Soundtrac Europa board for the monitors. Because the crew's first choice of speakers—Meyer MSL3s—was not available, they opted for EAW 850s.

For outboard effects, Kahn and Hansen stuck to clean and straightforward options: Lexicon reverbs and dbx and Drawmer gates.

Kahn says, "The main objective is getting as much direct sound to the people's ears as possible without subjecting them to any particular hot spots, which is difficult. That precludes flying speakers. We tried that one year, but it was

very unsatisfactory, because as soon as you get some distance from the people, even though speakers are aimed at people, you end up driving the room as hard as the sound you're getting to people's ears. The main speakers have to be aimed directly at them."

He continues, "One characteristic of speaker cabinets is that bass frequencies envelop a cabinet and can be just as loud in back as in front. When you've got a hung speaker aimed at the people, you're sending low, muddy frequencies right into the dome."

Kahn adds that live-sound technology has improved steadily in recent years, allowing a production as complex as the Solstice series to be effectively staged.

"There has been a trend toward more fidelity in PA systems," he says. "Speaker design has gotten better, with more controlled horn patterns so you can put the sound more where you want it. The general electronic sonic quality of the consoles has come up, and the quality and power of the amps themselves has gotten better. There are a lot of little things that add up to make a significant difference."

Because of the improvisatory nature of the performances, Kahn and Hansen were constantly alert

to changes that might affect the sound balance. For instance, if Winter decided to walk up the aisle as he played the sax, the engineers had to decide whether to put him in the house mix and, if so, to what extent.

For the most part, Winter's instrument was fed through the FOH speakers, regardless of his physical location within the cathedral. But other instruments, particularly the percussion, needed no amplification to reach the ears of listeners, who sat "in the round" on either side of the main altar.

St. John the Divine, considered the largest Gothic cathedral in the world, boasts reverberation times of 7½ seconds in the summer and eight seconds in the winter, according to Hansen. In addition, he says, it has "a good slap off the west wall. It's 110 feet of sheer rock, so there's lots of delay, and even a little bit of Doppler effect."

Kahn adds that the quality, as much as the quantity, of reverb gives St. John its sonic character.

"It has a big, full-bodied resonance," he says of the room. "It's not twangy. It's in fact a big, low-midrange, warm reverb, which is why if you have a piece with just piano, cello, and sax, or one drum, you can work with it in a good

way."

By contrast, faster-tempo pieces with lots of percussion challenge the engineers to prevent the reverb from overpowering the music.

"The room is like the best digital reverb ever designed, but whereas you wouldn't select that reverb in the studio if you were doing a faster-paced tune, you can't turn off the reverb in the cathedral," explains Kahn. "That acoustic is very much part of the experience."

For Winter—who has been performing annually at St. John for the past 16 years and has recently added summer solstice shows—the concerts are the culmination of his musical explorations.

"The concerts give the listener a sense of how big the cathedral is," says Winter. "They give you the sense that you're in nature rather than in an art emporium. Trying to give people a real physical experience, both in the sense of hearing as you would in nature and of being embraced by the sound, were goals that I had."

Winter adds that the opportunity to play St. John in 1980 "was like being welcomed into acoustical heaven, with all of the possibilities that entails."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 6, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. AfanasiEFF M. Carey (Columbia)	EXHALE (SHOOP SHOOP) Whitney Houston/ Babyface (Arista)	REBECCA LYNN Bryan White/ B.J. Walker Jr. K. Lehning (Asylum)	CUMBERSOME Seven Mary Three/ J. Ross, J. Pollock T. Morris (Mammoth)	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 Gleeson	THE TRACKEN PLACE/ HIT FACTORY (L.A./New York) Brad Gilderman	NIGHTINGALE (Nashville) Joe Bogan	MORRISOUND (Tampa, FL) Tom Morris	STONE CREEK (Gladwyne, PA) Jim Hinger
RECORDING CONSOLE(S)	SSL 8000G/Neve VRSP Legend with Flying Faders	Euphonix/SSL 4000G Plus	Helios Discrete	SSL 4064G Plus	SSL 4048E with G computer
RECORDER(S)	Sony 3348	Studer A820/Sony 3348	Studer A820	Otari MTR 90 MKII	Otari MTR 100
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	RECORD PLANT (Los Angeles) Jon Gass	MORNINGSTAR (Hendersonville, TN) Bill Schnee	MORRISOUND (Tampa, FL) Tom Morris	CHUNG KING (New York) Rich Travali
	CONSOLE(S)	SSL 4096G	SSL 9000	DDA AMR 24	SSL 4064G Plus
Neve VR60 With Flying Faders	RECORDER(S)	Sony 3348	Studer A820	Otari MTR 90 MKII	Otari MTR 90
Studer A827	MASTER TAPE	Ampex 467	Ampex 499	Ampex 456	Ampex 499
Ampex 499 MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	MASTERING LAB Doug Sax	MORRISOUND Tom Morris	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	Sony	BMG	WEA	WEA	PMDC/Cinram

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## NARAS Holds Inaugural Heros Awards

NEW YORK—The New York chapter of NARAS held its inaugural New York Heroes Awards Dec. 5 at Laura Belle Supper Club in New York. The Heroes Awards honor people who have made significant contributions to the New York music community. At the ceremony, NARAS presented Heroes Awards to Michael Bolton, Salt-N-Pepa, and Elektra Entertainment Group president Seymour Stein. In addition, New York congress-

man Jerrold Nadler received the Heroes' "Friend Of The Arts" Award, and Milt Gabler, A&R executive and owner of Commodore Records, received the NARAS President's Merit Award. Proceeds from the event will provide initial funding for the New York NARAS Heroes Education Program, which will help the New York chapter continue to provide free music education and career development seminars.



Well-wishers congratulate honorees Milt Gabler and Seymour Stein. Shown, from left, are NARAS president/CEO Michael Greene, who presented Gabler's award; Stein; Gabler; Frankie Crocker, WBLS New York DJ and MC of the Heroes Awards; and Charlie Feldman, president of the New York chapter of NARAS and BMI VP of writer/publisher relations.



Michael Bolton, center, displays his Heroes Award. With him are Charlie Feldman, left, president of the New York chapter of NARAS and BMI VP of writer/publisher relations; and Frances Preston, BMI president/CEO.

Enjoying the festivities, from left, are Jon Marcus, executive director of the New York chapter of NARAS; Milt Gabler; Charlie Feldman, president of the New York chapter of NARAS and BMI VP of writer/publisher relations; Karen Sherry, trustee of the New York chapter of NARAS and ASCAP VP of communications; and the U.S. Rep. Jerrold Nadler, D-N.Y.



Lyricist Hal David congratulates members of Salt-N-Pepa on their Heroes Awards. Shown, from left, are Dee Dee "Spinderella" Roper, Cheryl "Salt" James, David, and Sandra "Pepa" Denton.



Socializing at the awards ceremony, from left, are Rob Dickens, chairman of Warner Music U.K.; Seymour Stein, president of Elektra Entertainment Group; and Bob Daly, co-chairman and co-CEO of Warner Music Group and Warner Bros. Records.

## THE ARTS VS. THE 'CONTRACT WITH AMERICA'

(Continued from page 6)

ipating decreased funding at their own institutions."

So much for the privatization pipe dream. Of course, the rhetoric continues; the latest diversionary legislative tactic proposes to redirect artist and songwriter royalties toward the development of a permanent fund. Such misdirected privatization scams blatantly ignore the very democratic principles upon which this nation was founded. Earlier this year at the Kennedy Center, I sat transfixed as former Postmaster General and Republican fiscal conservative Winton Blount delivered the 1995 Nancy Hanks Lecture on Arts and Public Policy. He focused his message upon the issue of privatizing the arts endowments and hammered home several points that define this issue. "The arts are not the preoccupation of a narrow elite," he said. "They are the defining sinews of the good society, and, as they serve a public good, they are properly subsidized by public resources... The role of the arts in our national life is a matter of no less consequence than the role of science, of health care, education, or the national defense... There is an organized political constituency that opposes the principle of federal support for arts and culture. They systematically look for projects that may offend common good taste and tarnish the NEA with them. Those groups actually thrive from those controversies by using them to raise money for their constituency."

Behind the smoke screen, Blount suggested, is a far more fundamental issue: "To suggest that the arts should rely solely for their health on private funding is a form of snobbery; it implies that those without means are incapable of producing art, or of appreciating it, in the first place. If we accept this proposition, we must accept its concomitant, which is an America irretrievably divided by economic class."

It's ironic that the very concept of a cultural elite—which Ralph Reed of the Christian Coalition has so convincingly pounded into the lexicons of Bob Dole, Pat Buchanan, and virtually every rookie Republican candidate—will most assuredly become a reality only if the national endowments are eliminated rather than fully funded.

Let's paint this disturbing scenario: The endowments and public broadcasting fall victim to political maneuvering, arts education programs are drastically cut, and we refuse to acknowledge the fact that the arts are utterly basic to what it means to be an educated human being. Already we are witnessing music and art education being made available to the privileged school children who can afford private instruction or who live in a school district that can afford to keep the arts in the curriculum. The privileged—the rich—have never made the anthems that stirred our souls or made our spirits soar. Jazz, gospel, country, rock, R&B, rap, and on and on—these are idioms that sprang not from Westchester County or Beverly Hills, but from the beautiful tapestry of cross-cultural human experience that knows no economic, class, or racial boundaries. If you limit the reach of the arts endowments, you crush access, and in so doing, guarantee the inevitability of a cultural caste system that sees the arts primarily based in affluent centers, such as Telluride, Aspen, Boca

Raton, or the Monterey Peninsula, as opposed to flourishing in every community across this great and diverse country.

Let's further suppose that the vice-like pressure on the education dollar continues its squeeze. What, then, becomes of art and the love of it in the young?

I'll tell you. Music and the love of it will no longer be a cultural treasure, but more and more a privilege, tied to personal, family, and class economics. Not a unifying source, but a barrier reinforcing divisions between groups. Not the sweetest heritage of humankind, but an elitist legacy for the enrichment of a few.

Perhaps the authors of the "Contract With America" are ready to endorse such an America, but it's not for them to decide. The American people need to fully understand what is at risk here. The dramatic growth of America's arts can be directly attributed to the national arts endowments, which have made astounding changes in our cultural landscapes since their 1966 inception:

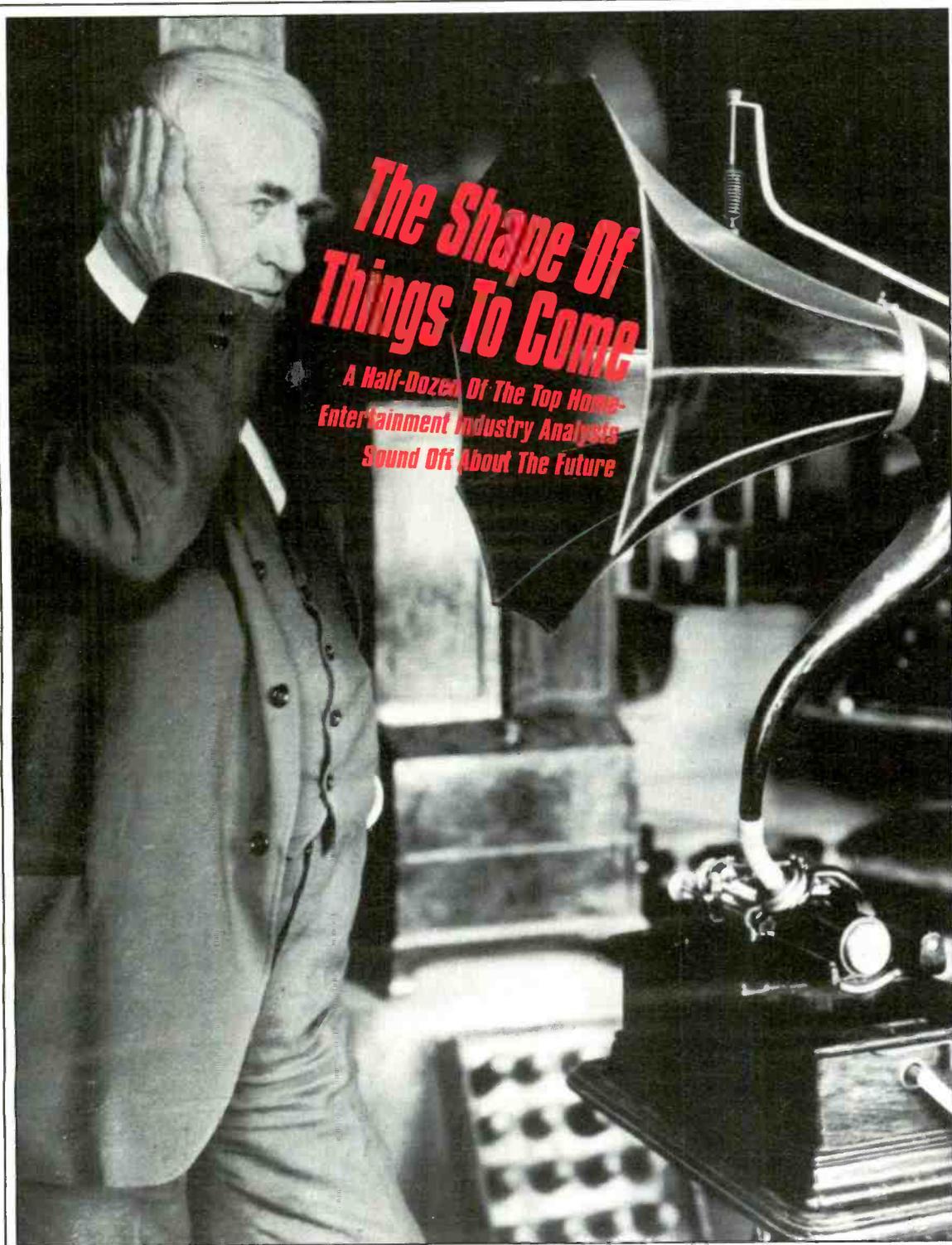
- The number of orchestras in this country has increased from 110 to 230;
- Nonprofit theaters have risen from 56 to 425;
- Dance companies from 37 to 450; and
- Opera companies from 27 to 120.

There can be no question that the arts endowments have done an outstanding job in establishing culture as a leading American export. We cannot stand by and allow 30 years of progress to be undone by the shortsighted posturing of an opportunistic, reactionary elite.

Alexander has cited the recording academy's efforts around the Grammy telecast as the critical turning point that helped prevent the NEA from losing its funding entirely. However, since the early summer, the loud voices that shouted the indignation felt by most Americans have been alarmingly quiet. Our artistic community must become reinvigorated and do even more this year if it is to withstand the most vicious onslaught on the arts since the McCarthy years. It is certain that 1996 will bring a larger battle and, given the forces that are mobilizing at this writing, it may well be the final one.

Two hundred years ago, John Adams, an original member of the Continental Congress, anticipated our present-day dilemma with eerie accuracy. He feared a future in the hands of politicians who would hold sway by noise, not sense; by meanness, not greatness; by ignorance, not learning; by contracted hearts, not large souls. It never ceases to impress me how these amazing architects of our democracy consistently anticipated the long-term ramifications of their actions and demonstrated an uncanny ability to foresee the attempts of the small-minded to undermine our government—hundreds of years later. Such vision and soulful wisdom are sorely lacking in today's Congress.

Will 1996 be remembered as the year in which a united arts community stood up for its rights, or the year in which a fear-mongering fringe group set our cultural agenda for us? That history is being written as we speak, and it's up to all of us to speak out with passion and conviction to help determine the outcome.



## The Shape Of Things To Come

A Half-Dozen Of The Top Home-Entertainment Industry Analysts Sound Off About The Future

BY STEVE TRAIMAN

**T**he home-entertainment industry is on a roll, whether it is audio with the new Enhanced CD (E-CD) product, video with the first Digital Videodisc (DVD) releases promised for the fourth quarter, or multimedia with advanced game platforms including the CD-ROM-based Sega Saturn and Sony's PlayStation, and Nintendo's cartridge-based Ultra 64 due this spring.

On the eve of the Winter Consumer Electronics Show in Las Vegas, Gary Shapiro, president of the sponsoring Consumer Electronics Manufacturers Assn. (CEMA), observes that "More than ever before, the marketplace is software-driven, with more artists, producers, engineers and developers playing expanding roles in delivering new product. The new audio, video

and computer hardware at WCES will showcase this excitement."

Those analysts and research mavens who historically track the entertainment market share the enthusiasm and generally bullish outlook of Mike Fidler, senior VP, new technology, at Pioneer Electronics (USA), who is responsible for strategic planning.

"In this new digital age, we need capacity on media to provide better content, utility and flexibility," Fidler maintains. "At the November Comdex in Las Vegas, Pioneer of Japan demonstrated its first prototype of 'SD-Recordable' (SD-R), the next-generation optical-disc recording/playback system based on the SD (Super Density) format for the DVD. The SD-R (write-once) type writer and SD-R



Sega Saturn

Continued on page 37

## What To See At CES

This year, the show's business is less games and much more multimedia.

BY MARILYN A. GILLEN

**T**he major gaming contingent—led by industry goliaths Sega and Nintendo—is bypassing the veteran Winter Consumer Electronics Show this year in favor of an upstart spring interactive show, but Vegas in January still remains a destination of choice for a variety of multimedia purveyors offering a preview of dynamic new software and hardware due on store shelves in 1996.

Underscoring the trade show's enduring multimedia thread is the keynoter—Eckhard Pfeiffer, president of Compaq Computer.

More than 90% of the top 100 computer retailers will have buyers at the show, according to Cynthia Upson, VP of communications for the sponsoring Consumer Electronics Manufacturers Assn. "We didn't get, or expect, the gamers, but the multimedia [exhibitor] turnout is about the same as last year," she adds.

What is different this year is that many of the multimedia exhibitors—who are being housed for the first time in the nearby Sands Hotel—have chosen to take meeting rooms or suite space, as opposed to erecting elaborate exhibits on the show floor. "These are more established companies that don't feel the need to have a huge exhibit, but who still want to be at the show to meet with their key retailers," Upson says.

The new competitor for interactive companies' time and money—those flashy exhibits can cost them into the hundreds of thousands of dollars—is the Electronic Entertainment Expo, which bowed to strong reviews and attendance topping 40,000 in 1995, and which is slated this year for May 16 to 18 in Los Angeles.

That show, meanwhile, will be quickly followed itself by a new CES offshoot, "The Digital Destination," which is set for May 23 to 25 in Orlando, Fla., with sponsorship from the Software Publishers Assn., the Interactive Television Assn. and others. Both are judged enticing new lures for product suppliers to show off their '96 wares, and for retailers to check them out.

While E3 is heavily videogame- and software-skewed, the Orlando show will focus on the PC marketplace and a wide range of consumer-targeted digital products, such as HDTV and, most notably, DVD. The show is expected to be used as a launch platform for a range of the digital videodisc players slated to hit stores by the end of 1996.

Continued on page 38



From the Top: Prodigy, Microsoft V-Chat, Windows '95-Daedalus Encounter



TO THE FUTURE

INTRODUCING  
**DVD**

HAPPY NEW YEAR

COMING IN 1996 FROM WARNER HOME VIDEO



# CEES

## THINGS TO COME

Continued from page 35

disc, usable as computer peripherals, offer it all—for a multiplicity of applications in the consumer, industrial and educational markets.

"In addition to offering about six times the data storage of a standard CD-ROM, SD provides a higher-density disc for enhanced audio," he emphasizes. "From a technical sense, to go up to 24-bit from 16-bit resolution, and from the current 44.1 KHz standard audio-CD oversampling to a 96 KHz 'double over-sampling,' offers a superior sound carrier. It's one of our goals for audio-platform development, taking into consideration output from both record labels and audio engineers."

### HIGH-DENSITY TV FOR '96

Fidler also sees High Density Television (HDTV) standards finalized in the U.S. this year by the Federal Communications Commission (FCC), leading to the production of the first consumer products in late 1997 or early 1998. "This will alter the home-entertainment landscape," he observes, "providing the ability to deliver digital media through the TV set—graphics, audio and video. It sets up that 'superhighway' in the home, with an incredible amount of capabilities for entertainment and education."

### \$14 BILLION MARKET BY '99

Interactive digital media (IDM), recorded music and home video draw very bullish outlooks in the ninth annual Communications Industry Forecast by investment bankers Veronis, Suhler & Associates, Inc. Bob Broadwater, responsible for covering the consumer lanes of the information superhighway, notes that IDM, including CD-ROM, floppy-disc and cartridge entertainment, education and videogame software, is projected to grow at a 19.9% compound rate, reaching \$14.2 billion by 1999, when U.S. computer households reach 45 million, from \$5.7 billion in 1994.

Spending on recorded music should increase by 9.4% a year, rising to \$18.9 billion by 1999, up from \$12.1 billion in 1994. And home-video spending should grow at a 6.1% rate, reaching \$18.9 billion in 1999 vs. \$14 billion in 1994, with

purchases passing rentals in 1996 for the first time.

"Overall in 1995 for IDM, the most notable event was the emergence of the World Wide Web (WWW)," Broadwater believes. "There was nothing comparable to the interest, hype and equity value in Internet-related companies. As an example, Netscape Communications launched its Navigator software to explore the WWW in August 1994. With only \$40 million total revenues, 18 months later the stock was valued at over \$4 billion!"

"The investing public expects enormous revenues and profitability from selling a lot of products and services via the Internet. This includes advanced game platforms, where Sega has leapfrogged Nintendo and is now offering its own Sega Channel on cable, and digitally delivered music, movies and multimedia entertainment programs."

### PRICE REDUCTIONS

Broadwater also sees consolidation continuing at a rapid pace, with the Softkey acquisition of Future Vision Holdings, an innovative developer of edutainment programming, just one 1995 example. He believes competition will continue to drive prices down, with consumers perceiving value for IDM under \$50, just as audio and home-video prices have dropped over the last five years. He likes the idea of E-CD, but is not sure there's a sizable audience right now for what he terms "visual music."

However, Broadwater does not see DVD as a "universal media carrier," unless there is a compelling user demand. "The bottom line is what's in the package," he notes, "and until delivery becomes a 'seamless' process on the entertainment side, you won't see real profits. The one area of IDM that has made real dollars is the interactive game industry, where you 'play' for entertainment—that's really connecting the medium and the message."

### THE \$500 INTERNET MACHINE

At Alexander & Associates, president Bob Alexander shares the enthusiasm of many in the industry for the so-called "\$500 Internet machine," which was a focus flashpoint at the November Comdex. Companies like Oracle, Sun Microsystems, IBM, Toshiba and

Continued on page 38



Keynote speaker  
Eckhard Pfeiffer



Gary Shapiro,  
Coma



Mike Fidler,  
Pioneer  
Electronics



Robert  
Broadwater of  
Veronis, Suhler &  
Associates

## Retailers Trek To Vegas For The New Year's Products And Points

BY STEVE TRAIMAN

With the expanding consumer demand for true multimedia software—audio, video, computer and videogame releases—more industry retailers will be visiting the Winter Consumer Electronics Show (WCES) this week in Las Vegas. It's not so much to reach software developers, but rather to get a look at the new multimedia hardware-delivery systems and price points that will have a direct effect on how fast consumer demand will grow for new audio, video and CD-ROM releases.

A sampling of key retailers across the continent offers some insight into the expansion of multimedia offerings this past year and a generally positive outlook for 1996 and beyond.

At the Musicland Group, Scott Burtness, director of hardlines, moved over from video in July, as he puts it, "from a business that matured nicely over 10 years to the wild and wacky world of computer software. It's our highest growth category in the last six months, tailor-made for our Media Play stores, which more than doubled to 88 outlets by year-end [from 40 the year before]."

"We're also carrying computer software in about 48 Sam Goody outlets, mostly top-hit product and a large budget presence. We're carrying a similar product mix in our 150 On Cue stores, almost doubled from 1994, basically a small-town version of Media Play."

At WCES, Burtness sees the strength of the industry as continued growth of CD-ROM over diskette. He's also excited about the emerging lower price points. He sees top-line products for under \$50, children's "edutainment" under \$30 and the growth of \$9.99 budget jewel-case product. "We're also seeing the creation of a mid-line catalog price point," Burtness observes. "Where CD-ROM and cartridge games and edutainment products had a very short life cycle and virtually disappeared, now we're starting to see Entertainment Arts and others with catalog offerings under \$20."

### IMPROVING MARGINS AND MAPS

Some of the issues that concern Burtness in computer software are improving margins and a vital need for minimum advertised price (MAP), which has seen almost 100% compliance in home video from studios and retailers. "We need more MAP consistency from software publishers," he emphasizes, "and the same is true for standardized packaging. Creativity has nothing to do with the size of the box, but what's 'on' the box—and 'in' the box—is more of an issue as multimedia titles become a larger factor in our basic store product mix." Burtness also sees a lot of opportunity from Enhanced CD (E-CD), initially located in Sam Goody and other Musicland outlets by artists with audio-CD product. "Once we get the message out to consumers that it's the music first and the CD-ROM material second, I envision some sort of highlighted E-CD section adjacent to the audio CD area," he says.

### EDUTAINMENT AND E-CDs

With over 3,000 Blockbuster video stores and 530 Blockbuster Music outlets in the U.S., Mike Caruso, director of corporate relations, reports, "We're still in the midst of our CD-ROM tests in about 50 video stores in eight markets. We're learning a lot with 125 to 150 SKUs in each location, mostly edutainment and CD-ROM games for Sega Saturn and Sony PlayStation. The first E-CD titles are in most of our Blockbuster Music stores. We see excellent potential for this new multimedia format."

At WCES, Caruso is interested in checking out the new game platforms and the software that runs on all the systems, noting that games are a hit-driven business.

"Any hardware that moves toward blending the PC and TV is also of great interest," Caruso says. "This merging of unique and different delivery systems will affect how consumers choose to get their entertainment. DVD [Digital Videodisc] is a format that holds a lot of potential, and we'll be looking to see the kind of hardware being developed to open up this whole new area of interest for the home-viewing consumer. What the market wants, Blockbuster will deliver."

### 700 TITLES IN WAL-MART

Tom Gross, VP, mass channels for GT (GoodTimes) Interactive Software, heads the distribution of multimedia software to Wal-Mart, Kmart, Target and Caldor, among key mass-merchant accounts. "We started redo-

Continued on page 40



Soundgarden

**"We need to find better means to merchandise the E-CD, and at WCES will be looking for innovative fixtures as well as the new hardware, game, audio and video systems."**

—Russ Barnes, Tower Records & Video

# WCES

## WHAT TO SEE

Continued from page 35

### COMPUTER-HARDWARE SHOWCASE

DVD will also be the subject of much attention at this year's WCES, with RCA/Thomson, Toshiba and Sony among manufacturers confirmed to be showing digital videodisc players.

Computer hardware is also being showcased in a big way at WCES, and one big buzz can be expected to surround a new breed of recordable CD-ROM drives, priced for the first time to put them in arm's reach of mainstream consumers.

Also on hand will be the major commercial online services—America Online, CompuServe and Prodigy—which are joined this year by newcomer the Microsoft Network.

### SOFTWARE TO WATCH

Among news on the software side, key new-product previews to keep an eye out for, either on the exhibit floor or in suites at hotels throughout Las Vegas, include the following:

**Discovery Channel Multimedia**, which has focused on the reference and edutainment market, will use the show as the coming-out for its entry into the gaming marketplace in 1996. On display on the show floor will be

its first two game titles, "Connections" and "Savage," as well as other titles including the creativity product "Invention Studio."

**Graphix Zone** is showcasing two of its major titles for 1996: the "Nixon" CD-ROM and its companion Enhanced-CD soundtrack. The latter, featuring John Williams' musical score for the Oliver Stone film, includes a preview of Graphix Zone's own "Nixon" CD-ROM, due out in March. The soundtrack is out now.

**GTE Entertainment**, whose '95 titles included "The Rolling Stones Voodoo Lounge Interactive CD-ROM," will be previewing two of its heavy hitters for '96: "NCAA Championship Basketball," the first fruits of a pact with the NCAA to use its names in a series of college-sports-based games. The first title is due out around the '96 basketball season's "March Madness" period. Also previewing: "Timelapse," an interactive adventure game.

**Fox Interactive** will be previewing

its hotly awaited "Diehard Trilogy" CD-ROM, based on the three "Diehard" feature films starring Bruce Willis.

**Disney Interactive** is showcasing its "Toy Story Interactive Storybook"



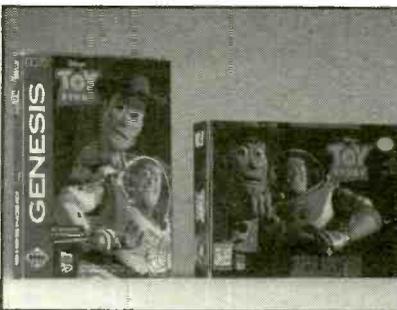
Discovery Channel's Multimedia "Connections"



Stereo Graphic's "Simul Eyes VR"



Viacom New Media's "Beavis & Butt-Head in Virtual Stupidity"



Disney's "Toy Story Interactive Storybook"



Time Warner Interactive's "Return Fire"



Strategic Simulations, Inc.'s "Death Keep 2"

in an off-site hotel suite. The new CD-ROM follows on the heels of the "Toy Story" videogame, which launched in conjunction with the feature film last November.

**Microsoft** will have a suite as well, where it will be demonstrating new

titles for its Windows '95 operating system from a variety of publishers. The company will also be previewing its "Games For Windows '95 CD Sampler," a multi-title games sampler due on store shelves Jan. 15 at \$9.95. ■

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**One analyst notes that interactive media, including CD-ROM, floppy-disc and cartridge entertainment-education and videogame software, is projected to grow at a 19.9% compound rate, reaching \$14.2 billion by 1999, when U.S. computer households reach 45 million, from \$5.7 billion in 1994.**

## THINGS TO COME

Continued from page 37

Wyse Technology expect to have the first "disc-less network computers" on the market late this year or early in 1997, with Oracle and Wyse promising to hit the \$500 target.

"Consumers don't care what it's called," Alexander observes. "They just want the ability to play CD-ROM-based games with an Internet connector. Computer households probably topped 35 million in the U.S. at year-end, but the bulk is in over \$50,000-income homes, and until an affordable system comes along, penetration will remain steady, but slower than the last few years."

### HOME VIDEO AND HDTV

In the consumer home-entertain-

ment market, home video retains the biggest share, with 80.5 million U.S. households (of 95 million) having at least one VCR.

"Based on about 100,000 consumer interviews last year, we feel home video hit \$20.8 billion in 1995, up from \$20 billion the prior year," Alexander says. "The big shift is from rental to purchase, with sell-through estimated at \$10.2 billion in '95, up from \$8.5 billion the year before, while rentals decreased modestly to \$10.6 billion, compared to \$11.5 billion in 1994.

"For 1996, purchases should top rentals for the first time, by about 10%," Alexander shares Fidler's belief that HDTV will have a tremendous impact by the end of the decade, and that DVD will certainly have a positive effect on home video in the same time frame. ■

The packaging is uniquely space age. Maybe that explains its gravitational pull.



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## RETAILERS

Continued from page 37

ing the Wal-Mart software departments this summer," says Gross, "with new signage and expansion completed for the holidays. While the total varies by store, we've had a 50% increase in SKUs, with as many as 700 titles in some outlets. It's mostly CD-ROM product, going beyond games to include reference, education and productivity programs."

Between Comdex and E3, Gross says he's not sure WCES is a show for Blockbuster, "but we will have a presence because of the video company. We're obviously interested in the new game platforms, and hardware breakthroughs for DVD and E-CD. For our mass merchants, E-CD would have to have an explosive start for them to jump in early, but our acquisitions people will be scouting around."

Looking ahead for this year, Gross sees an installed base of 35 million



Sony Playstation  
"Destruction Derby"

PC households and more below-\$50,000-income families getting into more affordable multimedia systems. "These families are more inclined to shop at mass merchants," he observes, "and GT Interactive Software wants to be properly positioned to get their multimedia business with expanded departments, sharp pricing and promotion. We have to educate the consumer that where they shop for everything else, they can now get their audio, video and computer software."

### TOWER'S PACKAGING CONCERNS

Tower Records & Video now has "adult" CD-ROM and budget product in virtually all 88 locations, according to Russ Barnes, multimedia buying coordinator.

"Companies like LaserLight and Essex International have come out with good \$9.99 CD-ROMs in compact spinner racks and floor/counter displays," Barnes notes. "This past year, we've had success with some CD-ROM titles, while others haven't performed as we hoped. The non-standard package is a problem, with many 'airboxes' damaged in shipping. As a result, it's a Catch 22, as we can't get a lot of titles on the shelf with the restricted space available. Our first WOW! store 'partnership' in Las Vegas with The Good Guys has been a success, and we expect 13 more locations this year, with cross-merchandising our software and their hardware a key to the future."

"At the same time, we're excited about prospects for the new E-CDs.

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with millennium's Soundgarden release a good example of the potential for this genre. E-CD is artist- and title-driven and should do well in the jewel box, located with audio CDs initially. We need to find better means to merchandise the E-CD, and at WCES we will be looking for innovative fixtures as well as the new hardware, game, audio and video systems.

"Consumer education is also a dilemma," Barnes continues, "as the vast majority of our employees do not own a PC. The RIAA retailer-education program should help us overcome this tough challenge, as there is a lot of confusion in the marketplace. DVD is more like a LaserDisc or VHS tape and should be much less of a problem when it's introduced to consumers in the fourth quarter."

### HASTINGS LOOKING AT WINDOWS

Hastings Multimedia Supercenters will add 15 to 20 new outlets this year, notes Ray Wadzeck, software- and computer-books buyer. And "About 97 to 100 of our existing 110 Hastings Books, Music & Video stores are carrying some CD-ROM titles," he adds. "The typical outlet has 500 to 750 SKUs, mostly CD-ROMs with some floppy-disc product, with a significant trend away from the latter. Most important, we're seeing more budget and mid-line CD-ROM software from companies like Softkey International, Priority Records, Electronic Arts Classics, Interplay's Value Play, Sierra Online and Spectrum Holobyte.

"Like the music and video labels have done, they're resurrecting good, older titles, repriced from the original \$40 to \$60, to sell at \$9.99 to \$19.99. I think it's a great program—older programs for older platforms. Sometimes we push the technology envelope on software too fast and too far.

"All our locations are adding E-CDs, now in music bins, filed by artist. We need better signage to call attention to E-CD and are looking forward to the RIAA/NARM offerings. For all the new multimedia, January is a very good month, with consumers looking for new software for their first multimedia computers, or upgrade models with CD-ROM drives. Hastings pushes gift certificates, both in preprinted amounts and blanks, in our Sunday ads and holiday gift guides."

At WCES, the Hastings contingent will be looking at new Windows 95 software, as well as the new game platforms. Wadzeck is very bullish on W95, which he feels will be a big plus for the consumer.

"With the autoplay feature," he explains, "you can drop the CD-ROM into the drive and set-up is automatic. Most of Electronic Arts' new games have this capability, and other major publishers are heading in the same direction. One of the biggest consumer frustrations is incompatibility between software and hardware, and that's my key concern with E-CD. Retailers have to get educated themselves, to give the consumer the right information related to their own CD-ROM drive compatibility." ■



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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Major Labels Set Up Shop In Russia Multinationals Face Piracy, Poor Economy

■ BY ERKIN TOUZMOHAMMED

MOSCOW—Major record companies are battling the industry's two main foes for success on the Eastern front.

As the multinationals seek footholds in Russia, they face stiff opposition from high piracy rates—estimated at up to 90% of the cassette market—and



consumers consistently short of cash. The average income here remains less than \$100 a month.

BMG was the first major to attempt to become established here when, in 1989, it sought to create a partnership with the Mezhnkiga company. This and a second projected joint venture came to naught, but BMG finally gained representation in Moscow Sept. 1, when the offices of Sonopress, BMG's pressing division, also became home to BMG music representatives.

The office now handles sales promotion, attempts market research, considers Russian repertoire, liaises with media, and generally prepares the ground for the full-fledged BMG affiliate slated for the spring. According to BMG Russian representative Denis Komarovski, the company has abandoned thoughts of joint ventures and will open a wholly owned subsidiary here.

The BMG repertoire that is currently sold legally in Russia is handled by approximately 20 distributors who buy their product in Germany. There is also some parallel importing from the U.S. and Scandinavia.

Komarovski estimates legal sales this year at approximately 100,000 units; the biggest sellers are Geffen catalog items—Guns N' Roses, Nirvana, Aerosmith—along with Smokie, Boney M, the Eagles, Slade, Rainbow, Scatman John, and Louis Armstrong's "Songbook." Armstrong's success is based on the use of his music in a bank's TV commercial.

Komarovski says that when BMG is fully established in Moscow, it will seek new talent rather than sign existing successful acts.

PolyGram has been operational in Russia since the summer of 1994; it eased into the country's market by the man who now heads PolyGram Russia, Boris Zosimov.

Zosimov owns 49% of the PolyGram affiliate here and says that his honesty persuaded the major to do business with him. When PolyGram was looking for a partner, Zosimov told the company's representatives, "I am the country's smallest label, with a tiny catalog of heavy-metal bands, but I know how

to make it work, and I want to do it." He says the eight other contenders for PolyGram's partnership had each claimed to be Russia's biggest label.

Zosimov claims now that he is the only Russian to have sold his label and publishing house to a Western company.

From PolyGram's point of view, Zosimov says, the company intends to be discreet with its releases, resisting the temptation to flood the market by restricting itself to between 10 and 15 new titles each year. In its first 18 months in business, PolyGram has released 12 titles from 12 acts.

According to the company, total sales have been 100,000 CDs and 2 million cassettes, totals bolstered by its two domestic megastars, Na-Na and Philip Kirkorov, along with Evgeni Kemerovski, Stashevsky, and Russian rock legend Voskresenie.

A prospect for the future is Boney-M, a band led by Bolshoi Ballet dancer Kirill Nemolyaev, which specializes in thrash metal covers of '70s disco hits. The band has a strong club following in Moscow and has sold 1,500 CDs via PolyGram, more than the company's local sales of Sting's "Fields Of Gold."

Zosimov declines to give sales figures for PolyGram releases, but he

does rank company acts in terms of selling power: Kirkorov, Na-Na, Kemerovski, Ace Of Base, Stashevsky, Elton John, Yaki-Da, Mylenne Farmer, Army Of Lovers, and Masterboy.

PolyGram Russia's promotion activities have been greatly assisted by the fact that Zosimov owns or partially owns two music magazines, a music TV

### PolyGram

production company, and a music TV channel. His Channel 51 currently broadcasts seven hours per day to Moscow and St. Petersburg, but by the summer is expected to broadcast 24 hours a day in 60 cities, with a potential audience of 65 million.

PolyGram is the only company that is supplying CD singles to FM radio stations in Russia. Because of this and its innovative promotion policies, PolyGram has elevated Scandinavian acts Yaki-Da and E-Type to superstar status in Russia.

EMI has been represented in Russia since early 1994 via a distribution  
*(Continued on page 48)*

## Resounding Changes At Echo Awards

■ BY WOLFGANG SPAHR

HAMBURG—To reflect the huge success of comedy productions in Germany this year, the organizers of next year's Echo—Deutscher Schallplattenpreis award have decided to include a comedy prize.

Key changes to the event this year will include a widening of the electorate, more prizes decided by votes rather than sales, and the opening to the public of some seats at the show.

The fifth Echo Awards will take place in Hamburg's Congress Centrum on the evening of Feb 23.

In the last four years, Echo has become one of the vital award shows on the international circuit, on a par with the Grammys in the U.S. and the Brits in the U.K., says Gerd Gebhardt, managing director of Warner Music Germany and chairman of the German Phonographic Academy. For the Academy, the award echoes the country's international creativity, says Gebhardt, who adds, "Echo is also a commitment to abolishing rigid criteria and to responding to the constant changes in the German music market."

To underline this statement, in 1996, for the first time, there will be an award for the international newcomer of the year, chosen by viewers of MTV Europe.

As comedy has become an important

part of the entertainment business, the Academy will award a comedy prize in 1996. Acts such as Die Schlumpfe, Badesalz, and Die Doofen have sold more than 500,000 albums this year, rivaling sales for established national and international acts.

The Academy has made the selection of the Echo Award winners even more representative of the industry. For the first time, voting will not be restricted to the regular members of the Academy but has been opened up to include "supporting members" who have joined the Academy over the last few months. This involves more than 100 individuals who are well acquainted with the scene,

## Sony Dividing Labels In Europe

LONDON—Sony Music Entertainment's tactic of splitting the Columbia and Epic labels into separate operations is spreading across Europe.

Long established in the U.K., the concept has been extended to France and the Netherlands. Now it has reached Italy, with Germany and Sweden to follow.

Paul Russell, president of Sony Music Entertainment Europe, says that Epic and Columbia are being sep-

## Michael Learns To Rock In Small-Town Thailand

■ BY GARY VAN ZUYLEN  
AND MIKE LEVIN

BANGKOK—The dusty provincial city of Khon Kaen in northeast Thailand is a lot closer to Laos than to Bangkok, and music preferences tend toward the high-pitched warble of *luk thung*, the local country music, over international repertoire.

But when EMI here convinced relatively unknown Danish popsters Michael Learns To Rock to make the trip in early November as part of a four-date tour of Thailand, nearly 1,500 rural residents paid \$16—a week's wages—to see the band that has become the region's biggest international surprise of the year.

Few tourists ever make the 350-mile trip from Thailand's capital to Khon Kaen, but the EMI sojourn proved two things: the label is the most experimental of all the majors in Asia, and music borders are more open than ever and are increasingly less defined by big-city styles.

Sales of Michael Learns To Rock's 1994 album "Colours" and 1995's "Played On Pepper" stand at about 1.5 million units across the region, and a good 30% of that has found its way outside urban centers to the

heart of rural Asia. Overall sales are claimed to be higher than those of both Mariah Carey and Michael Jackson.

This admittedly unexpected success has come at a vital time, as major labels try to find new repertoire trends now that idol pop music is on the wane. For EMI's marketing team, it was not the impossible mission that other executives had predicted.

The band's popularity started in Indonesia, where a Jakarta radio DJ picked up on the first single from "Colours." It quickly spread to Thai radio and TV. "We had this song that was a great ballad but seemed to touch Southeast Asian tastes in a very personal way," says Calvin Wong, head of marketing for EMI's Malaysian office.

Regional marketing and A&R manager John Possman says that in the early stages, no one was told to push the band, but both albums took off because the tracks "weren't just ballads, they were good songs that were better than most of the other stuff out there. What started as a surprise success has turned into a long-term project."

EMI's strategy in Thailand has focused on heavy TV advertising and a willingness to look at the whole country as one market—something foreign record companies tend to ignore. Early results made the band a priority for EMI Thailand product manager Surachai Sengri, who pushed tapes from one end of the country to the other.

Although international product accounts for only 10% to 15% of Thai sales, Sengri says that provincial radio stations were quick to pick up on the group's appeal. "They still like luk thung, [but] I see a lot of room for improved sales of international music," he says.

The Khon Kaen concert produced no real revenue for organizers but was possible because Michael Learns To Rock's forward-looking management kept costs low with a traveling party of only seven.

It took three companies to bring the tour off. Hong Kong-based Midas Productions was the lead promoter, helped by Bangkok's M-Line, which in turn used a provincial entrepreneur for local arrangements.

Midas managing director Nigel Peters signed the band for 14 dates, explaining that its broad appeal has forced him to "break new ground and move out to provincial areas in Thailand, Indonesia, and the Philippines." Two concerts were set for Vietnam but were canceled at the last minute.

## End Of '95 Eventful For Virgin In Spain

### Director General Urbano Departs; Four Stores Opened

■ BY HOWELL LLEWELYN

MADRID—Virgin Retail's southern European operations are being restructured following the departure of Luis Urbano from the group.

Urbano, director general for southern Europe, left Virgin Retail before Christmas and is not being replaced. The territories he oversaw—Spain, Portugal, Italy, and Greece—will now

be handled directly from the company's London headquarters.

Urbano's departure rounded off an eventful

month for Virgin Retail, which, in the first half of December, announced the immediate opening of four stores, including a coveted Madrid outlet.

Virgin has spent a frustrating three years seeking an outlet in the Spanish capital following the opening of its first Spanish Megastore in Barcelona in 1992. Pleasure at inaugurating a second Megastore in Seville in 1993 was dampened by French leisure giant FNAC's successful opening of a 10-floor central Madrid operation in December 1993.

Virgin had a minor success just

before last Christmas' shopping spree when it opened retail sections in six Madrid stores owned by the Galerias Preciados chain. But the chain went bankrupt this year and was bought by its main competitor, the El Corte Ingles chain, which happens to be Spain's largest music retailer.

Despite the sudden spurt of new stores, which Virgin hopes will top 20 in Spain by 1998, the company is not satisfied. The two 300-square-meter stores in Vigo and La Coruna in the Northwest, the 700-square-meter outlet in Madrid, and the 500-square-meter store in Malaga in the South do not compare with the 2,300-square-meter Barcelona space or the 1,400-square-meter Seville Megastore.

Two more stores are scheduled for opening before Easter: a 750-square-meter outlet in Bilbao in the Basque region and a 700-square-meter store in nearby Santander. Urbano says the new stores represent an investment of 600 million pesetas (\$5 million) but will double Virgin's share of the Spanish market to 7% with revenues of \$50 million this year.

"The Madrid store, which is in a new commercial center in the plush shopping area of the capital, is meant to compensate for the closure of the Galerias Preciados spaces," says Urbano. "Even though the space is less than that of our main competitors [in Madrid, FNAC and Madrid Rock], it

will please those who do not want to shop in the city center, and it will have 75,000 video and music titles, with 45,000 music titles, including important classical and jazz sections."

Urbano adds, "Now that we have the advantage of arriving first in several cities, our competition will have to overcome our market leadership, and it is very difficult to have more than one store of this kind in each city. In every country there is a distributor that dominates the market, and I think that in Spain it will eventually be Virgin."

Virgin is already the record king in Barcelona, where the Megastore has 200,000 music titles. But FNAC announced in December that it has signed a deal to open a 3,000-square-meter Barcelona Megastore within a year at the L'illa commercial center beneath a branch of the British department store Marks & Spencer.

Urbano notes, "I am sad to leave Virgin at such an exciting period in Spain, but I am pleased that I left having opened four new stores in 20 days in time for Christmas."



**Together Again.** Dina Carroll's signing to Mercury Records in the U.K. renewed her professional relationship with Mercury managing director Howard Berman, with whom she first worked during his time as head of A&M Records in the U.K. Pictured at the signing, from left, are manager Dennis Ingoldsby, Berman, manager Oliver Smallman, and Carroll.

## German IFPI: New-Media Copyrights Inadequate

■ BY WOLFGANG SPAHR

HAMBURG—German record companies are renewing their political lobbying for increased protection in the face of new delivery systems.

The companies fear that the current legislation is inadequate to safeguard the interests of authors, producers, publishers, and record companies. They claim that often the providers of new program concepts do not pay any royalties, leaving copyright holders with no say in how their music is used.

Wolf-D. Gramatke, chairman of the German IFPI group, is calling for exclusive rights for copyright holders so that they are able to control where

their works are played. Gramatke, who is also chairman of PolyGram Germany, states that exclusive rights have proved effective in the film industry, where they protect works from being used for commercially dubious purposes.

There are new pay radio stations in Germany, such as Digital Music Express (DMX) and Music Choice Europe (MC Europe), which allow consumers to select nonstop digital music free of interruptions or advertising from 90 programs 24 hours a day. According to Gramatke, these stations need to be considered separately from the 300 conventional radio stations in Germany. In his view, the pay stations are liable to cause considerable damage to the German record market because, he says, they virtually encourage listeners to tape music.

Speaking on behalf of German record companies, Gramatke has announced a political initiative aimed at achieving exclusive rights for record producers. He says, "Only with exclusive rights can we finance the wealth of different music productions and also give young talent a chance in the music market."

Even so, Gramatke welcomes the technological developments represented by new media, saying that, with the proper protections in place, they give authors, producers, and record companies another opportunity to exploit their copyrights.

■ BY EMMANUEL LeGRAND

PARIS—The French capital is once again proving its attraction for American jazz musicians, with the worldwide signing of New York-based percussionist Ray Barretto to French jazz label Owl/EMI.

Barretto's latest studio album, "My Summertime," released by EMI at the end of October in all major European territories, will be released on EMI jazz imprint Blue Note in the U.S. in April. Owl/EMI has an option for Barretto's next album, in addition to "My Summertime."

Barretto says that one of the reasons he signed to a French record company is the genuine interest in his project and the involvement of the team. He says, "The interest the label has in this project is not only making a record but taking that record from its birth and helping it with publicity, marketing, and so on."

This kind of attention could not be found in his home territory, he adds. "I didn't feel I could have that in the States. Too many companies there make a record and then throw it out in the streets and see if it will survive or not. The competition is so strong today, with so many products, that sometimes I feel that a product needs some attention. And EMI has given that."

Barretto views the French signing as a logical step, because throughout the years he has built a strong following in Europe, and in France in particular. He also considers the signing to be a recognition of his contribution to the contemporary jazz scene; in the U.S.,

he is often recognized only as one of the founding fathers of modern salsa, from his stay with the New York-based Fania label in the '60s and the '70s.

The connection with France was made by Barretto's French manager, Bernard Ivain, who has represented him in Europe for the past six years and on a worldwide basis for one year. Ivain says, "For years, Ray has been traveling and playing in Europe, and especially in France, to packed houses, without any promotion or major backing from a record company. I felt it would have been good to him to be with a French label. I started to make some contacts, among them Jean-Jacques Pussiau of Owl, who met Ray, and the feeling was good."

Pussiau has a production/distribution deal with EMI, and when he proposed the signing to EMI's jazz label manager, he was met with great enthusiasm. Says Ivain, "There were other companies we were considering, but what made the difference was the good vibrations we felt. The enthusiasm we felt was not only from the jazz department, but from the whole company."

Michel Moustier, jazz label manager at EMI France, considers Barretto to be "one of the living legends in Latin jazz," and the prospect of working with him was met with "total enthusiasm" by the whole company, although the signing of jazz acts is not in the tradition of the company. Says Moustier, "The proposal came at a right time. I knew all his previous albums, and I am a great fan of his music. But while the material was good, the sound was far from perfect. We really wanted him to go on with his jazz, but this time we were committed to giving him the proper environment to do a fine recording and the album he had always dreamed of."

Barretto has a genuine affection for

France. One of his ways of reaching the French public has been through singer Bernard Lavilliers, who, in New York in the early '80s, recorded an album of Latin music on which Barretto performed. Since then, Lavilliers has tried to play with Barretto whenever possible.

Barretto says, "We met with Bernard at Fania Records in the early '80s. Bernard presented his songs to me. He got together with my arranger, used my band, and made a great Latin record with French lyrics. I was glad to know he had great success with it in France. And it also helped me very much because he was kind enough to mention my name and to give me credit. He was instrumental in the fact that people became familiar with my music."

Part of his following in France was built from that experience. "I have been coming to France for many years," says Barretto. "I have a great rapport with the French audience. They've been very kind to me. And for whatever reason, they have accepted me and my music. When my contract with my American label, Concord, expired, they wanted me to stay, but I kept thinking that my ties with European audiences, and particularly with French audiences, were so strong that it would be good for me and good for the music if I had a record company that could provide good distribution in Europe, which Concord could not."

Barretto made a trip to France in September for an intense round of promotion. "What's amazing with him is that his reach goes well beyond the core jazz fans, and he had interviews with most dailies and weekly magazines," says Moustier.

Barretto will be back in Europe for a series of concerts in March, including a show at the Olympia in Paris.



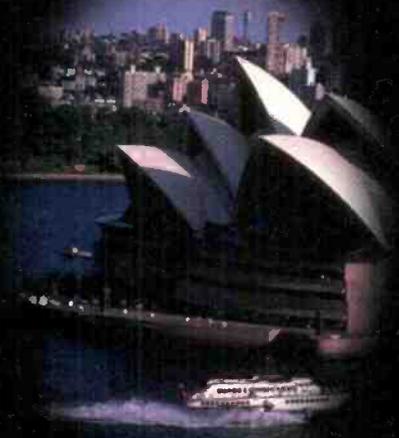
BARRETTO

## Tribute Throws Worldwide 'Party'

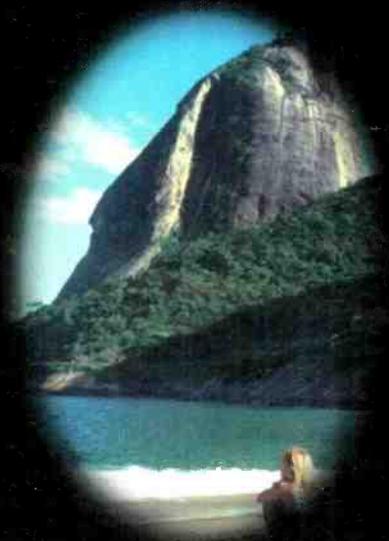
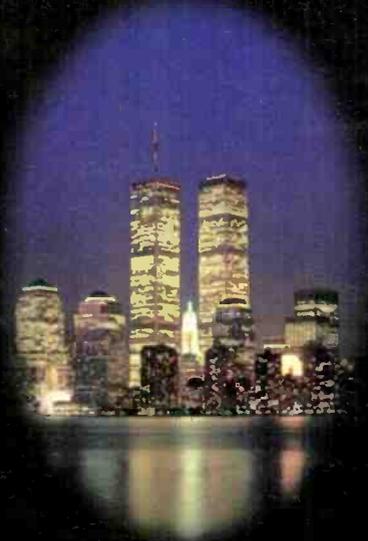
■ BY MARK DEZANNI

MILAN—Tribute, the London-based producer of such globally transmitted live music events as "The Nelson Mandela 70th Birthday Tribute" (1988) and "The Wall Live From Berlin" (1990), sold its latest project, a trans-Atlantic Christmas special titled "The Greatest Music Party In The World," to 40 countries. Tribute has also

(Continued on page 48)



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LOS ANGELES

NASHVILLE

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LONDON

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 1/1/96		
THIS WEEK	LAST WEEK	SINGLES
1	2	TO LOVE YOU MORE CELINE DION/KRYZLER & COMPANY EPIC
2	1	CHASE THE CHANCE NAMIE AMURO AVEV TRAX
3	3	KONYAWA HEARTY PARTY MARIYA TAKEUCHI EASTWEST
4	7	GELANDE GA TOKERUHODO KOI SHITAI KOHMI HIROSE VICTOR
5	NEW	TSUUKAI UKIUKI DOHRI KENJI OZAWA TOSHIBA EMI
6	4	RONDO YUMI MATSUTOYUA TOSHIBA EMI
7	NEW	I NEED TO BE IN LOVE CARPENTERS POLYDOR
8	5	JIN JIN JINGLEBELL CHISATO MORITAKA ONE UP MUSIC
9	NEW	FUYUNO FANTASY COUSIN KIKOON SONY
10	9	MY BABE KIMIGA NEMURUMADE SYARANQ BMG VICTOR
<b>ALBUMS</b>		
1	7	MIWA YOSHIDA BEAUTY AND HARMONY EPIC
2	1	MAKI OGURO BACK BEATS NO. 1 B-GLAM
3	2	MY LITTLE LOVER EVERGREEN TOY'S FACTORY
4	6	CARPENTERS I NEED TO BE IN LOVE... POLYDOR
5	4	YUMI MATSUTOYUA KATHMANDU TOSHIBA/EMI
6	5	B'Z LOOSE ROOMS
7	3	T R F BRAND NEW TOMORROW AVEV TRAX
8	9	TATSURO YAMASHITA TREASURES EASTWEST
9	NEW	CELINE DION LOVE STORY'S SPECIAL EDITION EPIC
10	8	L-R LET ME ROLL IT! PONY CANYON

CANADA (The Record) 12/18/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	FANTASY MARIAH CAREY COLUMBIA
2	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
3	3	STAYIN' ALIVE N-TRANCE QUALITY
4	4	RUNAWAY JANET JACKSON A&M
5	5	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
6	6	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN
7	-	BACK FOR GOOD TAKE THAT RCA
8	7	ONE MORE CHANCE NOTORIOUS B.I.G. ARISTA
9	9	BEAUTIFUL LIFE ACE OF BASE ARISTA
10	8	I'LL BE THERE FOR YOU METHOD MAN DEF JAM
11	9	MACARENE LOS DEL MAR QUALITY
12	11	ZOMBIE A.D.A.M. QUALITY
13	12	CAN I TOUCH YOU... THERE? MICHAEL BOLTON COLUMBIA
14	13	BIG TIME WHIGFIELD QUALITY
15	NEW	ONE SWEET DAY MARIAH CAREY COLUMBIA
16	NEW	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA
17	15	DON'T TAKE IT PERSONAL MONICA ARISTA
18	NEW	TELL ME GROOVE THEORY EPIC
19	16	SET U FREE PLANET SOUL QUALITY
20	17	KISS FROM A ROSE SEAL ZTT
<b>ALBUMS</b>		
1	NEW	BEATLES ANTHOLOGY 1 APPLE
2	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
3	2	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
4	7	MARIAH CAREY DAYDREAM COLUMBIA
5	12	ENYA THE MEMORY OF TREES WEA
6	3	ROLLING STONES STRIPPED VIRGIN
7	5	VARIOUS ARTISTS DANCE MIX 95 QUALITY
8	9	MADONNA SOMETHING TO REMEMBER MAVERICK
9	8	DEF LEPPARD VAULT MERCURY
10	10	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
11	6	GARTH BROOKS FRESH HORSES CAPITOL
12	NEW	SOUNDTRACK WAITING TO EXHALE ARISTA
13	15	ACE OF BASE THE BRIDGE ARISTA
14	14	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
15	16	SHANIA TWAIN THE WOMAN IN ME MERCURY
16	17	MELISSA ETHERIDGE YOUR LITTLE SECRET ISLAND
17	11	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA
18	19	ASHLEY MACISAAC HI HOW ARE YOU A&M
19	NEW	VINCE GILL SOUVENIRS MCA
20	NEW	QUEEN MADE IN HEAVEN HOLLYWOOD

GERMANY (Media Control) 1/2/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	EARTH SONG MICHAEL JACKSON EPIC
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST
4	5	I GOT 5 ON IT LUNIZ VIRGIN
5	4	BACK IN THE U.K. SCOOTER EDEL
6	6	INSIDE OUT CULTURE BEAT SONY
7	7	THUNDER EAST 17 METRONOME
8	9	HYMN MUSIC INSTRUCTOR EMI
9	8	CAN'T STOP RAVING DUNE URBAN MOTOR
10	10	CAPTAIN JACK CAPTAIN JACK EMI
11	13	GOLDENEYE TINA TURNER EMI
12	11	MISS SARAJEVO PASSENGERS MERCURY
13	12	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE INTERCORD
14	14	MISSING EVERYTHING BUT THE GIRL WEA
15	20	YOU'LL SEE MADONNA WEA
16	15	A QUESTION OF HONOUR SARAH BRIGHTMAN EASTWEST
17	19	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN
18	NEW	I WISH SKEE-LO EDEL
19	17	YOU KNOW CAUGHT IN THE ACT ZYX
20	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ARIOLA
<b>ALBUMS</b>		
1	1	QUEEN MADE IN HEAVEN EMI
2	2	KELLY FAMILY CHRISTMAS FOR ALL EMI
3	3	MICHAEL JACKSON HISTORY: PAST... EPIC
4	5	KELLY FAMILY OVER THE HUMP EMI
5	4	PUR ABENTUEERLAND INTERCORD
6	7	DIE SCHLUMPF MEGAPARTY VOL. 2 EMI
7	9	ELTON JOHN LOVE SONGS MERCURY
8	6	BEATLES ANTHOLOGY 1 EMI
9	8	SIMPLY RED LIFE EASTWEST
10	12	ENYA THE MEMORY OF TREES WEA
11	10	MADONNA SOMETHING TO REMEMBER WEA
12	14	HERBERT GRONEMEYER UNPLUGGED EMI
13	11	ROLLING STONES STRIPPED VIRGIN
14	15	HERBERT GRONEMEYER LIVE EMI
15	NEW	RONDO VENEZIANO SINFONIA DI NATALE ARIOLA
16	17	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN
17	16	ACE OF BASE THE BRIDGE METRONOME
18	13	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
19	18	COOLIO GANGSTA'S PARADISE EASTWEST
20	NEW	BON JOVI THESE DAYS MERCURY

FRANCE (SNEP/IFOP/Tite-Live) 12/16/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	IL VOLO ZUCCHERO POLYDOR
3	3	JE SAIS PAS CELINE DION COLUMBIA
4	4	BOOM BOOM BOOM OUTHHERE BROTHERS SONY
5	5	SHIMMY SHAKE 740 BOYS SONY
6	7	EARTH SONG MICHAEL JACKSON EPIC
7	11	BOOMBASTIC SHAGGY VIRGIN
8	6	HONESTY ET JALOUSIE ALLIANCE ETHNIK VIRGIN
9	NEW	L'INSTANT X MYLENE FARMER POLYDOR
10	9	LET ME BE A DRAG QUEEN SISTER QUEEN BAX DANCE
11	16	HEAVEN FOR EVERYONE QUEEN EMI
12	12	TOMBE POUR ELLE PASCAL OBISPO EPIC
13	15	MISS SARAJEVO PASSENGERS ISLAND
14	8	FANTASY MARIAH CAREY COLUMBIA
15	13	KISS FROM A ROSE SEAL ZTT/WEA
16	10	LUCKY LOVE ACE OF BASE BARCLAY
17	19	DIEU M'A DONNE LA FOI EASTWEST
18	20	POCAHONTAS POCAHONTAS CAST SONY
19	17	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
20	NEW	MISSING EVERYTHING BUT THE GIRL WEA
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX COLUMBIA
2	2	QUEEN MADE IN HEAVEN EMI
3	3	SOUNDTRACK POCAHONTAS SONY
4	7	JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY
5	9	ACE OF BASE THE BRIDGE BARCLAY
6	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	5	BEATLES ANTHOLOGY 1 EMI
8	8	CRANBERRIES NO NEED TO ARGUE ISLAND
9	16	BARBARA HENDRICKS CHANTS DE NOEL EMI
10	10	SOUNDTRACK LE ROI LION SONY
11	4	VARIOUS ARTISTS SOL EN SI WEA
12	12	LES ENFOIRES A L'OPERA COMIQUE TRISTAR
13	11	ROLLING STONES STRIPPED VIRGIN
14	18	ZUCCHERO SPIRITO DIVINO POLYDOR
15	13	GENESIS LIVE THE WAY WE WALK VOL. 1 VIRGIN
16	15	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
17	NEW	MYLENE FARMER ANAMORPHOSEE POLYDOR
18	14	MARIAH CAREY DAYDREAM COLUMBIA
19	19	JOHNNY HALLYDAY LA LORADA MERCURY
20	NEW	MASTERBOY GENERATION OF LOVE BARCLAY

NETHERLANDS (Stichting Mega Top 50) 12/23/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	ADEMNOOD LINDA, ROOS & JESSICA DINO
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	DE BUURTSUPER (GOELEMORGEN, GOELEMORGEN) ANDRE VAN DUIN CNR
4	4	EARTH SONG MICHAEL JACKSON SONY
5	5	KNOCKIN' DOUBLE VISION PINK
6	6	DON'T LEAVE ME ALONE DJ PAUL ELSTAK MID-TOWN
7	7	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE
8	8	MISS SARAJEVO PASSENGERS MERCURY
9	9	POUR QUE TU M'AIMES ENCORE CELINE DION SONY
10	NEW	SPRAAKWATER EXTINCE EMI
<b>ALBUMS</b>		
1	1	ANDRE RIEU WIENER MELANGE MERCURY
2	2	QUEEN MADE IN HEAVEN EMI
3	3	DIE SMURFEN SMURFENHOUSEPARTY EMI
4	4	BEATLES ANTHOLOGY 1 EMI
5	6	ENYA THE MEMORY OF TREES WARNER
6	7	ELTON JOHN LOVE SONGS MERCURY
7	8	KINDEREN VOOR KINDEREN 16 SONY
8	5	ROLLING STONES STRIPPED VIRGIN
9	9	MARCO BORSATO ALS GEEN ANDER POLYDOR
10	NEW	CELINE DION D'EUX SONY

NETHERLANDS (Stichting Mega Top 50) 12/23/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	ADEMNOOD LINDA, ROOS & JESSICA DINO
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	DE BUURTSUPER (GOELEMORGEN, GOELEMORGEN) ANDRE VAN DUIN CNR
4	4	EARTH SONG MICHAEL JACKSON SONY
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6	6	DON'T LEAVE ME ALONE DJ PAUL ELSTAK MID-TOWN
7	7	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE
8	8	MISS SARAJEVO PASSENGERS MERCURY
9	9	POUR QUE TU M'AIMES ENCORE CELINE DION SONY
10	NEW	SPRAAKWATER EXTINCE EMI
<b>ALBUMS</b>		
1	1	ANDRE RIEU WIENER MELANGE MERCURY
2	2	QUEEN MADE IN HEAVEN EMI
3	3	DIE SMURFEN SMURFENHOUSEPARTY EMI
4	4	BEATLES ANTHOLOGY 1 EMI
5	6	ENYA THE MEMORY OF TREES WARNER
6	7	ELTON JOHN LOVE SONGS MERCURY
7	8	KINDEREN VOOR KINDEREN 16 SONY
8	5	ROLLING STONES STRIPPED VIRGIN
9	9	MARCO BORSATO ALS GEEN ANDER POLYDOR
10	NEW	CELINE DION D'EUX SONY

NETHERLANDS (Stichting Mega Top 50) 12/23/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	ADEMNOOD LINDA, ROOS & JESSICA DINO
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	DE BUURTSUPER (GOELEMORGEN, GOELEMORGEN) ANDRE VAN DUIN CNR
4	4	EARTH SONG MICHAEL JACKSON SONY
5	5	KNOCKIN' DOUBLE VISION PINK
6	6	DON'T LEAVE ME ALONE DJ PAUL ELSTAK MID-TOWN
7	7	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE
8	8	MISS SARAJEVO PASSENGERS MERCURY
9	9	POUR QUE TU M'AIMES ENCORE CELINE DION SONY
10	NEW	SPRAAKWATER EXTINCE EMI
<b>ALBUMS</b>		
1	1	ANDRE RIEU WIENER MELANGE MERCURY
2	2	QUEEN MADE IN HEAVEN EMI
3	3	DIE SMURFEN SMURFENHOUSEPARTY EMI
4	4	BEATLES ANTHOLOGY 1 EMI
5	6	ENYA THE MEMORY OF TREES WARNER
6	7	ELTON JOHN LOVE SONGS MERCURY
7	8	KINDEREN VOOR KINDEREN 16 SONY
8	5	ROLLING STONES STRIPPED VIRGIN
9	9	MARCO BORSATO ALS GEEN ANDER POLYDOR
10	NEW	CELINE DION D'EUX SONY

NETHERLANDS (Stichting Mega Top 50) 12/23/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	ADEMNOOD LINDA, ROOS & JESSICA DINO
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	DE BUURTSUPER (GOELEMORGEN, GOELEMORGEN) ANDRE VAN DUIN CNR
4	4	EARTH SONG MICHAEL JACKSON SONY
5	5	KNOCKIN' DOUBLE VISION PINK
6	6	DON'T LEAVE ME ALONE DJ PAUL ELSTAK MID-TOWN
7	7	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE
8	8	MISS SARAJEVO PASSENGERS MERCURY
9	9	POUR QUE TU M'AIMES ENCORE CELINE DION SONY
10	NEW	SPRAAKWATER EXTINCE EMI
<b>ALBUMS</b>		
1	1	ANDRE RIEU WIENER MELANGE MERCURY
2	2	QUEEN MADE IN HEAVEN EMI
3	3	DIE SMURFEN SMURFENHOUSEPARTY EMI
4	4	BEATLES ANTHOLOGY 1 EMI
5	6	ENYA THE MEMORY OF TREES WARNER
6	7	ELTON JOHN LOVE SONGS MERCURY
7	8	KINDEREN VOOR KINDEREN 16 SONY
8	5	ROLLING STONES STRIPPED VIRGIN
9	9	MARCO BORSATO ALS GEEN ANDER POLYDOR
10	NEW	CELINE DION D'EUX SONY

# HITS OF THE U.K.

AUSTRALIA (Australian Record Industry Assn.) 12/24/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	LET'S GROOVE CDB COLUMBIA
3	5	BOOM BOOM BOOM OUTHHERE BROTHERS LIBERTY/FESTIVAL
4	4	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
5	2	MERKINBALL (EP) PEARL JAM EPIC
6	7	IT'S ALRIGHT DENI HINES MUSHROOM/FESTIVAL
7	8	STAYIN' ALIVE N-TRANCE FESTIVAL
8	9	MISS SARAJEVO PASSENGERS ISLAND
9	11	FAIRGROUND SIMPLY RED WARNER
10	12	WATERFALLS TLC BMG
11	10	YOU'LL SEE MADONNA WARNER
12	6	FREE AS A BIRD BEATLES EMI
13	13	I KISS YOUR LIPS TOKYO GHETTO PUSSY DANCE POOL
14	14	SUNSHINE AFTER THE RAIN BERRI LONDON
15	20	GIVE ME ONE REASON TRACY CHAPMAN WARNER
16	NEW	APPLE EYES SWEEP MUSHROOM/FESTIVAL
17	NEW	BE MY LOVER LA BOUCHE BMG
18	15	EARTH SONG MICHAEL JACKSON EPIC
19	16	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA
20	NEW	LIE TO ME BON JOVI MERCURY
<b>ALBUMS</b>		
1	1	ENYA THE MEMORY OF TREES WARNER
2	3	TINA ARENA DON'T ASK COLUMBIA
3	4	MADONNA SOMETHING TO REMEMBER WARNER
4	2	BEATLES ANTHOLOGY 1 EMI
5	6	MARIAH CAREY DAYDREAM COLUMBIA
6	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
7	16	LIVE THROWING COPPER RADIOACTIVE/MCA
8	5	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
9	9	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
10	7	ELTON JOHN LOVE SONGS MERCURY
11	12	CDB GLIDE WITH ME COLUMBIA
12	11	K.D. LANG ALL YOU CAN EAT WARNER
13	10	QUEEN MADE IN HEAVEN EMI
14	13	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
15	17	GREEN DAY INSOMNIAC WARNER
16	NEW	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
17	19	MARTIN & MOLLOY THE BROWN ALBUM MUSHROOM/FESTIVAL
18	15	GARTH BROOKS FRESH HORSES EMI
19	18	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
20	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC

AUSTRALIA (Australian Record Industry Assn.) 12/24/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	LET'S GROOVE CDB COLUMBIA
3	5	BOOM BOOM BOOM OUTHHERE BROTHERS LIBERTY/FESTIVAL
4	4	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
5	2	MERKINBALL (EP) PEARL JAM EPIC
6	7	IT'S ALRIGHT DENI HINES MUSHROOM/FESTIVAL
7	8	STAYIN' ALIVE N-TRANCE FESTIVAL
8	9	MISS SARAJEVO PASSENGERS ISLAND
9	11	FAIRGROUND SIMPLY RED WARNER
10	12	WATERFALLS TLC BMG
11	10	YOU'LL SEE MADONNA WARNER
12	6	FREE AS A BIRD BEATLES EMI
13	13	I KISS YOUR LIPS TOKYO GHETTO PUSSY DANCE POOL
14	14	SUNSHINE AFTER THE RAIN BERRI LONDON
15	20	GIVE ME ONE REASON TRACY CHAPMAN WARNER
16	NEW	APPLE EYES SWEEP MUSHROOM/FESTIVAL
17	NEW	BE MY LOVER LA BOUCHE BMG
18	15	EARTH SONG MICHAEL JACKSON EPIC
19	16	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA
20	NEW	LIE TO ME BON JOVI MERCURY
<b>ALBUMS</b>		
1	1	ENYA THE MEMORY OF TREES WARNER
2	3	TINA ARENA DON'T ASK COLUMBIA
3	4	MADONNA SOMETHING TO REMEMBER WARNER
4	2	BEATLES ANTHOLOGY 1 EMI
5	6	MARIAH CAREY DAYDREAM COLUMBIA
6	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
7	16	LIVE THROWING COPPER RADIOACTIVE/MCA
8	5	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
9	9	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
10	7	ELTON JOHN LOVE SONGS MERCURY
11	12	CDB GLIDE WITH ME COLUMBIA
12	11	K.D. LANG ALL YOU CAN EAT WARNER
13	10	QUEEN MADE IN HEAVEN EMI
14	13	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
15	17	GREEN DAY INSOMNIAC WARNER
16	NEW	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
17	19	MARTIN & MOLLOY THE BROWN ALBUM MUSHROOM/FESTIVAL
18	15	GARTH BROOKS FRESH HORSES EMI
19	18	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
20	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC

AUSTRALIA (Australian Record Industry Assn.) 12/24/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	LET'S GROOVE CDB COLUMBIA
3	5	BOOM BOOM BOOM OUTHHERE BROTHERS LIBERTY/FESTIVAL
4		

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 12/23/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	EARTH SONG MICHAEL JACKSON EPIC
3	4	FREE AS A BIRD BEATLES APPLE
4	3	BOOMBASTIC SHAGGY VIRGIN
5	5	MISS SARAJEVO PASSENGERS ISLAND
6	6	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
7	8	GOLDENEYE TINA TURNER PARLOPHONE
8	NEW	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
9	7	STAYIN' ALIVE N-TRANCE AATW
10	10	THUNDER EAST 17 LONDON
<b>ALBUMS</b>		
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	3	ELTON JOHN LOVE SONGS ROCKET
3	4	ENYA THE MEMORY OF TREES WEA
4	2	BEATLES ANTHOLOGY 1 APPLE
5	6	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
6	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
8	6	ROLLING STONES STRIPPED VIRGIN
9	9	SIMPLY RED LIFE EASTWEST
10	NEW	MARIAH CAREY DAYDREAM COLUMBIA

## BELGIUM (Promuvi) 12/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	KNOCKIN' DOUBLE VISION PINK
3	3	IK BEN EEN VENT JIMMY B PARADISO/SONY
4	7	EARTH SONG MICHAEL JACKSON EPIC
5	5	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
6	6	HET IS EEN NACHT... (LEVENSECHT) GUUS MEEUWIS & VAGANT X-PO/ARCADE
7	4	HET BUSJE KOMT ZO HOLLENBOER BUNNY
8	NEW	MISS SARAJEVO PASSENGERS ISLAND
9	8	HEAVEN FOR EVERYONE QUEEN EMI
10	NEW	FREE AS A BIRD BEATLES EMI
<b>ALBUMS</b>		
1	1	HELMUT LOTTI GOES CLASSIC RCA
2	3	DANA WINNER REGEN VAN GELUK EMI
3	2	QUEEN MADE IN HEAVEN EMI
4	4	ENYA THE MEMORY OF TREES WEA
5	NEW	DEAN MARTIN & NAT KING COLE FACE TO FACE EMI
6	7	ANDRE RIEU WIENER MELANGE MERCURY
7	9	ROXETTE GREATEST HITS EMI
8	8	LES INDIENS SACRED SPIRIT VIRGIN
9	5	CELINE DION D'EUX COLUMBIA
10	6	BEATLES ANTHOLOGY 1 EMI

## SWEDEN (GLF) 12/22/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	DO YOU REALLY WANT ME (SHOW RESPECT) ROBYN RICOCHET
3	4	HOLD ON JAMIE WALTERS ATLANTIC
4	NEW	GETTIN' ALL DA' BABES RO-CEE JAM LAB
5	3	FREE AS A BIRD BEATLES PARLOPHONE
6	9	GOLDENEYE TINA TURNER PARLOPHONE
7	10	LUNIZ I GOT 5 ON IT VIRGIN
8	6	MISSING EVERYTHING BUT THE GIRL WARNER
9	5	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
10	NEW	EARTH SONG MICHAEL JACKSON EPIC
<b>ALBUMS</b>		
1	1	NORDMAN INGENMANSLAND SONET
2	3	ENYA THE MEMORY OF TREES WARNER
3	2	ELTON JOHN LOVE SONGS ROCKET
4	9	CHOIR OF TWEKESBURY ABBEY SCHOOL ENGELSKA JULSANGER NAXOS
5	4	BEATLES ANTHOLOGY 1 APPLE
6	6	BLANDE ADARTISTER SIKTA MOT STJARNORNA VOL. 2 NORDIC SOUND LAB
7	NEW	JUST D JUST D'S GYLDENE 1990-95 TELEGRAM
8	5	MADONNA SOMETHING TO REMEMBER WARNER
9	8	ROBYN ROBYN IS HERE RICOCHET
10	7	ULF LUNDELL OPPNA LANDSKAP 7595 ROCKHEAD

## PORTUGAL (Portuga/AFP) 1/2/96

THIS WEEK	LAST WEEK	ALBUMS
1	5	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
2	4	ELTON JOHN LOVE SONGS MERCURY
3	2	ELBOSCO ANGELIS EMI
4	1	QUEEN MADE IN HEAVEN PARLOPHONE
5	7	VANGELIS VOICES WARNER
6	NEW	JOE DASSIN LE MEILLEUR DE JOE DASSIN COLUMBIA
7	NEW	DEF LEPPARD VAULT MERCURY
8	NEW	BON JOVI THESE DAYS MERCURY
9	NEW	XUTOS & PONTAPES XUTOS AO VIVO ANTENA 3 POLYDOR
10	NEW	ROBERTO CARLOS AMIGO NAO CHORE POR ELA COLUMBIA

## NEW ZEALAND (RIANZ) 12/13/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY
3	3	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
4	6	EARTH SONG MICHAEL JACKSON SONY
5	5	BOOMBASTIC SHAGGY VIRGIN
6	7	STAYIN' ALIVE N-TRANCE FESTIVAL
7	4	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON BMG
8	9	DIGGIN' YOU TLC BMG
9	8	SUMMERTIME IN THE LBC DOVE SHACK MERCURY
10	10	FANTASY MARIAH CAREY SONY
<b>ALBUMS</b>		
1	2	QUEEN MADE IN HEAVEN EMI
2	1	BEATLES ANTHOLOGY 1 EMI
3	3	SOUNDTRACK DANGEROUS MINDS MCA
4	6	ENYA THE MEMORY OF TREES WARNER
5	5	MARIAH CAREY DAYDREAM SONY
6	NEW	ELTON JOHN LOVE SONGS MERCURY
7	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
8	7	EXPONENTS ONCE BITTEN TWICE BITTEN WARNER
9	NEW	UB40 THE BEST OF UB40 VOLUME TWO VIRGIN
10	NEW	CELINE DION THE COLOUR OF MY LOVE SONY

## SWITZERLAND (Media Control Switzerland) 12/21/95

THIS WEEK	LAST WEEK	SINGLES
1	4	EARTH SONG MICHAEL JACKSON SONY
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	2	I GOT 5 ON IT LUNIZ EMI
4	9	GOLDENEYE TINA TURNER EMI
5	5	BOOMBASTIC SHAGGY VIRGIN
6	6	THUNDER EAST 17 POLYGRAM
7	7	STAYIN' ALIVE N-TRANCE INTERCORD
8	NEW	HYMN MUSIC INSTRUCTOR EMI
9	8	KEEP THEIR HEADS RINGIN' DR. DRE EMI
10	NEW	MISS SARAJEVO PASSENGERS POLYGRAM
<b>ALBUMS</b>		
1	1	QUEEN MADE IN HEAVEN EMI
2	2	ELTON JOHN LOVE SONGS POLYGRAM
3	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
4	4	MADONNA SOMETHING TO REMEMBER WARNER
5	3	BEATLES ANTHOLOGY 1 EMI
6	6	BACK TO EARTH RIVERS OF LIVE POLYGRAM
7	NEW	KELLY FAMILY CHRISTMAS FOR ALL EMI
8	7	COOLIO GANGSTA'S PARADISE WARNER
9	9	CELINE DION D'EUX SONY
10	10	ACE OF BASE THE BRIDGE POLYGRAM

## FINLAND (Seura/IFPI Finland) 12/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	HOMAINSEVAN SEKSIKAS PORROPA AARNE TENKANEN & TEMPUNTEKIJAT AMT/MEGAMANIA
3	2	STAYIN' ALIVE N-TRANCE AATW/CNR/K-TEL
4	4	ODOTA AIKAKONE MCA
5	9	GOLDENEYE TINA TURNER PARLOPHONE
6	8	I DON'T WANNA BE A STAR CORONA 12INC/K-TEL
7	NEW	MERKINBALL EP PEARL JAM EPIC
8	NEW	UNIQUE MARUSHA URBAN/POLYDOR
9	6	RAISING MY FAMILY SOUND OF R.E.L.S. GO RECORDS/FAZER
10	7	FREE AS A BIRD BEATLES APPLE/EMI
<b>ALBUMS</b>		
1	1	MADONNA SOMETHING TO REMEMBER MAVERICK/WARNER
2	2	AIKAKONE TAHTIKAAREN TAA RCA
3	4	JAMIE WALTERS JAMIE WALTERS ATLANTIC/WEA
4	3	QUEEN MADE IN HEAVEN PARLOPHONE
5	6	YO PARHAAT POKO
6	9	ELTON JOHN LOVE SONGS ROCKET/MERCURY
7	7	ADIEMUS SONGS OF SANCTUARY VIRGIN
8	5	ACE OF BASE THE BRIDGE MEGA/REEL ART
9	10	SAMULI EDELMANN TUHAT YOTA RCA
10	8	NORDMAN INGENMANSLAND SONET/POLYGRAM

## CHILE (APF Chile) 11/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ELTON JOHN LOVE SONGS POLYGRAM
2	NEW	VARIOUS ARTISTS AMOR A DOMICILIO BMG
3	NEW	LUIS MIGUEL EL CONCIERTO WARNER
4	NEW	BEATLES ANTHOLOGY 1 EMI
5	NEW	LA SOCIEDAD DULCE Y FATAL EMI
6	NEW	TAKE THAT NOBODY ELSE BMG
7	NEW	ANA GABRIEL JOYAS DE DOS SIGLOS SONY
8	NEW	QUEEN MADE IN HEAVEN EMI
9	NEW	RAUL DI BLASIO LATINO BMG
10	NEW	CAFE TACUBA RE WARNER

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**POLAND:** Martyna Jakubowicz is known as the "First Lady Of Blues" in Poland, although she sings folk and rock as well. Her new album on the Polton label goes by the unusual title of "Dziewczyna Z Pozytywka Edwarda" (A Girl With Edward's Musical Box), and it is one of her best yet. According to Jakubowicz, "The musical box looks like a machine gun, but is in fact something between a guitar and an ordinary musical box." Little is known about the mysterious Edward, save that he lives in New York. Counting Bob Dylan, Joe Cocker, and Neil Young among her early inspirations, Jakubowicz has developed her own distinctive style. Her songs, many of them written by her former husband, Andrzej Jakubowicz, are simple, unpretentious narratives about the emotional realities of everyday life. "Blues 4am" (which was previously released on the album "Tribute To Eric Clapton" by various artists), "Nie Wiadomo Skad Wiatr Wieje" (Nobody Knows Where The Winds Blow From), and "U Mnie Rosna Fiolki" (Violets Grow By Me) tell us that while there is nothing simple or everlasting in life, there is still much beauty.

BEATA PRZEDPELSKA



**IRELAND:** "My Boy—The Philip Lynott Story" by Philomena Lynott with Jackie Hayden has been published by Hot Press Books to mark the 10th anniversary (Jan. 4) of the death of one of the country's greatest rock singers and songwriters. Lynott's mother tells the story of her son's life: how he was born in Birmingham, England, and raised in Dublin, where he formed Thin Lizzy 25 years ago; how the band went on to win international fame with such hits as "Whiskey In The Jar" and "The Boys Are Back In Town"; and how drug abuse eventually ruined Lynott's career. He died at 36 in Salisbury General Infirmary, Wiltshire, England. In view of what she calls "much inaccurate speculation in the media" as to the circumstances of his death, Lynott's mother has decided to set the record straight in order "to avoid any further distortion of the truth." She also hopes that others may benefit from knowledge of her son's fate. "Heroin addiction really does lead to a very gruesome and very undignified, unpleasant end," she says. "If Philip's death can have any value, maybe a full understanding of the harsh reality might stop others following down that miserable, hellish path." A new compilation, "Wild One—The Very Best Of Thin Lizzy" (Vertigo), was released Jan. 2, and a host of musicians, including Henry Rollins, Joe Elliott, Rick Savage, Gary Moore, and various surviving members of Thin Lizzy, played a tribute gig Jan. 4 at the Point in Dublin.

KEN STEWART

**TURKEY:** Recent performances by the veteran singer Müslüm Gürses have prompted unbelievable scenes of emotionalism among the almost exclusively male fans who attend his concerts. Many are in tears, while some have taken to venting their distress by cutting themselves with razor blades. At a televised concert in a sports hall, one wailing man could be seen about to throw himself off a basketball ring onto the crowd below. What is it about Gürses' music that provokes such extreme reactions? One clue may be the despairing titles of songs such as "Kapandı Umıt Kapsi" (Hope's Door Is Closed) and "Oldürdügün Yetmedi Mi" (Is It Not Enough To Kill Me Once) and the gloomy sentiments of his lyrics ("To die is better than to live like this"). These evidently strike a peculiar chord in a culture where feelings of sorrow are readily channeled into powerful displays of emotion. Thanks to several televised performances timed to coincide with the release of a greatest hits album, "Klasikleri" (Classics) on Neşe Müzik (distributed by Raks Müzik), Gürses has given a second wind to Turkish "arabesque." This is a music of Eastern origins that for 25 years has been the popular choice of shantytown dwellers, the most alienated and dispossessed section of Turkish society. Although outwardly lively and underpinned by a distinctive and fast arabesque beat, Gürses' music is infused with a brooding sense of melancholy. Sung with knitted eyebrows and accompanied by ranks of whining violins, it is the sound of depression set to music. Gürses has cultivated an image as "the silent man" (*sessiz adam*) by hardly ever speaking in public. But his standing was enhanced a few years ago when he married an actress, Muhterem Nur, rescuing her from alcoholism on the way and thereby giving the lie to yet another pessimistic song title: "People Don't Befriend Those In Adversity."

ADRIAN HIGGS

**PORTUGAL:** The harmony vocal sextet Vozes Da Rádio, whose music is inspired by the golden era of U.S. radio in the '40s and '50s, was given a big push on radio and TV in the run-up to Christmas here. The group began in 1991 singing American blues and gospel songs, but now concentrates on composing and arranging its own material as well as occasional cover versions. Among the latter is "Índios Da Meia Praia," an excellent performance of the José Afonso song, which is one of the standout tracks on the group's debut album, "Bruxas, Heróis E Males D'Amor" (Witches, Heroes and Love Pain) on BMG Ariola Portugal. The material on the album is divided into two distinct styles. On the one hand there are the traditional love songs composed by band member Nuno Aragão with lyrics supplied by various writers. In sharp contrast are the eccentric and often humorous songs written by his band colleague Mario Alves. These are numbers such as "Super-Ome" (Superman), "Lagartixa Do Mal" (Evil Wall-Lizard), and "Di Você" (From You), the latter a perfect satire on the boring Brazilian TV programs screened on three of the nation's channels. The other members of the band are António Miguel, Rui Vilhena, Jorge Prendas, and Ricardo Fráguas. Together they sing the majority of the numbers on the album unaccompanied, although on some tracks sparing use is made of saxophone, acoustic and electric guitars, and percussion.

FERNANDO TENENTE



TRIBUTE THROWS WORLDWIDE 'PARTY'

(Continued from page 44)

announced plans for an open-air concert to celebrate the 25th anniversary of the Hard Rock Cafe, which will take place in London next June.

"The Greatest Music Party In The World" was recorded at the National Exhibition Centre in Birmingham, England, Dec. 13-17 in front of an audience of 12,000 and featured 25 live acts, including David Bowie, Rod Stewart, East 17, Eternal, and Diana Ross. A three-hour show was available for airing starting Dec. 20 and was shown by the BBC Dec. 25. Among the other broadcasters signed for the show are MTV (for its U.S. cable operation), Canada's Much Music, and Brazil's Globo TV.

The edited TV version of the show featured hits from 1995 and a showcase of emerging acts alongside the established artists.

Tribute chairman Tony Hollingsworth says that the special had a \$4 million budget and was developed with the require-

ments of broadcasters and labels in mind: "Both wanted a Christmas special with a big-event feel, which would normally be too expensive for one broadcaster to produce on their own," he says.

Tribute's latest project, "Songs And Visions 1971-1996," celebrating the 25th anniversary of the Hard Rock Cafe chain, will take place in a central London open-air venue to be confirmed.

"There will be 25 classic international hits telling the story of 25 great years," says Hollingsworth. "The great international stars of the '70s and '80s will sing in unique combinations, reworking their hits together with stars from the '90s. Each artist will rearrange their piece as they like—with an orchestra, a classic soul horn section, or any other musical accompaniment they wish. The giant video screen will show constantly changing iconic images from the particular years of the hit drawn from newsreel, film, advertising, fashion, and art."

SONY DIVIDING LABELS IN EUROPE

(Continued from page 43)

Russell says.

"This is a strategy for Europe, where it makes sense for a Columbia-Epic split. It doesn't work in smaller companies, but it will make sense in Germany, and it will make sense in Sweden, where the company is rapidly approaching the right size."

In Italy, where the label split is effective starting this month, Columbia's new managing director is its former A&R

Sony Music

director, Fabrizio Intra, and his counterpart at Epic is Massimo Bonelli, former Epic marketing director. They will both report to the president of Sony Music Italy, Franco Cabrini.

Asked whether the splitting of the labels is intended to engender a rivalry between Intra and Bonelli, Russell says, "We encourage healthy competition—it's the definition of healthy

that's tricky. We never want them to be trying to sign the same artist, but I don't mind them trying to get better chart share than the other guy. It's Franco's job to see fair play."

When asked how the two labels will differ in Italy, Russell says that the flavor of their operations will be dictated

by their chief executives, and he points to Intra's A&R background and Bonelli's contrasting market-

ing experience.

As to the future in Italy, Russell says there will be no immediate obvious changes in the labels' roles in terms of finding, developing, and marketing talent, but adds, "Two years further down the road, you'll see a lot of difference with the labels' local A&R. We'll all see a big difference."

MAJOR LABELS SET UP SHOP IN RUSSIA

(Continued from page 43)

deal with Russian company SBA. At the outset, though, the workings of the arrangement were slow; the Rolling Stones' "Voodoo Lounge" was shipped here more than one month after release in the West, by which time the market was saturated by pirate copies and parallel imports. Now SBA is able to put out albums simultaneous with Western releases; the only recent exception has been the Beatles' "Anthology 1."

The original deal between EMI and SBA was limited, and last month the two companies replaced it with an arrangement whereby EMI granted SBA full rights to represent the company, including the collection of royalties.

According to Sergei Kuznetsov, head of SBA, EMI is likely to enter into an agreement with his company next year on the same terms as PolyGram's joint venture with Zosimov.

To date, SBA has issued 50 titles from 20 EMI acts. The heaviest sellers have been from Russian singer Anzhelika Varum and punk band Sector Gaza.

In the Russian market as a whole, cassettes account for 96% of sales, and 35% of prerecorded cassettes contain Western repertoire. Kuznetsov declines to give figures for EMI's sales of Western repertoire, but he says that 80% of the company's Western product bought by Russian consumers consists of catalog material, principally from the Beatles, Deep Purple, Queen, and the Rolling Stones. He says the company's goal for next year is to sell 500,000 CDs of Western repertoire.

Sony Music Entertainment and Warner Music are somewhat quieter on the Eastern front.

Sony has been researching the Russian market for some time, and the company has even gone so far as to interview potential Russian staff. Sony has been in discussion with Russian labels Becar and General, and rumors here suggest that the major will have its own distribution company in Moscow in the coming months. So far, Sony product is not legally for sale in Russia.

Warner is still researching the market.

Steele Forges Ahead With Mercury Singer Arrives In Nashville Via Alberta

BY LARRY LeBLANC

TORONTO—Nashville-based Canadian country singer/songwriter Duane Steele never expected to sign with a Canadian-based label, but he did. Now Mercury/Polydor is releasing his debut album, "P.O. Box 423," Feb. 14. A U.S. release date has yet to be set.

Steele's mentor, Nashville-based songwriter/producer Steve Bogard, who co-produced the album with Mike Clute, says that with tentative interest from several U.S. labels a Canadian-based deal wasn't attractive initially.

"Duane and I were on the fence about whether to wait until we got a U.S. deal and approach the Canadian market from Nashville or to go with a Canadian deal and try to hit Nashville [labels] from Canada," Bogard says. "[Mercury/Polydor president] Doug Chappell was the deciding factor. After we had supper with him one night, I told Duane, 'Here's a real record man who loves what you do and understands it. That's a great starting place.'"

"We were holding out for an American deal," Steele says. "I'm now happy I signed with Mercury/Polydor because their enthusiasm for the album is going to make the album successful. I'm really confident we'll get a U.S. release."

The enormous domestic success of Canadian Shania Twain's sophomore Mercury album, "The Woman In Me," which has sold 700,000 units, according to Chappell, coupled with the impact of the year-old video channel New Country Network, have brought a higher awareness of Canadian country music in this market. Those factors have also reawakened major-label interest here in signing promising Canadian country acts. Other recent signings include singers Jason McCoy and Lawnie Wallace to MCA Entertainment Canada and Paul Brandt to Warner Music Canada.

"While I wouldn't have been afraid to have signed a country act previously, I must admit that the sales of Shania gave us more impetus," says Chappell.

Recorded in nine days last September at Le Studio in Morin Heights, Quebec, "P.O. Box 423" features such Toronto- and Nashville-based players as guitarists Colin Linden, Jeff King, Mike Noble, and Bruce Bouton; keyboardists Tony Harrell and Ken Pearson; bassist Peter Cardinali; drummer Kevin McKenzie; and fiddle player Don Reid of Canadian band South Mountain.

The album, mixed at Midtown Tone & Volume studios in Nashville, features originals by Steele; collaborations with Jon Robbin, Andy Byrd, Jim Robinson, and Spike Blake; and songs by Hal Ketchum and Matraca Berg, Tim Mensey, Gary Harrison, and Bogard and Rick Giles.

Since the album's songs were not mostly written by Steele, recording Steele in a Canadian studio was imperative in order to be eligible as Canadian under Canada's music, artist, production, and lyrics grading system. MAPL is a cornerstone of Canadian Radio-television and Telecommunications Commission radio policy for more than two decades.

To be considered Canadian for pro-



DUANE STEELE

gramming purposes, songs have to include at least two of the four MAPL elements. Songs deemed non-Canadian, even if performed by a Canadian artist, are often ignored by Canadian radio programmers. This has been the case when such performers as Celine Dion, Anne Murray, Lori Yates, and Lisa Brokop have recorded non-Canadian repertoire.

"I wanted to maintain [Canadian content] on every track," says Chappell. "I didn't want to be forced to choose my singles before we recorded."

Chappell is tremendously impressed with the first country project of his career. "This is a full-blown country record," he says. "The outline I'm using on our ads is, 'All the sizzle of new country with due respect to tradition.' There's a ton of singles on the album, and we've led with 'Stuck On Your Love,' which went out to radio Jan. 3."

Born and raised in the northern Alberta town Hines Creek (population 600), Steele started performing at age 14. For four years, as a singer and guitarist in the trio Northern Sunrise, he played mostly weddings.

"We covered everything that people were liking at the time," he says, "including Merle Haggard, Charley Pride, and even Steve Miller."

After a six-month stint in the top 40 country cover band Pittsburgh, Steele took a two-year hiatus from music and worked as a forestry surveyor. In 1985, he formed the country quartet Waterhole with guitarist Dave Milner. The band, later renamed the Rock'n'Horse Band, toured extensively and became quite popular in the West. In 1991 the band released an independent album "Highways" on its own Palamino Records.

A 1991 showcase by the Rock'n'Horse Band at Country Music Week in Hamilton, Ontario, caught the attention of Bogard and Chappell, then president of Virgin Records Canada.

"If I was able to sign a country act at Virgin, I would have signed them," says Chappell. "I really fell in love with that band, especially Duane's voice."

"When I heard Duane sing, I thought he had an instant believability," says Bogard. "I believed what he was singing when he sang great songs and when he sang average songs. As a songwriter I immediately thought of him singing 'Stuck On Your Love,' and we held it for him."

Bogard told the members of the

Rock'n'Horse Band that if they could get to Nashville he would record a demo with them and help them set up a showcase for label and publishing representatives. Excited about the opportunity, the band flew to Nashville from Detroit a few days later.

With Bogard and Clute producing, the Rock'n'Horse Band recorded three songs at Midtown and showcased at Gilley's. "The demo came out not as great as I hoped, but I was still really pumped about Duane," says Bogard.

After two additional Nashville trips during which the Rock'n'Horse Band showcased unsuccessfully for labels, Steele decided to pursue a solo career, and the band folded. "It was a tough decision, but I had to look after myself," he says. "I didn't see the band going much further."

Eight months after leaving Nashville with the Rock'n'Horse Band, Steele returned for a six-week trial period in the promise that, if productive, he'd move to the city. During this period, with Bogard and Clute producing, he recorded five songs, including "Stuck On Your Love" and "Top Down In The Rain," both of which are included on his debut.

During the same period, Steele co-wrote "Lies" and "One More Time" with Andy Byrd and Jim Robinson. With Bogard's support, Steele signed to a co-venture publishing deal with Warner/Chappell Canada and Warner/Chappell Nashville.

Steele returned to Hines Creek and, with his wife, Janice, started packing for the move to Nashville. "Steve was a very big part in my moving to Nashville," Steele says. "He certainly opened doors for me and—knowing I had someone in Nashville that not only was plugged into Warner/Chappell but was willing to work with me—gave me confidence."

Since moving to Nashville in 1993, Steele has concentrated on making connections in the music industry there and improving his songwriting skills.

"Being in Nashville, I've learned a lot about songwriting and collaboration," continues Steele. "Previously, I was almost dabbling in songwriting. Whatever would come would come. In Nashville, it's a disciplined situation. [In collaboration situations] I didn't go in with the idea of writing a song for me specifically. We wrote songs we'd like to record ourselves or have someone else do."

Last year during a Monday-night songwriting slot at the Bluebird Cafe, Steele met songwriter Jon Robbin, who suggested they write together. The result was "Misery With A Beat" and "Tender To The Touch," both of which are on the album. Through producer Rick Giles, he met artist/songwriter Spike Blake, and the two wrote the title track.

"I have about 60 songs in my catalog and we're starting to get action, but with a record deal now, I have to think about what songs I want to keep," says Steele.

After 2½ years away from performing, Steele is anxious to tour again with a band. "I haven't played these songs on a regular basis, only for showcases a couple of times," he says. "It's been nice taking that break, but I'm ready to play again. It's in the blood, I guess."

# Merchants & Marketing

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## Kenny G Resurges On Xmas Chart Older Titles Sell Better Than New Releases

This story was prepared by Ed Christman and Don Jeffrey in New York and Craig Rosen in Los Angeles.

While sales of Christmas music albums may not have been as strong as in previous years, merchants reported that they were amazed by the strength of the year-old Kenny G release "Miracles: The Holiday Album."

That record sold about 1.6 million copies through Dec. 24, 1995, in addition to the 3.3 million it sold in 1994. Although it is not eligible for The Billboard 200, the album would have been No. 3 with its sales of 302,000 units during the week ending Dec. 10, 1995.

Jeff Clifford, VP of merchandising and marketing for the 57-unit, Miami-based Spec's Music, says he was surprised by the strength of "Miracles."

"It's quite amazing that a CD more than a year old would go all the way back into the top 10" for the chart, he says.

Kenny G may have been a pleasant surprise for retailers, but they got what they expected from the new Mannheim Steamroller album, "Christmas In The Aire," which traded places with Kenny G for the top spot in the Top Christmas Albums chart during the holiday selling season. "Christmas In The Aire" sold about 1.7 million units through Dec. 24, 1995, according to SoundScan. Thanks to the strength of that album, along with the sales of the other two Mannheim Steamroller Christmas albums, "A Fresh Aire Christmas" (1988) and "Christmas Album" (1984), the American Gramophone label dominated the top 10 of the Top Christmas

Albums chart. The former release sold 336,000 units, and the latter moved 302,000 units as of Dec. 24, 1995.

Randy Davis, VP of the 18-store, St. Louis-based Streetside Records, summed it up by saying, "Mannheim Steamroller led the pack, but Kenny G was extremely strong—stronger than I anticipated."

Overall in assessing Christmas music album sales, he says that the category "had a decent year. 'We didn't go as deep on titles; we bought more conservatively and justified it in the long run.'"

Similarly, says Kevin Milligan, assistant VP of music at the 316-unit, Torrance, Calif.-based Warehouse Entertainment, "Our strategy on Christmas music was different this year. We concentrated more on the hits. Last year it was mostly all Kenny G, so this year we pared down and focused on the hits, and it paid off. We took shots on ones we knew would happen and left the real esoteric [product] to budget vendors."

Most merchants who commented on Christmas music album sales couldn't provide comparable-store sales numbers for the category. But a consensus appeared to emerge that it was catalog that drove Christmas music sales rather than new albums.

Indeed, only three of the top 10 titles in the Top Christmas Albums chart—"Christmas In The Aire," Luther Vandross' "This Is Christmas," and "Kirk Franklin And The Family Christmas"—were new, with the remainder all platinum sellers from past Christmas seasons.

Bob Say, VP at the eight-store, Reseda, Calif.-based Moby Disc, says that Christmas music "didn't have any one record that sold huge amounts. It was much more catalog sales."

The biggest records at Moby Disc were those that he calls "typical" ones, he adds, such as titles by Nat "King" Cole, Mannheim Steamroller, and "A Charlie Brown Christmas" by Vince (Continued on page 51)

## Intersound Hits Right Note By Going Direct

BY FRANK DICOSTANZA

NEW YORK—For Intersound Inc., there's only one road to success—the direct one.

Forsaking traditional independent and major-label distribution channels, Roswell, Ga.-based Intersound credits its "direct to retail" approach with giving it a strategic advantage over the competition.

"We made up our minds to sell direct when we started this company 13 years ago," says Bryan Hadley, VP of sales and marketing for the company. Indeed, he adds, that decision helped cement a more personal and productive relationship with such chains as the Musicland Group, Trans World Entertainment, and Camelot Music, and mass merchandisers such as Wal-Mart and Kmart.

Financially, the strategy has paid off. The privately held company reports its '94/'95 sales at \$30 million, with annual growth averaging 18%. The label's front-line hot sellers include gospel acts William Becton, Vickie Winans, and Mighty Clouds Of Joy. Recently the label entered the rock arena with artists such as Jonathan Cain and classic bands such as Kansas, Jefferson Starship, and K.C. & the Sunshine Band leading the list.

"We target ourselves very carefully and only do business in areas where we can be successful," says Don Johnson, Intersound's founder and president. Johnson, a 30-year industry veteran,

created the label in 1982 by buying part of the Pickwick International record label for \$1.2 million from American Can, which owned Pickwick as well as what is now known as the Musicland Group.

Unit shipments this year have sur-

passed 6 million CDs and cassettes, with all orders being shipped from the company's 40,000-square-foot central warehouse in Atlanta. The company employs 83 people. Of that total, 10 handle U.S. sales, three handle Canada, and one does international sales. Its overseas presence, via international distributors and licensing, covers Europe, the Pacific Rim, South America, Mexico, New Zealand, and Australia.

When Johnson, who had run the Pickwick label, first set up Intersound, most record labels were sold through a distributor, either an independent or a major, and it was uncommon for an imprint to set up its own distribution system as Intersound did.

"The key to do it is to have enough mass and a broad enough catalog to afford the luxury of your own sales staff," says Johnson. To date, Intersound's catalog features more than 700 titles and grows by more than 125 titles per year, with the release schedule varying from one to 20 titles in a month.

Among its artists are the Guess Who, the Gatlin Brothers, Bellamy Brothers, Peter Nero, Doc Severinson, and Al Hirt. Also, the label is trying to break two new acts, both rap artists—Three Steps From Nowhere and Mentally Disturbed—with plans to launch (Continued on page 51)



JOHNSON



HADLEY

*Intersound*

### TOP TEN CHRISTMAS ALBUMS

ARTIST/TITLE	LABEL
1. MANNHEIM STEAMROLLER CHRISTMAS IN THE AIRE	AMERICAN GRAMAPHONE
2. KENNY G MIRACLES: THE HOLIDAY ALBUM	ARISTA
3. MARIAH CAREY MERRY CHRISTMAS	COLUMBIA
4. LUTHER VANDROSS THIS IS CHRISTMAS	EPIC
5. MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE
6. MANNHEIM STEAMROLLER CHRISTMAS ALBUM	AMERICAN GRAMAPHONE
7. HARRY CONNICK, JR. WHEN MY HEART FINDS CHRISTMAS	COLUMBIA
8. BOYZ II MEN CHRISTMAS INTERPRETATIONS	MOTOWN
9. KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN AND THE FAMILY CHRISTMAS	GOSPO CENTRIC
10. VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M

*As published in the January 6, 1996, issue of Billboard.*

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## 'Sweet Thunder' Of Jazz, Love Of The Bard Spur Canadian Retailers

BY PATRICIA BATES

VICTORIA, British Columbia—The play may be the thing, but it was the music about Shakespeare's works composed by Duke Ellington in 1957 that



Sweet Thunder Records is located in the downtown historic district of Victoria, British Columbia. (Photo: Patricia Bates)

served as inspiration for Sweet Thunder Records' name.

This music retail outlet has a varied inventory of nearly 6,000 jazz, blues, and R&B titles. These are listed in a catalog and will soon be online. So the store, which is downtown near Victoria's inner harbor, does not need any more than its 1,000-plus square feet of space.

"In Victoria there's a serious interest in jazz music, because the Canadian government, in part, does fund the arts and because of our JazzFest International each June," says Shaukat Husain, who is a partner with Demetrios Tsimon in Sweet Thunder Records.

The Victoria Jazz Society will stage its 12th annual JazzFest International June 21-30 at 11 venues. In 1995, there were 27 free and 28 paid shows, and the 10-day festival attracted more than 38,000 fans.

"We really cater to those audiophiles, which for us are males in their mid-30s

or older, who are executives or have white-collar jobs," says Husain.

In 1995, income was up 5%-10% at Sweet Thunder Records, mainly because U.S. travelers sought bargains from the favorable currency exchange rate in Canada. In 1994, Victoria hosted the International Commonwealth Games, but Husain says that did not help his sales, because athletes and foreign visitors bought albums from Canada's mass merchants, such as A&B Sound, and collector's shops, such as Lyle's Place.

Sweet Thunder Records opened in March 1983. Husain and Tsimon were friends at the University of Keele in Staffordshire, England, where they



Demetrios Tsimon, left, and Shaukat Husain are co-owners of Sweet Thunder Records. (Photo: Patricia Bates)

developed an affinity for Shakespeare and jazz.

Both were enamored of Duke Ellington's 1957 LP "Sweet Thunder" (Columbia/CBS/Sony), which includes the "Star-Crossed Lovers" suite based on "Romeo And Juliet." Ellington wrote the music for the album after performing at the Shakespearean theater in Stratford, Ontario.

The phrase "sweet thunder" is taken from Act IV of Shakespeare's "A Midsummer Night's Dream," in which Hippolyta, wooing Theseus in the forest, says, "I never heard so musical a discord, such sweet thunder."

By 1977, Tsimon and Husain had followed their hearts to Victoria, where they married sisters. They maintained their devotion to '40s, '50s, and '60s jazz, from bebop to hard bop. Husain gave up a financial career to do accounting at Sweet Thunder Records.

(Continued on page 53)

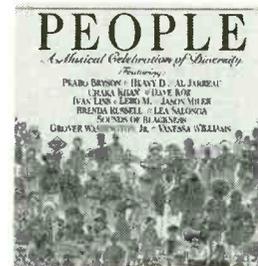


Holly's In Harmony. EMI recording artist Holly Cole did an in-store performance at Harmony House in Farmington Hills, Mich. Ann Delisi of triple-A radio station CIDR (the River) Windsor, Ontario, did a live on-air interview with Cole. Shown, from left, are Delisi, Cole, and Harmony House president Bill Thom.

## newsline...

**MUSICLAND STORES**, the biggest music retailer in the U.S., was one of the 10 worst performers on the New York Stock Exchange in 1995, as its shares fell 50% during the year to close at \$4.25. The decline was indicative of the problems retailers faced in the year. Four of the 10 biggest decliners on the Big Board were retail stocks: Kmart fell 50% to \$7.25, Bradlees 50% to \$1, and Edison Bros. 65.2% to \$2.

**LIGHTYEAR ENTERTAINMENT** says that its one-hour animated film "People" has received the Kids First! President's Award from the Coalition for Quality Children's Media. "People," which has been airing on the Disney Channel, has been released on Lightyear Video, which is distributed by WarnerVision in the U.S. and BMG Video International in overseas markets. Coinciding with the video is a soundtrack album featuring new tracks by such acts as Chaka Khan, Vanessa Williams, and Grover Washington Jr.



**VIACOM** says it has settled litigation involving the purchase of several franchised Blockbuster Video stores in 1989. Charles D. Howell, who owned a minority stake in the three video outlets acquired by Blockbuster Entertainment, had filed suit against Blockbuster executive Scott Beck over terms of the sale. Viacom declined to disclose details of the settlement,



citing a confidentiality agreement.

## EXECUTIVE TURNTABLE

**DISTRIBUTION.** John V. Madison is promoted to executive VP at PolyGram Group Distribution in New York. He was senior VP of sales and branch distribution.

**RETAIL.** National Record Mart in Carnegie, Pa., promotes Charlie McNeil to GM of specialty concepts. He was GM for the chain's Vibes Music stores.

**ENTER\*ACTIVE.** 7th Level promotes Bob Ezrin to president in Los Angeles; David Henkel COO in Dallas; and W. Scott Page executive VP of production and Mark Steeves VP of production technologies, both in Los Angeles. They were, respectively, co-chairman and



MADISON



EZRIN



HENKEL



PAGE

executive VP of production, CFO, executive VP of creative, VP of production.

Susan Sagheb is named director of finance for Calliope Media in Santa Monica, Calif. She was a certified public accountant for Coopers & Lybrand.

**RELATED FIELDS.** Terry Solowey is named PD for the Kids First! project of

the Coalition for Quality Children's Media in Santa Fe, N.M. She was manager of WNET-TV's Ready to Learn Service.

Please send all information for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway New York, N.Y. 10036.

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# Red Peters: Butt Of Many Xmas Jokes

This week's column was written by Bradley Bambarger.

THE ALBUM "I Laughed... I Cried... I Fudged My Undies" from blue crooner Red Peters was a novelty phenomenon this holiday season, gaining airplay on dozens of album rock morning shows and shipping more than 30,000 units, according to Burt Goldstein, president of Big Daddy Music Distribution.

With "I Laughed..." Big Daddy, the year-old company that rose from the ashes of Landmark Distribution (Billboard, July 1, 1995), and the Ugly Sisters Records label have worked to find a niche for a record that otherwise might have fallen through the cracks.

"It was an uphill battle to convince retailers that three unknown entities—Red Peters, Big Daddy, and Ugly Sisters—were for real," Goldstein says. "But the record gets people—it's infectious."

"I Laughed..." features Peters lounging his way through such swinging numbers as "Blow Me," "You Promised The Moon (But I Preferred Uranus)," and the yuletide favorite "Holy Shit, It's Christmas." Favoring double-entendre over profanity, the album nonetheless is stickered: "WARNING: Contains English Language." Needless to say, the album includes karaoke mixes of several tracks.



Trans World Entertainment, the Musicland Group, National Record Mart, and Strawberries "saluted the album right out of the box," Goldstein says. Other retailers, including Best Buy and Newbury Comics, have come on board since Ugly Sisters' tireless radio promotion with Peters began paying off big-time.

Hitting the road to tour stations across the country, Peters won friends at Mancow Muller's "Morning Madhouse" on WRCX Chicago, Brother Weese's show on WCMF Rochester, N.Y., and WAAF Worcester, Mass., which even referred to itself as "the home of Red Peters."

SoundScan lists sales of "I Laughed..." at more than 9,000 units, a figure that should receive a boost with Ugly Sisters' future promotional plans. In mid-January, the label is sponsoring a "How's Your Whole... Family? Part II" contest, in which radio listeners are invited to write new lyrics to the

Peters tune. The station that supplies the winning entry will receive a \$5,000 donation to a charity of its choice from the label.

On St. Patrick's Day, Ugly Sisters will release the traditional "Two Gay Irishmen" as a single. Peters may even parachute into New York's Central Park with "the Flying Elvi" as a promotional stunt on the day of release, according to Steve Russo, CEO of Ugly Sisters.

Russo says the label will issue the heartwarming "Ballad Of A Dog Named Stains"—one of Peters' most-requested songs—as a single May 1.

Regarding the perhaps inevitable complaints about Peters' potty-favor schtick, Goldstein says, "We're not arbiters of taste—we're suppliers of demand."

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## KENNY G RESURGES ON XMAS CHART

(Continued from page 49)

Guaraldi.

Says Joe Nardone Jr., VP at Wilkes-Barre, Pa.-based Record Town Inc., which runs nine stores under the Gallery of Sound logo, "Christmas music was kind of disappointing in that there were no new Christmas [albums] this year. One of our bigger sellers was Band Aid, and that was as an import."

John Artale, buyer for the 150-store Carnegie, Pa.-based National Record Mart, adds that Kenny G and Mannheim Steamroller were the only "blockbuster" sellers among Christmas music albums and that nothing else from that category "took off."

Terry Woodward, president of the 149-unit, Owensboro, Ky.-based Wax-Works chain, says that sales of "Christmas music wasn't great. Kenny G was one of our biggest sellers during the holidays, and Mariah Carey and Mannheim Steamroller sold well" for the chain while the Tractors and Luther Vandross were also moderate sellers. But overall, Christmas music sales were catalog driven this year, he adds.

Echoing Woodward was Gary Scotti, co-owner of Scotti's Record Shops, a four-unit chain based in Summit, N.J., who says that Christmas albums "did not sell all that well." He estimates that the chain's sales of Christmas music was off about 20% from the previous holiday selling period.

Scotti's biggest-selling new release was the Mannheim Steamroller title, but he adds that it took "sales away from the other two [Mannheim] Christmas albums. "I'm usually sold out on those," he says, indicating that he may need to make returns on those albums as well as other Christ-

mas music.

On the other hand, Ron Prilliman, owner of Cymbaline Records, a four-unit chain based in Santa Cruz, Calif., reports strong Christmas music sales. "We seemed well stocked for our client base and bought larger amounts than [usual]—a wide variety of stuff. It's not typically real strong for us, but it was surprising. We obviously did well with the American Gramophone stuff, but we sold fives and tens of a lot of other titles."

Joining Prilliman with an upbeat assessment of Christmas music sales is Joel Oberstein, director of West Coast retail operations at the 17-unit, Simi Valley, Calif.-based Tempo Music and Video, who says that the chain "did just as well or better than last year with Christmas music."

In Troy, Mich., Sandy Bean, VP of advertising at 37-unit Harmony House says, "Christmas music was excellent. We had an exclusive on a couple of albums," which drove sales. In particular, Alexander Zonjic's "Piper's Holiday" was a big seller for the chain, driven by in-store performances by the musician over the holidays, helping Harmony House to move 3,500 copies of the title.

Sometimes the strength of Christmas music depends on how a chain buys for the season, says Al Wilson, VP of merchandising at the 164-unit, Milford, Mass.-based Strawberries. "Christmas albums are really tough to buy. There are so many titles the vendors come up with. You have to figure out which will be holdovers." He adds that consumer demand is often created by "radio programmers playing something at the 11th hour," when it is too late to order the title.

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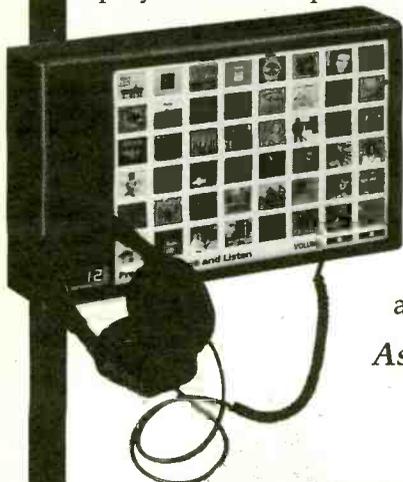
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## Mundorf Joins NRM Exec Team; AEC Merges Indie Distributors

**NRM GETS L&M:** National Record Mart is on a roll. Last week Retail Track wrote about its new lifestyle store Music X. This week, Retail Track hears that NRM has brought on board Larry Mundorf as executive VP/COO. Some of you might remember Mundorf from his 23 years at Camelot Music, which he left in 1991. There he was senior VP, in charge of retail operations as well as store construction, design, and development.

Camelot has long been considered one of the best-run chains in the business, and Mundorf had something to do with that. It was Mundorf who championed Camelot Tech, the now-defunct training program that brought new hires into the corporate headquarters to get them fully acclimated to the Camelot system.

Mundorf is one of the savviest retail executives in the business and has been missed during the last four years of store wars. In between Camelot and NRM, Mundorf, who is known among his friends as L&M, was at Alpha Enterprises, the Canton, Ohio, company that manufactures accessories and "keepers." Mundorf joined that company at a crucial time as it was preparing to meet demand created by the elimination of the longbox.

Mundorf left Alpha a few months back, and Retail Track has been picking up rumblings that he might be headed back to retail. In coming to the Carnegie, Pa.-based National Record Mart, he joins a chain whose stock has been under attack by Wall Street—it has traded as low as 75 cents a share and is currently at \$1. Like other music chains, NRM has seen its financial results impacted by the price war that has dominated the industry.

For the past four years, Bill Teitelbaum, the largest NRM shareholder, acted as CEO—not to mention chairman and president—spending four days a week in Pittsburgh. The hiring of Mundorf gives the chain a strong full-time, hands-on executive.

Teitelbaum has often mentioned his admiration for how well-run Camelot is, although when contacted by Retail Track about this hiring, he didn't mention that. Instead, he says, "In order for us to do the things we are focused on doing, we needed to put in place excellence in our management team." In addition to Mundorf, the chain, he reports, has hired Steve Zimmerman, formerly regional manager with Camelot Music, as director of sales.

For his part, Mundorf acknowledges that he has some challenges ahead of him. "I know the industry is a little rocky right now, but we will always have a music industry and music retail, and there will be people that thrive and prosper no matter what the environment. Now, music retail is changing and evolving, and NRM won't be any exception to that." Of NRM's 150 stores, 120 are in

malls. "I don't think the mall store is a dead animal, although it is going through some tough times. Even though the mall is a difficult place right now, a good mall is still a good mall. I believe there is a place for a variety of formats in the market today, and the mall is one of them."

Of his mission at NRM, Mundorf says that he is still on a learning curve about the chain, but that his main goal is to "strengthen the infrastructure so that we can handle the challenges of the future."

**RETAIL TRACK** hears that Alliance Entertainment Corp. is consolidating its independent distribution operations. Currently, it owns three distributors: Independent National Distributors Inc., which it acquired in the fall for \$26.5 million; Passport Distributors, formerly known as En-

core Distributors; and AEC Music Distributors, which it started about two years ago.

According to sources, Alliance is folding AEC Music

Distributors into INDI, which took over fulfillment for AEC last fall. Details are still being worked out, but it appears that INDI will take over distribution for AEC MD labels and absorb some of its personnel. Other staffers are said to be going elsewhere in the Alliance galaxy. One possible place is a new marketing arm that the company is launching, AEC Label Development, which will be headed by Duncan Hutchison, who headed AEC MD. Passport appears to be unchanged by the restructuring.

**PRICING ISSUES:** Retail Track noticed that HMV has been using a loss-leader strategy during the holiday selling season, offering 10 hit titles at \$9.99 each. Peter Luckhurst, president of HMV USA, says that he used the strategy to "stimulate sales" and that it worked pretty well for the chain. But he declined to say if he would continue the strategy.

**ON THE MOVE:** Mike Maska, previously director of field marketing at Geffen, has joined Mercury Records as VP of sales/field marketing. . . . Tony Pellegrino, previously the head of sales at Sonic Underground, takes over as national director of sales at Razor & Tie. He replaces Mike Rosenberg, who has joined Hollywood Records as a regional sales representative. . . . RCA Nashville has eliminated its field sales staff, letting go Terry Caruthers, East Coast director of field marketing. Caruthers is seeking opportunities and can be reached at 770-925-8134. West Coast director of field marketing Alexis Matteo landed a gig as national director of sales at Mercury Nashville just before her position was cut. . . . Megan Brady, national director of retail marketing at Vernon Yard, has left the label and is seeking opportunities. She can be reached at 718-965-4703.

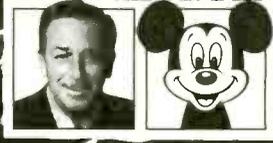
## RETAIL TRACK

by Ed Christman



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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	2	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS 1 week at No. 1	9
2	1	KENNY G ▲ <sup>5</sup> ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	12
3	3	MANNHEIM STEAMROLLER ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	44
4	4	MANNHEIM STEAMROLLER ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	44
5	10	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	120
6	9	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446* (5.98 EQ/16.98)	ABBEY ROAD	86
7	13	THE BEATLES ▲ <sup>5</sup> CAPITOL 97039* (15.98/31.98)	1967-1970	52
8	49	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	160
9	5	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	18
10	19	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA 9557* (10.98 EQ/9.98)	CHRISTMAS ALBUM	33
11	6	BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	19
12	14	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	17
13	17	THE BEATLES ▲ <sup>5</sup> CAPITOL 97036* (15.98/31.98)	1962-1966	39
14	15	THE BEATLES ▲ <sup>7</sup> CAPITOL 46443* (14.98/26.98)	THE BEATLES	34
15	46	NINE INCH NAILS ▲ <sup>2</sup> TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	117
16	29	BOYZ II MEN ▲ <sup>9</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	57
17	32	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	240
18	12	AMY GRANT ▲ <sup>2</sup> A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	26
19	28	NEIL DIAMOND ● COLUMBIA 66465 (10.98 EQ/16.98)	THE CHRISTMAS ALBUM VOLUME II	6
20	33	BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	229
21	38	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	32
22	22	PINK FLOYD ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	243
23	41	SMASHING PUMPKINS ▲ <sup>3</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	6
24	30	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	59
25	23	THE BEATLES ▲ <sup>4</sup> CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	9
26	42	THE DOORS ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	222
27	37	THE BEATLES ▲ <sup>5</sup> CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	7
28	—	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	232
29	20	GLORIA ESTEFAN ▲ EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	11
30	—	METALLICA ▲ <sup>4</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	223
31	—	GRATEFUL DEAD ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	127
32	24	GARTH BROOKS ▲ <sup>3</sup> CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON	27
33	11	VARIOUS ARTISTS ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	22
34	45	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	236
35	—	JOURNEY ▲ <sup>6</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	238
36	25	NATALIE COLE ELEKTRA 61704/EEG (10.98/16.98)	HOLLY & IVY	6
37	—	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	225
38	34	THE BEATLES ▲ <sup>3</sup> CAPITOL 46441* (10.98/15.98)	REVOLVER	8
39	—	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	187
40	—	CAROLE KING ▲ <sup>10</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	55
41	40	ENYA ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	215
42	27	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	22
43	8	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG	36
44	—	JAMES TAYLOR ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	235
45	—	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/16.98)	BEST OF VAN MORRISON	28
46	—	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	1
47	7	VARIOUS ARTISTS ▲ <sup>2</sup> A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	37
48	—	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	142
49	—	MADONNA ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	37
50	—	THE BEATLES ● CAPITOL 46439* (9.98/15.98)	HELP	4

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. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

# Merchants & Marketing

## 'SWEET THUNDER' OF JAZZ, LOVE OF THE BARD SPUR RETAILERS

(Continued from page 50)

Over the last decade, Victoria "has built a jazz market from the ground up," says Husain. "It was flat earth when we came here." The talent influx led to the formation of the Victoria Jazz Society in the '80s, which the merchants have supported with 10% discounts to members and in-store promotions.

"Musicians want to live here," says Husain, "often over Vancouver, Seattle, and Los Angeles. The ones who come to Victoria do so because it's very laid-back and they like the outdoors. They choose lifestyle over jobs, because there aren't that many bookings here for them full-time."

On any given night in Victoria, one or two nightclubs, such as the famed Herman's, play continuous jazz. But there are many pipers in the Pacific Northwest, including saxophonist Kenny G, who resides in Seattle.

Victoria is only a 2½-hour ferry ride from Seattle, but the two cities are far apart when it comes to entertainment. That may be partly due to Canadian radio-content laws, which say that a Canadian performer must get airplay every 15 minutes of broadcast.

"We don't concentrate on fusion or the Kenny G kind of artist," says Husain. "We don't go after the latest thing in the industry. There is no resemblance whatsoever between our sales and what sells on the Canadian or American charts. We pride ourselves in knowing the first Miles Davis quintet or the main discography of Charlie Parker's work."

Over Sweet Thunder's in-store play system, one may hear back-to-back tracks from Canada's legendary Oscar Peterson and pianist Renee Rosnes (originally from Vancouver), or from Billie Holiday and drummer Billy Drummond.

"We like the Dutch label Criss Cross, and we think it's doing for jazz what Blue Note started years ago," says Husain. He likes the fact that Blue Note and Impulse are issuing albums in two configurations, vinyl and CD, which, he says, fans appreciate. He also likes Concord's repertoire, including "One World" by Native Colours. A popular Canadian up-and-comer is Diana Krall, whose GRP Records release last spring was quickly embraced in Victoria.

Sweet Thunder's perennial top 10 list includes Peterson, John Coltrane, Davis, Bill Evans, Art Pepper, Ella Fitzgerald, Sara Vaughan, Thelonious Monk, Gerry Mulligan, and Dexter Gordon.

Prices of domestic albums begin at \$18.99 Canadian (approximately \$14) and go up to \$26.99 (approximately \$20) for imports. "Canada does have higher costs, but Victoria and Vancouver are still two of the most inexpensive places for CDs," says Husain.

He adds, "We rely on a manual cash register for receipts, but we will be using desktop publishing for our catalog. We have 1,200 names and addresses on file." In November, Sweet Thunder set up a World Wide Web site on the Internet.

Besides music, Sweet Thunder will offer books, which are priced from \$12.95 Canadian (approximately \$9.55). "They are becoming profitable for us because more authors are writing about the topic of jazz," says Husain.

The store also merchandises framed artwork of, say, Coltrane or Sonny



Sweet Thunder Records has an area containing a selection of jazz books, artworks, and postcards. (Photo: Patricia Bates)

Rollins. "The limited-edition prints are hard to find today because of collectors," says Husain. "When we can source them at all, we charge between \$25 and \$95 for one. There is such a demand for them."

The posters give a gallery feel to the store, which is all on one level. There

are high ceilings and low bins against the red brick and white plaster walls. Above the racks, neat rows of molding hold vinyl album covers and new CDs. A double bin is in the middle of the hardwood floor.

As Canadian shopkeepers, Husain and Tsimon keep shorter hours than their American counterparts—10:30 a.m. to 5:30 p.m. Monday through Saturday and noon to 4 p.m. Sunday (summer only). Also, both owners do a radio show called "Straight No Chaser" on CFUV-FM, the University of Victoria's music station.

"We try to give the public as much information as we can here, and we also write for the Victoria Jazz Society newsletter," says Husain. The organization has a year-round concert program, with tickets averaging \$10 Canadian (approximately \$7).

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## Catalog Gets Renewed Exposure On Kid Audio Chart

**CATALOGING THE HITS:** Beginning with this issue, children's catalog titles are included in Billboard's Top Kid Audio chart. When the chart debuted in September, it was decided that kids' catalog titles should be treated the same as pop catalog titles, which are ineligible for inclusion on The Billboard 200. It was believed that kids' catalog titles would negatively affect the chart positions of new releases. But, as Billboard director of charts Geoff Mayfield notes, kids' catalog is a special situation.

Mayfield says, "Unlike regular catalog items, which have a home on the

Top Pop Catalog Albums chart, catalog kids' titles had been getting no exposure when they rebounded, as Disney's 'Cinderella Read-Along' has done with the rerelease of 'Cinderella' on video. When the Warner Bros. movie 'Space Jam,' featuring Bugs Bunny and live NBA stars, comes out, we expect Looney Tunes read-alongs to pick up. Including catalog in the Top Kid Audio chart will give buyers a bigger picture of the market."

Mayfield adds that Top Kid Audio chart manager **Marc Zubatkin** has found that "displacement caused by catalog should be minimal."



by *Moira McCormick*

It was dealer input that brought about the change in policy, says Mayfield. "A lot of the large customers want to see everything that's selling."

For specific details on this development, including catalog titles that have entered the Top Kid Audio chart this week, refer to Between the Bullets on page 80.

**JOANIE JOANIE BO-BONIE:** As we reported in Billboard's year-end issue, **Joanie Bartels** has signed with Los Angeles-based Youngheart Music, home of education-market superstars **Greg & Steve**. Bartels' recording career had been in limbo since the dissolution of BMG Kidz, which was a partner with her original label, Dis-

covery Music, during the short-lived major-label interest in kids' recording artists. Bartels, the only solo female children's performer with a gold record to her credit (1985's "Lullaby Magic"), is managed by the founders of Sherman Oaks, Calif.-based Vision Quest Marketing, **Kym Pahoundis** and **Tonya Santor**, the former heads of marketing and sales for Discovery Music. At Youngheart, Bartels is also working with **Regina Kelland**, a new addition to that label's personnel. Kelland headed A&M's children's division for a number of years until it folded in 1995.

Bartels built her career on a string of albums ("Lullaby Magic," "Travelin' Magic," "Bathtime Magic") collectively dubbed "The Magic Series"; audio and video combined sales have totaled three million units. At Youngheart Music, she is embarking on a new ongoing endeavor, "Joanie's Childhood Adventure Series." The first release, "Family And Friends," is due this spring and will consist of contemporary hits, classic kids' songs, and original songs co-written by the singer. The album will be showcased at Toy Fair in

New York next month.

**KIDBITS:** Angel-voiced Rounder Records artist **Tish Hinojosa** will release her first children's album Jan. 30, "Cada Niño/Every Child." More on this welcome bilingual project in the next audio installment of Child's Play... **Ella Jenkins** completed a successful mini-tour of Chicago-area Noodle Kidoodle stores last month in support of her new Smithsonian Folkways compilation "Multicultural Children's Songs." Child's Play caught Ella in Chicago's Clybourn Avenue store Dec. 7 and found the 35-plus-year-old veteran as engaging as ever.

MCA Records has released the soundtrack for the animated feature film "Balto," featuring the single "Reach For The Light (Theme From 'Balto')" performed by **Steve Winwood**... Music For Little People/Warner Bros. is set for a Jan. 30 release of "A Child's Celebration of Rock'n'Roll," a collection of classic oldies and novelty tunes, such as **Bobby Darin's** "Splish Splash" and **Bill Haley & the Comets'** "Rock Around The Clock."

Billboard® FOR WEEK ENDING JANUARY 13, 1996

Top Kid Audio™			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	8	READ-ALONG WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
2	3	18	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
3	2	19	VARIOUS ARTISTS CLASSIC DISNEY: VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
4	6	10	READ-ALONG WALT DISNEY 60262 (6.98 Cassette)	POCAHONTAS: THE SPIRIT OF GIVING
5	8	18	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
6	4	19	VARIOUS ARTISTS CLASSIC DISNEY: VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
7	5	11	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
8	12	19	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
9	9	19	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
10	17	2	READ-ALONG WALT DISNEY 60204 (6.98 Cassette)	CINDERELLA
11	20	8	READ-ALONG WALT DISNEY 60256 (6.98 Cassette)	LION KING: BRIGHTEST STAR
12	15	7	READ-ALONG WALT DISNEY 60263 (6.98 Cassette)	POCAHONTAS: LISTEN WITH YOUR HEART
13	11	9	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS
14	10	14	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
15	7	2	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60574 (6.98/13.98)	CHILDREN'S FAVORITES 1
16	16	14	VARIOUS ARTISTS WALT DISNEY 60886 (9.98/16.98)	THE MUSIC OF DISNEY'S CINDERELLA
17	24	19	VARIOUS ARTISTS FEATURING LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS
18	18	2	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
19	NEW ►		READ-ALONG WALT DISNEY 60216 (6.98 Cassette)	THE FOX AND THE HOUND
20	14	19	BARNEY ▲ <sup>7</sup> SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
21	NEW ►		READ-ALONG WALT DISNEY 50217 (6.98 Cassette)	101 DALMATIANS
22	13	2	VARIOUS ARTISTS TURNER RECORDS 28438 (9.98/15.98)	HOW THE GRINCH STOLE CHRISTMAS
23	21	2	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60674 (9.98/13.98)	CHILDREN'S FAVORITES 2
24	RE-ENTRY		READ-ALONG WALT DISNEY 60257 (6.98 Cassette)	THE LION KING: FAR FROM THE PRIDE LANDS
25	NEW ►		READ-ALONG WALT DISNEY 60248 (6.98 Cassette)	101 DALMATIANS: LUCKY CHRISTMAS

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. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

### INTERSOUND HITS RIGHT NOTE BY GOING DIRECT

(Continued from page 49)

several more new rap groups next year. Intersound has a gospel CD out now by William Becton, and it has become a crossover R&B hit.

Since the Intersound schedule can be as heavy as a major's, some of its releases would likely get lost in the shuffle if the label were going through a distribution company. "Our sales force works exclusively for us. They're able to focus strictly on our releases," says Johnson.

Intersound sells direct to major accounts and relies on one-stops and, in some cases, independent distributors to reach independent retailers.

Gospel music, which has specialized distribution needs, particularly in servicing Christian bookstores, is the sole exception to Intersound's distribution method. The label's offerings in that genre go through Nashville-based Benson Music Group.

Except for printing and manufacturing, all production and creative work is handled at the company's 63,000-square-foot Atlanta headquarters, which includes the warehouse. The company is not affiliated with nor distributes product from any other label, although it almost became a part of Navarre Corp. last fall. At that time, the two companies were talking and Navarre signed a letter of intent to acquire the chain, but the two sides "couldn't work out a deal," Johnson says. As for the future, he says he is "not shopping" Intersound, but if the price were right, he would listen to suitors.

When Intersound was founded, it primarily had budget classical titles, most of which were licensed. In the first few years of its existence, 95% of Intersound's revenues came from that area.

But Johnson says he foresaw the day when budget classical would become a commodity business, and he began to diversify Intersound into other product lines. Today, only 5% of the compa-

ny's revenues come from budget production.

The diversification effort began with moves into full-price classical and jazz titles, then adult instrumental, country, and, more recently, gospel, classic rock, urban, and a few compilations.

Defining the label's niche strategy, Johnson says, "We like to work with active artists who have historically good reputations, major fan bases, and provide us the opportunity to do business our way and still serve their career needs."

Among Intersound's strengths, says Hadley, are that it covers all price points, offers a wide musical selection, sells direct, and no longer licenses product from other labels. "Perhaps you could make a slight comparison with Laserlight in terms of our budget lines, but they don't offer front-line recordings like we do," he says.

It has five classical labels—Pro Arte, Reference Gold, Quintessence, Concert Gold, and Maxiplay, its mid-priced label, which carries a \$10.98 list price. Front-line classical releases sell for \$15.98.

As for other musical genres in Intersound's niche, Hadley points out that many of the stars who join Intersound are not going to sell enough records or draw the necessary radio play that major labels demand.

Nevertheless, he adds, "making a record with a group like Kansas makes a lot of sense, because they're touring and performed in front of several hundred thousand fans last summer."

Although the label patterns its distribution after the major labels, "our mentality along with our ownership remains strictly that of an independent," Johnson emphasizes. "Our strategy is to go where the majors don't live."

But there are certain areas where all labels are moving into. For instance, to reach consumers directly, Intersound mails out nearly 100,000 catalogs

twice a year to purchasers who send in a reply card enclosed in the CDs. All orders can be placed through an 800 number. But Hadley is quick to caution that Intersound sells titles at or near list prices. "We are not attempting to undersell our retailers," he says.

Meanwhile, the label is in the process of creating its own Internet music store. Although it hoped to have the hi-tech outlet open this year, Hadley says, "we decided to slow things down a bit to make sure we built the right type of store." He notes that the Internet is still in its early stages. "Right now it raises a lot of questions, challenges, and possibilities for our business."

Besides being one of the early independents to leave vinyl for CD, the label is now taking the multimedia plunge with the September release of 11 classical titles on its Audio Plus label. The enhanced CDs play in both audio players and CD-ROM drives. The discs will retail for \$12.98 and include a mail-in free CD offer.

The enhanced discs will be sold in specially prepared floor displays that will hold the entire CD set plus a sampler. Built into the display will be an informational book that explains the enhanced discs' special features to consumers. Also, a five-minute video presentation is being produced for in-store play to provide a visual demonstration.

In addition to its midline enhanced CDs, Johnson says that whenever it can, Intersound will release enhanced CDs for its front-line product, priced at \$15.98. "We are looking at a way to add value and content for the consumer," he says. For instance, Intersound has signed the Ohio Players, Cameo, and Con Funk Shun for a series it calls Outour. Those titles will come out with a history of the band and a live video where each band will focus on its "latest and greatest" songs. The first one out will be from the Ohio Players, in March.

# The Enter\*Active File

MERCHANTS & MARKETING

## Video Game Makers Move Into Software

BY BRETT ATWOOD

LOS ANGELES—As the set-top video-game market becomes increasingly competitive, most manufacturers are aiming to establish a more secure position in the future of the video game



PlayStation™

industry by staking their claims in the ever-expanding home-computer software market. Most major video-game and interactive set-top hardware manufacturers, including Sega, Sony, 3DO, Philips, and Atari, entered or announced their intentions to enter the computer software market in the past year. Only Nintendo is sticking to the strategy of banking entirely on exclusive game content in order to drive sales of its set-top systems.

About 37% of U.S. households own personal computers, according to the Electronic Industries Assn.

Philips has had some difficulty getting its set-top interactive system CD-i to become a household item in the U.S. The company, which initially developed software exclusively for CD-i, recently began to shift some of its original titles to the PC, including "Burn Cycle" and "Lil' Devil." Philips is now creating original software titles for the IBM-PC,

Macintosh, and PlayStation formats.

"It allows us to become a more vibrant participant in the multimedia market," says Hank Kaplan, president/COO of Philips Media Software. "CD-i was really the first set-top disc-based format, so working with CD-based software is not a new development for us by any means. The licensing rights to our CD-i software titles have always been negotiated so that we have the ability to bring them to other formats. If the audience is there, then we will be too."

Despite low sales and increased competition from the new 32-bit game systems, Kaplan says, CD-i is "alive and well."

Philips is still developing software for the machine and may begin to offer direct-mail purchase opportunities in the U.S. for some of its European-only software titles in 1996.



The 3DO Co. is another early CD-based set-top hardware manufacturer that is beginning to turn its attention to the PC market.

At a keynote address at the summer Consumer Electronics Show in 1993, founder Trip Hawkins announced his plan for the 3DO Multiplayer platform to emerge as the interactive standard for set-top entertainment. However, the

machine's initial price of \$699 kept consumers away. In late 1995, the company sold its follow-up hardware technology, known as M2, to Matsushita. Although 3DO is continuing to develop new hardware technology, it is now placing a higher emphasis on its own internal software



development team Studio 3DO, which is working on software titles for 3DO, M2, Sony PlayStation, PC and Macintosh home computers, and, eventually, the Internet's World Wide Web.

"Compelling content sells the hardware," says Bob Lyndsey, senior VP of marketing for the 3DO Co. "As the creators of the hardware's architecture, we have the advantage of being in the front of the learning curve for development in the 32-bit platforms."

Lyndsey says there will likely be little confusion by consumers when the Studio 3DO logo begins to appear on PC and PlayStation titles in 1996.

"We hope that, as a result of our work with the 3DO Multiplayer, consumers will identify us as innovators in technology," says Lyndsey. "There's no reason why that image can't translate nicely to software."

Sega recently released its first games for the PC and has future plans to release both new and established Sega



games for the home computer market under its new SegaSoft division.

"The PC and the set-top game systems are two different markets," says Lee McEmany, group director of corporate communications for Sega.

"If someone is interested only in games, they go for something like the Sega Saturn. If they want other productive uses, they buy a computer. However, the gaming market on home computers is enormous. We'd be foolish to ignore that. Sega has always wanted to enter the PC platform, but it wasn't until the machine power increased with the rise of the Pentium that it decided to take the plunge. I don't think that Sonic would have worked very well on a 386 processor."

Atari and Sony are also shifting some of their popular games to the PC. Sony, which made its set-top bow into the game market in 1995 with the PlayStation, is changing over some of that system's top titles, including "Destruction Derby," to the PC. Atari, which has had a hard time convincing consumers to embrace its Jaguar system, is expected to enter the PC market by the end of 1996.

By duplicating their software titles for other systems, there is concern that some of these companies may be eroding one of the compelling reasons to purchase their set-top systems—exclusive game titles. To maintain exclusivity, Studio 3DO and Sega are staggering the release of their titles to other game systems and computer platforms so that they appear three to six months after the set-top debut. Although Philips' Kaplan says the company is still developing software for its CD-i player, there are no plans to release software on CD-i before it is released on other platforms.

The hardware manufacturers have long been aware of the profit potential for software. Some set-top systems, including Sony PlayStation, have been manufactured and sold without profit with the hope that they will return the investment in the system through software sales. Hardware manufacturers gain revenue through sales of their own software and get royalties when other game developers create software for that hardware.

"They have to get enough hardware out there first, before they can drive software sales," says Kaplan of Sony's strategy. "It's a pretty risky strategy that depends on how fast the company can build a substantial installed base."

Kaplan says that the multimedia software distribution model may eventually echo that of the music industry. Philips, for example, is beginning to publish and distribute PC and other platform software titles from other developers.

"As is the case in the music industry, a few major companies will emerge to distribute their own product, as well as those of other 'labels,'" says Kaplan. "As the market begins to shake out, the larger so-called hardware companies are going to have a substantial advantage in securing space for their products at retail. The retailers are already familiar with our name and reputation."

## Internet Site Of Multi-Act Concert

**LIVE FROM THE NET:** Several rock musicians teamed together Jan. 4 to perform at "Live @nd In Concert," which was billed as "the first-ever large-scale Internet concert."

Deborah Harry, Joan Jett & the Blackhearts, Joey Ramone, and the Lunachicks were among the acts scheduled to play the concert, which was netcast to a possible 30 million World Wide Web users worldwide.

The event was coordinated by SenseNet, Sun Microsystems, US Cyber, Business Wire, and Michael Schmidt New York. Real-time audio technology developers Xing Technologies and Progressive Networks also teamed for the concert. An electronic archive of the event is accessible in sight and sound at <http://www.sensenet.com> and in audio-only at <http://www.realaudio.com>.

**LIVE FROM PRISON:** Singer Rick James may be incarcerated at Folsom (Calif.) Prison, but that isn't keeping the performer from communicating with his fans on the Internet. The official Rick James Web site (<http://www.weblive.com/stars/rickjames>) contains commentary from James about life in prison and how the experience has changed him.

"This Web site is an important way for me to communicate with my fans, who mean so much to me," says James.

The site, which was developed by San Anselmo, Calif.-based Multimedia Live!, contains music samples from the singer's Motown album "Rick's Greatest Hits."

**JAZZY MOVES:** Jazz Central Station, an online jazz resource on the Microsoft Network, will expand its service to the Web on Jan. 15. The site is at <http://www.jazzcentralstation.com>.

The offerings available on the Internet include an online program guide to the new 24-hour jazz channel BET On Jazz, downloadable soundbites and RealAudio interviews with jazz artists, and editorial content from Jazztimes magazine.

In addition, the site will include several online links to the jazz section of electronic retailer Music Boulevard.

Jazz Central Station is a project of N2K, which was acquired in 1995 by the company formed by GRP Records co-founders Dave Grusin and Larry Rosen.

**LOGGING ON:** The Enter\*Active File has a new editor. Send all news and review correspondence to Brett Atwood at Billboard, 5055 Wilshire Blvd., 5055 Wilshire Blvd., Los Angeles, Calif. 90038. The new Enter\*Active File E-mail address is [brett213@ix.netcom.com](mailto:brett213@ix.netcom.com).

## Movie Footage The Name Of The Game

### Live-Action Clips Enhance 'Jungle Book' CD-ROM

BY DOUGLAS REECE

LOS ANGELES—The classic movies of the past may be the interactive games of tomorrow. At least, that's the philosophy of Powerhouse Entertainment, which is releasing the first of a planned series of movie-themed CD-ROM games that integrate linear footage of well-known films.

More than a year after its theatrical release, the live-action 1994 version of "The Jungle Book" is coming to CD-ROM. IBM, which hired Powerhouse to create the game, plans to release the CD-ROM of the same name in January.

Powerhouse president/CEO Frank Mazza says that the project is an example of the company's ability to repurpose classic film footage without stifling the interactive qualities of the game.

"Our work on 'The Jungle Book' demonstrates how we can go to any studio with a catalog, get into its library, and resurrect some of its better-known properties," says Mazza. "We can re-create the further adventures of anything, whether it be this film or something like 'Lethal Weapon.'"

Mazza says that the main challenge of the project was to integrate the original film environment and linear film footage into a compelling interactive game. This was achieved with additional film production and the use of outtake footage from the original film shoot. In addition, still shots from the movie set are used to create the backdrop for the adventure game.

To tie together the loose elements of the original film, the company added an



Powerhouse Entertainment's CD-ROM game of "The Jungle Book" uses scenes from the 1994 film.

additional character through the use of "blue screen" photography. The character guides the player through the game and into original puzzles that were created over previously existing film footage.

In some of the game sequences, the interaction between the new character and the film's original footage was especially tricky.

For example, in one filmed scene, the game's character was superimposed over the film's original lead actor. This prevented the company from having to digitally remove the actor from the original film plate.

Another software company, Digit@l Pictures, has decided to pass on its opportunity to repurpose film or TV content.

Michelle Jordan, VP of communications for Digital Pictures, is skeptical that "The Jungle Book" will offer major breakthroughs. Jordan says that Digital Pictures once had the interactive rights to repurpose footage from the original "Star Trek" television series, but the

company had difficulty incorporating game play into the existing footage. Digital Pictures eventually decided to waive its rights to use the footage in an interactive game.

"Our experience has been that if you want to make a truly interactive game, you have to start from scratch and shoot film from scratch," says Jordan. "If you're working with a linear movie, I'm not sure you can give the player enough control to make it a truly interactive experience."

Mazza says that "The Jungle Book" brings together interactive gaming and the full-motion video experience of a movie through its proprietary authoring tool "FastLANE." When the player chooses an area to explore, the scene immediately cuts to film footage without any noticeable break in on-screen action.

"The Jungle Book" also incorporates voice-recognition technology. Parts of the game require the player to speak "monkey language" in order to advance. Powerhouse will bundle a microphone with the game, which is targeted at 4- to 11-year-olds.

Powerhouse's next project, a live-action game based on the upcoming summer release "Pinochio," will have the advantage of being developed simultaneously with the film.

Mazza says that front-end deals have secured actors Martin Landau and Jonathan Taylor Thomas for additional game-specific shots. Powerhouse has also leveraged access to the film's expensive sets and special effects.

## History Repeats Itself On Video

### Ken Burns' Series Have Created A Mainstream Genre

BY TRUDI MILLER ROSENBLUM

NEW YORK—Ken Burns didn't invent history, but the documentarian has helped popularize it to a generation indifferent to the discipline, and the video trade is grateful.

"The Civil War" and "Baseball," two of Burns' grander projects, continue to generate cassette sales several years after their initial releases. Better still, the programs have created an appetite for the past that was vital to the launch of the Arts & Entertainment "Biography" series and A&E's History Channel.

Mail-order houses and retailers are cashing in, aided by such theatrical musings as "Apollo 13" and "Nixon." "We carry a lot of history and documentary titles, and they do very well for us," says Patty Russo, video buyer for the Ann Arbor, Mich.-based Borders Books & Music chain. "The Ken Burns sets are extremely popular, as is the A&E product. A lot of our customers are older and more affluent, which may be one reason why we do so well with these types of titles."

Blockbuster sell-through buyer Lori Shimabukuro adds, "We're definitely seeing an upswing of this type of product, and it could be because of the History Channel. It's something we're watching very closely. It really depends on what is the hot topic—right now, we're doing well with a documentary on the 25th anniversary of NASA, because of the success of 'Apollo 13.' A movie tie-in is helpful.

"With gift sets, we do best in the fourth quarter, with the Christmas season. Since Thanksgiving, we've doubled our sales of the Ken Burns 'Civil War' set."

The VCRing of history began in 1990 with the success of the nine-part series "Civil War," which aired on PBS that



Still from "Nixon" biography.

year. "It still holds the record as the largest broadcast ever for PBS. Over the course of that initial broadcast, almost 20 million people saw it," says Vito Mandato, director of strategic marketing for Turner Home Entertainment, which has marketed "Civil War" since July 1994. The series was previously released through now-defunct Pacific Arts. It has sold 1 million units in two years.

Turner, still shipping "Civil War" episodes, went to bat for "Baseball" as soon as it became available. "Ken Burns has become a brand name in himself. Consumers have come to think of him in a unique way, and it makes it easy to sell future Burns releases," says Mandato.

Two more Turner series are planned for 1996. The first is a collection of seven previous Burns documentaries on American themes, including one on the Statue of Liberty and one on the Shakers. Next will be "Ken Burns' The West," which will comprise nine or 10 episodes. "Burns has a unique way of bringing the viewer into the period he's examining," says Mandato. "With the 'Civil War' series, people really felt for the first time that they had the feeling of what it was really like to be part of the Civil War, the pain and destruction. Now he's applying the same treatment to the West."

Burns has gotten viewers interested in the Civil War. One immediate benefi-

ciary was Bethesda, Md.-based Acorn Media, which has a 150-title catalog. Acorn had done a six-part series, "Civil War: The Fiery Trial," prior to the Burns megahit.

"We were in the right place at the right time," says Acorn president Peter Edwards. "We recognized history as a good solid niche, but initially we were perceived by the then-young special-interest marketplace as oddballs. Then Ken Burns came along and made the niche mainstream. Once his Civil War documentary aired, our series leaped off the shelves; we sold about 100,000 of them."

Acorn's history videos include "New York The Way It Was," "The Last Cow-  
(Continued on page 58)



Ultimate Entertainment. Four of MGM's finest (when the lion really roared) gathered at Tower Records Sunset Boulevard store in Los Angeles to promote the six-CD "That's Entertainment! The Ultimate Anthology," from Turner Classic Movies and Rhino Music, and MGM/UA's four-video companion collection. Pictured, from left, are June Allyson, Ann Miller, Esther Williams (front), and Cyd Charisse. Movieline magazine co-hosted the event.

## Will Sell-Through Be The Death Of Rental? The Answer Isn't Obvious

HERE'S A QUESTION the Video Software Dealers Assn. can ponder during the first months of the new year: Is retailing turning into a zero-sum game? More precisely, are home libraries of cassettes bought at sell-through prices seriously denting rentals?

Some private studies indicate a definite trend in that direction, and a couple of studios are worried that the rental cash cow is being milked dry. If true, the VSDA should be plenty concerned, since its membership will be hurt. Zero sum certainly is a worthy subject for the agenda of the group's 15th annual convention in Los Angeles July 10-13. Substituting sell-through for rental is no less important than the arrival of DVD later in 1996, and, in fact, will be affected by it.

Key DVD proponents, such as Warner Home Video, favor under-\$25 pricing for movies in the new, 5-inch format. Bringing budget DVD titles to a range of retail venues would further diminish the time and effort spent on rental, which gets little enough attention these days for the job it's expected to perform.

Video specialists from Blockbuster on down may have no one to blame but themselves. It's a cliché of the business that chains and independents alike would much rather stock low-priced titles for rental than try to compete against the mass merchants that sell current and catalog titles at wholesale or less. Of course, steady rentals followed by sell-off of previously viewed tapes is considered far more profitable, although some trade executives now believe that this model for return on investment needs serious retooling.

All the newly public chains rely almost exclusively on rentals to generate cash flow and profits; sell-through, including used cassettes, generally doesn't hold more than a 10%-15% share of revenues. Even during the Christmas season, when sales and title selection are at their peak, general merchandisers account for 65%-70% of sell-through volume. Wal-Mart alone, with prices as low as \$6-\$7, grabs more than 15%.

The theory that sales hurt rentals isn't new, but it never amounted to much until market analysts began tracking the growth of home libraries. Even now, the data collected are viewed as insignificant by some Hollywood sources, whose anecdotal evidence suggests that there's nothing amiss.

One thing is certain, though. Rental activity was down sharply last year, and analysts suspect that steeper-than-

expected seasonal downturns aren't the only culprits. Perhaps due to the provocative nature of the number-crunching and a small data base, no one wants to go on record. However, some observers are already suggesting that holes are developing in the rental safety net and that marginal stores might drop through to oblivion. Retail consolidation, well under way in 1995, would accelerate, further diminishing the store count. Rapid adoption of DVD would apply the *coup de grâce*.

Two trends seem incontrovertible. Cassette purchases have nearly quadrupled since 1991 and should easily pass the 1 billion mark by 2000. Meanwhile, both the number of tapes rented per week and the percentage of active renters among VCR owners is expected to diminish over the next several years. One chart we've seen overlays ownership and rental. The growth of one and the decline of the other, viewed over the long term, is startling.

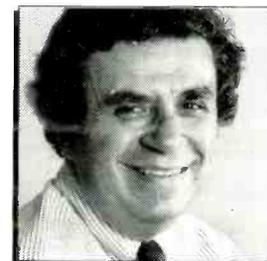
At this stage, it should be noted, the computer-generated results can be interpreted too narrowly. Rental may be getting kicked around by other factors, such as the pervasive lack of hit titles, the studio-induced price increases that distributors have passed on to retail, and such competitive forces as direct satellite delivery. Those 18-inch receiving dishes have hurt rental (and, to a lesser degree, sell-through) in various markets.

Studio executives we've asked about the situation fall into several camps. Some deny there's a problem. Some agree that one exists but shrug it off as an example of consumer demand at work. In fact, Hollywood might stand to benefit from a shrunken retail community more in tune with its thinking. "This isn't necessarily bad for the studios," says one observer. "But it's really serious for everyone else."

Not according to another group of home video veterans, who think the problem actually works to the benefit of the video retailer. They agree that consumer habits are changing and that the specialists are losing the return trip to drop off a borrowed tape, which often prompts another rental or two.

However, they argue, stores might do a better job of selling off tapes priced for sell-through but used to beef up rental inventory. Recouping investment (via rentals) and turning a profit (via sales) could be achieved before dealers have paid for their purchases—usually 60 days.

VSDA should have no difficulty finding panelists and an audience for a lively pro and con discussion. L.A. couldn't be a better place for it.



by Seth Goldstein

## Int'l Video Federation To Lobby On EU Issues

BY PETER DEAN

LONDON—The International Video Federation, which represents program vendors, is facing one of its most anxious years as it tries to stay abreast of several political issues raised by the European Union.

IVF hopes to gain a preferential tax rate for video while it fights to revise the European Union's "TV Without Frontiers" directive, both of which will reach crucial stages in the next 12 months.

Preferential treatment is the more important of the two issues. The current system sets high rates for the value-added tax imposed on video but not on other "cultural products," such as movies, television, newspapers, and books. These are usually excused from paying the tax in Europe or else contribute a far smaller amount than do IVF's members.

Throughout Europe, sell-through cassettes are subject to at least a 15% "luxury" tax; the exact percentage differs widely from territory to territory.

In Great Britain, the VAT rate on video is 17.5%; in France, 20%; and in Scandinavia, 25%.

A standardized VAT within Europe was to have been determined by the end of 1996 but now is unlikely to be implemented before 1997. IVF plans to lobby for a tax break at both the European and local levels while the VAT paper is being drafted, so that video is treated the same as other media.

"We're trying to make sure that when Brussels drafts the relevant document, they have video included under the preferential tax rate," says IVF director general Martin Boulton. "Generally, I'm optimistic. We're talking about a [major] business here that is growing year on year."

IVF is also concerned about "TV Without Frontiers," an attempt to harmonize the release of programs to television. The directive proposes no more than a 12-month delay before an appearance on pay TV and 18 months  
(Continued on page 59)

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>★★★ No. 1 ★★★</b>					
1	1	5	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
2	2	10	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
3	4	43	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
4	3	9	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
5	5	143	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
6	6	12	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
7	7	5	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
8	8	7	MIRACLE ON 34TH STREET	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1994	G	14.98
9	10	5	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
10	9	6	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
11	11	8	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
12	16	5	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
13	18	25	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
14	13	7	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
15	14	8	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
16	26	34	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
17	<b>NEW ▶</b>		THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
18	15	48	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
19	12	5	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
20	20	7	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
21	27	13	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
22	19	15	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
23	17	5	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
24	24	2	SUPERMODELS IN THE RAIN FOREST	BRI Video BV135	Frederique Van Der Wal Tyra Banks	1995	NR	19.95
25	<b>RE-ENTRY</b>		SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	12.98
26	<b>RE-ENTRY</b>		ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
27	22	7	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
28	25	27	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
29	37	36	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98
30	28	67	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
31	34	6	LUIS MIGUEL: EL CONCIERTO	Wea Latina 11639	Luis Miguel	1995	NR	19.98
32	<b>RE-ENTRY</b>		STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
33	21	5	JAWS (SPECIAL COLLECTOR'S EDITION)	MCA/Universal Home Video Uni Dist. Corp. 82582	Roy Scheider Richard Dreyfuss	1975	PG	19.98
34	<b>RE-ENTRY</b>		NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
35	36	11	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
36	23	11	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
37	<b>NEW ▶</b>		GUMBY: THE MOVIE	Kidvision WarnerVision Entertainment 53700-3	Animated	1995	NR	19.95
38	29	7	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
39	33	11	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
40	30	7	GOLDFINGER	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

## 'Aristocats' On Video; First 'Land' Revived

**D**ISNEY PARADE: Close on the heels of the release of "Pocahontas" on Feb. 28, Walt Disney Home Video will bring out "The Aristocats" April 24.

One of the last Disney animated classics to be released on video, the title will have \$10 worth of rebates from the studio and General Mills, cross-promoting several cereals. Retail price is \$26.99. Sandwiched between those theatrical hits will be the direct-to-video "Adventures Of Winnie The Pooh" on March 27, making the first quarter a crowded one for Disney.

Only three studio animated features haven't gone to retail, "Song Of The South,"

"The Black Cauldron," and "Oliver And Company." The first is unlikely ever to see the video light of day considering its political incorrectness. But "Oliver" is scheduled for a theatrical rerelease, the step before its appearance on tape.

As of Feb. 21, Disney is dropping the price of 15 live-action rentals, including "White Fang II," "D2: The Mighty Ducks," "A Far Off Place," and "Squanto: A Warrior's Tale," to \$14.99. However, Buena Vista VP of publicity **Tania Moloney** says that won't be a standard for repriced rental product.

"Normally we reprice to \$19.99, but the seasonal timing initiated the \$14.99 price," Moloney says. "It's a special promotional price and probably won't be used beyond these titles."

**T**IME MARCHES ON: The dinosaur adventure franchise "The Land Before Time" apparently is not relinquishing its retail hold despite a slew of holiday and first-quarter competitors.

According to MCA/Universal Home Video senior VP of sales and marketing **Andrew Kairey**, the third installment, "The Time Of Great Giving," has exceeded the company's initial sales goal. "The whole retail community has really jumped on it," says Kairey. "And we've already met our sales projections for the end of the first quarter."

The title was released in November and should get an additional kick when MCA brings back the original "Land," which was in moratorium since late 1994, on Feb. 20. It will be priced at \$19.98 and includes a \$10 rebate for Minolta cameras and a free 8-by-10 color photo from Life-touch Portrait Studios.

A fourth "Land" installment is due later this year.

**P**OWER FAVORITES: Seven-Eleven convenience stores are hooking up with "The Mighty Morphin Power Rangers" as part of the promotional activities surrounding

three "All-Time Favorites" releases.

Starting Feb. 20, "The Good, The Bad, And The Stupid: The Misadventures Of Bulk And Skull," "White Light Mini-Series," and "The Ninja Quest Mini-Series" will be available. Inside the cassette box, consumers will find a coupon for a free 7-Eleven Slurpee.

The episodes were among the highest rated of the TV series, says Saban Home Entertainment director of marketing **Sharon Gitles**. Each \$12.98 tape has more than double the running time of other "Power Ranger" videos. A special-edition collector's case with a "Power Coin" seal of authenticity,

containing all three videos, is available for \$29.95.

Exclusive footage has also been created for the new videos as an added consumer value, Gitles says.

In addition to the Slurpee coupon, the tapes will contain a mail-in offer for \$6 off a personalized "Power Ranger" adventure book.

That offer expires Dec. 31, 1996. The Slurpee offer expires May 31, 1997.

**S**UPERMODEL SITTING: Sports Illustrated swimsuit model **Rachel Hunter** will be making three stops in the Washington, D.C., area to promote her exercise series, "Take Charge."

Hunter appears at the Cosmetic Center in Chevy Chase, Md., Friday (12) and the store's locations in Timonium, Md., and Rockville, Md., Saturday (13).

Distributed by UAV Entertainment, the two-tape package includes "Power Conditioning" and "Power Cardio." Consumers who purchase \$50 worth of merchandise at the Cosmetic Center will receive one free tape from the set and have it autographed by the cover girl herself.

With any purchase at the store, consumers can buy the videos at the discount price of \$7.99. The regular price for the tapes is \$12.98.

**N**IXON REMEMBERED: The release of **Oliver Stone's** "Nixon" has prompted a few suppliers to dust off their own library of videos featuring the late president.

Turner Home Entertainment has "Richard M. Nixon Remembered," a 45-minute documentary compiled from CNN footage. The tape is available now and priced at \$14.98.

Central Park Media offers "The Real Richard Nixon," a three-tape collection priced at \$49.95 for the set, or \$19.95 each. The cassettes were compiled from 1983 interviews conducted by **Frank Gannon**, whose later credits include producing "Late Night With David Letterman."

**SHELF  
TALK**  
by Eileen Fitzpatrick



# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ NO. 1 ★★★					
1	1	5	APOLLO 13 ◊ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
2	2	7	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
3	3	5	CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney
4	5	4	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
5	<b>NEW</b>		DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
6	<b>NEW</b>		JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
7	9	9	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
8	4	11	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
9	6	4	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
10	7	7	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
11	8	8	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
12	<b>NEW</b>		MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
13	<b>NEW</b>		CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
14	<b>NEW</b>		FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
15	10	5	JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Keanu Reeves Dolph Lundgren
16	11	9	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
17	13	13	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
18	12	16	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
19	<b>NEW</b>		THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (PG)	Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
20	14	5	MIGHTY MORPHIN POWER RANGERS: THE MOVIE (PG)	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch
21	16	11	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
22	15	12	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
23	19	9	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
24	17	11	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
25	18	7	FREE WILLY 2: THE ADVENTURE HOME (PG)	Warner Home Video 18200	Jason James Richter
26	21	5	BODILY HARM (R)	WarnerVision Entertainment 51035-3	Linda Fiorentino
27	25	7	MIRACLE ON 34TH STREET (PG)	FoxVideo 8689	Richard Attenborough Elizabeth Perkins
28	<b>NEW</b>		THE SECRET OF ROAN INISH (PG)	Columbia TriStar Home Video 50923	Jeni Courtney
29	26	12	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
30	<b>NEW</b>		THE LAND BEFORE TIME III (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated
31	22	21	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
32	20	13	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando
33	33	4	THE GREAT ELEPHANT ESCAPE (NR)	Hallmark Home Entertainment Cabin Fever Entertainment CF1482	Stephanie Zimbalist Julian Sands
34	28	7	GORDY (G)	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone
35	27	14	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
36	30	22	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
37	24	7	MY FAMILY (R)	New Line Home Video Turner Home Entertainment N4152	Jimmy Smits Edward James Olmos
38	29	10	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei Alfred Molina
39	<b>NEW</b>		BELLE DE JOUR (R)	Miramax Home Entertainment Buena Vista Home Video 5923	Catherine Deneuve
40	<b>NEW</b>		CANADIAN BACON (PG)	PolyGram Video 800633231	John Candy

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## HISTORY REPEATS

(Continued from page 56)

boys," biographies of Robert E. Lee, Ulysses S. Grant, Stonewall Jackson, and Abraham Lincoln, "The Iron Road" (about railways), and "The Air Mail Story." In addition to catalogs, still the main outlet for special-interest titles, Edwards says, "we do a significant business with specialty shops: souvenir outlets, museum shops, Western gear stores, train museums, and historic sites."

For TV programs, taping the video to the broadcast is a natural. An example is the national rollout of the A&E-owned History Channel in January. A&E Home Video began in 1991 with some history-related titles. "But now, we really have a place and a brand to concentrate all our history offerings," says Tom Heymann, A&E VP of new media. The History Channel Home Video imprint has released eight programs so far, covering topics including the assassination of Lincoln, great American monuments, the 150-year history of the Naval Academy, and the last days of World War II.

The History Channel and the A&E "Biography" series are distributed at retail by New York-based New Video Group. "We released the Winston Churchill series as a four-tape boxed set a year ago, then made a commitment to the 'Biography' line to mirror the support the network gave to the series when it was put on TV [five nights per week] in prime time," says New Video president Steve Savage. "It was the first prime-time documentary strip in television history, and it raised the profile of the series dramatically."

Barnes & Noble Booksellers, which had given up on video, got the picture immediately. New Video created a highly visible, permanent "A&E Biography" display for the chain's superstores, adding one to three titles a month at \$19.95 list. Borders, Blockbuster, LearningSmith, and Videosmith have each done "Biography" promotions.

New Video uses an 800 number at the end of each broadcast to solicit business, but it has a twist: Sales are less important than determining whether programs should be put on video. "At the end of the show it says, 'If you liked this biography, call this number to purchase it,'" says Savage. "That allows us to see which biographies have the most consumer potential, and we make our programming decisions based on that."

The company guides releases to what Savage calls "logical points of distribution"; for example, the A&E Thomas Jefferson biography is available in the president's home in Monticello, Va., "where it sells like hotcakes," Savage says. "We find where the appropriate museums are, where the birthplaces are."

Central Park Media, which has history videos including a popular series on the ancient Silk Road trade route and "Hitler: The Final Chapter," is tapping into the Nixon boom with a three-part series, "The Real Richard Nixon."

Sales director Mike Pascuzzi says, "The Nixon documentary was offered to us, and I thought it was a unique piece—it's an interview done over a 10-month period, and he was not briefed at all on the questions. You can see him squirming and having to come up with tough answers. Also, it was eight years after the event, so all the legal issues were over, and he could be much more forthcoming."

Schlessinger Video Productions of Bala Cynwyd, Pa., aims its titles at students from kindergarten to high school. The 30-minute programs cover a range of topics; titles include "The American Revolution," "Slavery And Freedom," "American Women Of Achievement," and "The Hispanic And Latin American Heritage Video Collection."

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type Suggested List Price
★★ NO. 1 ★★					
1	1	29	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF 24.98
2	3	14	THE WOMAN IN ME PolyGram Video 8006336605	Shania Twain	LF 19.95
3	4	9	LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF 19.98
4	8	12	DESIGN OF A DECADE 1986/1996 A&M Video PolyGram Video 6577	Janet Jackson	LF 19.98
5	7	28	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF 19.98
6	5	24	CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084	Luciano Pavarotti	LF 9.99
7	14	8	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF 14.98
8	2	95	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF 19.98
9	20	105	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF 12.95
10	13	10	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF 19.98
11	6	46	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF 9.98
12	9	6	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF 14.98
13	11	10	EL CONCIERTO Wea Latina 11639	Luis Miguel	LF 19.98
14	25	9	LIVE INTRUSION AmericanVisuals American Recordings 3-38424	Slayer	LF 24.98
15	17	3	VOODOO LOUNGE PolyGram Video 8006374833	Rolling Stones	LF 19.95
16	12	58	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF 24.98
17	32	4	VIDEO VAULT PolyGram Video 440074813	Def Leppard	LF 19.95
18	30	3	NONA WEISBAUM Columbia Music Video Sony Music Video 50137	Alice In Chains	LF 14.98
19	10	70	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF 29.98
20	33	4	CHAMPIONS OF THE WORLD Hollywood Records Music Video 90033	Queen	LF 19.95
21	15	22	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF 19.98
22	27	17	PERRY COMO'S CHRISTMAS CONCERT Video Treasures 5001-3	Perry Como	LF 19.98
23	34	59	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF 24.98
24	19	6	DECADE 1985-1995 Columbia Music Video Sony Music Video 50132	Michael Bolton	LF 19.98
25	21	10	LIVE FROM LONDON PolyGram Video 8006392193	Bon Jovi	LF 19.95
26	26	6	PLAYBACK MCA Music Video Uni Dist. Corp. 11367	Tom Petty & The Heartbreakers	LF 19.98
27	24	109	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF 89.98
28	40	38	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF 14.98
29	16	46	YOU MIGHT BE A REDNECK IF... ◊ Warner Reprise Video 3-38416	Jeff Foxworthy	VS 7.98
30	28	62	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF 14.95
31	22	4	ROAD TESTED Capitol Video 77863	Bonnie Raitt	SF 14.95
32	35	68	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF 19.95
33	18	66	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF 24.98
34	23	22	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF 24.98
35	<b>RE-ENTRY</b>		GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF 14.98
36	31	3	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF 9.95
37	<b>RE-ENTRY</b>		LIVE Curb Video 177706	Ray Stevens	LF 16.98
38	29	17	DEAD AHEAD ● Monterey Home Video 31131	Grateful Dead	LF 24.95
39	<b>RE-ENTRY</b>		MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF 16.98
40	<b>RE-ENTRY</b>		AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF 14.98

● 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. © 1996, Billboard/BPI Communications.

# Porcine Laser Premiere In March; Notable '95 Special Editions

MCA/Universal lets "Babe" (wide, \$34.98) out of the barn March 19. Prior to the piglet launch, "The Land Before Time" will be rereleased on disc Feb. 20 (wide, CLV, \$24.98; CAV, \$49.98). "To Wong Foo, Thanks For Everything! Julie Newmar" (wide, \$39.98) bows Feb. 27, as does the laser double bill "Madigan/Charley Varrick" (wide, \$69.98), which pairs two police thrillers directed by Don Siegel.

COLUMBIA TRISTAR has several titles set for release in late January and February, including Denys Arcand's "Love And Human Remains" (wide, unrated, \$34.95), "Living In Oblivion" (wide, \$39.95), John Boorman's "Beyond Rangoon" with Patricia Arquette (wide, \$39.95), Yuri Mamin's "Window To Paris" (\$39.95), and "Mute Witness" (wide, \$39.95).

COLLECTOR'S PARADISE: 1995 was an incredible year for laserdisc special editions. Voyager, Image, Pioneer, Fox, MCA/Universal, MGM/UA, and Disney led the way in offering classic movies on disc packed with extensive supplementary materials. Along with titles we covered in last year's columns, here are a few of the notable collector's sets that closed out '95. Image/FoxVideo's "The Rocky Horror Picture Show: 20th Anniversary" (wide, THX, side 3 CAV, extras, \$124.98) is a comprehensive package that should enthrall fans of the cult film. Included are an audience-participation track, restored scenes, alternate credit endings, the "RHPS Scrapbook" documentary, a 24K-gold-plated CD of the soundtrack, and Sal Piro's book on the Rocky Horror phenomenon. Pioneer Special Editions' "Amadeus" (wide, THX, AC-3, extras, \$159.98) is another sensational laser boxed set, released in a limited edition of 10,000 copies. It comes replete with audio commentary by director Milos Forman and screenwriter Peter Shaffer, a 55-minute "making of" documentary, outtakes, a two-CD soundtrack, Shaffer's revised script of the "Amadeus" play, and more. MCA/Universal's "The Doors Collection" (extras, \$69.98) is a relatively low-priced package that brings together the three Doors longform video titles ("Dance On Fire," "Live At The Hollywood Bowl," and "The Soft Parade"); audio commentary by Ray Manzarek, John Densmore, and Robbie Krieger; and extensive laser-exclusive supplementary

material. Image/Disney's "Alice In Wonderland" (CAV, extras, \$99.99) is another splendid release from Disney's impressive Archive Collection. Presented in visually dazzling form on disc, "Alice" is accompanied by preliminary designs, deleted concepts, the history of the original story, and various period TV programs highlighting the film.

THE ROAN GROUP stepped up its special-edition efforts last year with such laser releases as film-noir tale "The Naked City" (extras, \$49.95), with audio commentary by actor Don Taylor and writer Malvin Wald; "The Most Dangerous Game" (CLV/CAV, extras, \$49.95), with commentary by film historian George Turner; and "Vigilante" (wide, extras, \$39.95), with commentary by director William Lustig and cast members, production stills, TV spots, and foreign trailers.

LUMIVISION continues to release outstanding special-interest films on disc. "The Dream Is Alive" (IMAX, CAV, remastered, \$39.95), with its startling clarity of image and breathtaking panoramas of Earth, is one of the ultimate titles for showing off a home-theater system. "Africa: The Serengeti" (IMAX, CAV, \$39.95) sends viewers soaring across eastern Africa's Serengeti Plains during the annual migration of animals. "The Pinups: A Picture History Of America's Dream Girls" (\$39.95) chronicles a century of female bombshells. On the feature-film side, Lumivision has launched Stephen Frears' "My Beautiful Laundrette" (wide, \$39.95), a poignant, complex tale starring Daniel Day-Lewis, and "Maurice" (wide, \$59.95), which adapts E.M. Forster's novel of forbidden love in Edwardian England and includes Hugh Grant and Ben Kingsley in a standout cast.

AB FAB: Image's "Absolutely Fabulous" (348 mins., \$99.98) is a boxed set that brings together twelve episodes of the cult favorite BBC comedy series.

PIONEER has launched "Little Odessa" on disc (\$34.98), starring Tim Roth, Edward Furlong, and Vanessa Redgrave; "The Missionary" (\$34.98) with Maggie Smith and Michael Palin; "Privates On Parade" (\$34.98) with John Cleese; "Desperate Characters" (\$34.98) with Shirley MacLaine; "The Brady Bunch Movie" (wide, \$39.98); "Losing

## LASER SCANS

by Chris McGowan

Isaiah" (wide, \$39.98) with Jessica Lange and Halle Berry; and "Look Back In Anger" (restored, \$39.98) with Richard Burton and Claire Bloom. "Witch Hunt" with Dennis Hopper (\$34.98) has an intriguing premise and some fine scenes but ultimately can't live up to its promise. "Paper Moon" (wide, \$39.98) is an outstanding release, replete with a video introduction by director Peter Bogdanovich. "Congo" (wide, THX, AC-3, \$39.98) doesn't do justice to

the Michael Crichton novel but is a lot of fun to watch on laserdisc.

THX ALIENS: Image recently bowed widescreen, THX, AC-3 editions of FoxVideo's "Alien" (\$49.98), "Aliens" (\$59.98), "Die Hard" (\$49.98), and "Die Hard 2: Die Harder" (\$49.98). These superb laser editions breathe new vitality into the sci-fi and action hits and should help the four titles climb high on the all-time Top Laserdisc Sales chart.

NEW FROM IMAGE: Following are recent noteworthy laserdisc releases from Image Entertainment: "A Pyromaniac's Love Story" with William Baldwin (wide, \$39.99), the romantic hit "While You Were Sleeping" with San-

dra Bullock (wide, THX, \$39.99), the erotic thriller "Exotica" (wide, \$39.99), Kato Hatta's eloquent love story "Picture Bride" (wide, \$39.99), Lawrence Kasdan's "French Kiss" with Kevin Kline and Meg Ryan (wide, \$39.98), Barbet Schroeder's peculiar and violent "Kiss Of Death" with David Caruso and Nicholas Cage (side, \$39.98), and Howard Hawks' comedy gem "Bringing Up Baby" with Cary Grant and Katharine Hepburn (\$39.99).

MGM/UA'S "Species" (wide or panscan, THX, AC-3, \$34.98) is another sci-fi thriller that doesn't live up to its concept but is quite entertaining on disc. Ben Kingsley and Forest Whitaker lead the cast.

## Billboard®

FOR WEEK ENDING JANUARY 13, 1996

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	2	5	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackman	1995	R	44.99
2	3	13	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
3	9	5	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
4	1	9	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
5	13	49	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
6	6	15	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
7	NEW ▶		SPECIES	MGM/UA Home Video Image Entertainment ML105208	Ben Kingsley Natasha Henstridge	1995	R	34.98
8	NEW ▶		JUDGE DREDD	Hollywood Pictures Home Video Image Entertainment 5261	Sylvester Stallone	1995	R	39.99
9	4	5	CONGO	Paramount Home Video Pioneer Entertainment (USA) L.P. 33038	Dylan Walsh Laura Linney	1995	PG-13	39.98
10	5	116	TOP GUN	Paramount Home Video Pioneer Entertainment (USA) L.P. 1692	Tom Cruise Kelly McGillis	1986	PG	39.98
11	14	43	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
12	NEW ▶		THE SANTA CLAUSE	Hollywood Pictures Home Video Image Entertainment 3633	Tim Allen	1994	PG	29.99
13	7	31	CINDERELLA	Walt Disney Home Video Image Entertainment 410	Animated	1950	G	29.99
14	RE-ENTRY		DIE HARD	FoxVideo Image Entertainment 8905-85	Bruce Willis Bonnie Bedelia	1988	R	49.98
15	8	9	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Image Entertainment 5396	Sandra Bullock Bill Pullman	1995	PG	39.99
16	17	35	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
17	12	5	THE WILD BUNCH	Warner Home Video 14035	William Holden	1969	R	99.98
18	15	19	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	39.98
19	NEW ▶		BAD BOYS	Columbia TriStar Home Video 10716	Will Smith Martin Lawrence	1995	R	44.95
20	NEW ▶		CLUELESS	Paramount Home Video Pioneer Entertainment (USA) L.P. 33215	Alicia Silverstone	1995	PG-13	39.98
21	11	11	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 42571	Christina Ricci Bill Pullman	1995	PG-13	34.98
22	RE-ENTRY		AMADEUS	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 158	Tom Hulce F. Murray Abraham	1984	PG	159.98
23	RE-ENTRY		ALIEN	FoxVideo Image Entertainment 8760-85	Sigourney Weaver Tom Skerritt	1979	R	49.98
24	NEW ▶		JOHNNY MNEMONIC	Columbia TriStar Home Video 73476	Keanu Reeves Dolph Lundgren	1995	R	39.95
25	RE-ENTRY		ALIENS	FoxVideo Image Entertainment 8761-85	Sigourney Weaver	1986	R	59.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

## INT'L VIDEO FEDERATION TO LOBBY ON EU ISSUES

(Continued from page 56)

for all other broadcast outlets. Problems arise, says Boulton, with staggered theatrical releases, currently the norm in Europe. If the new rules take effect, video will be squeezed.

"Rights holders find this totally unacceptable. In Spain, for example, a theatrical release may be eight months after the U.K. premiere, which would severely cut [our] window," he says.

Among the other issues being discussed at various political levels is the report "Copyright In An Information Society," which is aimed at regulating online distribution.

Discussions are also taking shape as to how the European Union's Media 2 program will take shape. Media 2 is supposed to oversee a variety of production and distribution schemes, but

video seemed in jeopardy of being excluded when proposals were drafted last year.

The European Union has installed four "intermediary officers" to oversee audio-visual programs under Media 2. As yet, though, there is still no clear idea as to how video will fit in. IVF seeks continuation on a larger scale of Espace Video European loans, which have allowed small vendors to release European-language videos in a Hollywood-dominated market.

IVF is also looking to combat the extension of performer rights to give them a greater share of video revenues. Filmmakers in France, for example, are already being asked to contribute a greater portion of their income from theaters, video, and cable.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JANUARY

- Jan. 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.

Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

### FEBRUARY

- Feb. 10, **How To Start And Grow Your Own Record Label Or Music Production Company**, presented by Music Business File, Holiday Inn-Brookline/Boston. Steven Kercher, 508-526-7983.
- Feb. 14-18, **Urban Network Power-Jam**, Palm Springs Riviera Resort, Palm Springs, Calif. 818-843-5800.
- Feb. 26-28, **Great Lakes Broadcasting Conference & Expo**, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.
- Feb. 27-March 2, **27th Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.
- Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.
- Feb. 29, **Rhythm And Blues Foundation Seventh Annual Pioneer Awards**, Palladium, Los Angeles. 202-588-5566.

### MARCH

- March 4, **Ontario Assn. Of Broadcasters Annual Conference**, location to be announced, Ontario, Canada. 416-695-9236.
- March 13-17, **26th Annual ITA Seminar**, Arizona Biltmore, Phoenix. 212-643-0620.
- March 17-20, **Winter Music Conference**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444.
- March 22-25, **NARM Convention**, Sheraton Washington, Washington, D.C. 609-596-2221.

### APRIL

- April 2, **The Business Of Entertainment: The Big Picture**, presented by Schroder Wertheim and Variety, Pierre Hotel, New York. 212-492-6532.
- April 16-20, **Tin Pan South 1996**, presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-292-3372.
- April 26-28, **Second Adventures In Broadcasting Promotion Director's School**, seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

## LIFELINES

### BIRTHS

Girl, Mackenzie Lynn, to **Jeff and Tami Hooten**, Nov. 6 in Albuquerque, N.M. Father is director of general market sales for Diamante.

Girl, Nicolette Sage, to **Randy and Kathy Malinoff**, Dec. 1 in Encino, Calif. Father is assistant VP for Warehouse Entertainment.

Boy, Nicholas, to **Paul and Lisa Noack**, Dec. 8 in Thousand Oaks, Calif. Father is VP/CFO of Hollywood Records.

### MARRIAGES

**Monica Petty** to **Ron Velosky** Saturday (6) in Austin, Texas. Bride is promotions director for NYC Records, and groom is a musician, composer, and teacher.

### DEATHS

**Jimi Femiano**, 34, of complications from AIDS, Dec. 8 in New York. Femiano worked for BMG for the past 8 years, most recently as singles coordinator/dance music promotion for RCA Records. While at BMG, he also worked for Rudi Gassner and Joe Galante.

## GOOD WORKS

**'KIDS' AIDS PROGRAM:** Toronto-based Alliance Communications will launch a special public service program with the Jan. 23 home video release of "Kids," the controversial film about teens, sex, and AIDS. Alliance says it will donate a portion of the retailer's purchase price of every copy of "Kids" to the Video Industry AIDS Action Committee of Canada for distribution to AIDS-related youth-education programs. A list of AIDS information hot lines in all provinces and territories will precede the film and will also appear on posters for the movie. This campaign will be flagged by a sticker saying, "A portion of your video retailer's purchase price has

been donated to VIAAC. Details on cassette." Contact: **Robert Pattilo** at 416-967-1174.

**BANDS HELP NEEDY:** As a way of helping the hungry, sick, and homeless of San Francisco's Bay Area, Amphion Benefit Productions is presenting SF Groove Fest Jan. 18 at Club 1015, which will spotlight four bands to benefit the SF Food Bank and Project Open Hand. The bands are **Mo'fessionals**, **Big Brutha Soul**, **Los Angelitos**, and **One Nation Underground**. Tickets are \$12 in advance, \$15 at the door. Contact: **Andrew Turitz** at 415-885-5982.

## WINDSWEPT PACIFIC A 'FULL-SERVICE' CO.

(Continued from page 32)

In 1993, the company revised its international relationships, ending its administration ties with Warner/Chappell in favor of local arrangements. "Since the middle of '93," says Medow, "we've made a concerted effort to go independent in most territories. Our philosophy is that we're going to be more important to a smaller company. We also felt it would be easier to make reciprocal deals on this level."

On the world music scene, the company represents Gallo Music, said to be the largest subpublisher of South African music. Formed 60 years ago, Gallo includes material by such successful acts as Lady-smith Black Mambazo, Lucky Dube, and Mahlathini & the Mahotella Queens. The Gallo catalog contains almost all of the songs heard in the film "Cry The Beloved Country," which is based on the Alan Payton novel about racial tensions in South Africa in the '40s.

Currently, Windswept Pacific's publishing ties have brought it cov-ers by such acts as Coolio, Tim McGraw, Tevin Campbell, Rahsaan Patterson, Mariah Carey, L.V., Lionel Richie, and Flipp. Windswept Pacific continues to develop its independent music supervision division. Supervisors Budd Carr, Joel Sill, and Lonnie Sill have major projects under their belts, including songs performed in "Natural Born Killers," "Forrest Gump," and "Endless Summer II."

Also, Pacific Music Editors Inc., a subsidiary of Windswept Pacific that opened shop in January 1994 as an in-house unit providing editorial services and rental of Pro Tools digital editing equipment, has had such recent projects as "Natural Born Killers," "Devil In A Blue Dress," and "Grace Of My Heart." It has a staff of five, including Carl Kaller, editorial supervisor.

As for Windswept Pacific's chief, Medow maintains strong ties to the publishing community. He serves on the board of the National Music Publishers' Assn., the advisory committees of ASCAP and BMI, and the board of the BMI Foundation, headed by Thea Zavin.

As to the challenges ahead, Medow says, "Pay careful attention to legislation and dealing with new technologies and the handling of the digital environment as they impact our own business."

## FOR THE RECORD

The credit on the Joni Mitchell photo on the cover of the Dec. 9, 1995, issue of Billboard should have read: Photograph by Gregory Heisler/Outline Press Syndicate Inc.

## NUMBER OF CERTIFICATIONS INCH UP IN '95

(Continued from page 7)

certified at 5 million or more.

Country thrush Twain's Mercury set "The Woman In Me" arrived at 4 million certified units, matching Wynonna Judd's "Wynonna" as the best-selling studio album by a female country singer.

Strait's four-CD MCA boxed set "Strait Out Of The Box" became the first double-platinum box by a country artist. (The award represents sales of 250,000 for the four-CD collection; boxed-set certifications are based on multiples of albums in the set.)

Tejano singer Selena posthumously picked up her first multiplatinum award for her EMI Latin album "Dreaming Of You," which was certified for sales of 2 million units.

Making breakthroughs with their first platinum albums in December were Chicago's manic alternative band Ministry (Sire) and loopy Seattle modern rockers the Presidents Of The United States Of America (Columbia).

Bowing in the gold album category were country singer David Lee Murphy (MCA), modern rock siren Lisa Loeb (Geffen), pop/rock band Blessid Union Of Souls (EMI), rap act Junior M.A.F.I.A. (Big Beat/Atlantic), comedy consortium Bob Rivers & Twisted Radio (Critique), modern rockers Toadies (Interscope), and U.K. punk/pop sensation Elastica (DGC/Geffen).

Pop diva Whitney Houston probably exhaled a squeal of delight in December; when five of her hit singles were certified gold.

A complete list of December RIAA certifications follows:

### MULTIPLATINUM ALBUMS

- Boyz II Men**, "II," Motown, 11 million.
- Boyz II Men**, "Cooleyhighharmony," Motown, 9 million.
- Michael Jackson**, "Off The Wall," Epic, 7 million.
- Live**, "Throwing Copper," Radioactive/MCA, 6 million.
- Mariah Carey**, "Daydream," Columbia, 5 million.
- The Cranberries**, "No Need To Argue," Island, 5 million.
- Various artists, soundtrack, "Forrest Gump," Epic, 5 million.
- George Strait**, "Pure Country," MCA, 5 million.
- Stone Temple Pilots**, "Purple," Atlantic, 4 million.
- Shania Twain**, "The Woman In Me," Mercury, 4 million.
- Mary J. Blige**, "My Life," Uptown, 3 million.
- Vince Gill**, "When Love Finds You," MCA, 3 million.
- Various artists, soundtrack, "Dangerous Minds," MCA, 3 million.
- Blues Traveler**, "Four," A&M, 3 million.
- 2 Pac**, "Me Against The World," Interscope, 2 million.
- Bush**, "Sixteen Stone," Interscope, 2 million.
- Melissa Etheridge**, "Melissa Etheridge," Island, 2 million.
- Tim McGraw**, "All I Want," Curb, 2 million.
- Selena**, "Dreaming Of You," EMI Latin, 2 million.
- Michael Bolton**, "Greatest Hits 1985-1995," Columbia, 2 million.
- The Commitments**, soundtrack, "The Commitments," MCA, 2 million.
- George Strait**, "Strait Out Of The Box," (4-CD boxed set), MCA, 2 million.
- Janet Jackson**, "Design Of A Decade 1986/1996," A&M, 2 million.

### MULTIPLATINUM SHORTFORM ALBUMS

- Bone Thugs-N-Harmony**, "Creepin' On Ah Come Up," Ruthless, 2 million.

### PLATINUM ALBUMS

- AC/DC, "Ballbreaker," EastWest, its 13th.
- Reba McEntire**, "Starting Over," MCA, her 12th.
- Melissa Etheridge**, "Never Enough," Island, her

fourth.

- Ministry**, "Psalm 69," Sire, its first.
- Andrew Lloyd Webber**/various artists, soundtrack, "Jesus Christ Superstar," MCA.
- Tim McGraw**, "All I Want," Curb, his second.
- Selena**, "Dreaming Of You," EMI Latin, her second.
- Michael Bolton**, "Greatest Hits 1985-1995," Columbia, his sixth.
- Trisha Yearwood**, "Thinkin' About You," MCA, her fourth.
- The Presidents Of The United States Of America**, "The Presidents Of The United States Of America," Columbia, their first.
- Janet Jackson**, "Design Of A Decade 1986/1996," A&M, her fourth.
- Ozzy Osbourne**, "Ozzmosis," Epic, his ninth.
- Clint Black**, "One Emotion," RCA Nashville, his fifth.
- Allman Brothers**, "Eat A Peach," Polydor, their third.
- Allman Brothers**, "Brothers And Sisters," Polydor, their fourth.
- Cypress Hill**, "III (Temple Of Boom)," Ruffhouse/Columbia, its third.

### GOLD ALBUMS

- Various artists, soundtrack, "Dead Presidents," Capitol.
- David Lee Murphy**, "Out With A Bang," MCA, his first.
- Lisa Loeb & Nine Stories**, "Tails," Geffen, their first.
- Pat Metheny**, "Secret Story," Geffen, his second.
- Blessid Union Of Souls**, "Home," EMI, its first.
- Ottmar Liebert & Luna Negra**, "Solo Para Ti," Epic, his second.
- Junior M.A.F.I.A.**, "Conspiracy," Big Beat/Atlantic, its first.
- AC/DC, "Ballbreaker," EastWest, its 16th.
- Gerald Levert & Eddie Levert Sr.**, "Father And Son," EastWest, their first.
- Jackson Browne**, "I'm Alive," Elektra, his ninth.
- Bob Rivers & Twisted Radio**, "Twisted Christmas," Critique, their first.
- Reba McEntire**, "Starting Over," MCA, her 17th.
- 4**, "The Gold Experience," Warner Bros., his 18th.
- Various artists, soundtrack, "Friends," Reprise.
- Ministry**, "The Mind Is A Terrible Thing To Taste," Sire, its second.
- Tim McGraw**, "All I Want," Curb, his second.
- Various artists, "A Winter's Solstice IV," Windham Hill.
- Selena**, "Dreaming Of You," EMI Latin, her fourth.
- Michael Bolton**, "Greatest Hits 1985-1995," Columbia, his seventh.
- Sophie B. Hawkins**, "Whaler," Columbia, her second.
- Toadies**, "Rubberneck," Interscope, their first.
- Elastica**, "Elastica," DGC/Geffen, its first.
- The Chieftains**, "The Bells Of Dublin," RCA Victor, their second.
- Various artists, original cast album, "La Cage Aux Folles," RCA Victor.
- Janet Jackson**, "Design Of A Decade 1986/1996," A&M, her fourth.
- Luther Vandross**, "This Is Christmas," Epic, his 11th.
- Ozzy Osbourne**, "Ozzmosis," Epic, his 11th.
- Cypress Hill**, "III (Temple Of Boom)," Ruffhouse/Columbia, its third.

### GOLD SINGLES

- Whitney Houston**, "How Will I Know," Arista, her eighth.
- Whitney Houston**, "You Give Good Love," Arista, her ninth.
- Whitney Houston**, "Saving All My Love For You," Arista, her 10th.
- Whitney Houston**, "Greatest Love Of All," Arista, her 11th.
- Whitney Houston**, "So Emotional," Arista, her 12th.
- Meat Loaf**, "I'd Lie For You (And That's The Truth)," MCA, his third.
- R. Kelly**, "You Remind Me Of Something," Jive, his third.

Assistance in preparing this story was provided by Douglas Reece.



# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

► **GEORGE MICHAEL** *Jesus To A Child* (6:04)  
 PRODUCER: George Michael  
 WRITER: G. Michael  
 PUBLISHERS: Dick Leahy/Chappell & Co., ASCAP  
**SKG/DreamWorks 001** (c/o Uni) (cassette single)  
 The wait is over: Michael begins a new phase in his career with this gorgeous, quietly insinuating pop ballad. The words are, by turns, melancholic and romantic and are delivered with delicate ease. Musically, Michael layers light, shuffling percussion with mild acoustic guitar lines and sweetly understated strings. Moody and wonderfully lush, single will saturate pop and AC radio airwaves within seconds. Although there is a snug four-minute edit of the song, programmers would be wise to make room for the full-length version. This track works best when it is given room to breathe.

► **GROOVE THEORY** *Keep Tryin'* (4:20)  
 PRODUCER: Bryce P. Wilson  
 WRITERS: B. Wilson, A. Larrieux, L. Larrieux  
 PUBLISHERS: Eliza's Voice/Groove 78/Almo, ASCAP; Jizop/Sony Songs, BMI  
**Epic 7515** (c/o Sony) (cassette single)  
 The follow-up to the mega "Tell Me" shows this charming duo dropping the pace to a sultry jeep/soul groove. Singer Amel Larrieux reveals style and depth not even hinted at on "Tell Me." She has the flash to keep up with radio's pack of hip-hop divas, as well as the poise of old-school veterans. The song has a juicy funk flavor that sparks with live rhythms and a seductive, keyboard-executed melody. One of numerous cuties from the act's must-hear self-titled album, this is best described as a career-making single.

► **TORI AMOS** *Caught A Lite Sneeze* (4:00)  
 PRODUCER: Tori Amos  
 WRITER: T. Amos  
 PUBLISHER: Sword & Stone, ASCAP  
**Atlantic 6549** (cassette single)  
 Amos previews her forthcoming album, "Boys For Pele," with what is easily her most viable bid for top 40 success to date. Literal, accessible lyrics waft over a rumbling rock-ish beat and a haunting blend of acoustic guitars and keyboard. Her often waif-like delivery is enhanced with throaty declarations and vamps that nicely punctuate the melody and flesh out the words. Nourishment for the intelligent pop music fan.

★ **TERRY ELLIS** *What Did I Do To You* (3:59)  
 PRODUCERS: Deniz Foster, Thomas McElroy  
 WRITERS: D. Foster, T. McElroy, T. Ellis  
 PUBLISHERS: Two Tuff E-Nuff Songs/EMI-Blackwood/More Than A Tea Party, BMI  
**EastWest 9448** (c/o Elektra) (cassette single)  
 Second single from the delightful "Southern Gal" is a swaying pop/funk jam that gives Ellis plenty of room to work her vocals, while also giving radio programmers a sleek groove and sing-along chorus that they can easily embrace. Producers Deniz Foster and Thomas McElroy wrap the track in '70s-fashioned wah-wah guitar licks that will take those old enough to remember on quite a nostalgic trip.

► **CORNERSHOP** *Wog* (3:13)  
 PRODUCER: T. Singh  
 WRITER: not listed  
 PUBLISHER: American Momentum, BMI  
**Luaka Bop/Warner Bros. 7947** (CD promo)  
 Programmers gotta have this track off CornerShop's "Woman's Gotta Have It" album. With new wave coming back into vogue, Wog rides in at just the right moment. Mesmerizing, cryptic lyrics backed by the band's trademark sitar will throw listeners back to the good ol' days. Think Pet Shop Boys.

► **JAZZMA MORGAN** *Rock On* (3:50)  
 PRODUCER: not listed  
 WRITER: D. Essex  
 PUBLISHER: not listed  
**West Loop 01** (CD single)  
 David Essex's freaky slow jam shows its staying power in Jazzma Morgan's diva-flavored cover. This is the second time the '70s tune has been retooled after Michael Damian brought it to No. 1 on the Hot 100 in 1989. Morgan manages to remain faithful to the original without being bland. Meanwhile, hip-hop and house mixes should persuade jocks to give it a spin. You can almost see those bodies gliding up against each other. Contact: P.O. Box 8275, Rolling Meadows, Ill. 60008-8275.

### R&B

★ **OLETA ADAMS** *Never Knew Love* (3:22)  
 PRODUCER: Vassal Benford  
 WRITERS: V. Benford, O. Adams, K. Wakefield  
 PUBLISHER: not listed  
 REMIXERS: Kevin Davis, Splice Of Life  
**Fontana/Mercury 1539** (c/o PolyGram) (cassette single)  
 Adams' current album, "Moving On," should get a nice boost of visibility with this funky li'l midtempo R&B jam. Underlined with plush old-school charm, this track has considerable youth appeal. Adams has rarely sounded so playful. For a completely different vibe, check out the Nu Soul remix by Splice Of Life, which rattles with cutting-edge house rhythms. In all, a solid single designed to expand Adams' already sizable audience.

### COUNTRY

► **WYNONNA** *To Be Loved By You* (4:25)  
 PRODUCER: Tony Brown  
 WRITERS: M. Reid, G. Burr  
 PUBLISHER: not listed  
**Curb/MCA 55084** (c/o Uni) (7-inch single)  
 The first single from Wynonna's long-anticipated new album, "Revelations," is a pretty love song that tends to grow on the listener with repeated plays. Written by two of Music Row's finest songwriters, Mike Reid and Gary Burr, the song sounds like an eventual classic. Wynonna's vocals have never sounded so sultry and self-assured. Looks like Wy is racking up another smash.

► **ALAN JACKSON** *I'll Try* (3:51)  
 PRODUCER: Keith Stegall  
 WRITER: A. Jackson  
 PUBLISHERS: WB/Yee Haw, ASCAP  
**Arista 2941** (c/o BMG) (7-inch single)  
 How refreshing—an honest love song. Instead of promising the moon and stars, Jackson has penned a song that simply says, "I'm not perfect, just another man/But I will give you all that I am/And I'll try to love only you/And I'll try my best to be true/Oh darlin' I'll try." What more could a woman want? Honesty is the best policy, and this realistic look at love is destined to be a hit with country music lovers everywhere.

► **KEITH STEGALL** *1969* (3:28)  
 PRODUCERS: Keith Stegall, John Kelton, Carson Chamberlain  
 WRITERS: K. Stegall, G. Harrison, D. Henson  
 PUBLISHERS: Warner-Tamerlane/Patrick Joseph, BMI; WB/Denny Henson, ASCAP  
**Mercury 107** (c/o PolyGram) (CD promo)  
 There does not seem to be anything Stegall cannot do—and do extremely well. Whether producing Alan Jackson, heading Mercury Nashville's A&R department, or writing, producing, and performing this intriguing musical slice of Americana, Stegall delivers the goods. He has always had a likable voice, but programmers who played Stegall's mid-'80s Epic releases will be more impressed with the depth and texture in his voice now as he returns to performing. A hauntingly infectious melody and well-crafted lyrics should earn this song lots of play. A great song from the incredible new album "Passages." Stegall looks to be charting the new course for country music in the '90s.

► **CLAY WALKER** *Hypnotize the Moon* (3:39)  
 PRODUCER: James Stroud  
 WRITERS: S. Dorff, E. Kaz  
 PUBLISHERS: Galewood Songs/Ensign, BMI; Zena, ASCAP  
**Giant 7978** (c/o Warner Bros.) (CD promo)  
 The title cut from Walker's current Giant album, this song boasts James Stroud's reliably deft production and Walker's distinctive vocals. The pretty melody and sentimental lyrics should prove popular with country radio listeners. In places, though, the Muzak-sounding background vocals feel a little intrusive and out of character with the remainder of the song. Except for that minor quibble, this sounds like a winner.

► **FRAZIER RIVER** *She Got What She Deserves* (2:55)  
 PRODUCER: Mark Wright  
 WRITERS: J. Yates, B. Fischer, C. Black  
 PUBLISHERS: Criterion/Escodilla/Bobby Fischer, ASCAP, Songs In Black Ink/CMI, SESAC  
**Decca 55173** (7-inch single)  
 Lively production and strong vocal delivery highlight this teenage marriage song with a different twist. Instead of proving the naysayers wrong, the two young people do divorce and the girl goes on to get "what she deserves/She got someone who really loves her." The lyric is well written, with the abandoned husband feeling regret tinged with maturity as he sees his old flame and her new love. This promising new band turns in a performance that does justice to the strength of the song.

► **BRETT JAMES** *Worth The Fall* (3:00)  
 PRODUCERS: Steve Bogard, Mike Clute  
 WRITER: B. James  
 PUBLISHERS: Longitude/August Wind/Coyote Moon/Brett James, BMI  
**Arista 2935** (c/o BMG) (7-inch single)  
 The theme of this track is the same as Garth Brooks' hit "The Dance." The lyric says, "If I had the chance again to chase my dreams again/Then I would gladly risk it all/Cause all the world was mine if only for a time/And even if I lost it all/The ride is worth the fall." So what if it has been said before; it is still a poignant sentiment, and James' rodeo and romantic images nicely illustrate the point.

### DANCE

► **BILLIE RAY MARTIN** *Imitation Of Life* (10:36)  
 PRODUCER: Brian Transeau  
 WRITERS: B.R. Martin, E. Kupper  
 PUBLISHER: not listed  
 REMIXERS: Brothers In Rhythm, Paul Wright, David Morales  
**Magnet/Sire 9441** (c/o Elektra) (12-inch single)  
 As the spring release of Martin's long-awaited album, "Deadline For My Memories," inches closer, Sire unleashes yet another sure-fire house anthem. As on the diva's previous hits, pensive, often heart-rending lyrics are melted into slammin' rhythms—making this a mini-melodrama that clubsters will likely find irresistible. Martin's performance is nothing short of theatrical perfection, and she smartly dominates the single's spree of timely remixes by Brothers in Rhythm and David Morales. There is also a tight radio edit that pop and crossover programmers should have a close listen to.

► **MIISA** *Set Me Free* (8:48)  
 PRODUCER: Cris Owen  
 WRITER: C. Owen  
 PUBLISHER: Warner/Chappell, ASCAP  
 REMIXERS: Cris Owen, C.L. McSpadden, Markus Schultz, Ronnie Ventura, Tony Coluccio  
**Ichiban 24875** (c/o Cema) (12-inch single)  
 Scandinavian ingenue should easily continue building a stateside club audience with this springy pop/dance mover. The hook is downright unshakable—thanks in large part to producer Cris Owen's savvy weaving of bright synths and a rubbery bassline. A double-pack of remixes aims to attract every possible club punter by covering house, trance,

and hi-NRG vibes. Best of the batch are Ronnie Ventura's wild underground reconstruction. Popsters should spend some time with Owen's album version . . . it's got top 40 hit written all over it.

### AC

► **JAMES INGRAM** *So This Is Love* (4:32)  
 PRODUCERS: Allen Sides, David Pack  
 WRITER: not listed  
 PUBLISHER: Walt Disney, ASCAP  
**Walt Disney 23600** (CD promo)  
 The second offering from the successful soundtrack to Walt Disney's "Cinderella" gives Ingram what could be his biggest hit in years. Under the guidance of producers Allen Sides and David Pack, he offers a performance with a nice balance of his signature belting and more subtle vocal shades. Framed with sugar-sweet strings and simple words of love, this is one of those recordings that adults can actually enjoy with their children. Just lovely.

► **JONATHAN CAIN** *Little River* (3:46)  
 PRODUCER: not listed  
 WRITER: J. Cain  
 PUBLISHERS: Iron John/Bug, ASCAP  
**Intersound 9142** (CD single)  
 Sometime Journey keyboardist Jonathan Cain proves to be an engaging solo presence on this sweet, sentimental power ballad. The song's delicate, rolling piano melody, romantic lyrics, and grand production make it sound like a movie theme. The icing on the cake is Cain's earnest tenor vocal. Fine fodder for AC radio, as well as an enticement to the full-length "Back To The Innocence." Contact: 770-664-9262.

★ **CHARLES CERMELE** *Look In My Eyes* (2:29)  
 PRODUCERS: Charles Cermele, Scott Barnes  
 WRITER: C. Carnelia  
 PUBLISHERS: Carnelia/A. Schroeder, ASCAP  
**Archangel 001** (CD cut)  
 This is essential to the collection of any adult listener with a penchant for cabaret-styled pop. New Yorker Cermele has a soothing baritone-to-tenor range that is given ample room to shine within this tune's simple piano arrangement. Unlike many of his contemporaries, Cermele avoids stacy phrasing, making this gem accessible to AC formats with room for soft, warm interludes à la early Harry Connick Jr. Contact: 212-749-8907.

### ROCK TRACKS

★ **LIMBLIFTER** *Screwed It Up* (3:45)  
 PRODUCERS: Dahle Bros.  
 WRITER: R. Dahle  
 PUBLISHER: not listed  
**Mercury 1532** (c/o PolyGram) (CD promo)  
 Every once in a while, a new rock song comes along that forces you to stop what you are doing so that you can find out "whodunnit." This is one of those songs. A simple hook. An extraordinary melody. An unforgettable song. Pick it up.

► **SUPERNOVA** *Vitamins* (2:06)  
 PRODUCER: Tim Mac  
 WRITERS: Supernova  
 PUBLISHER: not listed  
**Amphetamine Reptile/Atlantic 6568** (CD single)  
 This punk-flavored track contains one of the more unusual lyrical hooks of recent memory: "You better take your vitamins!" The humor is delivered tongue-in-cheek with an aggressive rock vocal that dwarfs other, more pretentious punk offerings. It's good for you.

► **THE SURFING BRIDES** *Diceman* (4:20)  
 PRODUCER: Jez Coad  
 WRITERS: J. Dice, A. Walden  
 PUBLISHER: Sony  
**I.R.S. 10509** (CD promo)  
 Taking a cue from Luscious Jackson, this track seamlessly balances elements of hip-hop and rock. A spoken-word rap rambles over lingering guitar riffs and a steady backbeat, while harmonious vocals deliver the hook. Roll with it.

► **SHINOLA** *Vodka* (3:52)  
 PRODUCER: Chris Palmatier  
 WRITER: not listed  
 PUBLISHER: Country Marxist  
**Backporch/Revolution 01** (7-inch single)  
 Somewhere between punk and country is the mixed-up music of Shinola. This Chapel Hill, N.C.-based act layers drunken vocals with noisy guitar riffs and distorted violins to form a frenzied mesh of self-pitying lyrics and finely arranged harmonic feedback. Contact: 919-967-0593.

► **WATERDOG** *My Life* (2:32)  
 PRODUCER: Tom Buckland  
 WRITERS: Waterdog  
 PUBLISHER: not listed  
**Atlantic 6611** (CD promo)  
 Waterdog debuts with a quick, spirited onslaught that should mix well with other punk/pop tracks at modern rock. The band nails the tune without indulging itself in unnecessary instrumental flare. Instead, the emphasis is on tightness.

★ **VELVET HAMMER** *Visions* (no timing listed)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHERS: Ackee/Island/PolyGram/Gilyndakat, ASCAP  
**Fret Free 001** (CD single)  
 This is one of many potent cuts on the must-hear "Go On Girl" compilation celebrating the output of several female indie rock acts. This quartet comes on like a cross between early Heart and Tori Amos, with probing, introspective lyrics woven into an arrangement of majestic piano licks, folkie flute lines, and aggressive rock drums. The focal point of the track, though, is flexible, dramatic lead vocals. Equally suited to college, modern rock, and triple-A formats. Contact: 212-592-3482.

### RAP

► **ERICK SERMON** *Welcome* (no timing listed)  
 PRODUCER: Erick Sermon  
 WRITERS: E. Sermon, D. Stinson  
 PUBLISHER: not listed  
**Def Jam/RAL 7140** (CD single)  
 Flavored with delicious soul vamps from guests Keith Murray and Aaron Hall, this is Sermon's second dip into his current gold-selling album, "Double Or Nothing." His experience serves him well in his desired role as savvy observer of the rap community and the political world at large. Social and headline references are rife throughout his rhymes, connected with clever analogies and puns. Groovewise, the midtempo pace is quietly insinuating, while Murray and Hall are utilized to radio-friendly effect. Popsters would be wise to take note.

► **MAD CJ MAC** *Powda Puff* (4:09)  
 PRODUCERS: Mad CJ Mac  
 WRITER: not listed  
 PUBLISHER: not listed  
**Rap-A-Lot 11014** (c/o Noo Trybe) (cassette single)  
 Mad CJ Mac unloads on wannabe gangsta rappers dropping rhymes about guns they have never shot and women they have never had. Mad's vocal flexing is sharp and distinctive. Unfortunately, like so many raps before it, the sad irony lies in the author's source of pride.

► **COLD WORLD HUSTLERS** *Everyday Thang* (no timing listed)  
 PRODUCERS: T.C., the Enhancer, Cold World Hustlers  
 WRITER: not listed  
 PUBLISHERS: Black October/Cold Day, BMI  
**Black Market 50918** (c/o Priority) (CD single)  
 Duo from San Francisco makes a convincing case for checking out its debut disc, "IceLand," with this intelligent view of life on their corner of the street. The unison rapping by E-Sic and Big Vic is effective, as is the track's ticking beat and melodic blend of acoustic guitars and whistling synths. CD single features six solid remixes, including the haunting Cold Day in Hell revision. Jam on it.

**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.).

## HOME VIDEO

EDITED BY CATHERINE APPLEFELD

### MUSIC

#### TOM PETTY: PLAYBACK

MCA Home Video  
74 minutes, \$19.98  
Longform complement to Petty's lovingly created, six-CD greatest-hits opus is a literal translation of the artist's contributions to MTV and friends during the past 15 years. And although the video clips—presented in chronological order beginning with Petty & the Heartbreakers' "Refugee" and concluding with "Mary Jane's Last Dance"—lack nothing in artistry, the absence of interview footage and *cinéma vérité* may come as a disappointment to fans expecting something a bit more imaginative in a retrospective. Nevertheless, the music rocks and Petty's receipt of MTV's Video Vanguard Award in 1994 is underscored by this clip blitz.

### CHILDREN'S

#### TREASURE ISLAND

Sony Wonder  
48 minutes, \$12.98  
Robert Louis Stevenson's timeless tale of buried treasure and scheming pirates becomes the latest animated add-on to Sony Wonder's successful "Enchanted Tales" video and book-and-tape line. Sticking pretty much to the novel (which has inspired numerous adaptations), producer Golden Films sprinkles its trademark happy-go-lucky songs, slapstick humor, and animated animal characters into the mix for a ride Jim Hawkins, Billy Bones, and the rest never had before. Familiar packaging, complete with "Enchanted Tales" trademark, is easily recognizable on store shelves.

#### BABYMUGS

MVP Home Entertainment  
26 minutes, \$9.95  
This gurgling, giggling, glazed-eyed string of Kodak moments is being billed as the perfect home entertainment for young children, but there's no doubt parents will eat it up as well. The brainchild of three enterprising at-home mothers, the video is packed with really up-close photo opportunities set to instrumental music. Its beauty is its simplicity, a format that is more likely to turn the trick for infants less than a year old than the more complicated animated fare their older siblings are digging into. Say cheese. (Contact: 800-637-3555.)

### HEALTH & FITNESS

#### THE GRIND WORKOUT: FITNESS WITH FLAVA

MTV Home Video/Sony Music Video  
50 minutes, \$12.98  
Eric Nies appears to have found his place in the real world as host of these very MTV workout programs. Following the first "Grind" video, a high-energy hip-hop aerobics segment, comes this light-impact aerobics class set to bod-moving tunes from Naughty By Nature, Patra, M People, and others. Tina Landon, principal choreographer for Janet Jackson and the mind behind Janet and Michael's "Scream" video, helps lead the proceedings and provides some solid exercise advice/encouragement. Funky workout gear and complementary attitude required.

### DOCUMENTARY

#### SECRETS OF THE ROCK: RETURN TO ALCATRAZ

Acorn Media  
60 minutes, \$19.95  
What's fascinating about this documentary is not simply its probing look at the temporary home of some of history's most

notorious criminals, but the fact that the guides are none other than former Alcatraz inmates themselves. These men lead viewers on a surprisingly touching tour of the facility—which housed 1,550 inmates from 1934-63—often stopping at their own cells to recall memories and provide a firsthand piece of folklore. Corrections officers, many of whom did not know they would be sent to work at the Rock until after placement, also share their stories about life at Alcatraz. Besides the human-interest angle, statistics buffs will find a treasure trove here, with details on everything from the size of each cell, to the most popular meals, to the inmates' best means of communication. (Contact: 800-999-0212.)

### TRAVEL

#### THE NEW GLACIER EXPRESS

Acorn Media  
100 minutes, \$29.95  
Double-feature is the latest in Acorn's collection of videos that chronicle rail journeys across such magnificent terrains as western Canada, Britain, and, in this case, the Swiss Alps via the ultramodern railway from which the program takes its name. Happily for viewers interested in learning more about the region, "New Glacier Express," which has aired on PBS stations in numerous markets, makes frequent stops. Among the highlights covered are the longest tram ride in Europe, to Aletsch Glacier, a tour of the grand Stockalper palace, and a river rafting expedition through the "Swiss Grand Canyon." Smart packaging features a back-cover map of the area covered in the program.

#### CAPE MAY: VICTORIANS BY THE SEA

Cates Video Productions  
40 minutes, \$29.95  
This niche program is as much a lesson in the history and culture of the picturesque New Jersey hamlet as it is a travel video. Although the extensive narration is thorough, it is the high-quality footage that will pull in anyone with a particular affection for the area or thinking about paying

a visit to Cape May for the first time. A sleepy oceanside community that started out—and largely remains—a retreat from nearby Baltimore, Washington, D.C., and Philadelphia. Cape May became home to one of the largest clusters of Victorian homes and inns. This video looks at more than 50 structures, including the Mainstay Inn, Chalfonte Hotel, the Abbey, and Christopher Gallagher House. (Contact: 609: 299-3553.)

### INSTRUCTIONAL

#### GOOD GOLF FOR BAD BACKS

ProMed Productions  
45 minutes, \$24.95  
There are lots of golf videos on the market, but this is the first to hit the street for those who suffer from lower back pain. It contains information not only on improving skills on the course but on keeping out of the doctor's office as well. Swing modification is the name of the game here, as master PGA pro Gary Wren and a neurological surgeon show viewers how to golf with less strain on the back muscles and with more power. A supplement demonstrates an easy-to-follow routine of stretching and strengthening anyone can do at home. Well-executed instruction in an entertaining format, video makes a nice addition to in-store instructional or sports sections. (Contact: 407-626-7600.)

### PERFORMANCE

#### KHMER COURT DANCE

Multicultural Media  
74 minutes, \$24.99  
This collection of five authentic dances that were performed in the royal Khmer court in Cambodia will not likely incite a great swell of potential buyers at retail. But for historians and others with a particular interest in the time and place the video recalls, it is a fascinating slice of life. The dances are performed in traditional costume to traditional music and are enhanced with a clearly well-researched narrative that provides viewers with a his-

torical context and some interesting food for thought. Also new from Multicultural Media are "Bossa Nova: Music And Reminiscences" and "Djabote Senegalese Drumming And Song," both of which list for \$49.99.

## ENTER\* ACTIVE

EDITED BY MARILYN A. GILLEN

#### THE GREAT KAT'S DIGITAL BEETHOVEN ON CYBERSPEED

Bureau Of Electronic Publishing Inc.  
Hybrid PC/Macintosh CD-ROM  
To say that this Kat is crazy would be an understatement. Heavy metal guitarist Katherine Thomas shouts and screams her way into the digital era with this loud, in-your-face introduction to classical music. It's an odd teaming, to be sure. Thomas' alter ego, rock dominatrix the Great Kat, serves as an unusual guide to the intricacies of some of the classics. However, a closer look and listen to this disc reveals the Great Kat to be an accomplished musician who received her violin training at Juilliard. Kat's hyper-driven humor and aggressive presence may be exactly what is needed to set straight the basics of Beethoven and Bach. In between her numerous guitar screeches and raw humor, this disc contains an adequate introduction to many of the greatest classical composers. Be warned, however: Some of the disc's content may not be for the weak-stomached (i.e., avoid the toe-licking segment of Kat's Slave Club).

#### DRIVIN' ROUTE 66: AMERICA'S MAIN STREET

Cambridge Digital Media  
Hybrid PC/Macintosh CD-ROM  
For many people, memory lane has a name. It's Route 66, the first highway to link Los Angeles and Chicago. This

interactive disc is the ultimate souvenir of that now-fragmented route, which went the way of drive-ins and beehive hairdos. Color-coded maps detail the exact path of Route 66 and the numerous businesses that flourished (and ultimately died) because of it. A 15-minute photographic documentary details the rise and fall of "America's Main Street," while a "dream car" directory lists 38 classic vehicles that likely traveled its well-worn path over six full decades. If the sight of a worn-out Stuckey's road sign induces an immediate urge to go cruisin' for fine road-side cuisine, then this route is probably worth taking.

## AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

#### CHARLES KURALT'S AMERICA

By Charles Kuralt  
Read by the author  
Simon & Schuster Audio  
4.5 hours (abridged), \$25.00.  
When veteran newsman Charles Kuralt retired from CBS News in 1994, he decided to have "a perfect year in America," spending one month in each of 12 favorite places: New Orleans; Key West, Fla.; Charleston, S.C.; Ketchikan, Alaska; Grandfather Mountain, N.C.; Ely, Minn.; Boothbay Harbor, Maine; Twin Bridges, Mont.; Woodstock, Vt.; Rio Grande Valley, N.M.; and New York. (Yes, that's only 11; Kuralt cancelled his April trip to stay home and watch the blooming of two daffodils named for him, and the story of those daffodils is charming indeed.) Kuralt is the ideal traveling companion, vividly describing not only the physical beauty and history of each place, but its atmosphere and personality. He becomes friends with residents, absorbs local folklore, and comes away with a keen sense of what each place means to the people who live there. With his congenial, folksy voice, Kuralt is like a good friend who has been away too long, sharing details of his trip over a cup of coffee. Simon & Schuster plans to release more of Kuralt's adventures on audio, which is good news for audio buffs and armchair travelers.

## IN PRINT

#### THE DAY JOHN MET PAUL

By Jim O'Donnell  
Penguin Books, \$10.95

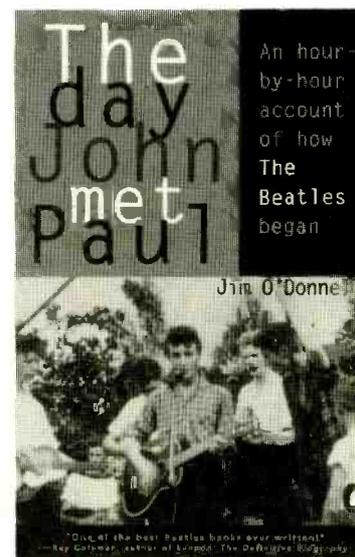
In the midst of the most intense Beatles revisionism since the group disbanded in 1970, rock journalist Jim O'Donnell offers an exhaustive account of the first meeting between John Lennon and Paul McCartney.

Armed with eight years of research—including interviews with Liverpool locals and extensive consultation of written sources—O'Donnell attempts to reconstruct the events of July 6, 1967, and place them in historical context.

Although he probes further into Lennon's and McCartney's comings and goings that day than any other scholar so far, O'Donnell leaves the reader wondering whether his premise might not exceed even the most die-hard fan's appetite for knowledge about the Beatles. After all, even Lennon and McCartney have acknowledged that their initial meeting was unremarkable. And "The Day John Met Paul" takes more than 100 pages of largely unin-

teresting setup to arrive at that disappointing climax.

Furthermore, the author's musings about the protagonists' feelings reek of the controversial "fictionalized biography" approach. After all, how could O'Donnell—or anyone, for that matter—know what was going



through Lennon's mind as the teenager combed his hair in the mirror?

"[H]e stares at his own eyes and stops combing," writes O'Donnell. "His mind sinks into thought—goes from comb to catacomb. There's no movement for a few seconds. Then he starts combing again."

Similarly, how could O'Donnell know that "a batch of sparrows [vied] for places on roof peaks beneath the lowering clouds" at precisely 6:43 p.m.?

To O'Donnell's credit, he makes a disclaimer about the dramatization of certain details and says he "took it upon [himself] to occasionally depict what some characters thought and felt." Without such a preamble, the book might be open to questions about the legitimacy of the information at hand.

Nevertheless, O'Donnell vainly attempts to build a dramatic story around an event that—as significant as it turned out to be in retrospect—was not inherently compelling enough to sustain the level of scrutiny he lavishes upon it.

PAUL VERNA

#### STRANGE MATTER AUDIO (Vols. 1-6)

By Marty M. Engle and Johnny Ray Barnes Jr.  
Read by a full cast  
Brilliance Corp.  
Approximately 90 minutes (unabridged), \$4.95.  
Here it is—the perfect accessory for those long family car trips. There'll be no whines of "Are we there yet?" with a couple of Strange Matter cassettes in the tape deck. This new imprint from Brilliance features 90-minute original supernatural stories, read by a full cast, with lots of eerie music and sound effects. Aimed at 7- to 12-year-olds, the stories are scary enough to give a delighted shiver but not so scary as to cause nightmares. The tales are fun and imaginative: in "Driven To Death," two teenage brothers are captured by ghost teens and taken aboard a phantom pirate ship; in "No Place To Hide," a group of young friends on a camping trip is chased by bullies, menaced by lizard monsters, and aided by a talking skeleton. Like most young actors, the youngsters performing the kids' voices are a little forced and stiff; they haven't yet acquired the "natural" quality of experienced actors. But they're full of energy, and children listening will be delighted to hear kids their own age. Kids can join the Strange Matter Listeners Club to receive a free gift and a catalog.

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## TORI AMOS BARES SOUL ON ATLANTIC SET

(Continued from page 1)

Pele," the singer has dared to venture even further into the more obscure realms of her already complicated consciousness. So EastWest Records U.K., to which she is signed outside the U.S., is confident that this soul-baring album will outperform her previous works.

"Boys For Pele" will be released Jan. 22 in the U.K., with a simultaneous release through EastWest in Europe. Atlantic will release the album Jan. 23 in the U.S.

Amos describes the album as "a descent," and the first track, "Horses," hints at this metaphor. Says Amos, "It's as if the horses have come to take us back, to descend, to find the dark side. By dark I mean what's hidden, not necessarily satanic."

Most of "Boys For Pele" was written on her last tour, "not because I didn't have anything better to do," she says, "but because of what was going on in my personal life."

In many ways, the album has proved to be a cathartic process for Amos, and writing the songs helped to purge many of the feelings she had over her separation from her longtime creative and personal partner Eric Rosse, who produced much of "Little Earthquakes" and "Under The Pink," her first two albums for EastWest.

Says Amos, "I was separated from my soul mate. Just feeling that shock when half of you walks out—the songs just started coming to me."

As well as fueling her lyrically, the breakup had a profound effect on the sound of the album, with support and encouragement from her live backing band.

"This time I didn't have anyone looking over my shoulder. When I don't have to answer to anybody, I feel I'm more ruthless. When I was doing the sound check, I would play songs that would be more passionate than what we were playing on the night. I'd be hesitant, but my live guys would say to me, 'Just do it.' The songs that started the shows began to dictate the sound."

A combination of new-found freedom and encouragement led her away from her piano to different instruments and timbres. The album features the rather aggressive sound of a harpsichord played through a Bosendorfer piano, recorded in a church in County Wicklow, Ireland, and at the other extreme is the warmth of the Black Dyke Mills Brass Band from Yorkshire, England. The song "Talulah" was written on the harpsichord.

Sources at Warner Music say it was former Warner Music U.S. chief Doug Morris who suggested that Amos use London as her creative home, as he felt that the U.K. company could best capture the essence of her distinctive brand of singing and songwriting. As a result, she is signed to Atlantic for the U.S. and EastWest for all territories outside the U.S.

The U.K. is probably her strongest market outside the U.S., with her second album, "Under The Pink," debuting at No. 1 in 1994. Both albums have achieved gold status with sales of 200,000 and are expected to go platinum (300,000) as a result of the impact of the new album. (EastWest estimates total worldwide sales of her first two albums at 2 million each.)

Giving Amos creative freedom was vital to making the record, says Max Hole, managing director of EastWest. "She's not someone to whom you have to say, 'I'm not sure about that middle eight.' She does what she wants to do. We had an influence on mixing, as did Ian Stanley, the A&R executive, but really she made the kind of record she

wanted to. We allow her the space to do what she wants to."

Amos' unconventional lyrics—ranging from incest and rape to obsessive love—and her singing style are anything but mainstream; they appeal to a discerning audience. Touring, good press, and an almost obsessive fan base have helped her broaden her appeal. Her last tour was in 1994 and covered the U.S., the U.K., Europe, Australia, and Japan.

To support "Boys For Pele," Amos will begin a headlining tour across the U.K. Feb. 23, including three dates at the Royal Albert Hall, where she will be joined by the Black Dyke band. After that she will play European dates in March. An eight-week, 40-city U.S. tour is scheduled to begin April 9, and in the summer she returns to Europe.

Atlantic and Amos are also planning a July acoustic concert in New York to benefit the Rape, Abuse & Incest National Network, which Amos founded in '94. According to Arthur Spivak, Amos' manager, active discussions are under way with Hootie & the Blowfish, among other artists, to participate. Atlantic hopes to tie in documentary footage and air the event nationwide on cable stations.

The tours are for the most part an intimate experience and have done much to spread the word. Amos says, "I hope people come to the show with their cage and they are willing to open it."

But not all shows have such co-operative audiences. "I feel the audience is giving me a place to dive. There are audiences who won't let you do that, and that's not a place to bare your soul," Amos says.

The audiences at her concerts are usually split 50/50 males to females, she says. On the Internet, her fans appear to be predominantly male. There are some 40 Amos sites on the Net, ranging from the helpful and informative—such as "Splashed In Red" or the "Tori Amos Picture Archive"—to the obsessive, such as "Zeigen's Tori Amos Confessions." Most of the pages appear to be produced by male students. Amos has written several pieces and allowed photos to be taken especially for some of



the sites.

In the U.S., Atlantic is hoping to get the word out by targeting specific demographics within Amos' fan base.

The first worldwide single, "Caught A Lite Sneeze," was posted on Atlantic Records' World Wide Web site Dec. 11, marking one of the first times Internet browsers could play back an entire audio track from a major-label artist before its release. In addition, Amos has her own section on Atlantic's Web site, and in the coming weeks it will offer photos, album artwork, lyrics, TV/radio/online appearance information, video clips, and tour dates.

Such hardcore, almost obsessive interest can also be seen in the buying patterns of Amos' fans. According to EastWest, Amos has become a very collectible artist, mainly by putting out CDs and singles in different formats with bonus tracks. Says Hole, "Any record we put out is in incredibly high demand."

Peter Doggett, editor of British magazine Record Collector, says, "There's a breed of female singer/songwriters who have an incredibly loyal fan base. Kate Bush is another of them, although [Bush and Amos] don't actually have as much in common. It's that combination of writing the songs, looking good in the photos, and being slightly off the wall which seems to do it. It tends to be the same people who are inspired to draw pictures of the artist and write poems who buy the records."

Doggett says these fans appear to be mostly male, although "the attraction is

not purely based on physical appeal. There's the feeling of being in tune with her persona."

The one promotional plaq that has largely been missing with Amos' previous albums is radio. With this album, EastWest will try to tempt radio with her music. Says Hole, "With the exception of 'Cornflake Girl,' which got a lot of airplay, radio in the U.K. did not take to her." "Caught A Lite Sneeze" is already getting airplay on some U.K. stations.

Says Hole, "At first sight, the record can seem demanding, but 'Caught A Lite Sneeze' is already in the programming of some stations." EastWest plans to release four singles from the album this year.

In the U.S., attempts are also being made to fill the radio gap. Despite SoundScan-reported sales of just under a million each for 1991's "Little Earthquakes" and 1994's "Under The Pink," Amos' only Hot 100 Singles chart appearance was with "God," which peaked at No. 72 in April '94. (The song did reach No. 1 on the Modern Rock Tracks chart.)

Val Azzoli, president of the Atlantic Group, acknowledges that the Tori Amos experience is tough to capture in four minutes over radio, which, by its nature, is a tough draw for concentrated listening.

"This is a very intense record. Tori is hitting new levels of the inner soul, dealing with relationships, hurt, and rejection—the big three," Azzoli says.

"You just can't listen to this while reading a book. You have to sit down and listen to every word, which is difficult for people to do. Most of the music we listen to we use for background. Tori Amos' music is not background; it's not wallpaper."

Azzoli cautiously terms "Caught A Lite Sneeze" "radio-accessible, but Tori Amos-accessible." It began its radio push Jan. 2, aimed at modern rock, college, and triple-A stations.

"The mandate I've given to the promotion department is, 'I want the record played in every city. Let's not find a format. Let's find a radio station; let's find disciples.' It's like carrying the

torch," he says.

Among the first to ignite the fires on radio is WMMS Cleveland. "We're already getting tremendous reaction across the board," says VP of programming John Gorman, who added "Caught A Lite Sneeze" before year's end. "A lot of programmers write off Tori Amos as being a cult artist. I think she's outgrown that. We've definitely had a lot of anticipation for this."

The song will be complemented by Amos' traditionally heady brand of video, which has been a key element in demonstrating the artist's very direct intensity. Azzoli refers to it as a "complicated, complex" video. "She's trying to create an out-of-body experience," he says. Atlantic pitches it to MTV and VH1 Monday (9).

Atlantic has planned an aggressive first-quarter print, television, and retail advertising blitz, focusing on 13 major markets that have traditionally been Amos-friendly, including Seattle, Los Angeles, Washington, D.C./Baltimore, Cleveland, New York, and Atlanta.

She will appear as the musical guest on "Saturday Night Live" Jan. 20 and on "The Tonight Show" Feb. 8, cashing in on NBC's potent Thursday night lineup. In addition, Amos is on the cover of the March Spin magazine, which hits newsstands Feb. 8.

Atlantic also has teamed with Out magazine to target gay fans. The magazine will sponsor release parties at various-sized gay and lesbian clubs and bars in 15 major U.S. cities. The effort will begin Jan. 22 in New York's Bar d'O and Barracuda.

"Our goal is to broaden Tori's gay fan base," says Atlantic VP of gay marketing Peter Galvin. "Since Out reaches hundreds of thousands of music-savvy gays and lesbians each month, it doesn't take a Rhodes scholar to see that Tori and Out are a perfect match."

Ultimately, Azzoli hopes the label's efforts will raise Amos to the status of many of the successful singer/songwriters whom she helped lay the groundwork for with her initial efforts.

"When I first heard this record, I was thinking that the mainstream has finally caught up to Tori Amos," Azzoli says.

## HOLIDAY MULTIMEDIA MUSIC SALES DON'T MEET RETAILERS' EXPECTATIONS

(Continued from page 1)

CD Plus on Columbia.

"All of these titles didn't do too well for us, which surprises me because it was supposed to be the hot new thing this Christmas," says Judy Neubauer, director of retail advertising and promotion for Simi Valley, Calif.-based Tempo Music and Video, which has stores in California and Hawaii. "Maybe people went to the computer stores to buy them."

Steve Bicksler, who owns the five-store, Pasadena, Calif.-based Penny Lane Records, concurs: "I don't have a large number of people asking for them. It's just kind of a plus that they discover on the packaging."

Based on SoundScan sales data, most of the new-media music titles made only a minimal impact at music retail.

Retailers cited price as the key to sluggish sales on the new music formats.

For example, Carey's CD Plus title, "Merry Christmas," which has sold about 2,000 units at music retail since its Oct. 17 release, lists for \$22.98. That is \$6 higher than its audio-only equivalent, which has been on the market for more than a year and has sold 1.9 million units, according to SoundScan.

No sales data were available for the Rolling Stones and Sting CD-ROM titles, which list for \$69.95 and \$49.95, respectively.

Other titles have similarly varied prices. Philips Media/Island's multiplatform Cranberries CD-ROM, "Doors And Windows," lists at \$24.99. Released in mid-'95, it has sold about 9,000 discs with jewel-box packaging and an additional 1,000 discs in longbox packaging at music retailers, according to SoundScan.

Soundgarden's "Alive In The Superunknown" CD Plus, which was released by A&M and lists for \$18.98, has sold about 3,000 units at music retail outlets, according to SoundScan.

Kevin Milligan, assistant VP of music for Torrance, Calif.-based Wherehouse Entertainment, commends Network/Arista for its handling of Sarah McLachlan's "The Freedom Sessions" enhanced CD, which was released early last year at the same price as a conventional audio CD. According to SoundScan, 152,000 copies have been sold.

"Right now, it just doesn't make sense to charge for the extra information," says Milligan. "We haven't really jumped on it yet."

Aside from price, the slow sales of

music-themed new media may be the result of the titles' relatively low profile in music stores. Many retailers say that they are confused about exactly where they should stock the titles.

"We're still deciding on what we will ultimately do with them," says Neubauer. "We know that we should be carrying them, but they need to be merchandised better so that people know that music retailers are carrying them." Neubauer says the Tempo chain hopes to create a better presence for interactive music titles in 1996.

Mike Regan, A&M's senior director of product development and new technology, says that many consumers are confused about where to look for CD Plus and enhanced CD titles.

"It seems, for the most part, that these titles have been filed in with regular audio titles at music retail, while the computer retailers have created their own multimedia music sections," says Regan. "That's fine for now, but in order to step up sales, they may eventually need to be treated as a separate format."

Not all retailers, however, report weak sales for multimedia music CD titles.

Russ Barnes, multimedia buyer for

Tower Records and Video, says that multimedia music CDs performed "well" at the chain. Among the top Tower multimedia sellers during the holiday season were the Rolling Stones and Sting titles and the "MTV Unplugged" and "Music Central" CD-ROM compilations.

But Barnes adds that low-priced music titles sold better than the high-priced ones. "Price played a fairly big role," says Barnes.

As a whole, Tower, which beefed up its CD-ROM and video game software inventory in 1995, was disappointed in multimedia sales.

"While I was happy with how certain titles performed, the overall volume was a disappointment for us," says Barnes. "It didn't live up to the expectations that we had... You can't expect to have the consumer spend \$2,500 on a piece of hardware and then go out and buy a lot of titles at \$60-\$70 that they are maybe going to get 8-10 hours of entertainment out of."

"I would like to see aggressively lower prices this year," Barnes adds. "People don't have a lot of money to spend, so give [consumers] true value at a price that still allows [retailers] to

(Continued on page 77)

# Programming

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## More Gains For Modern Rock, R&B But Little Has Changed In Format Ratings

BY SEAN ROSS

When the individual summer Arbitrons came back this October, format observers saw a triumph for classic rock and traditional album rock and a setback for modern rock.

But on a national level, the empire has stayed flat—not struck back—with modern rock continuing to grow, album rock not moving, and classic rock stations declining.

That's one finding of the quarterly Arbitron/Billboard national format ratings for the summer '95 book. Among others: R&B radio posted its best 12-plus numbers in more than three years and its best numbers ever in many individual demos, despite the rise of jazz/AC radio; AC, while still the No. 1 music format nationally, is at its lowest point since the inception of the study six years ago; country slipped to its lowest point since the summer of '91; and the embattled top 40 format, powered by its traditional summer boost in middays, posted its first significant gain in years.

News/talk, despite problems of its own, remained the No. 1 format overall (15.8-15.5), followed by AC (14.9-14.7), country (12.1-11.8), R&B (9.1-9.5), top 40 (9.1-9.4), album rock (8.3-8.3), oldies (7.5-7.6), Spanish (5.2-5.2), modern rock (3.6-3.8), classic rock (3.7-3.5), adult standards (3.2-3.3), jazz/AC (2.6-2.8), religious (2.2-2.1), classical (1.7-1.8), and easy listening (0.4-0.4).

The new national numbers are based on the summer 1995 Arbitron survey and track stations in Arbitron's 94 continuously measured markets, most of which are among the top 100 markets in the country.

### MODERN ROCK DOESN'T ROLL OVER

Despite the prevailing wisdom that

summer meant a bad modern rock book and a good mainstream rock book, modern was up in virtually every daypart and demo except teens.

In its 10th consecutive up book, modern rose in mornings (3.0-3.1), middays (3.2-3.7), afternoons (4.1-4.2), the 18-34 demo (5.7-6.1), the 25-54 demo (3.1-3.4), and among men (3.9-4.2).

By contrast, modern rock was off slightly in teens (9.1-8.9), the first time it has been down in 12-17 since the winter of '93. That allowed album rock to move ahead of modern in that demo, 8.5-9.0. Album stations were up in mornings (8.4-8.6), flat in middays (8.5) and afternoons (8.9), and off at night (7.9-7.7). They were also off in 18-34 (14.9-14.4) and flat in 25-54 (9.7). Classic rock stations, meanwhile, were down by at least one-tenth of a share virtually across the board. (Classic rock has been known to fluctuate that way every few books; it should be due for a rebound in the fall, even without the strength of the Beatles' "Anthology 1," which will be factored into that book.)

Modern's growth is relatively modest after the first two books of 1995, where it picked up nearly half a share each time. Given the number of heavily publicized off books, the format's growth may be coming more from new stations joining the format and bringing converts than from previously existing outlets.

It is also interesting that modern is up in the upper demos but off slightly among teens, whereas album rock showed the reverse. That might have something to do with album radio's continued march toward the harder rockin' modern crossovers, at a time when modern, worried about a grunge backlash, began reaching out for triple-A crossovers, such as Blues

Traveler and Hootie & the Blowfish.

That explanation would also cover the fact that country, which nudged up in teens (9.2-9.3) and was flat in 18-34 (11.3), was down almost everywhere else. With its greater emphasis on acoustic acts, modern—which is thought of as a threat to country only on the young end—actually seems like a logical repository for some of country's declining upper end.

The same goes for oldies, which was up 9.8-10.1 in 25-54 and 11.0-11.4 in 35-64, its highest number ever in that demo. Oldies outlets—which in the Billboard/Arbitron data include both '60s- and '70s-based pop outlets, but not '70s Arrow-type stations, which are coded as classic rock—were once thought of as the main competition for country, but they haven't received as much publicity lately. Besides its demo triumphs, oldies was up 6.9-7.1 in mornings—marking its first time with a share greater than 7.0 in that daypart.

### JAM, I WISH I HAD YOUR NUMBERS

The format with the most good news across the board, however, had to be R&B radio, up 9.1-9.5 for its best book since the summer of '92 (when it was at 10.7) and showing its best-ever numbers in numerous dayparts and demos, including middays (7.3-7.9), afternoons (9.1-9.2), 25-54 (9.2-9.5), 35-64 (7.7-7.9), 18-plus men (7.4-7.6), and 18-plus women (9.4-9.9).

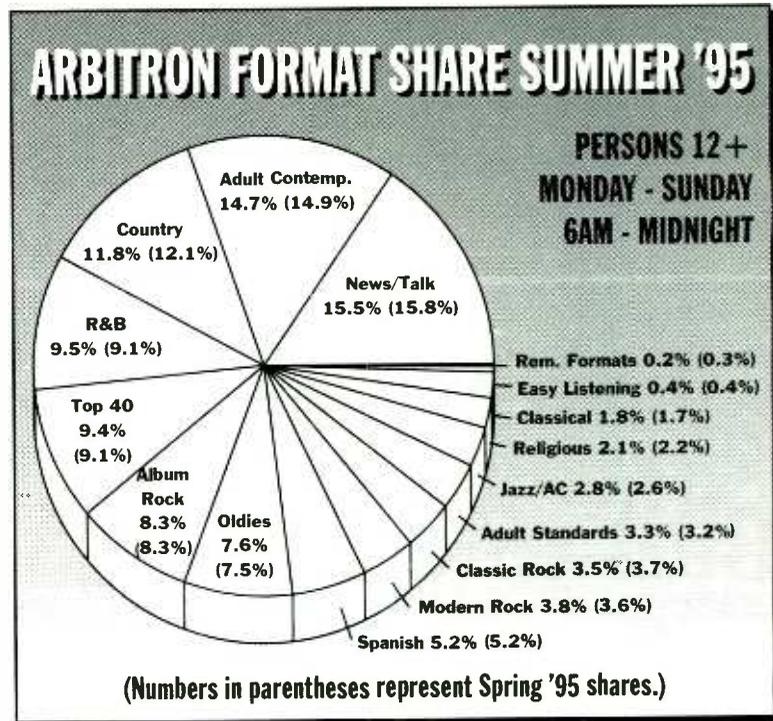
R&B radio, which includes mainstream and R&B adult outlets, was also up in mornings (7.6-7.8), nights (13.7-14.2), teens (18.5-18.8), and 18-34 (11.4-11.8).

R&B generally gets an increase in middays during the summer, when teens are out of school. But that redistribution of listening from nights to middays doesn't always translate into a 12-plus rise overall or affect the format's numbers across the board.

The upper-demo success of R&B is particularly impressive considering the ongoing rise of the jazz/AC format, where "smooth jazz" outlets share more than a few core artists with R&B adult stations and audiences are typically one-third black. Jazz/AC was up 2.6-2.8 12-plus—its best book ever—and up in all demos and dayparts: mornings (1.9-2.1), middays (2.8-2.9), afternoons (2.8-3.1), nights (2.9-3.2), 18-34 (1.9-2.1), 25-54 (3.5-3.8), 35-64 (3.9-4.1), women (2.7-2.9), and men (2.9-3.1).

(Notably, while one might expect jazz/AC to peak during middays, even its daypart spread looks the way that most R&B stations used to look, with its lowest point in mornings and its peak at night.)

So why the good news for R&B stations, even in the wake of jazz/AC? One guess would be the ongoing strength of the R&B adult format and the handful of R&B adult startups. Even when we



tally the national results for fall, which will include the declining numbers of WRKS New York, there will be success stories to factor into the mix, including KRBV (V100) Dallas and WSOL-FM Jacksonville, Fla.

Another possible factor in R&B's favor is that the format had its strongest music in years this spring and fall, and a lot of it got partial or no support from top 40, assuming there was even a top 40 station in the market. In many places, R&B radio was the only place to hear Brandy, Montell Jordan, Total, Adina Howard, Soul For Real, the new Jodeci album, and the Notorious B.I.G., who exploded this summer with negligible support from mainstream top 40.

### DID O.J. DO IT (FOR N/T RADIO)?

One other scenario is that R&B may have repatriated some listening that went to N/T radio in the wake of the O.J. Simpson trial. While we won't know the impact of the Simpson verdict on radio listening until the fall book, we do know that N/T was down 16.2-15.8-15.5 over the last two books. While N/T was up slightly in mornings (19.9-20.1), it was off in middays (17.2-16.4) and afternoons (14.4-14.0). At night, it was flat, at 14.3, thanks to baseball. (N/T was, incidentally, well ahead of the 13.5 it posted at night last summer, during the baseball strike.)

It should be noted that both AC and country radio had expected to reclaim some listening from N/T. But country didn't, and neither did AC, which fell 17.1-16.7 in middays, even as N/T itself slipped. AC was also off 18-34 (14.6-14.2), 25-54 (17.1-16.8), 35-64 (17.5-17.4), afternoons (15.2-15.1), and nights (13.0-12.5).

With all demos down for AC, there's no sign that the younger, more rock-based AC now heard at many stations—especially those in the adult top 40 camp—made a noticeable difference for the format. That situation will bear

careful watching in the fall, when stations' new auditorium tests were factored into the mix and changes became particularly noticeable.

### TOP 40'S WONDERFUL SUMMER

There was, on the other hand, good news for top 40 stations, which were up 9.1-9.4 12-plus this time. That's still behind the 9.6 share they posted last summer, but after several years of steady erosion, it's the biggest gain top 40 has posted at any one time in the past six years.

The bad news is that top 40's gain wasn't seen across the board but seems to stem from the format's traditional midday boost during summer. With teens out of school, top 40 was up 7.4-8.5 during that daypart. It was, however, off in mornings (8.4-8.0) and nights (12.9-12.4) and flat in afternoons, at 9.9.

The good news is that top 40 nudged forward in adults this summer, up 13.6-13.9 in 18-34, 7.0-7.3 in 25-54, and 4.1-4.3 in 35-64, all of which suggest that teens were again responsible for some forced adult listening on their summer jobs and, for the first time in several years, some adults found the format agreeable enough not to argue.

Despite the gains in adults, top 40's share of teens continues to decline. Six summers ago, it was remarkable when top 40's share of teens slipped beneath the halfway point for the first time. Last spring, it slipped below the one-third mark, and this summer, it continued downward, going 33.0-32.0, a fall that, again, may be due to the rapidly declining number of available top 40 outlets.

R&B, country, album rock, and AC (7.8-7.9) were up in teens this summer. Spanish, which got a spring boost in young-end listening following the murder of Selena, was off slightly in teens, 4.6-4.5. Spanish was also off one-tenth in most demos, including 18-34 (6.0-5.9), 25-54 (5.6-5.5), and 35-64 (5.2-5.1).



**Down With This.** WJMN (Jam'n 94.5) Boston entertained more than 15,000 fans at its recent Super Jam '95, which featured Salt-N-Pepa and Montell Jordan and raised \$15,000 for Project Bread. Pictured backstage, from left, are Cheryl "Salt" James, morning man Baltazar Jordan, Sandy "Pepa" Denton, and Dee Dee "DJ Spinderella" Roper.

# Radio PROGRAMMING

## 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.	2 WKS. ON	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>***No. 1***</b>	
1	1	1	9	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN 3 weeks at No. 1
2	2	2	34	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
3	3	3	23	BACK FOR GOOD ARISTA 1 2845	TAKE THAT
4	4	6	29	KISS FROM A ROSE ZIT SIRE 17896/WARNER BROS.	SEAL
5	5	4	26	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
6	6	9	13	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
7	7	8	10	YOU'LL SEE MAVERICK 17719/WARNER BROS.	MADONNA
8	8	5	22	ROLL TO ME A&M 581114	DEL AMITRI
9	9	10	22	TIL I HEAR IT FROM YOU A&M ALBUM CUT	GIN BLOSSOMS
10	10	7	32	RUN-AROUND A&M 580982	BLUES TRAVELER
11	11	11	11	EXHALE (SHOOP SHOOP) ARISTA 1 2885	WHITNEY HOUSTON
12	12	14	14	NAME METAL BLADE 17758/WARNER BROS.	GOO GOO DOLLS
13	14	12	20	RUNAWAY A&M 581194	JANET JACKSON
14	15	13	19	CARNIVAL ELEKTRA 64113/EEG	NATALIE MERCHANT
15	13	15	13	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
16	16	16	11	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
17	17	18	34	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	THE REMBRANDTS
18	18	17	32	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	ALL-4-ONE
				<b>***AIRPOWER***</b>	
19	19	20	7	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
20	21	21	22	DECEMBER ATLANTIC 87157	COLLECTIVE SOUL
21	20	19	14	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	TOAD THE WET SPROCKET
22	22	22	19	FANTASY COLUMBIA 78043	MARIAH CAREY
23	23	24	6	DON'T CRY ZIT ALBUM CUT/WARNER BROS.	SEAL
24	25	28	4	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
25	30	25	25	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	SELENA
26	28	26	13	I WILL REMEMBER YOU ARISTA 1 2893	SARAH MCLACHLAN
27	26	23	6	FREE AS A BIRD APPLE 18497/CAPITOL	THE BEATLES
28	31	—	2	I WANT TO COME OVER ISLAND ALBUM CUT	MELISSA ETHERIDGE
29	33	33	4	GET TOGETHER GIANT 17750	BIG MOUNTAIN
30	RE-ENTRY	19	—	FOREVER TONIGHT RIVER NORTH 3005	PETER CETERA & CRYSTAL BERNARD
31	37	36	3	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
32	38	32	24	WATERFALLS LAFACE 2 4107/ARISTA	TLC
33	36	31	7	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
34	40	35	5	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN LAVA ALBUM CUT/ATLANTIC	CELINE DION
35	39	29	15	RUNAWAY 143 LAVA 98133/ATLANTIC	THE CORRS
36	RE-ENTRY	6	—	ONE OF US BLUE GORILLA 852368/MERCURY	JOAN OSBORNE
37	RE-ENTRY	18	—	LET ME BE THE ONE EMI 58443	BLESS'D UNION OF SOULS
38	RE-ENTRY	22	—	YOU ARE NOT ALONE EPIC 78002	MICHAEL JACKSON
				<b>***HOT SHOT DEBUT***</b>	
39	NEW	1	—	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
40	RE-ENTRY	13	—	ANTS MARCHING RCA ALBUM CUT	DAVE MATTHEWS BAND

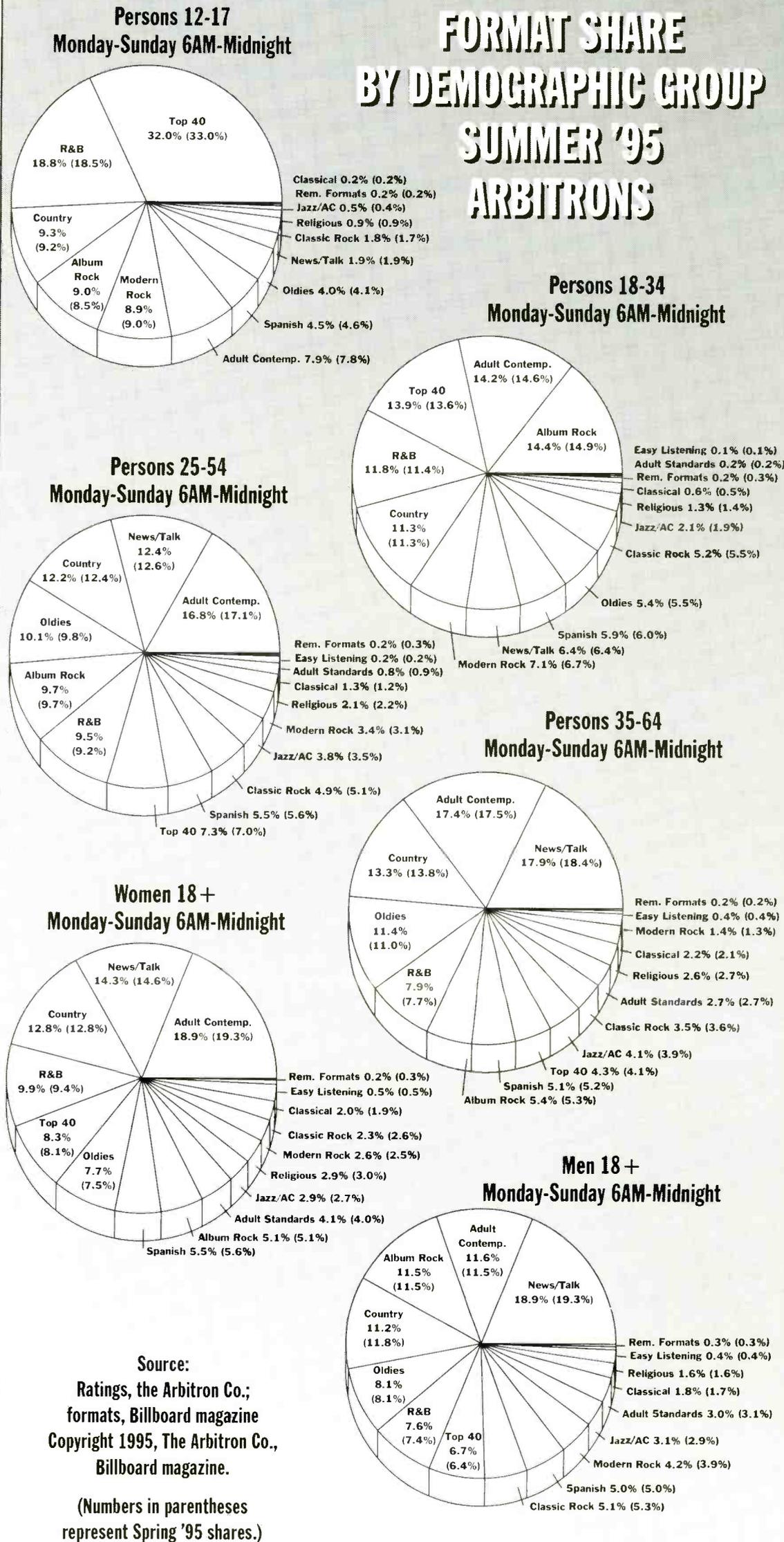
Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENT

1	1	1	4	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	MARTIN PAGE
2	2	2	8	I KNOW COLUMBIA 77750	DIONNE FARRIS
3	3	3	20	YOU GOTTA BE 550 MUSIC 77551	DES'REE
4	4	4	14	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581028	BRYAN ADAMS
5	10	5	18	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
6	7	—	18	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
7	8	10	4	COLORS OF THE WIND HOLLYWOOD 64001	VANESSA WILLIAMS
8	9	9	43	ALL I WANNA DO A&M 0702	SHERYL CROW
9	5	6	8	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	PRETENDERS
10	6	7	39	COME TO MY WINDOW ISLAND 858028	MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## FORMAT SHARE BY DEMOGRAPHIC GROUP SUMMER '95 ARBITRONS



Source: Ratings, the Arbitron Co.; formats, Billboard magazine  
Copyright 1995, The Arbitron Co., Billboard magazine.  
(Numbers in parentheses represent Spring '95 shares.)

**P**ure Massacre—the second single from Silverchair's Epic debut album, "Frogstomp," and No. 28 on Modern Rock Tracks this week—is not only popular, it encapsulates the teenage Aussie rockers' grungy sound and the band's spontaneous approach to songwriting.

Silverchair lead singer, lyricist, and guitarist Daniel Johns says he was inspired to write "Pure Massacre" after reading a newspaper article on the war in Bosnia. "It's pretty stupid, war, like that," he says. "So, it seemed the right thing to write a song about, rather than about the usual—girls or whatever. It took about a half an hour; it came straight to my head."

As Silverchair drafts its songs, the band's heavy riffs form the material's core, with Johns adding

lyrics later. Johns co-wrote the music to "Pure Massacre" with drummer Ben Gillies, as he did on more than half the tracks on "Frogstomp."

As with "Pure Massacre," Johns says he gleaned his lyrical impetus for many of the other tracks on



"War seemed the right thing to write a song about rather than about the usual—girls or whatever."  
—Daniel Johns of Silverchair

"Frogstomp" from current events in the news. He wrote "Tomorrow," Silverchair's previous single, after seeing a TV show about greed, relating his

tale as "a rich person experiencing the life of someone poor," he says. "It's all just reading something, getting an overall impression, and then taking off from it."

Silverchair already has a "heap" of new songs for its next album, according to Johns, and the process of matching words to tunes has differed from the first batch. "Most of the earlier songs came from things I'd read or from watching telly," he says. "The new stuff is just from me—things I'm thinking about."

Johns says that he, Gillies, and bassist Chris Joannou write songs for themselves, without preconceived goals or paying much attention to the response of others. "We just play," he says, "and if people like it, that's a bonus."

Billboard® FOR WEEK ENDING JANUARY 13, 1996

# Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE <small>ALBUM TITLE (IF ANY)</small>	ARTIST <small>LABEL/DISTRIBUTING LABEL</small>
★★★★ No. 1 ★★★★★ 2 weeks at No. 1 ◆ SEVEN MARY THREE					
1	1	2	18	CUMBERSOME <small>AMERICAN STANDARD</small>	MAMMOTH/ATLANTIC
2	2	1	15	MY FRIENDS <small>ONE HOT MINUTE</small>	RED HOT CHILI PEPPERS WARNER BROS.
3	3	3	6	I GOT ID	PEARL JAM EPIC
4	4	4	10	THE WORLD I KNOW <small>COLLECTIVE SOUL</small>	COLLECTIVE SOUL ATLANTIC
5	5	5	8	GLYCERINE <small>SIXTEEN STONE</small>	BUSH TRAUMA/INTERSCOPE
6	6	8	6	WAITING FOR TONIGHT <small>PLAYBACK</small>	TOM PETTY & THE HEARTBREAKERS MCA
7	8	7	19	NAME <small>A BOY NAMED GOO</small>	GOO GOO DOLLS METAL BLADE/WARNER BROS.
8	7	6	13	BULLET WITH BUTTERFLY WINGS <small>MELLON COLLIE AND THE INFINITE SADNESS</small>	SMASHING PUMPKINS VIRGIN
9	9	9	12	DEJA VOODOO <small>LEDBETTER HEIGHTS</small>	KENNY WAYNE SHEPHERD GIANT
10	10	15	6	1979 <small>MELLON COLLIE AND THE INFINITE SADNESS</small>	SMASHING PUMPKINS VIRGIN
11	11	14	7	COVER YOU IN OIL <small>BALLBREAKER</small>	AC/DC EASTWEST/EEG
12	12	16	11	PURE MASSACRE <small>FROGSTOMP</small>	SILVERCHAIR EPIC
13	16	26	4	SEE YOU ON THE OTHER SIDE <small>OZZMOSIS</small>	OZZY OSBOURNE EPIC
14	14	13	32	POSSUM KINGDOM <small>RUBBERNECK</small>	TOADIES INTERSCOPE
15	13	10	13	GRIND <small>ALICE IN CHAINS</small>	ALICE IN CHAINS COLUMBIA
16	17	18	8	THE GARDEN OF ALLAH <small>ACTUAL MILES HENLEY'S GREATEST HITS</small>	DON HENLEY Geffen
17	19	17	23	COMEDOWN <small>SIXTEEN STONE</small>	BUSH TRAUMA/INTERSCOPE
18	15	11	14	PERRY MASON <small>OZZMOSIS</small>	OZZY OSBOURNE EPIC
★★★ AIRPOWER ★★★					
19	20	23	5	IN THE MEANTIME <small>RESIDENT ALIEN</small>	SPACEHOG HIFI/SIRE/EEG
20	18	12	12	YOUR LITTLE SECRET <small>YOUR LITTLE SECRET</small>	MELISSA ETHERIDGE ISLAND
21	24	29	4	HEAVEN BESIDE YOU <small>ALICE IN CHAINS</small>	ALICE IN CHAINS COLUMBIA
22	21	19	8	UNDERSTANDING <small>LUCY</small>	CANDLEBOX MAVERICK/WARNER BROS.
23	23	28	4	SANTA MONICA (WATCH THE WORLD DIE) <small>SPARKLE AND FADE</small>	EVERCLEAR CAPITOL
24	25	27	7	UNINVITED <small>LAUGHING GALLERY</small>	RUTH RUTH VENTRUE/AMERICAN/WARNER BROS.
25	29	25	16	HOOK <small>FOUR</small>	BLUES TRAVELER A&M
26	30	36	3	PROMISE <small>VICTOR</small>	VICTOR ATLANTIC
27	27	38	3	BRAIN STEW <small>INSOMNIAC</small>	GREEN DAY REPRISE
28	31	22	15	I'LL STICK AROUND <small>FOO FIGHTERS</small>	FOO FIGHTERS ROSWELL/CAPITOL
29	28	21	17	HARD AS A ROCK <small>BALLBREAKER</small>	AC/DC EASTWEST/EEG
30	26	24	15	HAND IN MY POCKET <small>JAGGED LITTLE PILL</small>	ALANIS MORISSETTE MAVERICK/REPRISE
31	33	37	4	STEPPIN' OVER <small>TIME'S MAKIN' CHANGES THE BEST OF TESLA</small>	TESLA Geffen
32	32	34	6	FEAR OF FALLING <small>RIVER SONGS</small>	THE BADLEES ATLAS/A&M
33	34	32	18	LUMP <small>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</small>	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
34	35	35	11	(YOU'RE) MY WORLD <small>JOE SATRIANI</small>	JOE SATRIANI RELATIVITY
35	37	33	11	LOCK AND LOAD <small>IT'S A MYSTERY</small>	BOB SEGER & THE SILVER BULLET BAND CAPITOL
36	36	30	6	FREE AS A BIRD <small>ANTHOLOGY 1</small>	THE BEATLES APPLE/CAPITOL
37	38	—	4	ONE OF US <small>RELISH</small>	JOAN OSBORNE BLUE GORILLA/MERCURY
38	RE-ENTRY	2		WONDERWALL <small>(WHAT'S THE STORY) MORNING GLORY?</small>	OASIS EPIC
39	39	39	11	RADAR GUN <small>THE BROOKLYN SIDE</small>	THE BOTTLE ROCKETS ESD/TAG/ATLANTIC
40	NEW	1		TIME <small>CRACKED REAR VIEW</small>	HOOTIE & THE BLOWFISH ATLANTIC

Billboard® FOR WEEK ENDING JANUARY 13, 1996

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE <small>ALBUM TITLE (IF ANY)</small>	ARTIST <small>LABEL/DISTRIBUTING LABEL</small>
★★★★ No. 1 ★★★★★ 3 weeks at No. 1 ◆ OASIS					
1	1	1	8	WONDERWALL <small>(WHAT'S THE STORY) MORNING GLORY?</small>	OASIS EPIC
2	2	2	10	GLYCERINE <small>SIXTEEN STONE</small>	BUSH TRAUMA/INTERSCOPE
3	3	4	8	1979 <small>MELLON COLLIE AND THE INFINITE SADNESS</small>	SMASHING PUMPKINS VIRGIN
4	4	3	6	I GOT ID	PEARL JAM EPIC
5	5	5	13	NATURAL ONE <small>KIDS SOUNDTRACK</small>	FOLK IMPLOSION LONDON/ISLAND
6	6	7	9	THE WORLD I KNOW <small>COLLECTIVE SOUL</small>	COLLECTIVE SOUL ATLANTIC
7	7	10	12	CUMBERSOME <small>AMERICAN STANDARD</small>	SEVEN MARY THREE MAMMOTH/ATLANTIC
8	8	9	10	SANTA MONICA (WATCH THE WORLD DIE) <small>SPARKLE AND FADE</small>	EVERCLEAR CAPITOL
9	9	6	16	MY FRIENDS <small>ONE HOT MINUTE</small>	RED HOT CHILI PEPPERS WARNER BROS.
10	10	8	13	BULLET WITH BUTTERFLY WINGS <small>MELLON COLLIE AND THE INFINITE SADNESS</small>	SMASHING PUMPKINS VIRGIN
11	11	15	4	BRAIN STEW <small>INSOMNIAC</small>	GREEN DAY REPRISE
12	13	11	20	POSSUM KINGDOM <small>RUBBERNECK</small>	TOADIES INTERSCOPE
13	14	13	9	JUST A GIRL <small>TRAGIC KINGDOM</small>	NO DOUBT TRAUMA/INTERSCOPE
14	12	12	16	ONE OF US <small>RELISH</small>	JOAN OSBORNE BLUE GORILLA/MERCURY
15	15	19	6	IN THE MEANTIME <small>RESIDENT ALIEN</small>	SPACEHOG HIFI/SIRE/EEG
16	16	22	5	RUBY SOHO <small>...AND OUT COME THE WOLVES</small>	RANCID EPITAPH
17	17	17	13	WONDER <small>TIGERLILY</small>	NATALIE MERCHANT ELEKTRA/EEG
18	20	21	5	SATELLITE <small>UNDER THE TABLE AND DREAMING</small>	DAVE MATTHEWS BAND RCA
19	18	14	8	KITTY THE PRESIDENTS OF THE UNITED STATES OF AMERICA <small>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</small>	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
20	19	23	6	MIGHTY K.C. <small>EXAMPLE</small>	FOR SQUIRRELS 550 MUSIC
21	22	18	23	NAME <small>A BOY NAMED GOO</small>	GOO GOO DOLLS METAL BLADE/WARNER BROS.
★★★ AIRPOWER ★★★					
22	26	37	3	NAKED <small>A BOY NAMED GOO</small>	GOO GOO DOLLS METAL BLADE/WARNER BROS.
★★★ AIRPOWER ★★★					
23	25	29	4	HIGH AND DRY <small>THE BENDS</small>	RADIOHEAD CAPITOL
24	24	25	22	LUMP <small>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</small>	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
25	21	16	12	ALL I REALLY WANT <small>JAGGED LITTLE PILL</small>	ALANIS MORISSETTE MAVERICK/REPRISE
26	23	24	15	HOOK <small>FOUR</small>	BLUES TRAVELER A&M
27	27	27	5	TRIGGER HAPPY JACK <small>HELLO</small>	POE MODERN/ATLANTIC
28	28	20	10	PURE MASSACRE <small>FROGSTOMP</small>	SILVERCHAIR EPIC
29	37	—	2	IRONIC <small>JAGGED LITTLE PILL</small>	ALANIS MORISSETTE MAVERICK/REPRISE
30	33	32	8	BURNIN' RUBBER <small>"ACE VENTURA: WHEN NATURE CALLS" SOUNDTRACK</small>	MR. MIRAINGA WAY COOL MUSIC/MCA SOUNDTRACKS/MCA
31	31	35	26	COMEDOWN <small>SIXTEEN STONE</small>	BUSH TRAUMA/INTERSCOPE
32	30	26	12	GRIND <small>ALICE IN CHAINS</small>	ALICE IN CHAINS COLUMBIA
33	34	34	4	GO WALKING DOWN THERE <small>FOR EVER BLUE</small>	CHRIS ISAAK REPRISE
34	40	36	21	HAND IN MY POCKET <small>JAGGED LITTLE PILL</small>	ALANIS MORISSETTE MAVERICK/REPRISE
35	32	28	17	I'LL STICK AROUND <small>FOO FIGHTERS</small>	FOO FIGHTERS ROSWELL/CAPITOL
36	RE-ENTRY	25		IN THE BLOOD <small>DELUXE</small>	BETTER THAN EZRA ELEKTRA/EEG
37	39	38	3	TICKING <small>BREATHE</small>	LOUD LUCY DGC/GEFFEN
38	36	30	10	ROSEALIA <small>DELUXE</small>	BETTER THAN EZRA ELEKTRA/EEG
39	RE-ENTRY	10		BREAKFAST AT TIFFANY'S <small>HOME</small>	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE
40	NEW	1		HEAVEN BESIDE YOU <small>ALICE IN CHAINS</small>	ALICE IN CHAINS COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 album rock stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.  
 ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.



# HITS! IN TOKIO

Week of December 17, 1995

- ① Free As A Bird / The Beatles
- ② Power Of A Woman / Eternal
- ③ Exhale / Whitney Houston
- ④ You'll See / Madonna
- ⑤ Christmas Time / Wendy Moten
- ⑥ Anywhere Is / Enya
- ⑦ Love City Groove / Love City Groove
- ⑧ Heaven For Everyone / Queen
- ⑨ Lump / The Presidents Of The United States Of America
- ⑩ Round And Round / The Pasadenas
- ⑪ I'll Always Be Around / C + C Music Factory Featuring A.S.K. M.E. & Vic Black
- ⑫ One Sweet Day / Mariah Carey & Boyz II Men
- ⑬ Jackson Cannary / Ben Folds Five
- ⑭ Diggin' On You / TLC
- ⑮ Like A Rolling Stone / The Rolling Stones
- ⑯ Beautiful Life / Ace Of Base
- ⑰ Tell Me / Groove Theory
- ⑱ To Love You More / Celine Dion
- ⑲ Rock With You / Quincy Jones
- ⑳ Sun / Aztec Camera
- ㉑ Evergreen / My Little Lover
- ㉒ Give Me Your Smile / Leila White
- ㉓ Orange / Bonnie Pink
- ㉔ Konyawa Hearty Party / Mariya Takeuchi
- ㉕ Rock Steady / Bonnie Raitt With Bryan Adams
- ㉖ Gold / ♯
- ㉗ Live And Learn / Blue People
- ㉘ Wake Me When It's Over / Candy Dulfer Featuring David Sanborn
- ㉙ Rondo / Yumi Matsuyouya
- ㉚ Good Intentions / Toad The Wet Sprocket
- ㉛ Rise And Shine / Cardigans
- ㉜ Breakin' Away / Kim Wilde
- ㉝ You Put A Move On My Heart / Quincy Jones With Tamia
- ㉞ Fairground / Simply Red
- ㉟ Kiss And Tell / G. Love And Special Sauce
- ㊱ Goldeneye / Tina Turner
- ㊲ Yeha Noha / Sacred Spirit
- ㊳ Good Thing / Rebecka Tornqvist
- ㊴ You Remind Me Of Something / R. Kelly
- ㊵ Shy Guy / Diana King
- ㊶ Runaway / Janet Jackson
- ㊷ Purple Haze / Buddy Miles With Bootsy Collins
- ㊸ Voodoo Voodoo / Zucchero
- ㊹ I Got Id / Pearl Jam
- ㊺ Walk This World / Heather Nova
- ㊻ Sold Out / Lou Dalglish
- ㊼ A Thousand Times / Sophie Zelmani
- ㊽ Good Time / Cheryl Lynn
- ㊾ What's Going On / Daryl Hall And John Oates
- ㊿ I Need To Be In Love / Carpenters

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

## 81.3FM J-WAVE

Station information available at:  
<http://www.infojapan.com/JWAVE/>

# Some Perspective From The Trenches; Nat'l Radio Month; More Telecom Mess

SO I'M AT A PARTY. I'm talking with this guy, and we make our way to the subject of radio.

"What a great time to be in radio," he volunteers. "That business is really in a renaissance."

I was surprised, frankly. His comment came unsolicited, and as an L.A.-based student in search of a Ph.D. in English, his knowledge of and interest in the industry spanned no further than a weekly diet of **Howard Stern** in the a.m., talk radio on the road (including the first favorable review of **Kato Kaelin** I've heard), and **KROQ** in between.

Renaissance. As in rebirth. Revival. A powerful expression of the industry's might and its penetration as an industry on high in the mainstream consciousness.

Indeed, 1995 fostered some marked changes in radio programming that ultimately serve to shape many of the opinions and musical choices of the masses. Modern rock grew into adolescence as a viable mainstream format; country became self-conscious about shrinking playlists and expanding labels—and yet continued to dominate. Top 40 at last posted valid gains after reading its own obituary ad nauseam, triple-A earned good marks as the year's hot format incarnation, and age-old rock worked to discern itself from its trendy modern rock sister.

People, such as my acquaintance above, don't know and probably don't care that radio is also enjoying a boom like never before in spot revenues and station sales.

But for a guy at a party to notice that radio is again an adventure along the dial is something to savor—both for



by *Chuck Taylor*  
with reporting by *Douglas Reece*

those in the industry and for those who depend on it as a vehicle for the sale of product. And hopefully, it adds a little perspective as we turn the corner into this new year.

On the subject of 1996 . . . January marks the second National Radio Month. Designed to increase listener awareness of the medium's power and importance, the campaign's theme this year is, "Radio's all you need."

Stations are encouraged to spread the word via jingles tailored for country, AC, top 40, urban, and Hispanic formats, as well as promotion ideas and logos, all of which are available in a kit mailed to stations in November. Need info? Contact the National Assn. of Broadcasters, which is sponsoring Radio Month, at 202-775-3510.

**RADIO**  
RADIO'S ALL YOU NEED

If only this were last year's news: The ongoing saga of the telecom bill, which in part aims to loosen station-ownership caps, starts '96 more muddled than it ended '95.

At press time, renegade House Republicans continued to withhold their approval; it was predicted that the final bill will probably not offer full lifting of national caps, but rather a raised cap of 50 AMs and 50 FMs.

The controversial agreement, which won approval of the NAB, was assailed by some House Republicans for not being sufficiently deregulatory, according to Billboard's Washington, D.C., bureau chief **Bill Holland**.

But **President Clinton** has threatened to veto any bill that tilts so far toward deregulation that the public interest would not be served.

Now, of course, the federal government shutdown has taken precedence. And even when the full House and Senate agree, House conferees will have to review the proposed conference report, the legislative template that would accompany a final version of the bill. In other words, you'll be wearing shorts by the time this is shaken out.

On the topic of group owners: Over the holidays, Park Communications announced it is ready to unload its 18 radio properties in 11 markets, including Seattle, Minneapolis, and Portland, Ore. The company says it wants to focus on its TV and newspaper properties. Park has already sold **WPAT-AM-FM** New York and **WNCT-AM-FM** Greenville, N.C. Media Venture Partners will oversee the deals.

## PROGRAMMING & FORMATS

Assistant PD/music director **Kevin Peterson** gets a long-promised promotion to PD at **WSTR** (Star 94) Atlanta. Music coordinator **J.R. Ammons** is upped to MD.

Under new PD **Ted Stecker**, **WLS-FM** Chicago is officially Kicks Country. The station is in the process of applying for new calls.

**WHYI** (Y100) Miami PD **Casey Keating** has been named PD at Evergreen's **KIOI** (K101) San Francisco, replacing **Dave Shakes**.

**WHYT** Detroit PD **Rick Gillette** exits after nine years. APD/MD **Alex Tear** is named interim PD.

**Jeff Kapugi**, APD of **WFZL** Tampa, Fla., adds PD stripes for easy listening duopoly partner **WDUV**, replacing **Dave Harrell**, who will stay on as production director. **WDUV** will move its frequency to 103.5 FM Jan. 15.

In Salt Lake City, AC **KMXB** surprised listeners Jan. 1 by switching to "Utah's rock alternative." **Bruce Jones**, former MD at **KXPK** Denver, joins as PD of the new 107.5 the End. Call changes to **KENZ** are pending with the FCC.

After six months on the border between modern rock and top 40, **WEDJ** (the Edge) Charlotte, N.C., moves back to top 40, re-adding titles from **TLC**, **Mariah Carey**, **Real McCoy**, **Corona**, **Nicki French**, etc.

**WSIX** Nashville morning man **Gerry House** signed a new contract Dec. 14 that will keep him at the station through the end of the year 2000.

# Rooster Rhodes Rules Top 40 Coop KCAQ

ROOSTER RHODES has spent most of the past 10 years as one of the best-kept secrets in radio.

As PD of top 40/rhythm **KCAQ** (Q105) Oxnard, Calif., Rhodes is winning his own shadow-market radio battle less than 60 miles from downtown Los Angeles. In the spring '95 Arbitrons, Q105 was No. 3 in the market and up 5.7-6.7 12-plus, following Spanish-language **KXLM** and country **KHAY**.

This is Rhodes' second tour of duty at Q105. In the early '80s, he worked for PD **Brian Thomas**, who later sent him to Nationwide's **WBJW** (BJ105) Orlando, Fla., for mornings. Rhodes returned to Q105 as PD in 1986.

By that time, Rhodes had programmed country **WGNA** Albany, N.Y., oldies **WIBM** Lansing, Mich., and AC **WZZR** (Z96) Grand Rapids, Mich.

Oxnard/Ventura is a fairly conservative market, but Rhodes quickly decided that working in West Coast radio was more exciting than his Midwestern experiences. "[**KPWR** Los Angeles] Power 106 had just come on the air," Rhodes says. "Midwest radio at that time had been more old-line, rock-influenced top 40. Coming out here was like going to Disneyland."

Q105 always had a rhythmic bent, even when it debuted as a mainstream outlet in 1983. "Sure, we played 'Come On Eileen,'" says Rhodes. "But the way we differentiated between us and the L.A. signals was to do our own edits of the strongest 12-inch dance mixes and factor in other active music that was happening."

"From 1984-87, we had good competition with [**R&B**] **KMYX**. They would warm up records for us, and we would cherry-pick the bigger tracks. We'd also find obscure import versions and other off-the-wall 12-inch stuff that would cause **KMYX** to call the labels, all pissed off, asking where we got that stuff."

With the '90s came the influx of rap. Q105 continues to play pop-sounding rap, "as long as it appeals to 18-34 females," Rhodes says. "If we have any questions about a record's appeal . . . we favor the 25-34s. We'll daypart any strictly 18-24 product until it's been warmed up."

Here's a recent 6 p.m. hour: **Planet Soul**, "Set U Free"; **L.A.D.**, "Ridin' Low"; **Zapp**, "Computer Love"; **Pure Soul**, "I Want You Back"; **Mighty Dub Kats**, "Magic Carpet Ride"; **Salt-N-Pepa**, "Push It"; **Xscape**, "Who Can I Run To"; **L.V.**, "Throw Your Hands Up"; **Tony Thompson**, "I Wanna Love Like That"; **Jodeci**, "Love U 4 Life"; **Groove Theory**, "Tell Me"; **Tha Dogg Pound**, "Let's Play House"; **Monica**, "Before You Walk Out Of My Life"; and **Total**, "Can't

You See."

Like most top 40s in the early '90s, Q105 fell prey to "25-54-itis." "Many sales and management teams don't know how to sell this format," Rhodes says. "Whether it's rap music or Elvis, top 40 has always been a hard sell. There's always going to be a generation gap."

"The powers that be told me to play more white music and play more slow music for the upper demos. I

told them that what they were describing was not top 40 for this market. Rather than fight a battle with a GM I love dearly and salespeople who claimed they couldn't sell the format, I just gave the radio station to them. After two hours of wimpy music, [the GM] told me they don't want to be a hot AC station.

"I told them to let me program a top 40, and [their job was] to figure out how to train a sales staff to sell it. Playing older music doesn't necessarily mean you're

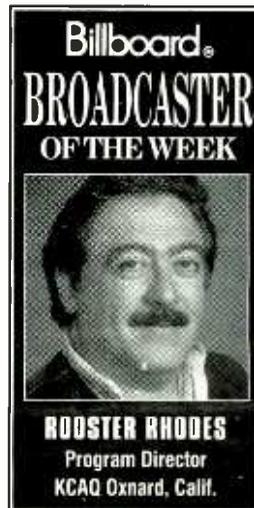
going to get older people to listen." Q105's morning team is **Woody and Jacque**. MIDDAYS are handled by APD **Kelli McKay**; afternoons by **Ravin' Dave**. From 7 p.m.-midnight, it's **Dr. Don**, followed by **Juanita**. MD **Lucy Barragan** has been with Rhodes for seven years and has "a natural ear for hit music," Rhodes says.

One challenge for Rhodes is monitoring the L.A. stations; in particular, **Power 106**. "We have a 9.8 share here, and they have about a 3 share. I won't run my station based on them. I train [staffers] as if they're working at a major. We don't do lost-dog reports. This is a well-polished staff that believes in this station and makes it sound like a million bucks."

Rhodes claims his greatest reward is the acknowledgment of his peers. "When guys like **Steve Smith** [of **WQHT/WRKS** New York] call to tell me how much they enjoy my station, that means more to me than seeing my picture in a trade magazine."

What else keeps him motivated? "I enjoy a turn-around situation. I feel it's tougher to come into a No. 1 or No. 2 station and maintain high numbers. While you're busy trying to learn the market, your competition finds your Achilles' heel and beats you. When your numbers are lower, they pay less attention to you, so it's easier to sneak up on them."

"I want to make this a better station before I leave. After nine years, I've grabbed several brass rings here, and I feel it's time for a new challenge." Rhodes has a patient wife and a 5-year-old son, **Jason**, who always laughs at his jokes. "He thinks 'Waterfalls' by **TLC** is about him," Rhodes says. "He runs around the house singing, 'Don't go Jason Waterfalls.' I don't have the heart to tell him the truth." **KEVIN CARTER**



## newsline...

**ED GOLDMAN** is named VP CBS AM stations, responsible for the group's 18 AMs. He is upped from VP/GM of **WBZ-AM-TV** Boston. He succeeds **Anna Mae Sokusky**.

**GIL SCHWARTZ** is named senior VP communications for CBS, up from VP corporate communications for the now-merged **Westinghouse Broadcasting**.

**BILL HOGAN** is now executive VP of **Metromedia International**. He joined the operation last March. He has been president of **Westwood One**, **Unistar Radio**, and **RKO**.

**ALAN HAY** is the new GM at oldies **WQRS** Baltimore and sister **WBMD**. He comes from an eight-year gig as GM at modern rock mainstay **WHFS** Washington, D.C.

**LIZ LAUD** is upped to VP affiliate relations/music and event programming for **Westwood One Entertainment**. She was senior director affiliate relations.

**TOM BAKER** is named VP/GM of **Entercom's** Portland, Ore., station group **KGON/KNRK/KFXX**. He comes to the company after serving for 12 years as GM of **KGB/KPOP** San Diego.

**CHUCK HAMMOND** is named GM of **KRST/KRZY/KOLT** in Albuquerque, N.M. He joins the **Crescent Communications** stations from VP of sales at **Starlight Publishing** in Albuquerque.

**STATION SALES:** **KLIZ-AM-FM/KVBR-AM-FM/KLLZ-AM-FM/KWAD/KKWS/KNSP**, all in Minnesota, from **Jim Ingstad** to newly established **Kommerstad Communications**; terms undisclosed. **KTNT** Edmond, Okla., from **Life Broadcasting** to **Caribou Communications**; terms undisclosed.

**WJMZ** Greenville, S.C., and **KRMD-AM-FM** Shreveport, La., from **AmCom** to **Benchmark Communications** for \$13.5 million. **KNAX/KRBT** Fresno, Calif., from **EBE Communications** for \$7 million.

# Music Video

PROGRAMMING

## Hear Now: Music Video Hits Retail Programmer Gets Stake In N.J. Store

BY BRETT ATWOOD

LOS ANGELES—If you can't beat 'em, join 'em.

That's the philosophy of music video programmer David Balaban, who is taking his music video show "The Music Machine," which reaches about 2.5 million homes through 35 cable systems, directly to retail. Free Music Networks Inc., which produces the clip program and of which Balaban is president, is teaming with upstart retailer Hear Now for a new music video-themed retail store.

While the partnership isn't exactly as large as the teaming of the Viacom-owned MTV and Blockbuster Music properties, it does represent one of the first grass-roots attempts by a regional music video programmer to grab a financial stake in a music retail outlet.

Hear Now, which opened in Bloomfield, N.J., in early December, is modest in size. The 500-square-foot store is selling both new and used product, while a second store, located in New York, is due sometime in 1996.

"I've wanted to find a better way to integrate regional music video shows into the retail environment for some time," says Balaban. "The regional shows often get treated as the distant cousin of mainstream radio and video. It seems as if regional music video shows are just now starting to get the recognition they deserve in breaking new artists and supporting established acts."

Balaban hopes that his video show's link with retail will help prove to the music labels that the reputation of regional clip shows can translate into music sales.

The Hear Now store has been designed to maximize the impact of music video, according to Balaban. The in-store version of "The Music

Machine" will air on a 35-inch video monitor at the front of the store, as well as on several smaller monitors located throughout.

Balaban says that the Belleville, N.J.-based show's reputation for playing a wide range of music fits perfectly into the music retail environment, since the store will sell all kinds of music.

"Just as there are all formats of music available for sale in the store, there's something for everyone in the show," says Balaban.

As a result of the new-found synergy, a special in-store edit of the clip program, which was nominated as best local/regional show in the pop/rock category at the 1995 Billboard Music Video Awards, will be played inside the music retail store. Unlike the cable version, Balaban expects to charge labels for exposure on the in-store clip program.

In addition, "The Music Machine" is offering discount coupons to viewers who dial a toll-free video-request

number that airs on each cablecast show. Each \$1 coupon is redeemable toward the purchase of music at Hear Now.

Callers will also receive a Hear Now V.I.P. card, which can be used for further discounts offered on future episodes of the show.

Balaban says that other promotions are in the works for the coming year.

"The main thing is creating the ability to link the merchandise with the video at the store," says Balaban. "A lot of times, the music on an in-store video reel is muted because the employees decide that they want to hear something else, but that will not happen at Hear Now. Each employee will be expected to sign a document that pledges compliance to the program."

In addition to the in-store video reel, the logo for "The Music Machine" will appear on in-store signs and bin cards.

"In the past, there really has been no guarantee to the labels that their video is actually getting any in-store airplay," says Balaban.

"Hear Now has been formed with visual marketing as a key component from day one."



BALABAN

## PRODUCTION NOTES

### NEW YORK

Dwayne Coles is the eye behind rap artist Mad Skillz's "Move Ya Body." Michael Valasquez directed photography; Mikha Grument produced for Crazy Horse Productions.

### LOS ANGELES

Actor Sean Penn directed Jewel's video "You Were Meant For Me." Andrzej Sekula directed photogra-

phy, while Scott Shapiro produced for Squeak Pictures.

Nigel Dick directed Oasis' "Don't Look Back At Anger." Steve Fredriksz produced, and Scott Hendriksen directed photography for the clip.

### OTHER CITIES

Nigel Dick is the eye behind Oasis' "Wonderwall" video. Simon Archer directed photography, and Phil Barnes produced the London shoot.

Carlos Grasso directed the Walkabouts' "The Light Will Stay On" for Squeak Pictures. Scott Shapiro produced, while Shane Hurlbut directed photography on the Seattle production. Grasso also shot Soul Asylum's "Promises Broken" clip in Australia; Shapiro produced.

Also in Australia, Peter Christopherson directed Silverchair's "Pure Massacre." Andy Wallis produced, while Simon Archer directed photography.

In Atlanta, Film Noire duo T.H. Davis and April Lundy teamed with director Thomas Burns to shoot Speech's "Ghetto Sex" and "Let's Be Hippies."

Brian "Black" Luvar directed Bahamadia's "You Know How We Do," which Chris Halliburton produced. Andrena Hale executive produced the Philadelphia production, and Alan Ferguson directed photography.



**Sunset Opus.** Richard Dreyfuss, right, and Shawn Stockman of Boyz II Men chat on the set of the video shoot for "Visions Of A Sunset." The clip was directed by Wayne Isham and was shot at the LaGuardia School for the Performing Arts in New York.

## 'Music Link' Moves To PBS; Muchos Vids In Latin Markets

**MUSIC LINK MOVES:** Denver-based program "Music Link" is getting a new home. The program is switching from a local UHF station to crosstown PBS affiliate KBDI, which reaches approximately 1.5 million homes, according to Mike Drumm of "Music Link."

The music video show will air six times a week on the public station, effective Jan. 7, and may expand in the coming months.

As a result of the move, the show is undergoing some changes to its on-air look. Drumm says that "Music Link" will add animated 3D graphics between the clips that it airs. The show will maintain host Bill Amundson, but some episodes will be hosted by personalities from local modern rock radio station KNRX-FM.

At least one weekly episode of "Music Link" will be shot at the KNRX-FM studios. The station will also cross-promote the video show through on-air spots. "Music Link" is no stranger to radio. The program previously teamed with modern rock KTCL-FM Denver (Billboard, Sept. 30, 1995).

As a result of its new home on public television, sponsorship underwriting spots will replace traditional commercials on the show, according to Drumm.

However, he says that the clip content of "Music Link" will not be significantly altered.

"In many markets, a music video program on PBS might not work, but KBDI is much looser and more liberal than many public broadcast stations," says Drumm. "Of course, we will be responsible in what we play, but this is not going to turn into a Hootie & the Blowfish situation, where we play only the safe clips. The programming will not change from what we've played before."

KBDI already airs another long-running local music video show, "Teletunes," but Drumm says that the two shows will complement, rather than compete, with each other. The half-hour "Music Link" show airs immediately after "Teletunes" at midnight on Sunday night and at 12:30 a.m. Monday through Saturday. A two-hour telecast will air Saturdays starting at 12:30 a.m.

"Together, both shows will create a more solid block of music video programming for all of Denver," says Drumm. "We hope to benefit from their established audience, as I'm sure that they will benefit from ours."

**HOLA!** Country Music Television, the Box, and MTV Latino are all expanding their commitment to the Spanish-language market.

CMT began offering a Spanish-language feed of its programming on Jan. 1. The new venture is aimed primarily at Latin America but is also available to U.S. cable operators.

Programming on the new Spanish-language channel will incorporate U.S. and Latin American country music videos. Among the Tejano and Latino artists that can be expected are La Diferenzia, Selena, Joel Nava, and Emilio.

The new feed will replace the existing English-language service in Latin America and marks the first foreign-language venture for the channel.

The Box is also getting ready to launch its service to parts of Latin America. The channel will be broadcasting in Argentina, Venezuela, and Peru by the end of the first quarter of 1996. The Box is also negotiating to bring the channel to Colombia, Brazil, and Mexico in the coming months.

MTV Latino, which already reaches more than 6 million households in the U.S. and Latin America, is extending its reach to Aruba, Honduras, and the Canary Islands.

MTV Latino's original program "Top 20 MTV" has been sold to Aruba's Tele Aruba and Honduras' Vica Television. The program will also air on the Canary Islands' Channel 7, along with "Conexion," "MTV Clasico," "U.S. Top Ten," and "XPO."

**BET ONLINE:** Black Entertainment Network's Jan. 15 launch of its new 24-hour jazz channel, BET On Jazz, will not just be on cable. That same day, the programmer will open a site on the Internet. Information on the channel's programming can be found on the World Wide Web at <http://www.jazzcentralstation.com> as part of the jazz-themed online site Jazz Central Station.

"In the near future, we hope to offer chat rooms that let the viewers comment on BET On Jazz programming as it airs," says Chris Bell, VP and creative director of Jazz Central Station.

Although music video "netheads" are already speaking their mind on MTV Online's "MTV Yaek" forum, Bell says that the BET On Jazz online chat sessions will aim to be a bit more upscale than the "Beavis And Butt-head" crowd.

BET On Jazz will air television spots that promote the Internet site, which is also available on the Microsoft Network, in the coming weeks.

**The Eye is now open on the Internet.** Send news items to [brett213@ix.net.com](mailto:brett213@ix.net.com).

THE  
EYE



by Brett Atwood

# 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 Monica, Before You Walk Out Of My Life
- 2 TLC, Digg'n On You
- 3 Immature, We Got It
- 4 Jodeci, Love U 4 Life
- 5 Monifah, I Miss You
- 6 Solo, Where Do U Want Me To Put It
- 7 Janet Jackson, Runaway
- 8 Silk, Hooked On You
- 9 Mariah Carey & Boyz II Men, One Sweet Day
- 10 Luther Vandross, Every Year, Every Christmas
- 11 D'Angelo, Cruisin'
- 12 Coolio Feat. L.V., Gangsta's Paradise
- 13 Pure Soul, I Want You Back
- 14 Mariah Carey, Fantasy
- 15 Faith Evans, Soon As I Get Home
- 16 Terry Ellis, Where Ever You Are
- 17 R. Kelly, You Remind Me Of Something
- 18 Whitney Houston, Exhale (Shoop Shoop)
- 19 Changing Faces, We Got It Goin' On
- 20 Coolio, Too Hot
- 21 Kris Kross, Tonight's Tha Night
- 22 Boyz II Men, Vibin'
- 23 Stepchild, Hangin' Around
- 24 Brian McKnight, Still In Love
- 25 Shai, Come With Me
- 26 Earth Gytiz, Love Of Mine
- 27 TLC, Waterfalls
- 28 Brandy, Brokenhearted
- 29 Michael Jackson, Earth Song
- 30 3T, Anything

★★ NEW ONS ★★

No New Ons This Week



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Pam Tillis, Deep Down
- 2 Faith Hill, It Matters To Me
- 3 Lee Roy Parnell, When A Woman Loves A Man
- 4 George Strait, Check Yes Or No
- 5 Terri Clark, When Boy Meets Girl
- 6 Vince Gill, Go Rest High On That Mountain
- 7 Shania Twain, (If You're Not In It For Love) I'm...
- 8 Bryan White, Rebecca Lynn
- 9 Alan Jackson, Tall, Tall Trees
- 10 The Mavericks, All You Ever Do Is Bring Me Down
- 11 Jeff Carson, The Ca
- 12 Tim McGraw, Can't Be Really Gone
- 13 Tracy Byrd, Love Lessons
- 14 Dwight Yoakam, Nothing
- 15 Junior Brown, My Wife Thinks You're Dead
- 16 Mandy Barnett, Now That's All Right With Me
- 17 Emilio, Even If I Tried

- 18 Lorrie Morgan, Standing Tall
- 19 Ricky Skaggs, Solid Ground
- 20 Daryle Singletary, Too Much Fun
- 21 John Michael Montgomery, Cowboy Love
- 22 Clay Walker, Hypnotize The Moon
- 23 Tracy Lawrence, If You Loved Me
- 24 Philip Claypool, The Strength Of A Woman
- 25 Rich McCready, Hangin' On
- 26 Collin Raye, Not That Different
- 27 Rhett Akins, She Said Yes
- 28 Reba McEntire, On My Own
- 29 Charlie Daniels, Same Ol' Me
- 30 Toby Keith, Santa I'm Right Here
- 31 Kieran Kane, Cool Me Down
- 32 Wade Hayes, What I Meant To Say
- 33 David Lee Murphy, Dust On The Bottle
- 34 Ty Herndon, Smoke In Her Eyes
- 35 Asleep At The Wheel, Lay Down Sally
- 36 Trisha Yearwood, On A Bus To St. Cloud
- 37 Martina McBride, Wild Angels
- 38 Paul Overstreet, We've Got To Keep On Me
- 39 Joe Diffie, Bigger Than The Beatles
- 40 4 Runner, Ripples
- 41 Ty Herndon, Heart Half Empty
- 42 The Mavericks, Here Comes The Rain
- 43 John Berry, If I Had Any Pride Left At All
- 44 Sawyer Brown, Round Here
- 45 Keith Stegall, 1969
- 46 John Prine, Ain't Hurtin' Nobody
- 47 Faith Hill, Let's Go To Vegas
- 48 Doug Supernaw, Not Enough Hours In
- 49 Bellamy Brothers, We Dared The Lightning
- 50 Lisa Brokop, She Can't Save Him

† Indicates Hot Shots

★★ NEW ONS ★★

Baker & Myers, Years From Here  
 Claire Lynch, My Heart Is A Diamond  
 Diamond Rio, Walkin' Away  
 Jo Dee Messina, Heads Carolina, Tails California  
 Linda Davis, Some Things Are Meant To Be



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey & Boyz II Men, One Sweet Day
- 2 Coolio, Too Hot
- 3 Smashing Pumpkins, Bullet With Butterfly
- 4 Bush, Glycerine
- 5 Red Hot Chili Peppers, My Friends
- 6 Goo Goo Dolls, Name
- 7 LL Cool J, Hey Lover
- 8 Joan Osborne, One Of Us
- 9 Whitney Houston, Exhale
- 10 Michael Jackson, Earth Song
- 11 Collective Soul, The World I Know
- 12 Oasis, Wonderwall
- 13 Alice In Chains, Grind
- 14 Groove Theory, Tell Me
- 15 Rancid, Ruby Soho
- 16 Deep Blue Something, Breakfast At Tiffany's
- 17 Seven Mary Three, Cumbersome
- 18 Tony Rich Project, Nobody Knows
- 19 Madonna, You'll See

- 20 D'Angelo, Cruisin'
- 21 Seal, Don't Cry
- 22 Everclear, Santa Monica
- 23 Monica, Before You Walk Out Of My Life
- 24 Silverchair, Pure Massacre
- 25 R. Kelly, You Remind Me Of Something
- 26 Dave Matthews Band, Satellite
- 27 TLC, Diggin' On You
- 28 Natalie Merchant, Wonder
- 29 Candlebox, Understanding
- 30 Folk Implosion, Natural One
- 31 Blues Traveler, Hook
- 32 Hootie & The Blowfish, Time
- 33 For Squirrels, Mighty K.C.
- 34 Don Henley, The Garden Of Allah
- 35 Immature, We Got It
- 36 Bone Thugs-N-Harmony, 1st Of The Month
- 37 Alanis Morissette, Hand In My Pocket
- 38 Coolio Feat. L.V., Gangsta's Paradise
- 39 Beatles, Free As A Bird
- 40 Ace Of Base, Beautiful Life
- 41 Presidents Of The United States, Lump
- 42 No Doubt, Just A Girl
- 43 Kris Kross, Tonight's Tha Night
- 44 Tha Dogg Pound, Let's Play House
- 45 Everything But The Girl, Missing
- 46 Red Hot Chili Peppers, Give It Away
- 47 Toad The Wet Sprocket, Good Intentions
- 48 Stone Temple Pilots, Interstate Love Song
- 49 Boyz II Men, Water Runs Dry
- 50 Weezer, Buddy Holly

\*\* Indicates MTV Exclusive

★★ NEW ONS ★★

Janet Jackson, Twenty Foreplay  
 George Michael, Jesus To A Child  
 Shawn Stockman, Visions Of A Sunset  
 Presidents Of The United States, Peaches



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Shania Twain, (If You're Not In It For Love) I'm...
- 2 John Michael Montgomery, Cowboy Love
- 3 Lee Roy Parnell, When A Woman Loves A Man
- 4 Dwight Yoakam, Nothing
- 5 Alan Jackson, Tall, Tall Trees
- 6 Faith Hill, It Matters To Me
- 7 Joe Diffie, Bigger Than The Beatles
- 8 Mandy Barnett, Now That's All Right With Me
- 9 Wade Hayes, What I Meant To Say
- 10 Jeff Carson, The Car
- 11 Tracy Byrd, Love Lessons
- 12 Bryan White, Rebecca Lynn
- 13 Tim McGraw, Can't Be Really Gone
- 14 Pam Tillis, Deep Down
- 15 Doug Supernaw, Not Enough Hours In
- 16 John Berry, If I Had Any Pride Left At All
- 17 Terri Clark, When Boy Meets Girl
- 18 Ricky Skaggs, Solid Ground
- 19 Ty Herndon, Heart Half Empty
- 20 Rhett Akins, She Said Yes
- 21 David Lee Murphy, Dust On The Bottle

- 22 Emilio, Even If I Tried
- 23 George Strait, Check Yes Or No
- 24 Ty England, Smoke In Her Eyes
- 25 Lorrie Morgan, Standing Tall
- 26 Sawyer Brown, Round Here
- 27 Trisha Yearwood, On A Bus To St. Cloud
- 28 Collin Raye, Not That Different
- 29 Toby Keith, Santa I'm Right Here
- 30 Martina McBride, Wild Angels

★★ NEW ONS ★★

4 Runner, Ripples  
 Junior Brown, My Wife Thinks You're Dead



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Chris Isaak, Wicked Game
- 2 Madonna, Take A Bow
- 3 Janet Jackson, Love Will Never Do Without You
- 4 Bryan Adams, Have You Ever Really Loved...
- 5 Madonna, Like A Prayer
- 6 Madonna, Open Your Heart
- 7 Janet Jackson, Runaway
- 8 Madonna, Express Yourself
- 9 Madonna, Vogue
- 10 Bryan Adams, (Everything I Do) I Do It For You
- 11 Madonna, I'll Remember
- 12 Madonna, Bedtime Story
- 13 Mariah Carey, All I Want For
- 14 Madonna, Like A Virgin
- 15 George Michael, Freedom
- 16 Mariah Carey, Dreamlover
- 17 Whitney Houston, Exhale
- 18 Janet Jackson, What Have You Done For Me Lately
- 19 Janet Jackson, That's The Way Love Goes
- 20 Janet Jackson, If
- 21 Michael Jackson & Janet Jackson, Scream
- 22 Madonna, Papa Don't Preach
- 23 Michael Jackson, Black Or White
- 24 Seal, Kiss From A Rose
- 25 Gloria Estefan, Turn The Beat Around
- 26 Madonna, Human Nature
- 27 Vanessa Williams, Colors Of The Wind
- 28 Gin Blossoms, Til I Hear It From You
- 29 Janet Jackson, Miss You Much
- 30 Sinead O'Connor, Nothing Compares

★★ NEW ONS ★★

Janet Jackson, Twenty Foreplay  
 George Michael, Jesus To A Child  
 Big Mountain, Get Together  
 Dave Matthews Band, Satellite  
 Soul Asylum, Promises Broken

## SEVEN MARY THREE ADDS UP ON ATLANTIC

(Continued from page 1)

edged rock band became Heatseekers Impact Artists when the album broke into the top half of The Billboard 200 at No. 93 for the week ending Jan. 6.

This week, the album, which has sold more than 167,000 units to date, according to SoundScan, moves 21 positions to No. 72 on The Billboard 200.

### DOING IT THEMSELVES

Seven Mary Three, which came out of the scene centered around the College of William and Mary in Williamsburg, Va., that spawned Matthews, built a strong touring base and released its debut, "Churn," in 1994 on its own 5 Spot Records before signing with Mammoth/Atlantic.

Once signed, Seven Mary Three rerecorded "Churn," added two new songs, and changed the title to "American Standard," which was released Sept. 5, 1995, on Mammoth/Atlantic.

Armed with their own product manager, Sam Mitcham, and road manager, Mike Moran (who still work for the band), Seven Mary Three landed "Cumbersome" on commercial album rock outlet WJRR Orlando, Fla., without the aid of a record label or a promoter.

WJRR is the same station that brought hometown heroes Collective Soul to national attention.

"When I first heard 'Cumbersome,' I said to my promotions director that this is the next Collective Soul," says Steve Robertson, assistant PD/music director/midday jock at WJRR, which began playing "Cumbersome" in January 1995. "I got the same feeling from this song that I got from [Collective Soul's] 'Shine.' We started playing it, and after about 100 spins we started testing it, and it came back top 10 after 30 and was pretty consistent after that."

WJRR is actually playing the original six-minute version with the acoustic intro featured on "Churn," instead of the shorter, all-electric version on "American Standard." The station has also begun playing "Water's Edge."

This is the second week "Cumbersome" is at No. 1 on the Album Rock Tracks chart, and it is No. 7 with a bullet on the Modern Rock Tracks chart.

The 5,000 copies of "Churn" that the band pressed with money saved from its gigs landed in a few Best Buy stores in Orlando, as well as in approximately 10 independent stores between Williamsburg and Orlando, where the band now resides.

Chris Mayer, owner of the Band Box, an independent store in Williamsburg, says there was a great demand for "Churn" and later "American Standard."

"We cater to the William and Mary audience," says Mayer. "Good bands that tour in this college market can build up an incredible following. Dave Matthews did it, and the next one, I think, will be a band called River, which isn't signed yet."

Mayer says "Churn" ended up in the store's top 10 best-selling albums list for 1994, outselling Pearl Jam, while "American Standard" ended up No. 7 for 1995.

In addition to strong retail and radio support, Seven Mary Three landed opening gigs for Live, Matthew Sweet, and the Toadies, all before signing a recording contract with Mammoth.

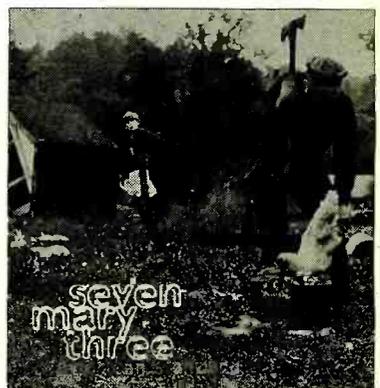
"We've had a great deal of luck on our side," says Jason Ross, singer/guitarist for Seven Mary Three. "You don't often hear a local band on commercial radio; that was definitely good ol' luck."

"The first time we played with a

known band it was Live," Ross continues. "We lucked into that because we sent them a disc and the manager called us and said they had a canceled opener, so we got the gig. As someone at our label said, 'This isn't rocket science. It's not like curing cancer. You write good songs, say what you believe in, and people will either follow you or not.'"

The band, which also features Jason Pollack (lead guitar), Casey Daniel (bass), and Gita Khalsa (drums), met while attending the College of William and Mary. The band later inked a publishing deal with EMI Music Publishing, landed on "Late Night With Conan O'Brien" in November 1995, and is scheduled to appear on "Late Show With David Letterman" Jan. 26 and on a future "ABC In Concert" program.

In addition, Seven Mary Three was the only developing rock band to be featured on the nationally syndicated television special "New Year's Eve Coast



To Coast," headlined by Boyz II Men.

But it took a little while for album rock and modern rock airplay to really kick in on "Cumbersome," which was serviced to radio in August 1995.

"Part of the game plan was to take a long, slow, and steady approach instead of trying to jamming it down people's throats," says Jay Faires, president of Mammoth and VP of A&R at Atlantic. "It developed gradually at radio. It seemed to be an East Coast/West Coast thing. Some West Coast [modern rock] stations put their noses in the air because they don't have short, spiky, bleached-blond hair, but the band is alternative enough."

The radio support is beginning to spread from rock stations to top 40 as well. While the label will not service "Cumbersome" to top 40 outlets until Jan. 15, several stations, such as WHTZ (Z100) New York, have jumped on the song early.

MTV has also been supportive and upped rotation on the clip for "Cumbersome" to stress rotation before the holidays.

### CREATIVE WRITING

The second single for album rock and modern rock radio will be "Water's Edge," a dark song about a fatal abduction of a young girl that was culled from one of Ross' creative writing assignments in college.

In fact, Ross says the bulk of the album's lyrics were taken from poems and short stories that led to his degree in English.

"[The album] was all creative writing," says Ross. "Some of the stories are autobiographical, some, like 'Water's Edge,' were more of a dream sequence. It's easier to write this way for me. I'm only 22 and I'm not a world traveler yet. I just try to base everything on common sense and my own value systems and tell stories from

(Continued on page 80)

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 13, 1996.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

Mel-Low, BG Thang

### BOX TOPS

- L.A.D., Ridin' Low
- D'Angelo, Cruisin'
- Total, No One Else
- R. Kelly, You Remind Me Of Something
- Xscape, Do You Want To
- 3T, Anything
- Das EFX, Microphone Master
- Immature, We Got It
- Spice 1/MC Eiht, 1990-Slick
- Monica, Before You Walk Out Of...
- J'son, Take A Look
- Da Luniz, I Got 5 On It
- Faith, Soon As I Get Home
- Fugees, Fu-Gee-La
- Tha Dogg Pound, Let's Play House
- Fab 5, Leflaur Lafiah Eshkoshika
- Bones Thugs-N-Harmony, East 1999
- Pure Soul, I Want You Back
- Whitney Houston, Exhale (Shoop Shoop)
- LL Cool J, I Shot Ya
- Bahamadia, Uknnowhowwedu
- Kool G. Rap, Fast Life
- No Doubt, Just A Girl
- Click, Hurricane
- Patra, Dip & Fall Back
- Xavier, Saturday Song
- LL Cool J, Hey Lover
- Jodeci, Love U 4 Life
- Somethin' For The People, You Want This Party Started

### NEW

- Eazy-E, Just Tah Let U Know
- Groove Theory, Keep Tryin'
- Homicide, Get What Cha Came Fo
- Joe, All The Things
- Mack 10, Westside Slaughterhouse
- PM Dawn, Sometimes I Miss You...
- Shawn Stockman, Visions Of A Sunset
- 2Pac, California Love



Continuous programming  
 3201 Dickerson Pike  
 Nashville, TN 37207

- Whitney Houston, Exhale (Shoop Shoop)
- Take That, Back For Good
- Mariah Carey & Boyz II Men, One Sweet Day
- Del Amitri, Roll To Me
- Janet Jackson, Runaway
- The Pretenders, Sense Of Purpose
- Temptations, Some Enchanted Evening
- Stevie Ray Vaughan, Little Wing
- The Archies, Sugar, Sugar
- John Berry, If I Had Any Pride...
- Peter Frampton, You
- Elton John, Blessed
- John Hiatt, Cry Love
- Hootie & The Blowfish, Time
- Natalie Merchant, Wonder
- David Lee Murphy, Dust On The Bottle
- George Strait, Check Yes Or No
- Tracy Byrd, Love Lessons
- Blues Traveler, Run Around
- Sarah McLachlan, I Will Remember You



Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

- D'Angelo, Cruisin'
- Cypress Hill, Throw Your Set In The Air
- Faith, Soon As I Get Home
- Michael Jackson, Earth Song
- Craig Mack, Makin' Moves...
- Blahzay Blahzay, Danger
- Smoothie Da Hustler, Broken Language
- Jesse & Trina, Where Is The Love
- Monifa/Heavy D., I Miss You
- Barrio Boyzz, How We Roll
- The Pharcyde, Runtin'
- Mack Da Maniak, What Goes Up
- Monica, Before You Walk Out Of...
- Capleton, Wings Of The Morning
- Goodie Mob, Cell Therapy

- Main One, Check Da Skills
- Funkmaster Flex, Loud Hangover
- Mary J. Blige, Natural Woman
- Jodeci, Love U 4 Life
- Whitney Houston, Exhale (Shoop Shoop)



Continuous programming  
 Hawley Crescent  
 London NW18TT

- Coolio Feat. L.V., Gangsta's Paradise
- Michael Jackson, Earth Song
- Passengers, Miss Sarajevo
- Tina Turner, Goldeneye
- East 17, Thunder
- Madonna, You'll See
- Shaggy, Boomastic
- Everything But The Girl, Missing
- Whitney Houston, Exhale (Shoop Shoop)
- The Beatles, Free As A Bird
- Queen, Heaven For Everyone
- Nick Cave & The Bad Seeds, Where The Wild Roses Grow
- Rolling Stones, Like A Rolling Stone
- Mariah Carey & Boyz II Men, One Sweet Day
- Culture Beat, Inside Out
- Da Luniz, I Got 5 On It
- Simply Red, Fairground
- Meat Loaf, I'd Lie For You
- Skee-Lo, I Wish
- Ace Of Base, Lucky Love



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

- DC Talk, Wish We'd All Been Ready
- Rich Mullins, Brother's Keeper
- Whiteheart, Even The Hardest Heart
- Michael W. Smith, Cry For Love
- 4 Him, The Ride Of Life
- Point Of Grace, Gather At The River
- Tramaine Hawkins, Who's Gonna Carry You?
- Clay Crosse, Time To Believe
- Kathy Troccoli, Go Light Your World
- 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



One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

- Soundgarden, Superunknown
- Flaming Lips, Christmas At The Zoo
- Schtm, Skydiver
- Our Lady Peace, Hope
- Loud Lucy, Ticking
- Sun God, Cool Cat
- 1, 000 Mona Lisa, How Would You Know
- Bush, Glycerine
- No Doubt, Just A Girl
- Alice In Chains, Grind
- Rocket From The Crypt, Born In '69
- Hoi Poloi, Big Fat Happy Day
- Everclear, Santa Monica
- Joan Osborne, One Of Us
- Into Another, Mutate Me
- Korn, Shoots & Ladders



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- Folk Implosion, Natural One
- 1, 000 Mona Lisa, How Would You Know
- Silverchair, Pure Massacre
- Schtm, Skydiver
- Flaming Lips, Bad Days
- Alice In Chains, Grind
- Cypress Hill, Throw Your Set In The Air
- Collective Soul, The World I Know
- Francis Dunny, Too Much Saturn
- Flaming Lips, Christmas At The Zoo
- Jonathan Brooke, Nothing Sacred
- The Corrs, Runaway
- Mike Watt, E Ticket Ride

# 38th Annual Grammy Awards: Final Nominations

Following are the nominations for the 38th annual Grammy Awards, except for the classical nominations, which will appear in next week's Billboard.

**Record of the year:** "One Sweet Day," Mariah Carey & Boyz II Men, Columbia. Producers: Walter Afanasieff & Mariah Carey; "Gangsta's Paradise," Coolio, MCA Soundtracks. Producer: Doug Rasheed; "One Of Us," Joan Osborne, Blue Gorilla/Mercury. Producer: Rick Chertoff; "Kiss From A Rose," Seal, ZTT/Sire/Warner Bros. Producer: Trevor Horn; "Waterfalls," TLC, LaFace. Producer: Organized Noize.

**Album of the year:** "Daydream," Mariah Carey, Columbia. Producers: Walter Afanasieff, Mariah Carey, Jermaine Dupri, Dave Hall, David Morales & Manuel Seal; "HIStory: Past, Present And Future—Book I," Michael Jackson, Epic. Producers: Dallas Austin, Bill Bottrell, David Foster, Janet Jackson, Michael Jackson, Jimmy Jam, R. Kelly, Terry Lewis, Rene & Bruce Swedien; "Jagged Little Pill," Alanis Morissette, Maverick/Reprise. Producer: Glen Ballard; "Relish," Joan Osborne, Blue Gorilla/Mercury. Producer: Rick Chertoff; "Vitalogy," Pearl Jam, Epic. Producers: Brendan O'Brien & Pearl Jam.

**Song of the year:** "I Can Love You Like That," Maribeth Derry, Steve Diamond, Jennifer Kimball, songwriters; "Kiss From A Rose," Seal, songwriter; "One Of Us," Eric Bazilian, songwriter; "You Are Not Alone," R. Kelly, songwriter; "You Oughta Know," Glen Ballard, Alanis Morissette, songwriters.

**Best new artist:** Brandy; Hootie & the Blowfish; Alanis Morissette; Joan Osborne; Shania Twain.

## POP

**Best female vocal performance:** "Fantasy," Mariah Carey, Columbia; "I Know," Dionne Farris, Columbia; "No More 'I Love You's,'" Annie Lennox, Arista; "One Of Us," Joan Osborne, Blue Gorilla/Mercury; "You Got It," Bonnie Raitt, Arista; "Colors Of The Wind," Vanessa Williams, Hollywood.

**Best male vocal performance:** "Have You Ever Really Loved A Woman?," Bryan Adams, A&M; "You Are Not Alone," Michael Jackson, Epic; "Believe," Elton John, Rocket/Island; "Kiss From A Rose," Seal, ZTT/Sire/Warner Bros.; "When We Dance," Sting, A&M.

**Best performance by a duo or group with vocal:** "I Can Love You Like That," All-4-One, Blitzz/Atlantic; "Love Will Keep Us Alive," the Eagles, track from "Hell Freezes Over," Geffen; "Let Her Cry," Hootie & the Blowfish, Atlantic; "I'll Be There For You (Theme From 'Friends')," the Rembrandts, EastWest; "Waterfalls," TLC, LaFace.

**Best collaboration with vocals:** "Someone To Love," Jon B. featuring Babyface, Yab Yum/550 Music/Epic; "When You Love Someone," Anita Baker with James Ingram, Elektra; "One Sweet Day," Mariah Carey & Boyz II Men, Columbia; "Have I Told You Lately That I Love You?," the Chieftains with Van Morrison; "Scream," Michael Jackson & Janet Jackson, Epic.

**Best instrumental performance:** "In Memory Of Elizabeth Reed," the Allman Brothers Band, track from "2nd Set—An Evening With The Allman Brothers Band," Epic; "Have Yourself A Merry Little Christmas," Kenny G, track from "Miracles—The Holiday Album," Arista; "Yesterday," Dave Grusin, track from "(I Got No Kick Against) Modern Jazz: A GRP Artists' Celebration Of The Songs Of The Beatles," GRP; "Song Is," Bruce Hornsby, RCA; "Mariachi Suite," Los Lobos, track from "Desperado" soundtrack, Epic Soundtrax.

**Best album:** "Daydream," Mariah Carey, Columbia. Producers: Walter Afanasieff & Mariah Carey; "Hell Freezes Over," the Eagles, Geffen. Producers: the Eagles, Rob Jacobs & Elliot Scheiner; "Medusa," Annie Lennox, Arista. Producer: Stephen Lipson; "Bedtime Stories," Madonna, Maverick/Sire. Producer: Madonna; "Turbulent Indigo," Joni



Babyface has five nominations for his talents in songwriting, performing, and production.

Mitchell, Reprise. Producers: Larry Klein & Joni Mitchell.

**Best traditional vocal performance:** "Julie Andrews—Broadway—The Music Of Richard Rodgers," Julie Andrews, Philips Classics; "Demi-Centennial!," Rosemary Clooney, Concord Jazz; "Back In Business," Eartha Kitt, DRG; "Broadway Legend," John Raitt, Angel; "Duets II," Frank Sinatra, Capitol.

## ROCK

**Best female vocal performance:** "Lay Down Your Pain," Toni Childs, DGC; "Down By The Water," PJ Harvey, Island; "You Oughta Know," Alanis Morissette, track from "Jagged Little Pill," Maverick/Reprise; "St. Teresa," Joan Osborne, track from "Relish," Blue Gorilla/Mercury; "Don't Have Time," Liz Phair, track from "Higher Learning—Music From The Motion Picture," 550 Music/Epic Soundtrax.

**Best male vocal performance:** "Knockin' On Heaven's Door," Bob Dylan, track from "Bob Dylan: MTV Unplugged," Columbia; "Somebody's Crying," Chris Isaak, Reprise; "Rock And Roll Is Dead," Lenny Kravitz, Virgin Records America; "You Don't Know How It Feels," Tom Petty, Warner Bros.; "Peace And Love," Neil Young, track from "Mirror Ball," Reprise.

**Best performance by a duo or group with vocal:** "Run-Around," Blues Traveler, A&M;

"Hotel California," the Eagles, Geffen; "What Would You Say," the Dave Matthews Band, track from "Under The Table And Dreaming," RCA; "Kashmir," Jimmi Page & Robert Plant, track from "No Quarter," Atlantic; "Hold Me, Thrill Me, Kiss Me, Kill Me," U2, Atlantic/Island.

**Best hard rock performance:** "Grind," Alice In Chains, Columbia; "Spin The Black Circle," Pearl Jam, track from "Vitalogy," Epic; "Wynona's Big Brown Beaver," Primus, track from "Tales From The Punchbowl," Interscope; "Blood Sugar Sex Magik," Red Hot Chili Peppers, track from "Woodstock '94," A&M; "The Seventh Seal," Van Halen, track from "Balance," Warner Bros.

**Best metal performance:** "S.F.W.," GWAR, track from "S.F.W.—Original Motion Picture Soundtrack," A&M; "Paranoid," Megadeth, track from "Nativity In Black—A Tribute To Black Sabbath," Columbia; "For Whom The Bell Tolls," Metallica, track from "Woodstock '94," A&M; "Happiness In Slavery," Nine Inch Nails, track from "Woodstock '94," A&M; "More Human Than Human," White Zombie, track from "Astro-Creep: 2000 Songs Of Love, Destruction And Other Synthetic Delusions Of The Electric Head," Geffen.

**Best instrumental performance:** "Jessica," the Allman Brothers Band, track from "2nd Set—An Evening With The Allman Brothers Band," Epic; "Shapes Of Things," the Jeff Healey Band, track from "Cover To Cover," Arista; "Vroom," King Crimson, track from "Thrak," Virgin Records America; "Every Now And Then," Santana with Vernon Reid, track from "Dance Of The Rainbow Serpent," Legacy/Columbia; "Tender Surrender," Steve Vai, track from "Alien Love Secrets," Relativity.

**Best rock song:** "Dignity," Bob Dylan, songwriter; "Downtown," Neil Young, songwriter; "Hold Me, Thrill Me, Kiss Me, Kill Me," Bono, U2, songwriters; "Hurt," Trent Reznor, songwriter; "You Oughta Know," Glen Ballard, Alanis Morissette, songwriters.

**Best album:** "Forever Blue," Chris Isaak, Reprise. Producer: Erik Jacobsen; "Jagged Little Pill," Alanis Morissette, Maverick/Reprise. Producer: Glen Ballard; "Vitalogy," Pearl Jam, Epic. Producers: Brendan O'Brien & Pearl Jam; "Wildflowers," Tom Petty, Warner Bros. Producers: Mike Campbell, Tom Petty & Rick Rubin; "Mirror Ball," Neil Young, Reprise. Producer: Brendan O'Brien.

**Best alternative music performance:** "Post," Bjork, Elektra; "Foo Fighters," Foo Fighters, Roswell/Capitol; "To Bring You My Love," PJ Harvey, Island; "MTV Unplugged In New York," Nirvana, DGC; "The Presidents Of The United States Of America," the Presidents Of The United States Of America, Columbia.

## R&B

**Best female vocal performance:** "I Apologize," Anita Baker, track from "Rhythm Of Love," Elektra; "Baby," Brandy, Atlantic; "I Belong To You," Toni Braxton, LaFace;

"Always Be My Baby," Mariah Carey, track from "Daydream," Columbia; "The Way That You Love," Vanessa Williams, Wing/Mercury.

**Best male vocal performance:** "Brown Sugar," D'Angelo, EMI; "This Is How We Do It," Montell Jordan, RAL/PMP; "I Hate U," ♀, Warner Bros.; "Baby's Home," Barry White, track from "The Icon Is Love," A&M; "For Your Love," Stevie Wonder, Motown.

**Best performance by a duo or group with vocal:** "I'm Your Man," All-4-One, Blitzz/Atlantic; "If You Love Me," Brownstone, MJJ Music/Epic; "A Change Is Gonna Come," Terence Trent D'Arby & Booker T. & the MG's, track from "The Promised Land," Columbia; "All I Need (Is A Chance)," Take 6, Reprise; "Creep," TLC, LaFace.

**Best song:** "Brown Sugar," D'Angelo, songwriter; "Creep," Dallas Austin, songwriter; "For Your Love," Stevie Wonder, songwriter; "Red Light Special," Babyface, songwriter; "You Can't Run," Babyface, songwriter.

**Best album:** "My Life," Mary J. Blige, Uptown/MCA. Producers: Sean "Puffy" Combs & Chucky Thompson; "Brown Sugar," D'Angelo, EMI. Producer: D'Angelo; "The Gold Experience," ♀, Warner Bros. Producer: ♀; "CrazySexyCool," TLC, LaFace; "The Icon Is Love," Barry White, A&M. Producer: Barry White.

## RAP

**Best solo performance:** "Gangsta's Paradise," Coolio, MCA Soundtracks; "Keep Their Heads Ringin'," Dr. Dre, Priority; "Big Poppa," the Notorious B.I.G., Bad Boy Entertainment/Arista; "I Wish," Skee-Lo, Sunshine/Scotti Bros.; "Dear Mama," 2Pac, Interscope.

**Best performance by a duo or group:** "1st Of Tha Month," Bone Thugs-N-Harmony, Ruthless; "Throw Your Set In The Air," Cypress Hill, track from "Cypress Hill III (Temple Of Boom)," Ruffhouse/Columbia; "I'll Be There For You/You're All I Need To Get By," Method Man featuring Mary J. Blige, Def Jam; "Feel Me Flow," Naughty By Nature, Tommy Boy; "What Would U Do?," Tha Dogg Pound, Death Row/Interscope.

**Best album:** "E.1999 Eternal," Bone Thugs-N-Harmony, Ruthless. Producer: D.J. U-Neek; "Poverty's Paradise," Naughty By Nature, Tommy Boy. Producer: Naughty By Nature; "Return To The 36 Chambers: The Dirty Version," Ol' Dirty Bastard, Elektra. Producer: the RZA; "I Wish," Skee-Lo, Sunshine/Scotti Bros. Producers: Walter "Kandor" Kahn & Skee-Lo; "Me Against The World," 2Pac, Interscope.

## COUNTRY

**Best female vocal performance:** "Baby, Now That I've Found You," Alison Krauss, track from "Now That I've Found You: A Collection," Rounder; "You Don't Even Know Who I Am," Patty Loveless, Epic; "Safe In The Arms Of Love," Martina McBride, RCA; "Mi Vida Loca (My Crazy Life)," Pam Tillis, track from "Sweetheart's Dance," Arista; "Any Man Of Mine," Shania Twain, Mercury Nashville.

**Best male vocal performance:** "Standing On The Edge Of Goodbye," John Berry, track from "Standing On The Edge," Capitol Nashville/Patriot; "Go Rest High On That Mountain," Vince Gill, MCA; "Gone Country," Alan Jackson, Arista; "I Can Love You Like That," John Michael Montgomery, track from "John Michael Montgomery," Atlantic Nashville; "A Thousand Miles From Nowhere," Dwight Yoakam, track from "Dwight Live," Reprise.

**Best performance by a duo or group with vocal:** "You're Gonna Miss Me When I'm Gone," Brooks & Dunn, Arista; "Amy's Back In Austin," Little Texas, Warner Bros.; "Here Comes The Rain," the Mavericks, MCA; "Darned If I Don't (Danged If I Do)," Shenandoah, Capitol Nashville/Liberty; "Tryin' To Get To New Orleans," the Tractors, track from "The Tractors," Arista.

**Best collaboration with vocals:** "All My Loving," Suzy Bogguss & Chet Atkins, track from "Come Together—America Salutes The Beatles," Capitol Nashville/Liberty; "A Good

Year For The Roses," George Jones & Alan Jackson, MCA; "On My Own," Reba McEntire with Trisha Yearwood, Martina McBride & Linda Davis, MCA; "I Will Always Love You," Dolly Parton & Vince Gill, track from "Something Special," Columbia/Blue Eye; "Somewhere In The Vicinity Of The Heart," Shenandoah with Alison Krauss, track from "In The Vicinity Of The Heart," Capitol Nashville.

**Best instrumental performance:** "Hightower," Asleep At The Wheel, Capitol Nashville; "Sally Goodin," Byron Berline with Earl Scruggs & Bill Monroe, track from "Fiddle & A Song," Sugar Hill; "Cheeseballs In Cowtown," Béla Fleck, track from "Tales From The Acoustic Planet," Warner Bros.; "Cat Walk," Flaco Jimenez & Lee Roy Parnell, track from "Flaco Jimenez," Arista Texas; "Thunder Road/Sugarfoot Rag," Doc Watson, track from "Docabilly," Sugar Hill.

**Best song:** "Any Man Of Mine," Robert John "Mutt" Lange, Shania Twain, songwriters; "Go Rest High On That Mountain," Vince Gill, songwriter; "Gone Country," Bob McDill, songwriter; "I Can Love You Like That," Maribeth Derry, Steve Diamond, Jennifer Kimball, songwriters; "You Don't Even Know Who I Am," Gretchen Peters, songwriter.

**Best country album:** "Junior High," Junior Brown, MCG/Curb. Producer: Junior Brown; "Music For All Occasions," the Mavericks, MCA. Producers: Don Cook, Raul Malo; "John Michael Montgomery," John Michael Montgomery, Atlantic Nashville. Producer: Scott Hendricks; "The Woman In Me," Shania Twain, Mercury Nashville. Producer: Robert



1995 Century Award winner Joni Mitchell is nominated for two Grammys for her album "Turbulent Indigo."

John "Mutt" Lange; "Thinkin' About You," Trisha Yearwood, MCA. Producer: Garth Fundis; "Dwight Live," Dwight Yoakam, Reprise. Producer: Pete Anderson.

**Best bluegrass album:** "Fiddle & A Song," Byron Berline, Sugar Hill; "Beyond The City," the Cox Family, Rounder; "Moonlighter," Claire Lynch, Rounder; "\$35 And A Dream," Rose Maddox, Arhoolie Productions; "Unleashed," the Nashville Bluegrass Band, Sugar Hill.

## NEW AGE

**Best album:** "Dream Suite," Suzanne Ciani, Seventh Wave; "An Enchanted Evening," Kitarō, Domo; "Trust," Patrick O'Hearn, Deep Cave; "Tyranny Of Beauty," Tangerine Dream, Miramar; "Forest," George Winston, Windham Hill.

## JAZZ

**Best contemporary performance:** "Elixir," Fourplay, Warner Bros.; "We Live Here," Pat Metheny Group, Geffen; "Tales," Marcus Miller, PRA; "Larry & Lee," Lee Ritenour & Larry Carlton, GRP; "Dreamland," Yellowjackets, Warner Bros.

**Best vocal performance:** "Love And Peace: A Tribute To Horace Silver," Dee Dee Bridgewater, Verve; "Close Your Eyes," Kurt Elling, Blue Note; "An Evening With Lena Horne," Lena Horne, Blue Note; "A Turtle's Dream," Abbey Lincoln, Verve; "Quiet After The Storm," Dianne Reeves, Blue Note.

**Best instrumental solo:** "Take The Coltrane," Kenny Barron, soloist, track from "Wanton Spirit," Verve; "Impressions," (Continued on next page)

## GRAMMY NOMINATIONS SPOTLIGHT WOMEN

(Continued from page 3)

clude album of the year; and 16-time Grammy-winning conductor Pierre Boulez, who scores nods in the best classical album and best orchestral performance categories.

Two Billboard Century Award winners are nominated for Grammys this year: Joni Mitchell is up for best pop album and best recording package for her Reprise Records album "Turbulent Indigo," and Buddy Guy's "Slippin' In" (Silvertone Records) is nominated for best contemporary blues album.

The top-selling album during the eligibility period of Oct. 1, 1994, through Sept. 30, 1995—Hootie & the Blowfish's Atlantic Records debut, "Cracked Rear

View"—is notably absent from the album categories. But the South Carolina band is nominated for best new artist, and its smash single "Let Her Cry" is up for best pop performance by a duo or group with vocal.

The 38th annual Grammy Awards ceremony will take place Feb. 28 at the Shrine Auditorium in Los Angeles. The three-hour show will be broadcast live at 8 p.m. Eastern time on CBS-TV and overseas via satellite.

NARAS will bestow Lifetime Achievement Awards on Dave Brubeck, Marvin Gaye, Sir Georg Solti (the all-time top Grammy winner, with 30 statues), and Stevie Wonder. In addition, legendary

producers George Martin and Jerry Wexler will receive Trustees Awards.

This year's inductees into the Recording Academy Hall of Fame will be the Dave Brubeck Quartet, Arturo Toscanini, Lionel Hampton & His Orchestra, the Andrews Sisters, the Glenn Miller Orchestra, and King Oliver's Creole Jazz Band.

Quincy Jones, who ranks second only to Solti on the Grammy winners' list, will be honored as the MusiCares 1996 Person of the Year; according to a statement from NARAS. The MusiCares Foundation was established by NARAS in 1989 to provide health and human services to people in the music industry.

# 38TH ANNUAL GRAMMY AWARDS: FINAL NOMINATIONS

(Continued from preceding page)

Michael Brecker, soloist, track from "Infinity" (McCoy Tyner), Impulse!; "But Beautiful," Pete Christlieb, soloist, track from "A View From The Side" (the Bill Holman Band), JVC; "The Way You Look Tonight," Eliane Elias, Herbie Hancock, soloists, track from "Solos & Duets," Blue Note; "Go Down Moses," Charlie Haden, Hank Jones, soloists, track from "Steal Away," Verve.

**Best instrumental performance:** "Wanted Spirit," Kenny Barron with Roy Haynes & Charlie Haden, Verve; "Steal Away," Charlie Haden & Hank Jones, Verve; "Double Rainbow—The Music Of Antonio Carlos Jobim," Joe Henderson, Verve; "I Never Told You—Fred Hersch Plays Johnny Mandel," Fred Hersch, Varese Sarabande Jazz; "Infinity," McCoy Tyner Trio featuring Michael Brecker,



Country/pop breakthrough artist Shania Twain moves into the Grammy elite with four nominations.

er; Impulse!

**Best large ensemble performance:** "All Blues," GRP All-Star Big Band, Tom Scott, GRP; "A View From The Side," the Bill Holman Band, JVC; "Rush Hour," Joe Lovano, Blue Note; "Gunslinging Birds," Mingus Big Band, Dreyfus Jazz; "State Street Sweet," the Gerald Wilson Orchestra, MAMA Foundation.

**Best Latin jazz performance:** "Pensativo," Jerry Gonzalez & the Fort Apache Band, Milestone; "Antonio Brasileiro," Jobim, Sony Latin Jazz; "Pure Emotion," Chico O'Farrill & His Afro-Cuban Jazz Orchestra, Milestone; "Arete," Eddie Palmieri, TropiJazz Records; "Ritmo Y Candela: Rhythm At The Crossroads," Patato, Changuito Y Orestes, Redwood.

## GOSPEL

**Best rock gospel album:** "Big Tent Revival," Big Tent Revival, Ardent/ForeFront Communications; "Lesson Of Love," Ashley Cleveland, Reunion; "Jars Of Clay," Jars Of Clay, Essential/Brentwood; "Home Run!," Geoff Moore & the Distance, ForeFront Communications; "No Doubt," Petra, Word.

**Best pop/contemporary gospel album:** "The Music Of Christmas," Steven Curtis Chapman, Sparrow Communications Group; "Unbelievable Love," Larnelle, Benson Music Group; "Find It On The Wings," Sandi Patty, Word; "I'll Lead You Home," Michael W. Smith, Reunion; "My Utmost For His Highest," various artists, Word/Myrrh.

**Best Southern gospel, country gospel, or bluegrass gospel album:** "One Summer Evening Live," Bruce Carroll, Word; "Somebody," Crystal Gayle, Intersound; "A Gospel Gathering," Ralph Stanley & Joe Isaacs, Freedom Recording; "At The Feet Of God," Jerry & Tammy Sullivan, New Haven; "Amazing Grace—A Country Salute To Gospel," various artists, Sparrow Communications Group.

**Best traditional soul gospel album:** "No Ways Tired," Fontella Bass, Nonesuch; "I Brought Him With Me," the Blind Boys Of Alabama, House of Blues/Private Music; "Shirley Caesar Live . . . He Will Come," Shirley Caesar, Word; "Power," the Mighty Clouds Of Joy, Intersound; "Live At Jackson State University," Rev. James Moore with the Mississippi Mass Choir, Malaco.

**Best contemporary soul gospel album:** "More Than A Melody," Yolanda Adams, Tribute; "The Call," Anointed, Myrrh; "Motown Comes Home," various artists, Motown; "Heartsongs," Doug Williams, Blackberry;

"Alone In His Presence," CeCe Winans, Sparrow Communications Group; "Not In My House," Daniel Winans, Glorious Music.

**Best album by a choir or chorus:** "Bible Stories," Donald Lawrence & the Tri-City Singers, Donald Lawrence, choir director, Sparrow Communications Group; "Live In New York By Any Means . . .," Hezekiah Walker & the Love Fellowship Crusade Choir, Hezekiah Walker, choir director, Benson Music Group; "Praise Him . . . Live!," the Brooklyn Tabernacle Choir, Carol Cymbala, choir director, Warner Alliance; "Shout," the Rev. Milton Brunson & the Thompson Community Singers, Percy Bady, choir director, Word Gospel; "Show Up!," the New Life Community Choir featuring John P. Kee, John P. Kee, choir director, Verity/Tyscot Communications.

## LATIN

**Best Latin pop performance:** "Nuestras Canciones," Adolfo Angel & Gustavo Angel, AFG Sigma; "Hay Amores Y Amores," Rocio Durcal, BMG/U.S. Latin; "La Carretera," Julio Iglesias, Sony Latin; "Cuando Los Angeles Lloran," Mana, WEA Latina; "Amor," Jon Secada, EMI Latin/SBK.

**Best tropical Latin performance:** "Todo A Su Tiempo," Marc Anthony, Soho Latino; "Master Sessions Vol. II," Cachao, Crescent Moon/Epic; "Tras La Tormenta," Willie Colon & Ruben Blades, Sony Tropical; "Irrepetible," Celia Cruz, RMM; "Abriendo Puertas," Gloria Estefan, Epic.

**Best Mexican-American performance:** "Lagrimas," Ramon Ayala & Sus Bravos Del Norte, Freddie; "El Mexico Que Se Nos Fue," Juan Gabriel, BMG/U.S. Latin; ". . . No Se Cansan!," Jaime Y Los Chamacos, Freddie; "Flaco Jimenez," Flaco Jimenez, Arista Texas; "Exitos En Vivo," La Mafia, Sony Discos.

## BLUES

**Best traditional album:** "Charles Brown's Cool Christmas Blues," Charles Brown, Bullseye Blues; "Them Update Blues," Lowell Fulson, Bullseye Blues; "Chill Out," John Lee Hooker, Pointblank; "The Last Real Texas Blues Band Featuring Doug Sahn," the Last Real Texas Blues Band featuring Doug Sahn, Antone's; "Turn It On! Turn It Up!," Roomful Of Blues, Bullseye Blues.

**Best contemporary album:** "The Man," Clarence "Gatemouth" Brown, Verve; "Live '92-'93," Albert Collins & the Icebreakers, Pointblank; "Some Rainy Morning," Robert Cray, Mercury; "Slippin' In," Buddy Guy, Silvertone; "Blue Night," Percy Sledge, Pointblank/Sky Ranch.

## FOLK

**Best traditional album:** "While Passing Along This Way," Norman & Nancy Blake, Shanachie; "South Coast," Ramblin' Jack Elliott, Red House; "Then And Now," Ali Akbar Khan, AMMP; "The Oak And The Laurel," Laurie Lewis & Tom Rozam, Rounder; "From . . . Another Time & Place," Dave Van Ronk, Alcazar Productions.

**Best contemporary album:** "The Long Black Veil," the Chieftains, RCA Victor; "MTV Unplugged," Bob Dylan, Columbia; "Train A Comin'," Steve Earle, Winter Harvest Entertainment; "Wrecking Ball," Emmylou Harris, Asylum/Elektra; "Lost Dogs & Mixed Blessings," John Prine, Oh Boy.

## REGGAE

**Best album:** "Rasta Business," Burning Spear, Heartbeat; "Free Like We Want 2 B," Ziggy Marley & the Melody Makers, Elektra; "Hi-Bop Ska! The 30th Anniversary Recording," Skatalites, Shanachie; "Live It Up," Third World, Solar/Hines.

## WORLD MUSIC

**Best album:** "Boheme," Deep Forest, 550 Music/Epic; "Cesaria Evora," Cesaria Evora, Nonesuch; "Firin' In Fouta," Baaba Maal, Mango; "Raga Aberi," Shankar with Zakir Hussain & Vikku Vinayakram, Music of the World; "The Splendid Master Gnawa Musicians Of Morocco," the Splendid Master Gnawa Musicians of Morocco featuring Randy Weston, Antilles.

## POLKA

**Best album:** "Better Than Ever," Eddie



Michael Jackson is nominated in four Grammy categories, including album of the year.

Blazonyczk's Versatones, Bel-Aire; "Polkas For A Gloomy World," Brave Combo, Rounder; "For Old Times Sake," Lenny Gomulka & Chicago Push, Push; "Happiness Is Polkas And Waltzes With Walter Ostanek & Friends," Walter Ostanek, World Renowned Sounds; "I Love To Polka," Jimmy Sturr, Rounder.

## CHILDREN

**Best musical album for children:** "Sleepy Time Lullabys," Barbara Bailey Hutchison, Jaba. Producers: J. Aaron Brown & David R. Lehman; "Papa's Dream," Los Lobos with Lalo Guerrero, Music for Little People. Producers: Los Lobos, Leib Ostrow & Eugene Rodriguez; "John McCutcheon's Four Seasons: Summersongs," John McCutcheon, Rounder. Producers: Bob Dawson & John McCutcheon; "Pocahontas Sing-Along," original cast, Walt Disney. Producers: Alan Menken & Stephen Schwartz; "Winnie The Pooh's Take My Hand," various artists including the Chieftains & Kathie Lee Gifford, Walt Disney. Producers: Michael L. Becker, Harold J. Kleiner & Marco Marinangeli.

**Best spoken word album for children:** "Follow The Drinking Gourd," Morgan Freeman, music by Taj Mahal, Rabbit Ears. Producers: Taj Mahal, John McCally & Doris Wilhousky; "Why The Dog Chases The Cat: Great Animal Stories," David Holt & Bill Mooney, High Windy Audio. Producers: David Holt & Bill Mooney; "The Diary Of A Young Girl (Anne Frank)," Winona Ryder, BDD Audio. Producer: Lauren Krenzen; "Prokofiev: Peter And The Wolf," Patrick Stewart, conducted by Kent Nagano, Erato. Producers: Dan Broatman & Martin Sauer; "John Henry," Denzel Washington, music by B.B. King, Rabbit Ears. Producers: B.B. King & Doris Wilhousky.

## SPOKEN/DOCUMENTARY

**Best spoken word or nonmusical album:** "Guy Noir: Radio Private Eye" (Garrison Keillor, author), Garrison Keillor & Walter Bobbie, readers, HighBridge; "I Am Spock" (Leonard Nimoy), Leonard Nimoy, Nova Audio Books; "Long Walk To Freedom" (Nelson Mandela), Danny Glover, Time Warner AudioBooks; "Phenomenal Woman" (Maya Angelou), Maya Angelou, Random House Audio Books.

## COMEDY

**Best spoken album:** "Crank Calls," Jonathan Winters, Audio Select; "Funk It," Martin Lawrence, EastWest; "Games Rednecks Play," Jeff Foxworthy, Warner Bros.; "God's Other Son," Don Imus, Simon and Schuster Audioworks; "In Goddess We Trust," Judy Tenuta, Goddess Entertainment.

## MUSICAL SHOW

**Best album:** "Anyone Can Whistle—Live At Carnegie Hall" (various artists), Tony McAnany, Joel Moss, producers (Stephen Sondheim, lyricist and composer), Columbia; "Hello, Dolly!" (the new 1994 cast with Carol Channing), Bruce Kimmel, Bill Meade, producers (Jerry Herman, lyricist and composer), Varese Sarabande; "How To Succeed In Business Without Really Trying" (Matthew Broderick & the new Broadway cast), Jay David Saks, producer (Frank Loesser, lyricist and composer), Mercury; "Smokey Joe's Cafe—The Songs Of Leiber And Stoller," (original Broadway cast), Jerry Leiber, Arif Mardin, Mike Stoller, producers (Jerry Leiber, Mike Stoller, lyricists and composers), Atlantic Theater.

## COMPOSING

**Best instrumental composition:** "Homage Part I" (track from "Homage"), Billy Taylor, composer (Billy Taylor, artist), GRP; "New

Life" (track from "Time Warp"), Chick Corea (Chick Corea), Stretch; "Tales" (track from "Tales"), Marcus Miller, Allen Toussaint (Marcus Miller), PRA; "The Starry Night" (track from "I've Known Rivers"), Billy Childs (Billy Childs), Stretch; "A View From The Side" (track from "A View From The Side"), Bill Holman (the Bill Holman Band), JVC.

**Best instrumental composition written for a motion picture or for television:** "Batman Forever," Elliot Goldenthal, composer, Atlantic; "Buggy Ride" (track from "Joe Cool's Blues"), Wynton Marsalis, Columbia; "Crimson Tide," Hans Zimmer, Hollywood; "The Cure," Dave Grusin, GRP; "Main Title" (track from "Ed Wood"); Howard Shore, Hollywood.

**Best song written specifically for a motion picture or for television:** "Colors Of The Wind" (track from "Pocahontas"), Alan Menken, Stephen Schwartz, songwriters (Vanessa Williams, Judy Kuhn, artists), Hollywood; "Have You Ever Really Loved A Woman?" (track from "Don Juan DeMarco"), Bryan Adams, Michael Kamen, Robert John "Mutt" Lange (Bryan Adams), A&M; "Love Me Still" (track from "Clockers"), Bruce Hornsby, Chaka Khan (Chaka Khan), MCA; "Someone To Love" (track from "Bad Boys"), Babyface (Jon B. featuring Babyface), Yab Yum/550 Music/Epic; "Whatever You Imagine" (track from "The Pagemaster"), James Horner, Barry Mann, Cynthia Weil (Wendy Moten), Fox.

## ARRANGING

**Best instrumental arrangement:** "Atras Da Porta" (track from "Symphonic Bossa Nova"), Jorge Calandrelli, arranger (Ettore Stratta conducting the Royal Philharmonic, artist), Teldec; "Come Together" (track from "Tales"), Marcus Miller (Marcus Miller), PRA; "Cookin' At The Continental" (track from "All Blues"), Michael Abene (GRP All-Star Big Band), GRP; "Lament" (track from "Tangence"), Robert Farnon (J.J. Johnson with the Robert Farnon Orchestra), Verve; "Manha De Carnaval" (track from "Symphonic Bossa Nova"), Jorge Calandrelli (Ettore Stratta conducting the Royal Philharmonic), Teldec.

**Best instrumental arrangement accompanying vocal(s):** "Alegria" (track from "Alegria"), Rene Dupere, arranger (Cirque Du Soleil, artist), RCA Victor; "Bibbidi-Bobbidi-Boo (The Magic Song)" (track from "Cinderella"), Bobby McFerrin (Bobby McFerrin), Walt Disney; "I Get A Kick Out Of You" (track from "Velvet & Brass"), Rob McConnell (Mel Torme with Rob McConnell & the Boss Brass), Concord Jazz; "Round Midnight" (track from "Self Portrait"), Jeremy Lubbock (Carmen Lundy) JVC Music; "Stormy Monday Blues" (track from "All Blues"), Tom Scott (GRP All-Star Big Band & B.B. King), GRP.

## PACKAGING

**Best package:** "Mirror Ball," Gary Burden, art director (Neil Young, artist), Reprise; "Turbulent Indigo," Robbie Cavolina, Joni Mitchell, art directors (Joni Mitchell), Reprise; "Mountains Of Madness," Stefan Sagmeister, art director (H.P. Zinker), Energy; "This Is Fort Apache," Tim Stedman, art director (various artists), MCA; "Vitalogy," Joel Zimmerman, art director (Pearl Jam), Epic.

**Best package—boxed:** "Soup," Blind Melon, Jeffery Fey, Chris Jones, Tommy Steele, art director (Blind Melon, artist), Capitol; "Alternative," Mark Farrow, art director (Pet Shop Boys), EMI; "Pulse," Storm Thorgerson, art director (Pink Floyd), Columbia; "Box Of Fire," Allen Weinberg, art director (Aerosmith), Columbia; "Civilization Phaze III," Frank Zappa, Gail Zappa, art directors (Frank Zappa), Barking Pumpkin.

## ALBUM NOTES

**Best notes:** "The Complete Stax/Volt Soul Singles, Vol. 3: 1972-1975," Rob Bowman, writer (various artists), Stax; "Ella—The Legendary Decca Recordings," Geoffrey Mark Fidelman, James Gavin, writers (Ella Fitzgerald), Decca Jazz; "25th Anniversary—Retrospective," John Fricke, writer (Judy Garland), Capitol; "I'll Be Seeing You: A Tribute To Carmen McRae," Dan Morgenstern, writer (Carmen McRae), Decca Jazz; "Let's Do It: Best Of

The Verve Years," Dan Morgenstern, writer (Louis Armstrong), Verve.

## HISTORICAL

**Best album:** "John Coltrane: The Heavyweight Champion: The Complete Atlantic Recordings," Joel Dorn, compilation producer (John Coltrane), Rhino/Atlantic Jazz Gallery; "Live At The BBC," George Martin, compilation producer (the Beatles), Capitol; "The R&B Box: 30 Years Of Rhythm & Blues," James Austin, Richard Foos, Billy Vera, compilation producers (various artists), Rhino; "Early Ellington: The Complete Brunswick And Vocalion Recordings Of Duke Ellington, 1926-1931," Orrin Keepnews, Steven Lasker, compilation producers (Duke Ellington & His Orchestra), GRP; "The Heifetz Collection," John Pfeiffer, compilation producer (Jascha Heifetz & various artists), RCA Victor Gold Seal.

## ENGINEERING

**Best engineered album, nonclassical:** "Afterglow," Al Schmitt (Dr. John), Blue Thumb; "Astro-Creep: 2000 Songs Of Love, Destruction And Other Synthetic Delusions Of The Electric Head," Terry Date, Ulrich Wild (White Zombie), Geffen; "Hell Freezes Over," Rob Jacobs, Elliot Scheiner (the Eagles), Geffen; "HIStory: Past, Present And Future—Book 1," Bruce Sweidien (Michael Jackson), Epic; "Wildflowers," Dave Bianco, Richard Dodd, Stephen McLaughlin, Jim Scott (Tom Petty), Warner Bros.

## PRODUCER (NONCLASSICAL)

**Producer of the year:** Babyface; Glen Bal-



1993 Century Award winner Buddy Guy scored a blues Grammy nomination for his album "Slippin' In."

lard; Rick Chertoff; Jimmy Jam & Terry Lewis; Rick Rubin.

## MUSIC VIDEO

**Best music video, short form:** "It's Oh So Quiet," Bjork, Vince Landay, producer, Spike Jonze, director, Elektra; "Dis Is Da Drum," Herbie Hancock, John Follmer, producer, Mark Dippe, director, Mercury; "Scream," Michael Jackson & Janet Jackson, Sean Chaffin, producer, Mark Romanek, director, Epic; "What Would You Say," the Dave Matthews Band, Jack Hardwicke, producer, David Hogan, director, RCA; "Famine," Sinead O'Connor, Sid Daffern, producer, Andy Delaney, Monty Whitebloom, directors, Chrysalis.

**Best music video, longform:** "Secret World Live," Peter Gabriel, Robert Warr, producer, Francois Girard, director, Geffen Home Video; "The Line, The Cross & The Curve," Kate Bush, Margarita Doyle, producer, Kate Bush, director, Columbia Music Video; "Saltimbanco," Cirque Du Soleil, Helene Dufresne, producer, Jacques Payette, director, RCA Victor/BMG Classics; "The Planets," Charles Dutoit conducting the Montreal Symphony Orchestra, Niv Fichman, producer, Barbara Willis Sweete, director, PolyGram Video; "333," Green Jelly, Green Jelly, producer, Green Jelly, director, Zoo Entertainment; "Where'd You Hide The Body," James McMurtry, Linda Feferman, producer, K.C. Amos, Bill Brown, Ingrid Calame, Sande Chen, Gregory E. Connor, Linda Feferman, Johannes Gamble, Nathan Hope, Pip Johnson, Brenda McIntyre, Luis Ruiz, Deborah Stratman, directors, Columbia Music Video.

# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**NARROWING THE GAP:** Mariah Carey and Boyz II Men hold onto the No. 1 spot for the seventh consecutive week with "One Sweet Day" (Columbia). Although its lead in combined airplay and sales points over the No. 2 single, Whitney Houston's "Exhale (Shoop Shoop)" (Arista), has narrowed a bit, "Day" remains well ahead of the competition in overall chart points, almost guaranteeing it several more weeks at No. 1. If "One Sweet Day" holds at No. 1 for two more weeks, it will be Carey's longest-running No. 1, surpassing the eight-week run at the top for both "Dreamlover" and "Fantasy." It should be noted that the gap in overall chart points between "Exhale" and the No. 3 single, "Hey Lover" by L.L. Cool J (Def Jam/RAL/Island), has narrowed considerably. There is a distinct possibility that "Lover" could move into the No. 2 position, maybe as early as next week.

**THE REAL DEAL:** The period monitored at retail and radio for this week's Hot 100 includes the days between Christmas and New Year's. Traditionally, two things happen during this time of year that greatly affect the Hot 100. First, retail experiences a large drop-off in single sales from the previous week, which means that many singles lose sales points. Meanwhile, on the radio side, several titles that have already peaked on the Hot 100 show a resurgence due to airplay on year-end countdown shows. Some of this week's biggest airplay gainers are Carey's "Fantasy" (Columbia), the Rembrandts' "I'll Be There For You" (EastWest/EEG), Seal's "Kiss From A Rose" (ZTT/Sire/Warner Bros.), Take That's "Back For Good" (Arista), and winner of the Greatest Gainer/Airplay award, "Only Wanna Be With You" by Hootie & the Blowfish (Atlantic). If history repeats itself, most of these big year-end countdown titles will show a decrease in airplay on next week's chart.

**THE TRUE GAINERS:** Despite the traditional year-end fluctuations at retail and radio, some titles managed to show meaningful growth. The biggest overall point gainer on the chart also wins the Greatest Gainer/Sales award: "Let's Play House" by Tha Dogg Pound Featuring Michelle (Death Row/Interscope). It jumps 63-51 on the Hot 100 and 48-26 on the Hot 100 Singles Sales chart. Although more than 80% of its chart points are from sales, "House" is No. 10 in monitored airplay at KYLD (Wild 107) San Francisco. The second-biggest overall gainer, at No. 38, is "Nobody Knows" by the Tony Rich Project (LaFace/Arista). It moves 58-40 in sales and is top 10 at 13 monitored stations, including No. 3 at KUBE Seattle. Also showing significant growth is "Natural One" by Folk Implosion, at No. 40. It moves 37-34 on the Hot 100 Airplay chart and is No. 1 at five stations, including WDRE Long Island, N.Y.

**NEW TO THE CHART:** At No. 70 is the Hot Shot Debut, "Visions Of A Sunset" by Boyz II Men member Shawn Stockman (Polydor), a debut that was delayed a week due to a data-collection snafu caused by an errant bar code (see Suzanne Baptiste's Rhythm Section, page 19). It debuts at No. 60 on the Hot 100 Singles Sales chart and is breaking out of Baltimore, where it is No. 12 at WERQ (92Q). The only other debut, at No. 90, is Fun Factory's double-sided hit "Celebration"/"Take Your Chance" (Curb edel/Curb). The A-side, "Celebration," is No. 1 at KBFM McAllen, Texas.

## SAVAGE SUES DAVID BOWIE, BMG

(Continued from page 10)

Because of BMG's larger territory for the deal, the agreement called for BMG to provide two-thirds of the advance and Savage to provide one-third. However, video and promotional expenditures were to be split 50/50.

In December 1992, Bowie delivered the album "Black Tie White Noise" to Savage and BMG. Under an amended distribution agreement completed in March 1993, BMG was obligated to contribute \$200,000 per album for a marketing fund for Savage to promote Bowie's albums in the U.S. Savage would repay BMG via net proceeds from album sales.

According to the court papers, in mid-'93, after Savage had already paid Bowie more than \$2 million in advances and video fees, BMG, Bowie, and Isolar became "determined to cut [the] plaintiffs out—in effect to eliminate the middle man—and each take portions of the monies and business opportunities that [the] plaintiffs were to have received."

The suit claims that BMG unilaterally terminated the distribution agreement in July 1993 and refused to pay Savage the balance of \$1,004,993.15 it owed Savage in net proceeds, even though BMG knew Savage needed the money for payments owed Isolar and Bowie.

According to the papers, "BMG's failure to make payment was causing Savage Ltd. substantial damages and irreparable harm, likely leading to Savage Ltd.'s being put into bankruptcy by its creditors."

Unable to pay Bowie without the BMG payment, in September 1993, Savage was forced to give back to Bowie Savage's rights to his records.

By ridding themselves of Savage, the suit alleges, the defendants were free to pursue ancillary money-makers, such as CD-ROM projects utilizing videos and music from "Black Tie White Noise," without sharing the proceeds with the plaintiff.

According to the suit, BMG released a longform video featuring music from "Black Tie White Noise" in 1993, as well as a CD-ROM in 1994. These projects were released in the U.S. without the

plaintiff's permission, the suit claims.

Additionally, Savage alleges that BMG destroyed more than 142,000 albums in October 1993 without Savage's permission, but could provide Savage with no documentation of the scrapping, even though Savage had received documentation of scrapping on previous projects, when as few as three albums were destroyed.

Savage also says that BMG promoted the return of records by its customers and then charged Savage for the net proceeds and a returned-record fee.

Savage claims that as a result of these actions, it was forced to declare involuntary bankruptcy in December 1993.

Correspondence between BMG and Savage entered as evidence in the suit

indicates that Savage continued to pursue BMG for record returns through fall 1995 and that BMG was holding the inventory as "collateral security for mechanical royalty payments" BMG believed Savage owed the company. After not hearing from Savage, Denis Kellman, VP of legal and business affairs for BMG, faxed a letter to Savage's attorneys, saying that if he did not hear from them within 10 days, he would have "to consider scrapping the remainder of the goods." Six days later, Savage filed its suit.

Since the dissolution of Savage in the U.S., Bowie has signed with Virgin Records, which is not mentioned in the suit. BMG continues to distribute Bowie's releases outside of the U.S.

Neither BMG nor Isolar would comment on the pending litigation.

## HOLIDAY MULTIMEDIA SALES

(Continued from page 66)

make money."

Still, for music retailers that stocked it, computer and video game hardware and software seemed to fare better than multimedia music titles during the holiday season.

Almost all retailers surveyed say that one of the biggest-selling CD-ROM titles of the holiday season was Trilobyte/Virgin Interactive's "The 11th Hour." The game, the long-delayed sequel to "The Seventh Guest," was a top seller at Tower Records, Borders Books & Music, Virgin Megastore, and Interact!

"I definitely give [The 11th Hour] a thumbs up," says Jon Viscott, multimedia buyer for the Los Angeles Virgin Megastore. Other top titles at the store were "Rebel Assault II" and "You Don't Know Jack."

Viscott says that music-themed multimedia titles, enhanced CDs, and CD Plus titles sold well, "but not anywhere like the volume of games that we sold."

Game hardware fared well also; the Virgin Megastore sold all 300 stocked units of the Sony PlayStation, accord-

ing to Viscott.

"The great thing with that is that for each unit sold, you can count on selling two or three games."

Dave Sparks, owner of Pasadena, Calif.-based Interact!, says that holiday software sales were "game-dominated."

"We did better than expected this Christmas," says Sparks. Interact! sold many copies of "The 11th Hour" but also did well with "Warcraft" and "Marathon 2."

Reference titles, such as "Encarta" and "Cinematic '96," also performed well, according to Sparks.

"We are very pleased," says William Steinmetz, new media buyer for Borders Books & Music, which has multimedia departments in 44 of its stores nationwide. Steinmetz says sales "exceeded our projections for the period."

In addition to strong sales for "The 11th Hour," Steinmetz says, the 2-year-old "Myst" continued to be a top seller.

Reference and educational titles also sold well at the Borders stores, according to Steinmetz.

# Brit Awards Land A Gov't Minister

■ BY JEFF CLARK-MEADS

LONDON—The British government has moved one step closer to taking the music industry seriously.

A senior government minister will be a guest of honor at this year's Brit Awards for the first time, and her presence will provide tangible evidence that the record industry here is moving toward its long-held ambition.

Virginia Bottomley, secretary of state for national heritage since the fall, expressed her desire to attend the Feb. 19 Brits ceremony at a pre-Christmas meeting with a high-powered record-industry delegation.

Bottomley instigated the meeting, which is seen by record companies as evidence that the government is finally coming to appreciate music's cultural and social importance.

The British Phonographic Industry has historically enjoyed comparatively good relations with the government's department of trade and industry, largely because the record business can readily demonstrate its contribution to the U.K. economy.

However, the less tangible contributions to British culture and society have not been so easy to prove. Now

Bottomley is providing a new door to the government's heart.

After inviting the record industry to her office, she met with BPI chairman John Preston, former chairman and council member Rupert Perry, director general John Deacon, and council members who represent the classical and pop sectors.

The industry delegation raised a number of specific issues. Perry discussed his ambition to establish in the U.K. a national music center based on the Rock and Roll Hall of Fame and

Museum in Cleveland. While the BPI supports various archives and libraries already in place, Perry would like to see an umbrella organization.

National Music Day—now renamed the National Music Festival—was also discussed. The heritage department has sponsored the event since its inception, but it has largely failed to capture public imagination. This year, though, the organizing committee is chaired by respected industry figure Keith Lowde, and Deacon believes this will give it new force.

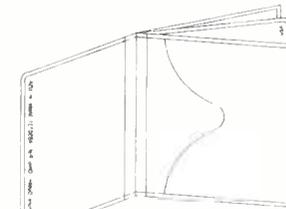
## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	10	THAT'S AS CLOSE AS I'LL ...	AARON TIPPIN (RCA)	14	25	2	TAKE A LOOK	J'SON (HOLLYWOOD)
2	16	10	PLAYA HATA	LUNIZ (NOO TRYBE)	15	—	4	EVERYBODY BE SOMEBODY	RUFFNECK FEATURING YAVAHN (MAW)
3	8	7	I NEED YOU TONIGHT	JUNIOR M A F I A FEATURING AALIYAH (UNDEAS)	16	21	9	SEX IN THE RAIN	MOKENSTEF (OUTBURST/RAL/ISLAND)
4	6	3	STAYIN' ALIVE	N-TRANCE (RADIKAL/AVEX-CRI/TIQUE)	17	—	14	HEAD LIKE A HOLE	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
5	3	8	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)	18	—	5	BROKEN LANGUAGE	SMOOTHIE DA HUSTLER (PROFILE)
6	10	27	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)	19	13	3	THE CAR	JEFF CARSON (MCG CURB)
7	5	4	ALL CRIED OUT	DENINE (METROPOLITAN)	20	17	3	GOIN' UP YONDER	M.C. HAMMER (GIANT)
8	15	2	FUNKORAMA	REDMAN (INTERSCOPE)	21	—	1	GIMME YOURS	AZ (EMI)
9	18	2	ENERGY	DEVONIE (WING/AQUA BOOGIE/MERCURY)	22	—	1	WHEN BOY MEETS GIRL	TERRI CLARK (MERCURY NASHVILLE)
10	4	8	GOLDENEYE	TINA TURNER (VIRGIN)	23	14	3	REBECCA LYNN	BRYAN WHITE (ASYLUM)
11	12	9	FADES EM ALL	JAMAL (ROWDY/ARISTA)	24	—	1	BLAH/LEFLAH	HELEAH SKEETAH AND O.G.C.A.K.A. THE FAB 5 (DUCK DOWN)
12	—	2	TOP OF THE STAIRS	SKEE LO (SUNSHINE/SCOTTI BROS.)	25	—	1	DADDY'S HOME	MONTELL JORDAN (PMP RAL/ISLAND)
13	19	5	GO WALKING DOWN THERE	CHRIS ISAAK (REPRISE)					

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JANUARY 13, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	13	<b>MARIAH CAREY</b> ▲ <sup>6</sup> COLUMBIA 66700 (10.98 EQ/16.98)	<b>DAYDREAM</b>	1
<b>★★★ No. 1 ★★★</b>						
2	2	4	7	<b>SOUNDTRACK</b> ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	2
3	6	7	29	<b>ALANIS MORISSETTE</b> ▲ <sup>4</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) <b>HS</b>	JAGGED LITTLE PILL	1
4	4	5	6	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
5	5	6	77	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ <sup>11</sup> ATLANTIC 82613/AG (10.98/16.98) <b>HS</b>	CRACKED REAR VIEW	1
6	9	8	10	<b>ALAN JACKSON</b> ▲ <sup>7</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
7	8	9	10	<b>SMASHING PUMPKINS</b> VIRGIN 40861 (1.9.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
8	10	10	59	<b>TLC</b> ▲ <sup>7</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
9	3	2	6	<b>THE BEATLES</b> APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
10	11	13	51	<b>BUSH</b> ▲ <sup>2</sup> TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>	SIXTEEN STONE	10
11	13	12	7	<b>R. KELLY</b> JIVE 41579* (10.98/16.98)	R. KELLY	1
12	12	11	44	<b>SHANIA TWAIN</b> ▲ <sup>5</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	6
13	14	15	8	<b>COOLIO</b> TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
14	15	16	8	<b>MADONNA</b> MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
15	22	21	15	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	4
16	7	3	16	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>1</sup> AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE	3
17	21	20	12	<b>JANET JACKSON</b> ▲ <sup>2</sup> A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
18	17	14	6	<b>VINCE GILL</b> MCA 11394 (10.98/16.98)	SOUVENIRS	11
19	16	19	57	<b>BLUES TRAVELER</b> ▲ <sup>3</sup> A&M 540265 (10.98/16.98)	FOUR	8
20	25	26	20	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b> ▲ COLUMBIA 67291 (9.98 EQ/15.98) <b>HS</b>	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	20
21	32	31	9	<b>THA DOGG POUND</b> DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) <b>HS</b>	DOGG FOOD	1
22	28	30	8	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
23	23	22	12	<b>GREEN DAY</b> REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
24	20	17	8	<b>BOYZ II MEN</b> MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	17
25	29	29	27	<b>SILVERCHAIR</b> ▲ EPIC 67247 (10.98 EQ/15.98) <b>HS</b>	FROGSTOMP	9
26	41	40	23	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>1</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
27	26	25	23	<b>SOUNDTRACK</b> ▲ <sup>3</sup> MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
28	18	24	28	<b>NATALIE MERCHANT</b> ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
29	19	18	4	<b>ENYA</b> REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	18
30	44	43	6	<b>LL COOL J</b> DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	23
31	27	27	15	<b>MICHAEL BOLTON</b> ▲ <sup>2</sup> COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
32	24	23	13	<b>REBA MCENTIRE</b> ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
33	36	41	19	<b>JOAN OSBORNE</b> ● BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) <b>HS</b>	RELISH	33
34	30	37	65	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
35	38	32	7	<b>ACE OF BASE</b> ARISTA 18806 (10.98/16.98)	THE BRIDGE	32
36	59	70	13	<b>OASIS</b> EPIC 67351 (10.98 EQ/15.98)	(WHAT'S THE STORY) MORNING GLORY?	36
37	39	39	19	<b>GOO GOO DOLLS</b> ● WARNER BROS. 45750 (9.98/15.98) <b>HS</b>	A BOY NAMED GOO	37
38	42	42	9	<b>DEF LEPPARD</b> MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
39	34	35	16	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
40	35	34	55	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
41	40	38	24	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
42	65	69	9	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
43	33	33	7	<b>MELISSA ETHERIDGE</b> ISLAND 524154 (10.98/16.98)	YOUR LITTLE SECRET	6
44	46	51	18	<b>FAITH HILL</b> ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
45	47	49	10	<b>OZZY OSBOURNE</b> ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
46	52	53	88	<b>LIVE</b> ▲ <sup>6</sup> RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
47	71	65	6	<b>VARIOUS ARTISTS</b> TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
48	56	58	40	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
49	37	36	7	<b>ROLLING STONES</b> VIRGIN 41040* (10.98/17.98)	STRIPPED	9
50	49	57	64	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MCA 11103* (10.98/16.98)	PULP FICTION	21
51	50	47	70	<b>BOYZ II MEN</b> ▲ <sup>11</sup> MOTOWN 530323 (10.98/16.98)	II	1
52	58	63	14	<b>AC/DC</b> EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER	4
53	63	67	42	<b>COLLECTIVE SOUL</b> ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
54	70	77	26	<b>FOO FIGHTERS</b> ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
55	89	105	19	<b>SOUNDTRACK</b> ● TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10

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
56	53	54	24	<b>SELENA</b> ▲ <sup>2</sup> EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
57	68	72	24	<b>MONICA</b> ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
58	69	75	23	<b>TOADIES</b> ● INTERSCOPE 92402/AG (10.98/15.98) <b>HS</b>	RUBBERNECK	56
59	78	74	23	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
60	54	56	14	<b>SOUNDTRACK</b> ● REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
61	48	46	28	<b>MICHAEL JACKSON</b> ▲ <sup>2</sup> EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
62	43	48	16	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
63	51	52	78	<b>SEAL</b> ▲ <sup>2</sup> ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
64	79	90	38	<b>WHITE ZOMBIE</b> ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
65	104	116	19	<b>RANCID</b> EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
66	103	99	9	<b>VARIOUS ARTISTS</b> TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
67	62	59	8	<b>QUINCY JONES</b> QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
68	55	50	7	<b>MEAT LOAF</b> MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
69	77	85	24	<b>XSCAPE</b> ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
70	60	64	6	<b>DON HENLEY</b> GEFFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
71	74	79	19	<b>DEEP BLUE SOMETHING</b> RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) <b>HS</b>	HOME	71
72	93	111	11	<b>SEVEN MARY THREE</b> MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) <b>HS</b>	AMERICAN STANDARD	72
73	120	113	8	<b>GENIUS/GZA</b> GEFFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
74	84	80	16	<b>TRAVIS TRITT</b> ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
75	45	44	6	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
76	100	106	24	<b>JODECI</b> ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
77	80	87	14	<b>LISA LOEB &amp; NINE STORIES</b> ● GEFFEN 24734 (10.98/16.98)	TAILS	30
78	108	71	4	<b>SPICE 1</b> JIVE 41583 (10.98/15.98)	1990 SICK	30
79	97	100	19	<b>COLLIN RAYE</b> ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
80	87	86	4	<b>VARIOUS ARTISTS</b> MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	80
81	66	73	60	<b>EAGLES</b> ▲ <sup>5</sup> GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
82	101	110	18	<b>FAITH EVANS</b> ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	22
83	114	139	4	<b>IMMATURE</b> MCA 11385* (9.98/15.98)	WE GOT IT	83
84	57	55	6	<b>DC TALK</b> FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
85	88	83	31	<b>SOUNDTRACK</b> ▲ <sup>1</sup> WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
86	98	98	21	<b>DAVID LEE MURPHY</b> ● MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	52
87	86	92	47	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	13
88	105	115	16	<b>BLACKHAWK</b> ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
89	67	76	10	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
90	107	107	99	<b>GREEN DAY</b> ▲ <sup>8</sup> REPRISE 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	2
91	83	78	76	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
92	117	130	13	<b>CANDLEBOX</b> MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
<b>★★★ PACESETTER ★★★</b>						
93	159	151	5	<b>EAZY-E</b> RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	84
94	92	89	30	<b>SOUNDTRACK</b> ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
95	119	127	26	<b>D'ANGELO</b> ● EMI 32629 (9.98/13.98)	BROWN SUGAR	42
96	64	45	24	<b>BETTE MIDLER</b> ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	45
97	94	102	10	<b>AARON TIPPIN</b> RCA 66740 (9.98/15.98)	TOOL BOX	63
98	95	104	65	<b>THE CRANBERRIES</b> ▲ <sup>3</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
99	85	81	21	<b>SOPHIE B. HAWKINS</b> ● COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
<b>★★★ GREATEST GAINER ★★★</b>						
100	171	159	8	<b>THE CLICK</b> SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
101	133	140	229	<b>METALLICA</b> ▲ <sup>8</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
102	96	103	9	<b>DWIGHT YOAKAM</b> REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	30
103	99	114	66	<b>BRANDY</b> ▲ <sup>3</sup> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
104	111	109	30	<b>ALL-4-ONE</b> ▲ BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
105	142	157	38	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
106	81	88	78	<b>SOUNDTRACK</b> ▲ <sup>5</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
107	152	152	85	<b>OFFSPRING</b> ▲ <sup>5</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4
108	132	134	25	<b>SHAGGY</b> ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
109	140	155	21	<b>KORN</b> IMMORTAL 66633/EPIC (9.98 EQ/15.98) <b>HS</b>	KORN	99

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

# Billboard 200 continued

FOR WEEK ENDING JANUARY 13, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	147	162	11	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
111	128	143	5	SOUNDTRACK WALT DISNEY 60863 (10.98/16.98)	TOY STORY	111
112	155	146	8	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
113	116	117	22	BRYAN WHITE ASYLUM 61642/EEG (9.98/15.98) <b>HS</b>	BRYAN WHITE	113
114	112	123	37	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) <b>HS</b>	WHEN I WOKE	51
115	177	167	9	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
116	90	93	9	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
117	61	62	8	BONNIE RAITT CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
118	91	97	7	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	58
119	31	28	8	LUTHER VANDROSS LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	28
120	75	82	163	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
121	145	164	73	WEEZER DGC 24629/GEFFEN (10.98/15.98) <b>HS</b>	WEEZER	16
122	193	—	25	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
123	153	170	24	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	44
124	110	112	62	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
125	127	126	93	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
126	RE-ENTRY	18	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4	
127	168	180	95	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
128	149	153	14	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77
129	169	171	215	NIRVANA DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
130	157	129	5	JOE DIFFIE EPIC 67045 (10.98 EQ/15.98)	MR. CHRISTMAS	129
131	131	138	14	SOUNDTRACK UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	14
132	136	133	83	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
133	141	154	61	NIRVANA DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
134	134	135	10	TOAD THE WET SPROCKET COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP	37
135	72	68	96	YANNI PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
136	125	136	111	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	5
137	73	61	7	FRANK SINATRA CAPITOL 31723 (11.98/17.98)	SINATRA 80TH - LIVE IN CONCERT	61
138	162	163	14	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	82
139	151	166	211	PEARL JAM EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	2
140	109	122	73	JEFF FOXWORTHY WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	38
141	138	144	39	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) <b>HS</b>	DELUXE	35
142	186	185	35	MONTPELL JORDAN PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	12
143	RE-ENTRY	15	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	8	
144	183	160	7	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
145	173	179	16	SOLO PERSPECTIVE 54901 7/A&M (10.98/15.98)	SOLO	66
146	150	131	11	VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2	121
147	NEW	1	EVERCLEAR TIM KERR 30929*/CAPITOL (9.98/13.98) <b>HS</b>	SPARKLE AND FADE	147	
148	178	158	40	REAL MCCOY ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
149	RE-ENTRY	13	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) <b>HS</b>	TERRI CLARK	136	
150	192	199	20	BRIAN MCKNIGHT MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	22
151	RE-ENTRY	12	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49	
152	RE-ENTRY	71	BONE THUGS-N-HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12	
153	165	165	109	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
154	122	137	12	INDIGO GIRLS EPIC 67229 (15.98/24.98)	1200 CURFEWS	40
155	135	128	14	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 52	Coolio 13	Vince Gill 18, 91	Korn 109	Monica 57	Bonnie Raitt 117	Forrest Gump 106	VARIOUS ARTISTS
Ace of Base 35, 182	The Cranberries 98, 176	Goodie Mob 112	Alison Krauss 87	John Michael Montgomery 48	Rancid 65	Friday 105	Classic Disney Vol. 1 60 Years Of
Aerosmith 192	Sheryl Crow 161	Goo Goo Dolls 37	Lenny Kravitz 186	Collin Raye 156	Collin Raye 79	Friends 60	Musical Magy 164
Alabama 168	Cypress Hill 42	Grateful Dead 189	k.d. lang 179	Alanis Morissette 3	Real McCoy 148	The Lion King 132	Jock Jams Vol. 1 59
Alice In Chains 22	D'Angelo 95	Green Day 23, 90	Anne Lennox 190	David Lee Murphy 86	Red Hot Chili Peppers 39	Mortal Combat 55	Jock Rock Volume 2 146
All-4-One 104, 195	DC Talk 84	Groove Theory 170	Gerald Levert & Eddie Levert, Sr. 155	Nine Inch Nails 127	Rolling Stones 49	Now And Then 191	MTV Party To Go Volume 7 66
The Beatles 9	Def Leppard 38	Sophie B. Hawkins 99	Little Texas 138	Nirvana 129, 133	Rusted Root 114	Pocahontas 85	MTV Party To Go Volume 8 47
Better Than Ezra 141	Joe Diffie 130, 171	Wade Hayes 185	LL Cool J 30	Oasis 36	Seal e3	Pulp Fiction 50	Saturday Morning Cartoons Greatest Hits 80
Blackhawk 88	Eagles 81	Don Henley 70	Lisa Loeb & Nine Stories 77	Offspring 107	Bob Seger & The Silver Bullet Band 89, 124	The Show 126	Tapestry Revisited: A Tribute To Carole King 175
Blues Traveler 19	Easy-E 93	Don Henley 70	Luniz 122	Onyx 174	Bob Seger & The Silver Bullet Band 89, 124	Toy Story 111	Stevie Ray Vaughan & Double Trouble 116
Michael Bolton 31	Eightball & MJG 115	Hootie & The Blowfish 5	Madonna 14	ORIGINAL LONDON CAST Phantom Of The Opera Highlights 181	Bob Seger & The Silver Bullet Band 89, 124	Waiting To Exhale 2	
Bon Jovi 198	Enigma 200	Immature 83	Mannheim Steamroller 16	Oasis 36	Seena 56	Spice 1 78	Clay Walker 110
Bone Thugs-N-Harmony 26, 152	Enya 29	Indigo Girls 154	Marilyn Manson 196	Offspring 107	Seven Mary Three 72	Sponge 184	Weezer 121
Boyz II Men 24, 51	Gloria Estefan 163	Janet Jackson 17	Martina McBride 128	Phantom Of The Opera Highlights 181	Shaggy 108	Bruce Springsteen 75	Bryan White 113
Brandy 103	Melissa Etheridge 43, 165	Jodeci 76	Reba McEntire 32, 199	Joan Osborne 33	Shai 162	George Strait 62	White Zombie 64
Garth Brooks 4, 40	Faith Evans 82	Elton John 172	Tim McGraw 15, 125	Ozzy Osbourne 45	Silk 144	Take That 180	Xscape 69
Bush 10	Everclear 147	Quincy Jones 67	Brian McKnight 150	Pearl Jam 139, 159	Silverchair 25	Tha Dogg Pound 21	
Tracy Byrd 123	Foo Fighters 54	Montell Jordan 142	Meat Loaf 68	Tom Petty & The Heartbreakers 136	Frank Sinatra 137	Aaron Tippin 97	
Candlebox 92, 194	Jeff Foxworthy 41, 140	Natalie Merchant 28	Metallica 101	The Pharcyde 158	Smashing Pumpkins 7	TLC 8	
Mariah Carey 1, 153	Kirk Franklin And The Family 166	Bette Midler 96	Bette Midler 96	The Presidents Of The United States Of America 20	Michael W. Smith 173	Toad The Wet Sprocket 134	
Tracy Chapman 118	Kenny G 120			Queen 169, 178	Solo 145	Toadies 58	
Steven Curtis Chapman 177	Garbage 183			Raekwon Guest Starring Tony Starks (Ghost Face Killer) 160	SOUNDTRACK	The Tractors 197	
Terrific 149	Genius/GZA 73				Batman Forever 94	Travis Tritt 74	
The Click 100					Clueless 151	Shania Twain 12	
Collective Soul 53					Dangerous Minds 27	Luther Vandross 119	
					Dead Presidents 131		

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
156	137	148	27	LORRIE MORGAN BNA 66508 (10.98/15.98)	GREATEST HITS	46
157	RE-ENTRY	20	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	53	
158	RE-ENTRY	5	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	37	
159	166	182	52	PEARL JAM EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
160	RE-ENTRY	17	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4	
161	163	174	96	SHERYL CROW A&M 540126 (10.98/16.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	3
162	RE-ENTRY	8	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	42	
163	129	124	14	GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS	67
164	156	169	36	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
165	167	183	119	MELISSA ETHERIDGE ISLAND 848660 (10.98/16.98)	YES I AM	15
166	76	60	8	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN AND THE FAMILY CHRISTMAS	60
167	RE-ENTRY	68	HOLE DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52	
168	139	141	20	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	100
169	190	172	170	QUEEN HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
170	RE-ENTRY	8	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69	
171	NEW	1	JOE DIFFIE EPIC 67405 (10.98 EQ/15.98)	LIFE'S SO FUNNY	171	
172	126	125	39	ELTON JOHN ROCKET 526915*/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
173	106	101	19	MICHAEL W. SMITH REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
174	RE-ENTRY	6	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	22	
175	164	150	9	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	88
176	180	192	126	THE CRANBERRIES ISLAND 514156 (10.98 EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
177	115	94	9	STEVEN CURTIS CHAPMAN SPARROW 51489 (9.98/13.98) <b>HS</b>	THE MUSIC OF CHRISTMAS	61
178	175	173	8	QUEEN HOLLYWOOD 62017 (10.98/16.98)	MADE IN HEAVEN	58
179	130	132	12	K.D. LANG WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
180	195	176	18	TAKE THAT ARISTA 18800 (9.98/15.98) <b>HS</b>	NOBODY ELSE	69
181	121	121	306	ORIGINAL LONDON CAST POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
182	197	194	99	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	1
183	RE-ENTRY	12	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) <b>HS</b>	GARBAGE	127	
184	RE-ENTRY	40	SPONGE WORK 57800/COLUMBIA (10.98 EQ/15.98) <b>HS</b>	ROTTING PINATA	58	
185	RE-ENTRY	36	WADE HAYES COLUMBIA 66412 (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	99	
186	RE-ENTRY	9	LENNY KRAVITZ VIRGIN 40696 (10.98/16.98)	CIRCUS	10	
187	174	188	52	TOM PETTY WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
188	161	177	31	CHRIS ISAAK REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
189	160	178	13	GRATEFUL DEAD GRATEFUL DEAD 14020/ARISTA (13.98/20.98)	HUNDRED YEAR HALL	26
190	146	168	42	ANNIE LENNOX ARISTA 25717 (10.98/16.98)	MEDUSA	11
191	RE-ENTRY	8	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107	
192	RE-ENTRY	48	AEROSMITH GEFFEN 24716 (12.98/17.98)	BIG ONES	6	
193	187	187	14	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
194	RE-ENTRY	103	CANDLEBOX MAVERICK/SIRE 45313*/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7	
195	143	119	7	ALL-4-ONE BLITZ 82846/ATLANTIC (10.98/16.98)	AN ALL-4-ONE CHRISTMAS	91
196	RE-ENTRY	5	MARILYN MANSON NOTHING 92641/INTERSCOPE (9.98/11.98)	SMELLS LIKE CHILDREN	59	
197	102	84	7	THE TRACTORS ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	68
198	RE-ENTRY	20	BON JOVI MERCURY 52818 (10.98 EQ/16.98)	THESE DAYS	9	
199	191	—	83	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
200	RE-ENTRY	251	ENIGMA CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6	

## TOUCH AND GO'S RACHEL'S RETURN FOR SOPHOMORE RELEASE

(Continued from page 1)

"Handwriting," released last May by Touch And Go-distributed Quarterstick Records, created a surprising stir among critics, indie retailers, and college radio stations. The band's eagerly awaited Quarterstick follow-up, "Music For Egon Schiele," is set for release Feb. 20.

"Handwriting" has shipped nearly 30,000 copies, according to Touch And Go, a label known for shepherding such hard-rocking acts as the Jesus Lizard, Girls Against Boys, and Butthole Surfers.

The album was even one punk rock aficionado's Christmas gift of choice. Amy Pickering, director of retail sales at Dischord, the label founded by Ian MacKaye of hardcore heroes Fugazi, ordered 15 copies for the holidays.

"All my friends and relations love the album," Pickering says. "Rachel's approaches classical-type music in a sophisticated way but without a superior attitude. They circumvent snobbery."

To Christian Frederickson, Rachel's violist, that is the goal. "With classical music, there's often a huge barrier between the audience and the performers—that whole penguins-in-bondage thing," he says. "We want to make music that is intimate."

The initial 10,000-copy pressing of "Handwriting" sold out immediately, according to Ed Roche, label manager for Touch And Go. "We were being way too conservative, but we had no idea," he says. "We were working with a kind of music we had never dealt with before."

"We thought that 'Handwriting' would just be a curiosity, a boutique item," says Scott Giampino, Touch And Go's publicity director. "We knew it was a great record, but you could put out the Beatles' White Album again and you wouldn't know how it would sell."

Touch And Go issued only 150 promotional copies of "Handwriting" to the press and 20 to radio. "The limited number of copies floating around actually helped create a buzz," Giampino says. "It became kind of a hip thing, you know, 'Have you heard about that cool Rachel's album?'"

"Plus, the deluxe packaging was key to the album's appeal," Giampino adds. "It was a complete work of art—graphically and musically."

The elaborate die-cut, letter-press, heavy-paper packaging for "Handwriting" was hand-constructed for the first pressing by the band and label staff during a 16-hour Saturday "labor of love" session, according to

Roche. The package also includes a 17-by-22-inch poster. The new album's presentation—containing images by Austrian painter Egon Schiele—is "even nicer than the first one," Roche says.

Frederickson and guitarist Jason Noble began recording in fall 1991 while Frederickson was attending the Peabody Conservatory in Baltimore and Noble was in the now-defunct Quarterstick rock band Rodan. They already had named their act Rachel's when they met pianist Rachel Grimes. Struck by the coincidence of her name, they gave Grimes a cassette and drafted her into the group in 1994. Grimes and Noble live in Louisville, Ky., where they work in advertising graphic design; Frederickson attends the Juilliard School in New York. All are in their mid-20s.

Sifting through inspirations ranging from art rockers Talk Talk and avant-jazz Bill Frisell to new music trendsetters the Kronos Quartet and composer Philip Glass, Rachel's piecemeal over four years. It was a challenging process, with the members working day jobs, attending school, and living in separate states.

"We did it because we wanted to put out something we thought was beautiful—even though we knew all our work could end up being perceived as obscure," Noble says.

The new Rachel's album comprises music originally composed by Grimes for a theater piece based on Schiele's life. Grimes performed the music with two outside string musicians for the run of the play, which was produced by Chicago's Itinerant Theater Guild.

Although the music was not designed for an album, when label staffers attended the play, they were "overwhelmed by the wonderful music," says Roche, and encouraged its release.

At some indie retail outlets, Rachel's music has been a phenomenon. Newbury Comics in Boston has sold 200 CDs and 50 vinyl LPs of "Handwriting," according to director of purchasing Natalie Waleik. Newbury placed all the product in the pop section. "Those are good sales for vinyl, and for a classical sort of record, it's amazing," Waleik says.

"Handwriting" also went into Newbury Comics' listening posts as late as November, which boosted sales considerably over the holidays, according to Waleik. Newbury plans a 150-unit initial order for "Egon Schiele," which Waleik terms a big purchase for a band whose previous title sold

250 copies. "The new album will sell better right off because the buzz is already out," she says.

Waterloo Records and Video in Austin, Texas, has done nearly as well with "Handwriting," selling 100 CDs and 30 LPs, according to store buyer Corby Harwell. Waterloo included "Handwriting" as part of its "Waterloo recommends" program, which involves listing the album in full-page ads in the weekly Austin Chronicle twice over the course of a month and putting it on a listening station.

"We went to Touch And Go for cop money rather than the label soliciting us," Harwell says. "We told them, 'Hey, this is something we can do well with.'" Harwell adds that Waterloo will also recommend "Egon Schiele" and plans to initially order 60 CDs and 30 LPs.

Even though its music is not bound for Lincoln Center anytime soon, Rachel's is not just a studio concoction. The band performed its first concert in August at the Bop Shop jazz club in Chicago's Wicker Park. The show caused "a huge splash with the press," Giampino says, and drew an over-capacity crowd of 300. "People were sitting down and listening intently," Giampino says. "It was totally unlike any rock show."

With an expanded lineup—including drummer Ed Grimes (Rachel's brother), cellist Eve Miller, and sound engineer/multi-instrumentalist Bob Weston—Rachel's recently completed a nine-date tour of clubs and small theaters, including hometown shows in Chicago and Louisville, as well as gigs in major East Coast cities. Rachel's booking agent is Chicago-based Flower Booking.

Based on what she heard at the New York Rachel's show, Robin Edgerton, music director at WMFU New York, says that the station is sure to play "Egon Schiele" enthusiastically. "The band previewed the new material—it's gorgeous," she says.

"Handwriting" was a favorite at WMFU, Edgerton adds, airing alongside artists as diverse as U.K. composer Gavin Bryars and Swiss folk chamber ensemble Die Knödel.

Touch And Go plans to promote "Egon Schiele" more assertively out of the box than it did with "Handwriting," Giampino says. The label will work the album aggressively at college radio, plus a handful of public radio stations. Giampino says that airplay on such influential shows as NPR's "Fresh Air" and public outlet WNYC New York's "New Sounds"

would be ideal.

In addition to "Egon Schiele," the ensemble will have other new material out this year. Rachel's contributed the track "Those Pearls . . ." to an upcoming Touch And Go compilation album to benefit Chicago club Lounge Ax. And the group has already recorded portions of its third album, which may be released as early as the fall. The band's compositions are published by Diogenic Press/Quarterstick.

With Frederickson's graduation

from Juilliard in May, Rachel's also may play more concerts this year, giving the group another chance to strike a chord with those more in tune with moshing than musical introspection.

"People take our music real personally," Rachel Grimes says. "They're so attentive during the shows and come up and thank us afterward. And they're from the same crowd that rocks to Fugazi. That's so inspiring."



by Geoff Mayfield

**WHAT GOES UP MUST COME DOWN:** The numbers behind the numbers on all of this issue's sales charts, with very few exceptions, are down from prior-week levels as the industry experiences the inevitable decline that occurs the week after Christmas. Actually, the week between Christmas and New Year's Day is generally healthy; in most years, that week has about double the take of an average, nonholiday week. But after the last-minute spurt of gift shopping passes, the industry's volume has nowhere to go but down.

The more significant comparison, in this or any time, is how business stacks up against that of the comparable week from the previous year. On that score, as noted in Market Watch (see page 82), 1995's post-Christmas week is just a bit ahead of the one in 1994.

One consequence of the post-Christmas deflation, a phenomenon with which veteran chart watchers are already acquainted, is that many of the titles that move north on this week's sales charts actually have lower numbers than they did last week. Despite the declines, these titles get upward chart moves because their decreases are smaller than those of other records around the same part of the chart. This syndrome is illustrated by the fact that 18 of the 22 albums re-entering The Billboard 200 actually sold less than they did last week.

As happens at this time of year, and will continue for at least the next couple of weeks, we have adjusted most of our sales charts' bullet criteria to reward not only those that managed increases but those that show the least-severe sales erosions. And hey, guess what? Christmas albums are starting to make their annual disappearing act on The Billboard 200, Top Pop Catalog Albums, and our other sales charts.

**PAIR OF ACES:** Mariah Carey retains the crown on The Billboard 200, while her 1994 Christmas album slides to the top of Top Pop Catalog Albums. This makes her the first act to top both charts simultaneously since Pink Floyd pulled that trick for two weeks in April 1994, when "The Division Bell" topped the big chart, and "The Wall" and "Dark Side Of The Moon" took turns leading the catalog list. Eric Clapton and Guns N' Roses are the only other artists to head both charts at the same time (for three weeks in March 1993 and one week in October 1991, respectively).

True to the week's climate, Carey's "Daydream" sees a 45.5% decline (which still yields an impressive 414,000 units for the week). On the catalog list, Carey's set trades places with Kenny G's Christmas title. G's album experiences a 79% decline (which leaves him with 78,000 units for the week), while Carey's sees a 58.6% decline (good for her chart-topping 80,000 units).

**THE WALL:** Realizing that the album's archival content made it a strong gift item, Capitol's pumped as many copies of the Beatles' "Anthology 1" to consumers as it could by the time Santa Claus romped. Now you know why, as the set slides 3-9 with a decline of 71.4%, the largest drop in the top half of The Billboard 200. Similarly, another Capitol package with nostalgic connotations, Frank Sinatra's multi-unit "Sinatra 80th—All The Best," falls from last week's rank, No. 82, all the way off the chart, with a 78.6% unit decline.

This is not to say that these are no longer salable albums—particularly since the Beatles' one-week sum stands at a still-respectable 171,000 units. But they dramatically display how the passing of Christmas shortens the shelf life of certain fourth-quarter albums.

**KID'S STUFF:** To better serve the needs of buyers who stock children's titles, we added catalog titles—those that are at least 2 years old—to Top Kid Audio at the start of the calendar year (see Child's Play, page 54). The policy change added five titles to last week's unpublished chart and three more this week. These include the No. 10 "Cinderella" book-and-tape set from Walt Disney's "Read-Along" series, an item that has seen sales bubble in the wake of the rerelease of the "Cinderella" home video.

The other catalog titles now residing on the chart are at No. 15, "Children's Favorites 1"; No. 18, "20 Simply Super Singable Silly Songs"; No. 19, "Read-Along: The Fox And The Hound"; No. 21, "Read-Along: 101 Dalmatians"; No. 22, "How The Grinch Stole Christmas"; No. 23, "Children's Favorites 2"; and No. 25, "Read-Along: 101 Dalmatians' Lucky Christmas." Not surprisingly, most of these come from the house of Disney.

## SEVEN MARY THREE ADDS UP ON ATLANTIC

(Continued from page 72)

that.

"I don't think I have what it takes to be a great poet, but I think I'm starting to scratch the surface of being a good songsmith and try to create melodies and dynamics, which is lost in a lot of music now," he adds. "I want to go back to an older style of music where there's a beginning, middle, and end to songs."

Ross says his college education also helped him understand the business end of music. "We learned how to run an efficient business," says Ross, who estimates that the band spent \$20,000 on marketing and advertising and for "Churn's" production costs.

All of the money came from its gigs at colleges during the week and its weekend shows in the Orlando area.

Faires says the success of Seven Mary Three is also due partially to the closer relationship Mammoth now has with Atlantic. The two entered into a joint venture in 1993, but in 1995 Faires added the duties of VP of A&R at Atlantic.

"Since I was brought closer and Mammoth was brought closer to Atlantic, our relationship has been really focused," he says. "We work well together, and it has helped to have an intelligent band with a great manager, too."

Seven Mary Three's manager is Darrel Massaroni for Darby Management. The band is booked by Pinnacle Entertainment.

"American Standard" hasn't been released outside of the U.S. yet;

Faires says he's waiting until it becomes more of a success story in the U.S. before treading into foreign territories.

Plans are in the works, however, for the band to tour overseas. For now, it embarks Jan. 20 on a headlining tour of various-sized venues in the U.S. and is finishing up a new song for the Surf Dog/Interscope compilation "MOM."

The compilation, due on Memorial Day, benefits the environmental organization Surfrider Foundation and features songs from Pearl Jam, Brian Setzer Orchestra, Frank Zappa, Everclear, Porno For Pyros, Beastie Boys, and Gary Hoey with professional surfer Donovan Frankenreiter.

## COLUMBIA TO LIFT NEIL DIAMOND'S 'TENNESSEE MOON'

(Continued from page 1)

not exactly true to say that he's gone country, Diamond says that he's adding a steel guitar and fiddle to his road band to accommodate the material on his new 18-cut album, "Tennessee Moon."

Amid a flurry of activity, the Columbia album will be released Feb. 6 domestically and internationally. Diamond will tape an ABC-TV special at Nashville's Ryman Auditorium Feb. 2 and 13 to air Feb. 24 at 10 p.m. EST. Then, he will begin a two-year world tour March 26 in Australia.

Columbia plans a big push for the album, according to Peter Fletcher, VP for marketing, West Coast. "This is Neil's best record in a decade," he says. "And our main job is to let Neil's fans know it's available. They're incredibly loyal, but they're not average radio listeners, so we have to find other ways to reach them. The cornerstone of our initial setup will be co-promotion of the TV special with ABC during their [ratings] sweeps. After the album release date, we'll target Valentine's Day sales to his fans, and then we'll kick into high gear the rest of the month, leading up to the TV show."

Plans include a promotion with Target, he says, including a special Diamond CD sampler with seven love songs. "Neil will be the featured musical artist in Target for February and March. We'll also have a major national contest through Handleman and Kmart, with a chance to win a Harley-Davidson motorcycle [Diamond's ride of choice] and Harley apparel. We'll have special in-store displays and endcap main aisle space in both Target and Kmart."

Fletcher says a radio promotion strategy is still being finalized, but initial plans are to take the entire record to country and AC, with focus tracks for each format. The album covers the musical spectrum—from traditional, lush Diamond epics to straight country, with some surprises in between (including a funny talking blues). Except for a revamped country version of "Kentucky Woman" and two other songs, all the songs were co-written by Diamond with Nashville songwriters (one with son Jesse).

Diamond says his Nashville stay has reinvigorated his writing chops. "Nashville is something every artist thinks about at some point, because of the pool of talent here," Diamond says. "Bob Gaudio [his producer] pushed me over the edge and told me it would be good for me and my music."

Diamond ended up writing with Harlan Howard, Gary Burr, Raul Malo, and Hal Ketchum, among others, and recording duets with such artists as Malo and Waylon Jennings.

"We ran down a list of potential writers," he says, "and then got realistic about how many writers I could work with, and came down to a list of 20-25. Then I met with them at least once before the writing sessions. I hit it off with just about everyone. Then, we set a writing schedule, where I would do two writing sessions a day and I would start a song that we would be excited enough about to continue and finish. We started every song pretty much at this kitchen table here [in his house outside Nashville], sitting face to face with two guitars, my

DAT machine on, and a stereo mike pinned to the window curtains here."

Diamond says that before coming to Nashville, he had not written a song for three or four years. "I had not been able to get myself to complete songs. I had started songs that I really liked, but had not been really motivated. Columbia had given me the easy way out by letting me do Christmas albums. I felt a definite need to write again and express myself about my life and add a new repertoire to Neil Diamond's catalog or life's work or whatever I've done. I hope some of these songs will stand among my best."

"This is American music in a way I've never really conceived of before," he adds. "Just listen to Mark O'Connor's fiddle, the way he plays around my voice. Steel guitar and fiddle are soulful instruments that I've never used before—great discovery. I feel good about what we've come out with here. I've got Chet Atkins on here, which was one of my fantasies."

As the writing went on, he says, the material became more and more autobiographical. "It's probably a milestone album for me, in that it proved to me that I can write my own heart and my own feelings after all these years. I can still get down to the nub of the truth. It's nice for me to know I can still do that."

Songs like "Prison Doors" and "Win The World," he says, are very much the story of his life. "I've lost two marriages now to my career, without any question, and that song

"Win The World" is the answer to it. So maybe I won't do it again."

Diamond is considering keeping a home in Nashville. "I like the writers community here [and] I had never been out to the clubs before, to see the songwriters nights, which are amazing. Even in the Brill Building days, the songwriter didn't have that kind of focus or forum. I like that a lot. The Brill Building was star-driven. This is writer-driven, and the city itself is creatively focused on the writer. At the Brill Building, writers had no freedom—they were forced to write for very specific reasons, for very specific artists."

Diamond, who was a paid house writer in those days, says he appreciates the difference. "There certainly was no golden age back then if you were just another writer. You were just another piece of chattel at 50 bucks a week—against future royalties. There was very little respect for the writer then. You were just a hired hand, kept in servitude. I was just lucky. It was just plain dumb luck that I was able to break out of that vicious cycle that writers were caught up in. This album reminds me of that era, except back then I was in the basement. Now, I'm in the penthouse. It makes a big difference."

Diamond is managed by Gallimore Associates. He has no booking agent. His publishing company is DiamondSongs, administered by Sony Music Publishing and SESAC (except for "Kentucky Woman," which is Talleyrand Music Inc.).

## Diamond's 'Tennessee' Top To Bottom

Here is a complete listing of the songs on "Tennessee Moon":

1. "Tennessee Moon," by Neil Diamond and Dennis Morgan. "That one's semi-autobiographical," says Diamond.
2. "One Good Love," by Diamond and Gary Nicholson and recorded as a duet with Waylon Jennings. "That's the only real duet I've done with a guy. I like it a lot."
3. "A Matter Of Love," by Diamond and Tom Shapiro.
4. "Shame," by Diamond and Hal Ketchum. "That began as a feel Hal had on guitar. Lyrically, the idea of shame came much later."
5. "Marry Me," by Diamond and Shapiro and sung with Buffy Lawson. "We tried different professional top stars on that song, and nobody could top Buffy, this unknown girl out of nowhere."
6. "Deep Inside Of You," by Diamond and Beth Nielsen Chapman, who sings on the track.
7. "Gold Don't Rust," by Diamond, Gary Burr, and Bob DiPiero.
8. "Like You Do," by Sandy Knox and Steve Rosen and sung with Rosemary Butler.
9. "Can Anybody Hear Me," by Diamond and Bill LaBounty.
10. "Win The World," by Diamond and Susan Longacre. "Very much about my own personal losses. The story of my life."
11. "No Limit," by Diamond and Richard Bennett.
12. "Reminisce For A While," by Diamond and Raul Malo, who sings on the track.
13. "Kentucky Woman," by Diamond. A hit for Diamond in 1967, when it reached No. 22 on the Hot 100.
14. "If I Lost My Way," by Diamond and Burr.
15. "Everybody," by Diamond and his son Jesse. "We worked five months on that," says Diamond. "He had a great melody, and I said, 'Can I horn in on that?' It kind of makes the circle complete—everyone from Chet Atkins to my own kid on this album."
16. "Talking Optimist Blues," by Diamond and Gretchen Peters. "Written for voice and guitar à la Dylan. But this is what Nashville added to it."
17. "Open Wide These Prison Doors," by Diamond and Stewart Harris. "That really reflects my own situation, my own life."
18. "Blue Highway," by Diamond and Harlan Howard and recorded with Chet Atkins. "Holy cow. Chet showed up to do some vocals after he finished his guitar part. I bowed down to the East. These people are unbelievable. This was a personal song for me as well as for Harlan, about our own searches for a blue highway."

## LABEL EXECS: CHRISTIAN MUSIC SALES HAVE LONG WAY TO GO

(Continued from page 1)

purchase data on retail in the Christian market last April. That month, Billboard began using the data in the gospel and contemporary Christian sales charts; it was added to The Billboard 200 in September. In the months that followed, acts such as CeCe Winans, Carman, Steven Curtis Chapman, Petra, Point Of Grace, and Ron Kenoly entered The Billboard 200 and Heatseeker charts for the first time.

Still, several label executives express disappointment with results for 1995.

"While our sales have increased over last year, I still believe [the] overall retailing market in Christian music in the CBA [Christian Booksellers Assn.] stores has been a little soft," says Word president Roland Lundy. "We have experienced a substantial amount of returns this year from last. I think some of our bigger accounts have not done as much business."

Sparrow president Bill Hearn says the label enjoyed a good 1995, but the year was not without some trouble spots. "Catalog sales were down," he says. "It was a tough year for catalog, there's no question about it."

Lundy agrees that catalog sales were down, and he sees a big discrepancy in how new releases sell. "The big artists continue to sell extremely well, but it is harder and harder and more expensive to break a new artist," he says. "Therefore you have to make better choices about what you are doing."

Lack of radio airplay and the hesitancy of mainstream retail to push Christian music continue to hamper label efforts to break acts. "One of the problems is that we don't have the ability to break an act nationwide with radio," says Arista Nashville president Tim DuBois, who helps oversee the Re-



**Making An Impact.** Steven Curtis Chapman shows off his Heatseekers T-shirt, which commemorates his "Music Of Christmas" album reaching No. 1 on the Heatseekers chart. The Sparrow set held the top Heatseekers position for the weeks ending Nov. 25 and Dec. 2, 1995, before Chapman became a Heatseekers Impact Artist on Dec. 9. (Photo: Chuck Pulin)

union label for parent BMG. "With the exception of Dallas, Seattle, and a few other [markets], basically radio is not strong enough to help us get mass exposure."

"As an industry, we have a long way to go to make people aware of the fact that we even exist," says DuBois. "We still sell a predominant amount of material through the Christian bookstores, and a huge percentage of practicing Christians have never set foot inside a bookstore."

The means to reach such potential

music buyers would seem to be mainstream retail outlets, but not all mainstream retailers are sold on the viability of Christian music. Witness the sales pattern for DC Talk's *ForeFront* album "Jesus Freak." Of the 85,814 units sold the first week, 78,142 were sold in Christian bookstores and 7,672 were sold at mainstream retail, according to SoundScan. DC Talk's Toby McKeehan says he visited a Washington, D.C., record store over Thanksgiving and, though there was a fier on the front window announcing the release, the clerks had not even taken the album out of the box yet.

ForeFront president Dan Brock praises CBA retailers for aggressively working the DC Talk album, but refers to the mainstream outlets as "the broader market that kind of slept through it."

Reunion president Terry Hemmings says, "Mainstream retail is still driven by mainstream radio, mainstream video, and all the promotional things that happen. Records don't just sweep themselves off the shelves, and the Christian market is still driven by non-media promotion... I think if we've done anything, we've overestimated our core consumers that shop at mainstream stores."

Still, the real potential for growth is in the mainstream. Sparrow hired mainstream promoters to work Steven Curtis Chapman's "Christmas Is All In The Heart" single to mainstream AC radio. ForeFront is promoting DC Talk's "Jesus Freak" to mainstream rock radio and recently landed light rotation for the video on MTV, which has not routinely aired clips by a Christian act since Stryper in the mid-'80s. Curb is planning to push Whiteheart to main-

stream radio as well.

Christian record executives continue to see SoundScan and the Billboard charts as tools to help the industry.

"I'm gaining in my knowledge of how to use SoundScan as a tool to run a better business," says Star Song CEO Jeff Moseley. "I think we have yet to tap the potential of SoundScan and all the ways it can help us run our business in terms of stock levels, shipping correct amounts of units into the marketplace."

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## PRE-NEW YEAR SALES PROVIDE SOME RELIEF

(Continued from page 1)

but said it posted a year-to-year increase in holiday sales at stores open at least a year.

In addition, executives at National Record Mart, Warehouse Entertainment, Spec's Music, and Compact Disc World say they benefited from strong post-Christmas sales. Each of those chains reported comparable-store increases during the week but added that the surge was not strong enough to give them positive comp-store numbers for the overall holiday selling season.

According to SoundScan, for the week ending Dec. 31, total sales were up 6.7% over last year, while album sales were up 5.3% and singles sales soared 19.4%. For the entire month of December, total sales were down 0.03%, album sales were off 1.1%, and singles sales were up 11.6%.

A survey of 300 retailers by Macey Lipman Marketing found a 3.7% overall decline in holiday sales. The survey was for the holiday season until Christmas. In a press release, Lipman says, "Incorporating a week of post-holiday sales could make a difference of as much as 2% but would still show the first loss season in years."

Reports from music stores were typical of those voiced by U.S. retailers in most consumer sectors. It was generally held that insecurity about the economy slowed consumer spending across the board.

On a positive note, many music merchants reported that gift-certificate sales were way up this year. But most merchants don't report those sales until the certificates are redeemed.

### CONSUMERS WAIT FOR SALES

Bill Teitelbaum, chairman, CEO, and president of National Record Mart, says, "It was a fantastic week after Christmas." But he links the late surge in holiday sales to the retail industry's tendency to put merchandise on sale after Christmas. While music retail doesn't necessarily participate in this strategy, he says, the stores get hurt just the same.

"Retail has definitely educated the consumer to wait until well after Thanksgiving, as they will have nothing to give thanks for if they go shopping right after eating," says Teitelbaum. "The consumer has learned about what the rest of the industry and business has learned—the true meaning and importance behind the term 'just in time.'"

Thanks to the last week in December, 150-unit, Carnegie, Pa.-based National Record Mart will show a low single-digit decrease in comparable-store sales, Teitelbaum says. Until the week ending Dec. 24, the chain had tracked a high single-digit decrease, he says.

Similarly, David Lang, president of nine-unit, South Plainfield, N.J.-based Compact Disc World, says he enjoyed a 20% increase during the post-Christmas week as compared with the same week last year. That surge allowed the chain to almost overcome the snowstorm the previous week that kept shoppers in their homes, resulting in the chain suffering a 65% decrease one day and a 35% drop the next in the most important shopping week of the year. For December, Compact Disc World was down 1.9%.

At 316-unit, Torrance, Calif.-based Warehouse Entertainment, assistant VP of music Kevin Milligan says the chain was up about 5% for the post-Christmas week, with volume

boosted by a sale on midline titles. Moreover, he adds, if sales of Christmas music are eliminated from the mix, the chain actually had a better week following the holiday than it did the week before Christmas.

John Marmaduke, president of 108-unit, Amarillo, Texas-based Hastings Books, Music & Video, says the holiday selling season kicked in three days before Christmas and continued the following week. He says the chain posted "barely" positive comp-store numbers of about 2% for December.

Says Chris Peluso, president/COO of 171-unit, Philadelphia-based the Wall, "We watched carefully our supply chain, focused on the basics of retailing, and aggressively went after the sales." That led to a same-store increase for the chain, he says.

In Troy, Mich., Sandy Bean, VP of advertising at 37-unit Harmony House, says the chain was pleased that post-Christmas sales helped the chain to a 1% increase for the month, considering the 12% same-store gain Harmony House achieved last December.

But not everybody saw an upsurge in business in the week following Christmas. Bob Say, VP at eight-unit, Reseda, Calif.-based Moby Disc, says that post-holiday sales were not as good as those of previous years and that the whole season was mediocre.

At four-unit, Santa Cruz, Calif.-based Cymbaline Records, owner Ron Prilliman says the week after Christmas "wasn't strong by any means. If we had an improvement, it was relatively minor. It certainly didn't pull the month off for us. We expected to be down, but we were surprised by how weak the Christmas season was in general."

Across the state, Russ Solomon, president of 95-unit, West Sacramento, Calif.-based Tower Records and Video, says he wasn't happy with sales performance during December, which he calls flat. He terms the '95 holiday selling season "shitty."

The Musicland Group, the nation's largest music retailer, issued a report Jan. 4 stating that December same-store sales declined 8.9% from the year before.

Trans World Entertainment, operator of 600 stores, says same-store sales for the nine-week period ending Dec. 30 declined 2%.

Jeff Clifford, VP of merchandising and marketing at 57-store Spec's Music, says sales were "a little down" from the previous year.

Gary Scotti, co-owner of four Scotti's Record Shops in Northern New Jersey, says same-store sales were probably down about 1% during the holiday season. "One store did really well, but my other stores were off, slower than expected."

Executives at Spec's Music and the Wall say teenagers flush with Christmas money and a taste for new music flocked to stores after the holiday. The Wall's Peluso says, "(What's The Story) Morning Glory?" [the Oasis album] popped up nicely; it's looking to be a breakout group in 1996."

In Ann Arbor, Mich., Len Cosimano, director of music merchandising for 98 Borders Books & Music stores, says the big winner was the high-flying "Cracked Rear View" by Hootie & the Blowfish. "The last three days before Christmas and the days after, it just zoomed," he says.

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	713,691,000	715,248,000 (UP 0.2%)
ALBUMS	614,672,000	616,363,000 (UP 0.3%)
SINGLES	99,019,000	98,885,000 (DN 0.1%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	368,300,000	409,476,000 (UP 11.2%)
CASSETTE	245,656,000	205,752,000 (DN 16.2%)
OTHER	716,000	1,135,000 (UP 58.5%)

### OVERALL UNIT SALES THIS WEEK

25,271,000

### LAST WEEK

40,386,000

### CHANGE

DOWN 37.4%

### THIS WEEK 1994

23,691,000

### CHANGE

UP 6.7%

### ALBUM SALES THIS WEEK

22,463,000

### LAST WEEK

37,200,000

### CHANGE

DOWN 39.6%

### THIS WEEK 1994

21,339,000

### CHANGE

UP 5.3%

### SINGLES SALES THIS WEEK

2,808,000

### LAST WEEK

3,186,000

### CHANGE

DOWN 11.9%

### THIS WEEK 1994

2,352,000

### CHANGE

DOWN 19.4%

### DISTRIBUTORS' TOTAL MARKET SHARE (12/4/95-12/31/95)

WEA	INDIES	SONY	BMG	PGD	CEMA	UNI
19.5%	19.2%	15%	13.9%	12.3%	11.9%	8.3%

ROUNDED FIGURES

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

SoundScan®

## Boyz Will Be Boyz—All Over The Hot 100

**T**HE CHART DOMINATION OF *Boyz II Men* continues as *Shawn Stockman* breaks away from the group for a rare solo outing. "Visions Of A Sunset" is the Hot Shot Debut on the Hot 100 at No. 70. The Polydor single is from the soundtrack to Richard Dreyfuss' new film, "Mr. Holland's Opus," which chronicles a high school music teacher's 30-year career.

Stockman joins a chart already dominated by "One Sweet Day," the single by *Mariah Carey* and *Boyz II Men* that rules for a seventh week. The *Boyz* are uncredited collaborators on *L.L. Cool J's* "Hey Lover," which is at No. 3, and the quartet's own Motown single "I Remember" holds at No. 46 with a bullet.

**W**ONDERWALL OF SOUND: *Oasis* continues its reign on top of the Modern Rock Tracks chart for the third week with "Wonderwall" from the Epic album "(What's The Story) Morning Glory?" In the band's native U.K., the single is in the top 10, but it's not the highest-ranked version of "Wonderwall" on the chart. That would be the title in the No. 3 position, a cover of the *Oasis* song by the *Mike Flowers Pops*. The unlikely middle-of-the-road version was tipped as a possible Christmas No. 1 in Britain, but it debuted and peaked at No. 2, unable to surpass *Michael Jackson's* strong No. 1 hit "Earth Song."

**B**LESS YOU: *Elton John* made his first appearance in the top 10 of the Hot 100 25 years ago next week, when "Your Song" moved 11-8. His latest Rocket single, "Blessed," may not have made the top 10, but it did peak at No. 34 in December and remained in the top 40 into 1996. (This week it tumbles 38-44.) As *Terry Byrne* of *Chicago* and *Dave Cook* of *Miami* note, that means John

has had a top 40 single every year for 27 consecutive years. He missed with his first release, "Border Song," which peaked at No. 92, but "Your Song" moved into the top 40 in 1970, and John hasn't skipped a year since.

**T**EN TO ONE: An observant *Darrell Roberts* of Raleigh, N.C., noticed that when "You'll See" by *Madonna* peaked at No. 6, it completed a set for the founder of *Maverick Recordings*. She has now peaked in every position of the top 10. Eleven of her singles have peaked at No. 1, with another five reaching the runner-up slot. "True Blue" and "Erotica" both peaked at No. 3. "La Isla Bonita" and "Lucky Star" went to No. 4, and "Angel" and "Dress You Up" gave *Madonna* a pair of No. 5 hits.

The other top 10 peaks for Ms. Ciccone are "Deeper and Deeper" at No. 7, "Keep It Together" at No. 8, "Rescue Me" at No. 9, and "Hanky Panky" at No. 10.

*Roberts* points out that *Madonna* is not the first artist to pull off this feat. When "Until You Come Back To Me (That's What I'm Gonna Do)" peaked at No. 3 in 1973, it was the final piece of the chart puzzle for *Aretha Franklin*, who began her top 10 run in 1967, when "I Never Loved A Man (The Way I Love You)" reached No. 9.

**'B**IRD' DROPS: It's a "Free"-fall as the *Beatles'* single plummets 6-15 after two weeks in the top 10. It's not the shortest top 10 run for a *Beatles* single on the Hot 100, however. "She's A Woman" was in the top 10 for only two weeks, and "Strawberry Fields Forever" and "P.S. I Love You" had one week apiece. The *Beatles'* single with the longest run in the top 10 was "Hey Jude," with 14 weeks.

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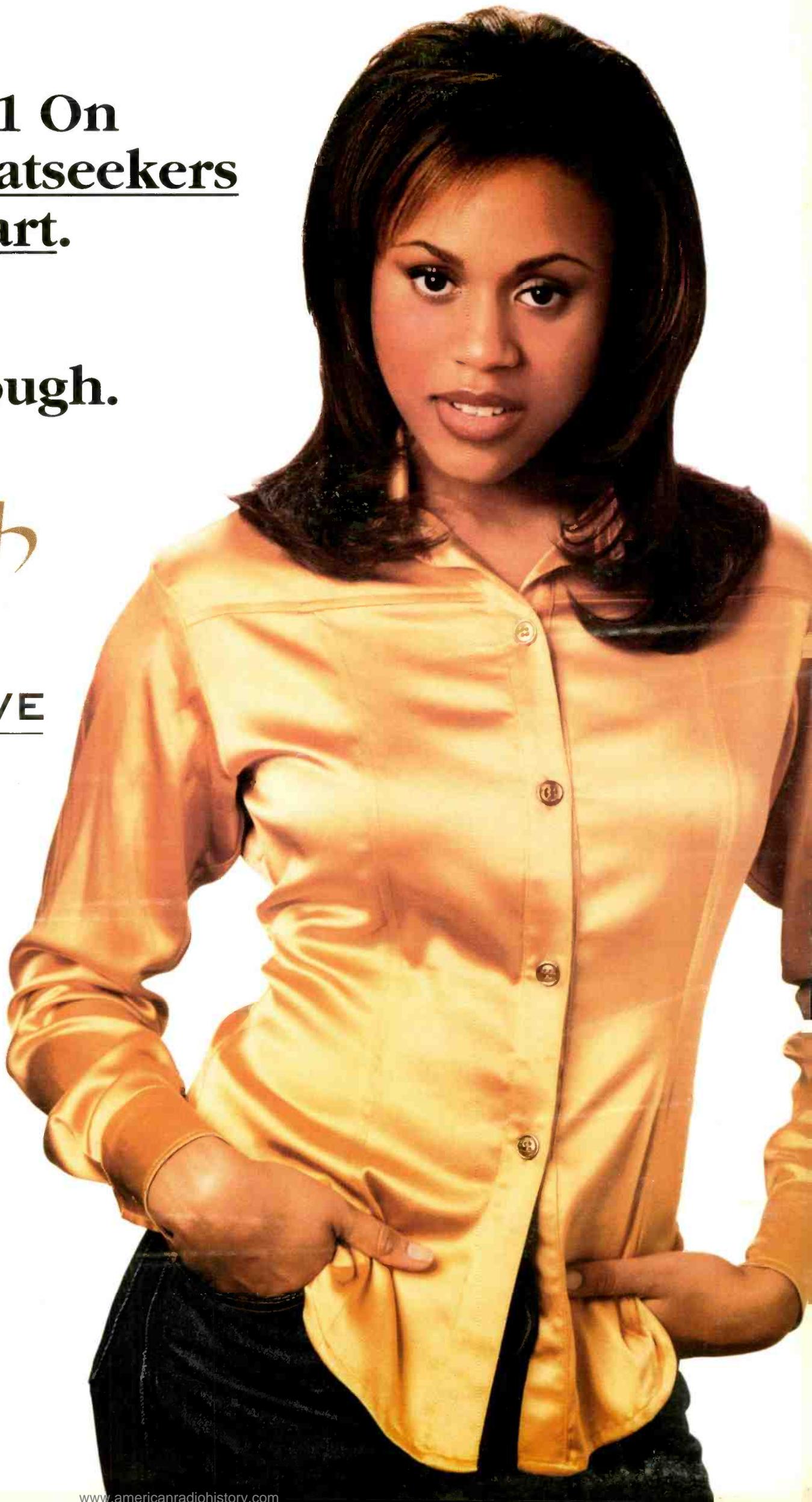
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