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Album Hits
'Legendary'
Heights

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NOVEMBER 23, 1996

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Spencer Steers 'Damaged Blues' Sound

BY CHRIS MORRIS

LOS ANGELES—On "Dissect," a track from the 1994 Matador album



JEFFREY EVANS OF '68 COMEBACK

"Orange," Jon Spencer commanded fellow Blues Explosion guitarist Judah Bauer to "play the blues, punk!" Today, a whole sub-genre of musicians is heeding Spencer's wry exhortation.

The Jon Spencer Blues Explosion, which released its latest Capitol-distributed Matador album, "Now I Got Worry," in October (Billboard, Sept.

Chicago performers, noisily bang the blues against a freewheeling punk rock sensibility.

"We do play some blues songs, but



THE JON SPENCER BLUES EXPLOSION

14), is the most widely publicized standard-bearer for a closely related pack of indie-label bands that is warping the sound and repertoire of the blues into an abrasive new style.

Unlike the English and American blues-rock bands of the '60s, which replicated the music of such black artists as Muddy Waters and Howlin' Wolf with purist fidelity, these contemporary acts, while drawn to the mature forcefulness of Delta and

we are definitely not a blues band," says Bob Bert, drummer for New York's Chrome Cranks and a former member of Sonic Youth. "It's definitely there, but we're not trying to recreate anything. We're total, like, white guys who haven't suffered or anything."

Matthew Johnson, owner of Fat Possum Records in Oxford, Miss., who has produced a collaboration between
(Continued on page 96)

U.K. Copyright Law Nears Gov't Approval

BY JEFF CLARK-MEADS

LONDON—The U.K.'s new copyright law is being sneaked through Parliament away from public gaze and in a form that contains disappointment for musicians, their managers, and record companies.



The Copyright and Related Rights Regulations 1996 were approved Nov. 6

by Parliament's lower chamber, the House of Commons, after a debate lasting less than an hour. The government made few efforts to inform those most affected by the new regulations that the debate was taking place; the London-based International Managers Forum (IMF), for instance, was not aware that the draft regulations had come before Parliament until contacted by Billboard the day after.

The regulations, which represent the U.K.'s most important copyright changes in a decade, were unamended
(Continued on page 94)

Virgin Stays With Proven Marketing For Enigma

BY DOMINIC PRIDE

LONDON—Refusing to play the marketing game the way a record company wants is usually the first step toward finding your contract in the elevator. But for Enigma's creator and producer, Michael Cretu, it was a stroke of genius that played its part in the act's selling more than 17 million albums worldwide.



ENIGMA

On the third Enigma album, "Le Roi Est Mort, Vive Le Roi!," to be released worldwide Nov. 25, Virgin Records is sticking to its tried-and-

tested formula of anonymity, using the Enigma name as a proven marketing brand.

The new album, which will ship close to 3 million copies worldwide, bears all the hallmarks of the Enigma experience: luxuriant carpets of synthesizers; laid-back rhythms; breathy, whispered female lyrics; and a calming

new-age vibe. The Gregorian chants of the first album, 1990's "MCMXC a.D.," and the Indonesian voices of its successor, "The Cross Of Changes" in 1994,
(Continued on page 95)

Foo Fighters Big At Music Vid Awards

BY BRETT ATWOOD

SAN FRANCISCO—The Foo Fighters' "Big Me," the clip that spoofs the Euro-flavored commer-



MORISSETTE

FOO FIGHTERS

cial for the breath-freshening candy Mentos, picked up three awards at the 18th annual Billboard Music Video Awards, held at the Crowne Plaza Parc Fifty Five Hotel here Nov. 9.

The Roswell/Capitol modern rock act won clip of the year and best new artist clip in the alternative/modern rock category, as well as the Maximum Vision Award,
(Continued on page 104)

Labels In EU Face Price-Fixing Inquiries

BY MARK DEZZANI and JEFF CLARK-MEADS

ROME—The record industry in the European Union is facing its fourth government inquiry in three years over allegations that labels are running a price-fixing cartel.

Following investigations in the U.K. and the Netherlands—both of which gave a clean bill of health to the record companies—the competition authority in Italy has now begun a probe of Italian trade organization FIMI and the five major labels it represents.
(Continued on page 94)

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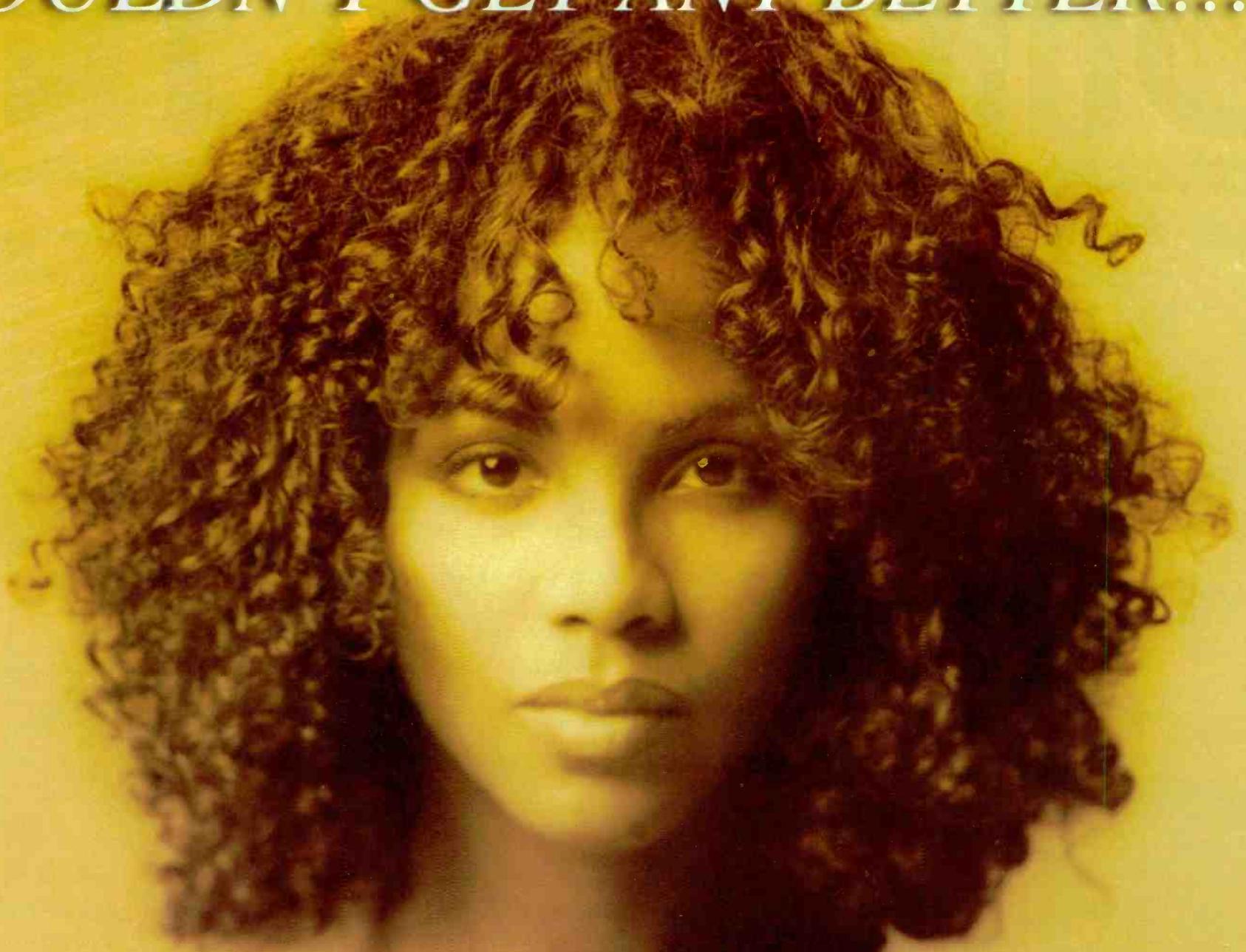
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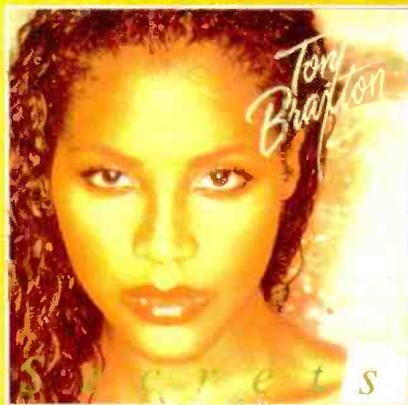
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and

“How Could An Angel Break My Heart.”



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TOP VIDEOS

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JAZZ

★ THE GUITAR TRIO
PACO DE LUCIA / AL DI MEOLA / JOHN MCLAUGHLIN • VERVE

JAZZ / CONTEMPORARY

★ THE MOMENT • KENNY G • ARISTA

NEW AGE

★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI
GEORGE WINSTON • DANCING CAT

Teller Plans Restructuring For Alliance

Merger Of Indie Distributors Among Changes On Tap

BY ED CHRISTMAN

NEW YORK—Al Teller, in his first move to reshape Alliance Entertainment since he assumed the chairmanship in August, says that over the next 18 months the company will consolidate its warehouse system, reduce its work force by 20%, and restructure its independent distribution business.

The announcements were made in conjunction with the Nov. 14 release of the company's third-quarter results. For the three-month period ending Sept. 30, Alliance reported a loss of \$9.4 million, or 23 cents per share, on sales of \$160.6 million. On a cash-flow basis—earnings before interest, taxes, depreciation, and amortization—the company posted a \$2.4 million loss.

The results were down considerably from the corresponding period last year, when the company posted a \$1 million profit—or \$13 million on a cash-flow basis—when it had sales of \$182.5 million. On Nov. 13, before the results were announced, the company's stock closed at \$3.25, up 25 cents from the previous day's trading.

For the nine-month period ending Sept. 30, the company reported a net loss of \$35.9 million, or 95 cents per share, on sales of \$500 million.

Sources suggest that despite the proposed consolidation of the company's operations, the New York-based Alliance continues to be hungry to make acquisitions. In fact, sources report that Alliance is involved in negotiations to raise \$100 million in equity, some of which would come from Apollo Advisors, a New York-based investment fund. As part of that deal, Teller is expected to invest further capital in Alliance; some of his former financial backers may join him as well, along with other senior Alliance executives.

Teller joined the company when Alliance acquired his Red Ant Entertainment. Teller was previously chairman of the MCA Music Entertainment Group and formed Red Ant—with the backing of Wasserstein Perella Entertainment Group—in July. Red Ant, which is already partially staffed and is in the process of signing talent, will be a full-service label. With its merger with Alliance, Red Ant is expected to assume control over the Castle Communications and Concord Jazz labels owned by Alliance (Billboard, Nov. 9).

Alliance Entertainment Corp. was

formed by Joe Bianco (who serves as chairman with Teller), who made 15 acquisitions over the last five years. While Bianco has built a music industry powerhouse, Alliance management has been slow to consolidate the acquisitions. So far, the company has focused on its one-stop efforts, combining three such companies into one, the Alliance One-Stop Group.

Alliance executives were unavailable for comment on the results at press time. In a press release, however, the company reported that the decline in sales and the losses were due to "lower than anticipated sales and higher than anticipated returns in a weak retail music environment," particularly the independent-label portion of the business.

In addition to the restructuring, the company announced Nov. 14 that it likely will sell off its Brazilian operations and Premiere Artist Services, an artist management company.

In a press release detailing the changes, Alliance announced that it will shutter five of its eight warehouses. In the fourth

quarter, the company expects to take a \$28 million-\$32 million write-off to make the move. Although it did not specify which warehouses would be closed, knowledgeable sources say the ones that will still be standing after the closures are those in Coral Springs, Fla.; Albany, N.Y.; and Santa Fe Springs, Calif. The latter two will likely be expanded to handle the increased product flow.

Another problem area for Alliance has been the company's independent distribution operation, which comprises two wholesalers, Independent National Distributors Inc. (INDI) and Passport, that distribute about a total of 750 labels. Teller has named Larry Stessel, formerly GM at EMI Records, to head up Alliance's distribution operations.

Alliance's previously announced agreement to acquire DNA, the distribution company jointly owned by Rounder and Valley Record Distributors, is off, according to sources.

Knowledgeable sources also say that
(Continued on page 101)

Future Is Cloudy For MCI's '1-800 MUSIC NOW' Venture

BY ED CHRISTMAN

NEW YORK—Music industry executives are questioning if there is a future for 1-800 MUSIC NOW, the MCI initiative to sell music directly to consumers.

A year after MCI entered the music business with a high-profile print and radio campaign, industry executives say they have seen little in the way of reorders from the operation.

Moreover, numerous label executives say that Diamond Creative Partners—the company MCI formed with Album Network and SJS Entertainment to operate the venture—has stopped chasing co-operative advertising funds.

For example, one label sales executive says that he called Diamond Creative Partners about spending money with it to promote a "real mainstream" album over the holiday selling season but never received a return call. "It was like they didn't want my money," he says.

In February, Billboard reported that 1-

800 MUSIC NOW was on track to generate \$7 million-\$10 million in revenues this year. But now, based on the account's buying patterns, industry executives say the operation will be lucky if it achieves \$5 million in sales for the year. That's a far cry from the \$145 million that Diamond Creative Partners documents suggested that the company would achieve in its first year of operation.

In fact, due to its almost nonexistent purchases and its lack of activity in chasing advertising funds, music industry executives are speculating that MCI will shut down the operation at the end of the year. Other sources suggest that MCI has been seeking a way to disengage from the music business and has considered selling the operation, possibly to Steve Smith, president of the Album Network.

MCI executives and Diamond Creative Partners executives did not return calls seeking comment. But in October, Dennis Kruse, a consultant working on the operation for MCI, told Billboard that MCI was

(Continued on page 105)

THIS WEEK IN BILLBOARD

A HOOTIE DILEMMA

There's good and bad news for Hootie & the Blowfish. They have a hit with 'I Go Blind,' but the song's not from the band's current album, "Fairweather Johnson" on Atlantic. The track is actually from a soundtrack for a competing-yet-sister label. Senior editor Melinda Newman has the story in her Beat column. **Page 15**

POST-CD DIGITAL AUDIO

Products showcased at the Audio Engineering Society convention revealed the sonic possibilities of the next digital format after the CD. Pro audio editor Paul Verna reports. **Page 64**

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Billboard Music Group

Post Office Delivers Holiday Vid Tie-In 'Rudolph, Frosty & Friends' Title Due For Xmas

■ BY SETH GOLDSTEIN

NEW YORK—The U.S. Postal Service is dispensing more than stamps this holiday season.

At 13,800 post offices around the country, clerks will sell patrons a 24-minute video titled "The Rudolph, Frosty & Friends Sing Along" for \$4.99, plus the cost of priority mail if buyers need to send that

last-minute gift. "It's a promotion for priority mail," says USPS spokeswoman Monica Hand. Competing against Federal Express and UPS, "we have become extremely market-driven," Hand says.

The "Rudolph" sing-along is the bright guiding light from early November through the end of the year. In partnership with Golden Books Entertainment Group in New York, USPS has already ordered 3 million

copies and could take delivery of as many as 10 million, according to Golden Books president Eric Ellenbogen.

No money has changed hands as yet. "They are profit participants in the program," Ellenbogen says.

LIVE Home Video should also profit. Golden Books earlier this year bought Broadway Video for \$91 million and the Rankin-Bass TV shows from which the cassette was created. Until its contract expires at the end of 1997, LIVE has the rights to the Rankin-Bass programs, which drive sales of its perennial Christmas Classics series. Senior VP of sales Jeff Fink expects to equal or surpass the 4 million copies of "Frosty The Snowman," "Santa Claus Is Coming To Town," "Rudolph The Red-Nosed Reindeer," and others shipped in 1995.

The Postal Service will get some of the credit since a commercial touting the series precedes the sing-along. "There will be a residual bump," says Tim Fournier, VP of sell-through sales. "Call us the beneficiaries."

(Continued on page 104)



Resounding Deal. Warner Resound has signed an exclusive distribution/marketing deal with SaraBellum Records, a division of 5 Minute Walk Records. Shown, from left, are Melinda Scruggs-Gales, VP/GM, Warner Christian Distribution; Jim Ed Norman, president, Warner Reprise Nashville; Frank Tate, president, SaraBellum Records and 5 Minute Walk Records; and Barry Landis, VP/GM, Warner Resound.

Buena Vista Takes 'Honey' Sequel Direct To Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—They've already shrunk the kids and enlarged the baby. Now they're shrinking the parents and taking them direct-to-video in the third installment of the "Honey" franchise.

Continuing its focus on made-for-video features, Buena Vista Home Video will release "Honey, We Shrank Ourselves" direct to stores March 18, 1997, priced at \$22.99.

Buena Vista VP of publicity and event marketing Tania Moloney says the supplier also has direct-to-video sequels of "The Lion King" and "Pocahontas" scheduled for release next year but dispels rumors that a "Toy Story" sequel is in the works. "It is not a project as of now," she says.

Announced as made-for-video project nearly two years ago, "Honey, We Shrank Ourselves" is the supplier's first attempt at capitalizing on the popularity of one of the studio's live-action movie series.

Previously, Buena Vista released "Return Of Jafar" and "Aladdin And The King Of Thieves," based on the hugely successful animated feature film "Aladdin."

(Continued on page 99)

New Music & Media Editor In Chief To Be Based In London

A new editor in chief has been named at Music & Media, the Billboard Music Group's Pan-European trade publication. Emmanuel Legrand, who is currently French correspondent for both Music & Media and Billboard, based in Paris, will take the post next month in London.

The appointment signals a new phase of development and growth at Music & Media, which is relocating its headquarters to the British capital from Amsterdam, effective Jan. 1. Legrand, 37, will succeed Machgiel Bakker as Music & Media's editor in chief; Bakker is taking a senior post with Holland's Stichting Mega



LEGRAND

Top 100 organization.

Both media and music figure in Legrand's experience. In addition to Billboard and Music & Media, he has written for such business publications as TV World, European Video Review, and Broadcast. In 1987-88, Legrand was editor in chief of Show Magazine, the French music trade paper. Later, Legrand co-founded Export Music Assn., an organization dedicated to promoting French music abroad, and in 1989-90, he served as its president.

In his new position, Legrand will be responsible for all aspects of the Music & Media editorial operations and for the publication's further expansion from its new European headquarters. A new correspondent in France will be appointed in due course for Music & Media and Billboard.

Music & Media group publisher Philip Alexander says, "The move to London makes strategic sense for both Music & Media and its customers. We have advanced plans to develop our editorial and chart information. The relocation creates the opportunity for the magazine to better serve the international record companies and radio groups which are increasingly centered, or

while, our European network of correspondents and sales agents will remain based in the major media and music markets."

Adam White, international editor in chief of the Billboard Music Group, says, "Emmanuel's knowledge of Europe's media and music industries, honed through years of reporting from one of the region's most dynamic markets, ensures that Music & Media will continue to put the needs of its readers first and foremost. On this foundation, we plan to build on the success achieved by Machgiel Bakker and his editorial team."

Bakker was a co-founder of Music & Media in 1984. He will join Stichting Mega Top 100 in January as managing director, where he will oversee its research and chart business, including the launch of a new top 100 ranking.

Justice Approves Infinity Sale Westinghouse Still Must Lose WMMR

■ BY CHUCK TAYLOR

NEW YORK—The U.S. Department of Justice gave its nod to the largest radio group merger in history Nov. 12, approving the sale of Mel Karmazin's Infinity Broadcasting to Westinghouse/CBS.

The new group will operate 79 stations in 17 major markets in the U.S., including 64 stations in the top 10 markets. That is two fewer outlets than the companies had originally intended.

Citing monopolization, Justice insisted that CBS spin off its rock station WMMR Philadelphia, and Infinity its rock outlet WBOS Boston. If not, the department said, Westinghouse/CBS would command 40% of the radio advertising revenues in those cities, eliminating competition for advertisers aiming for the rock'n'roll demographic.

"This would allow the merged firm to

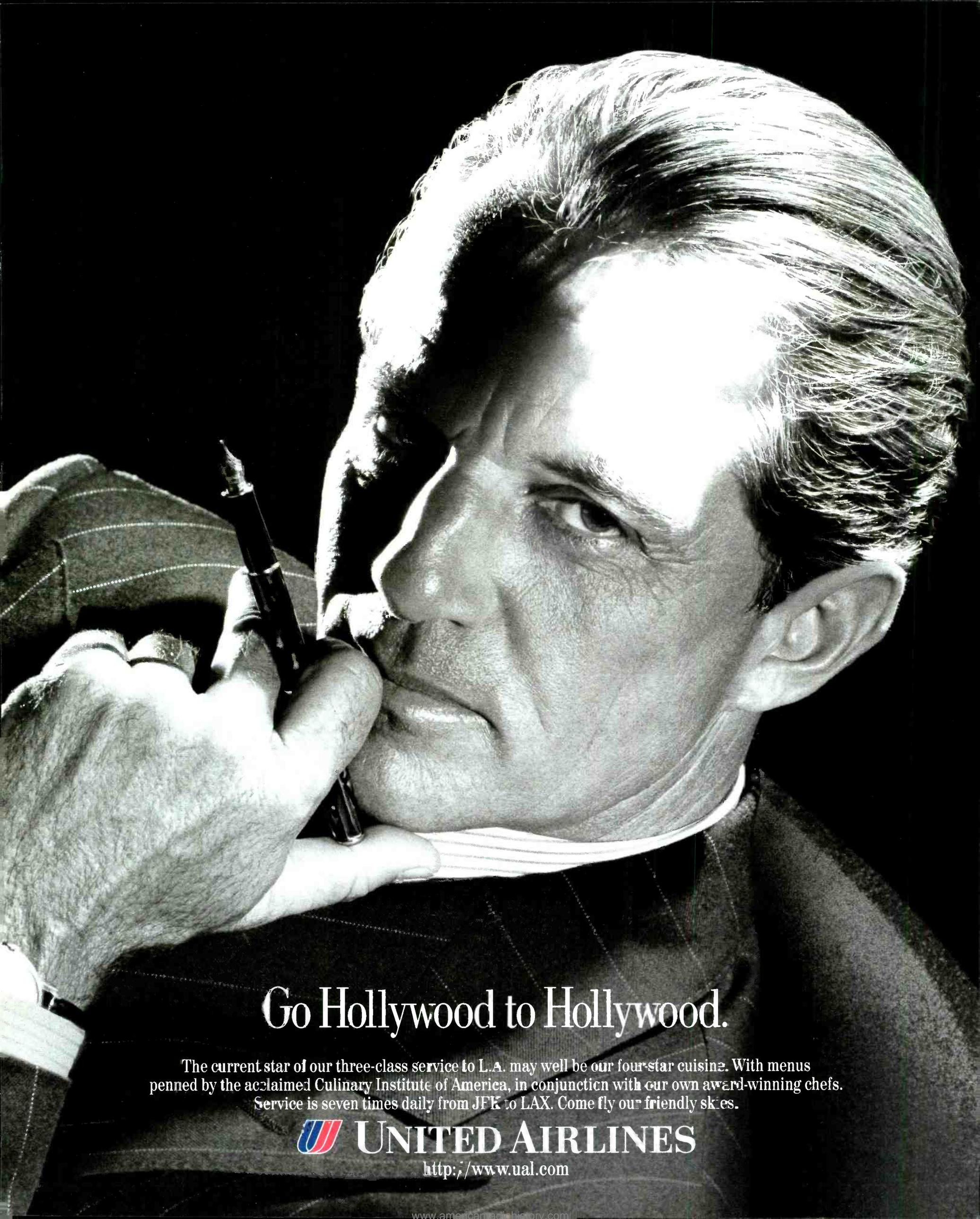
increase prices to advertisers and to substantially reduce competition for radio advertising," said Justice in a prepared statement, its only public communication on the matter.

Even so, Westinghouse—which will base its broadcasting operation in New York—appears to be pleased with the approval, which comes four months after its announced intention to merge.

"In the last three years, we have begun a very significant shift into the media business. We think we've made significant progress in putting together a first-class media company," says Westinghouse chairman/CEO Michael Jordan. "Our radio businesses are going gangbusters. It's a great business that's growing rapidly."

There is likely a modicum of relief for Westinghouse and Infinity in the announcement. In recent months, the radio industry

(Continued on page 104)



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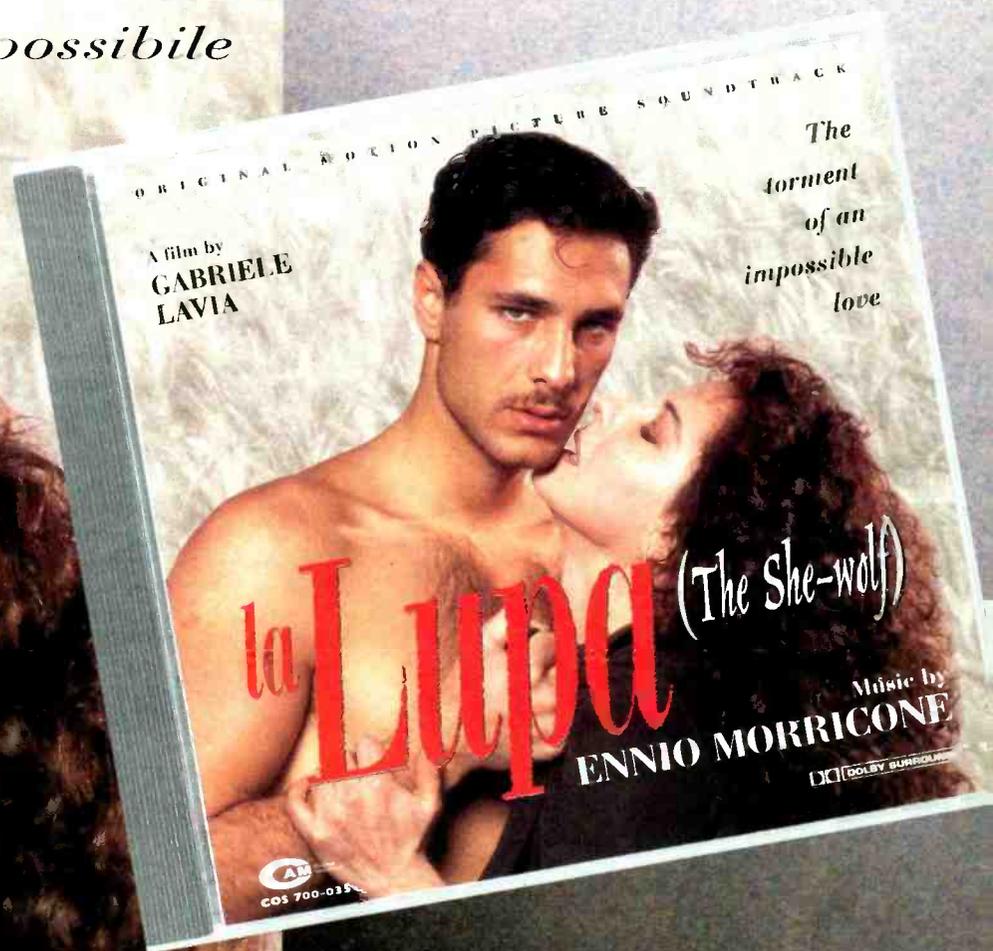
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Holograms To Be Used In Flapf's Anti-Piracy Effort

■ BY JEFF CLARK-MEADS

LONDON—The Latin American record industry is gearing up to analyze the results of its ambitious attempt to track the sources and destinations of pirate product.

As part of the new initiative, all legitimate product in the region is to be marked with a holographic sticker (Billboard, Nov. 9), which, hopes Latin American anti-piracy outfit Flapf, based in Coral Gables, Fla., will make the illegitimate albums immediately recognizable.

Holograms have been used successfully to identify legitimate product in a number of European piracy blackspots, and now 185 million have been produced as a mark of authenticity for the Latin industry.

Gabriel Abaroa, executive president of Flapf, says the holograms will be distributed to all Flapf-recognized

companies in the region and will be applied to each legitimately produced CD and cassette.

The immediate purpose, he says, is to help the industry recognize its own products; a consumer-awareness campaign will follow.

Abaroa underscores the importance of instant recognition by pointing to the long land border the burgeoning Brazilian market shares with piracy hot-spot Paraguay and the difficulty this produces for traditional means of protecting a country from illegal imports.

(Continued on page 105)



Cockburn On Board. Executives at Rykodisc and Bruce Cockburn celebrate his recent signing to a worldwide recording contract, exclusive of his native Canada, where he records for True North Records. Cockburn's Rykodisc debut, "The Charity Of Night," is due Feb. 4, 1997. Shown, from left, are Arthur Mann, executive VP, Rykodisc; Rob Simonds, CEO of distributor the REP Co.; Cockburn; and Don Rose, president, Rykodisc.

Industry Fights Military Ban Recordings Under Fire On Bases

■ BY BILL HOLLAND

WASHINGTON, D.C.—Rip down that pinup, soldier, and hand over that Alanis Morissette CD on the double!

That could be the scenario as of Dec. 22, when a new federal law goes into effect, limiting what U.S. soldiers, sailors, and Marines can purchase at base commissaries.

The law, titled the Military Honor and Decency Act, prevents any "sexually explicit" material from being sold or rented on military bases, including certain mainstream-but-explicit sound recordings, movies, and videos.

If Uncle Sam decides to follow the letter of the law, there'll be no more copies at the commissary of Mel Brooks' gassy "Blazing Saddles," the Oscar-winning "The Piano" with its nudity, nor any other street-real rock, rap, or comedy albums.

The upcoming military makeover is the result of an amendment tacked on the new Defense Bill, passed by Congress this summer and signed into law by President Clinton Sept. 23. "Sexually explicit" material is defined in the new law as "an audio recording, a film or video recording, or a periodical with visual depictions, produced in any medium, the dominant theme of which depicts or describes nudity, including sexual or excretory activities or organs, in a lascivious way." No mention is made of what group or court would be the judge of what material would be deemed in violation of the law.

Phil Ramone, N2K Form Encoded Music New Venture To Offer Online Links, Music On ECDs

■ BY LARRY FLICK

NEW YORK—N2K Inc., a leading Internet music and entertainment information service, is joining forces with veteran producer Phil Ramone to launch N2K Encoded Music, one of the first to merge online technology with traditional music production.

Based in New York, the label will span all possible genres, with an initial emphasis on rock and R&B. Ramone will concentrate heavily on A&R, acting as executive producer on nearly every release. He will also oversee a 20-plus-person staff covering marketing, sales, and promotion.

Although the label is still in negotiations for its first signings, N2K Encoded Music may begin rolling out the first of its projected 18 albums for 1997 as soon as January.

Each title will be produced in the enhanced CD (ECD) format, so that the albums can be played on all standard audio systems and run multimedia content when played back on a computer's CD-ROM drive. Each disc will also link music fans to artists' World Wide Web sites created and maintained by N2K's in-house interactive design and technology team.

"I am extremely excited to have Phil Ramone join the N2K family to help realize our vision for the music company of the future," says Larry Rosen, chairman/CEO of N2K Inc. "The establishment of N2K Encoded Music is the next extension of our dream to truly capitalize on the synergy

between music and technology."

The label's releases will be distributed in the U.S. by Sony's RED Distribution; discussions are under way with music carriers throughout Europe and the U.K.

Among the features unique to each N2K Encoded Music release will be a direct Internet link to an artist's Web site. To achieve this, each ECD will come with a free

15-day Internet connection, allowing users to link to specific areas of N2K's growing family of genre-based music Web sites. These sites will be developed and maintained by N2K and offer data on acts, including tour itineraries, E-mail addresses, biographies, photos, videoclips, and other regularly updated information.

"Success in the music business has always rested on a strong relationship between the artist, the record company, and the audience," says Ramone.

(Continued on page 95)



RAMONE



CD Replicator Joins RIAA To Fight Piracy

■ BY PAUL VERNA

NEW YORK—The Recording Industry Assn. of America (RIAA) has undertaken a joint anti-piracy initiative with a CD replicator that was recently caught in the middle of a piracy scam.

The program calls for the replicator—ASR Recording Services of Canoga Park, Calif.—to host anti-piracy training seminars at its headquarters and produce and distribute a video that promotes awareness of the problem, according to ASR executive VP Jeff Schor.

"Our goal is to educate the public and other replicators regarding anti-piracy issues," says Schor. "We think these issues are very important not only to our existing customers but also to future ones. Many music companies will only do business with plants that take as serious a stance [against piracy] as ASR. I believe these programs will benefit the public and the entire industry."

ASR plans to effectively turn its manufacturing plant into a training site for anti-piracy seminars and distribute a video that will teach law enforcement officials "what to look for and what to do about" piracy, according to Schor. He adds that ASR has already conducted one successful training session at its headquarters.

ASR was sued by 20 RIAA member companies June 20 in U.S. District Court in Los Angeles (Billboard, July 6). They charged the replicator with copyright infringement in a case involving pirated compilations of music by such recording acts as Ace Of Base, Bryan Adams, the Beatles, Boyz II Men, Mariah Carey, Michael Jackson, Janet Jackson, Salt-N-Pepa, TLC, U2, and Vanessa Williams.

Schor says ASR was unwittingly duped by a client who presented false evidence of rights ownership. "The documentation wasn't legitimate," he says. "The guy didn't have the rights, he wasn't paying royalties, and he hoodwinked all of us."

Because copyright law calls for penalties even in cases of unintention-

(Continued on page 101)

EMI-Capitol Purchases 50% Of Rap, Hip-Hop Label Priority

■ BY MELINDA NEWMAN

NEW YORK—EMI-Capitol Music Group North America has purchased 50% of leading rap and hip-hop indie label Priority Records.

According to sources, the purchase price was approximately \$50 million. After five years, EMI-Capitol has the option to purchase the remaining 50% or to sell its share back to Priority president/CEO Bryan Turner and Priority president of sales Mark Cerami.

"We've been in business with Bryan and Mark for 10 years, and I've really gotten to know them over the last few years," says EMI-Capitol North America chairman/CEO Charles Koppelman. "We've talked from time to time about exercising an option we had to acquire them, and I felt this was the time. We both want to figure out how to grow Priority organically and with our financial strength."

Priority has relied on EMI Music Distribution (EMD) to handle its fulfillment and assume its credit risk and collect payments for more than a decade.

Its old contract with EMD was to expire in February 1997. "As a natural

order of business, we started to explore other opportunities, and I was talking with companies like Red Ant and Interscope," says Turner. "Clearly, we were talking with EMI-Capitol as well, and that's when Charles brought up acquiring equity in Priority."

Both Koppelman and Turner stress that the deal will not radically change how EMI-Capitol and Priority do business.

"The only change is that EMD will now supplement our sales staff. We'll be included in EMD's solicitation books," says Turner. "We'll still set up our own in-stores, fliers, price, and positioning for us and the [dozen] labels we distribute."

He notes that the change will result in the trimming of approximately 15 Priority staffers, leaving the company with some 90 employees. "[The cuts] will have to do with some back-room functions that EMI will probably absorb," Turner says. "Nothing will change with our creative, marketing, or A&R functions."

For both entities, the deal comes at the perfect time. Ever since Capitol Records shuttered its black music divi-

(Continued on page 101)

Australia Launching EPOS-Based Charts

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—A date has been set for the Australian music industry's long-awaited switch to electronic point-of-sale (EPOS) charts: Feb. 17, 1997.

On that Monday, the system, dubbed ARIAnet, should be fully operational. In practice, it is expected to be substantially in place over the busy Christmas period, when retailers representing more than 100 music outlets will supply their sales data electronically to the Australian Record Industry Assn. (ARIA) for the compilation of industry charts.

ARIAnet brings Australia in line with other major world markets,

including the U.S., Canada, the U.K., and France. In Germany, meanwhile, the switch to point-of-sale data for the industry charts produced by Media Control is expected to be completed on schedule by Jan. 1, 1997, and in Japan, the SoundScan/JVC joint venture is making progress, which is eventually expected to produce state-of-the-art charts there.

Once ARIAnet is operating at its maximum potential, says ARIA GM Jim White, it will be taking EPOS information from almost 500 outlets, representing most of Australia's music retail base. However, at least one major merchant will not be fully online for another year. According to Sanity GM Daniel Agostinelli, the 80-story

chain is looking at an October 1997 deadline to computerize its business. Before then, Sanity cannot represent its precise sales in ARIAnet.

Indeed, the reluctance of many Australian music retailers to computerize has delayed the systems' implementation. It has been in the planning stages for three years, but gained momentum over the past 12 months (Billboard, June 29), in part because of the reduced costs of hardware and installation.

The confidentiality issue also hindered ARIAnet's progress. Representing the account base, the Australian Music Retailers Assn. (AMRA) was concerned about data security, the

(Continued on page 105)

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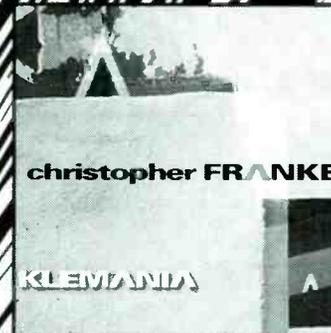
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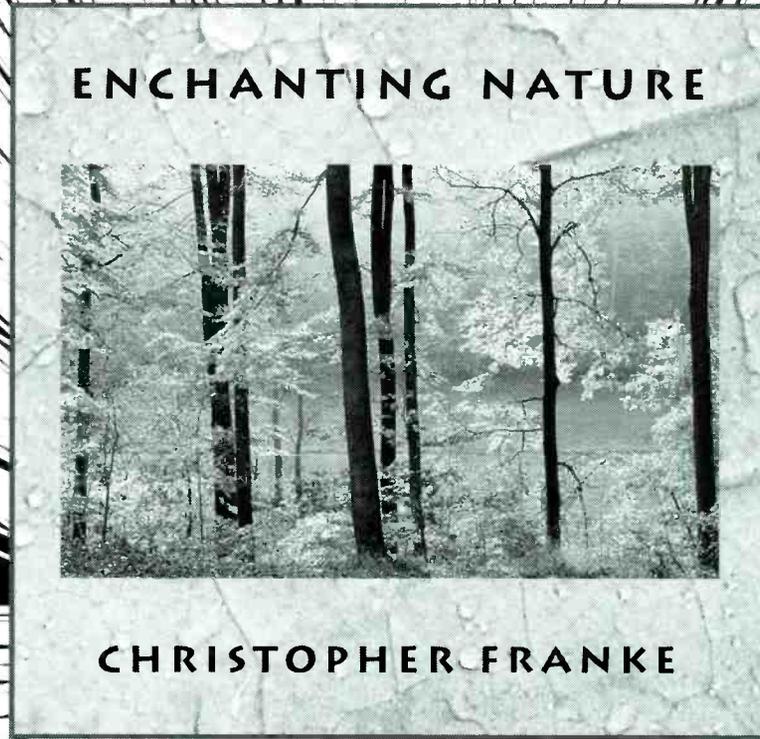
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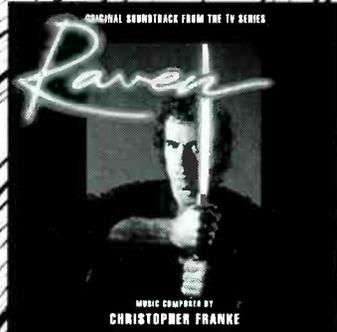
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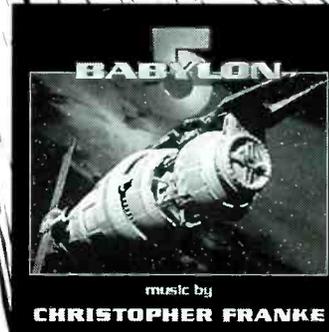
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Marley's 'Legend' Lives On 1984 Island Set

BY CRAIG ROSEN

LOS ANGELES—"Legend," the 1984 Island Records compilation by reggae greats Bob Marley & the Wailers, continues to live up to its name. It has reached the 9 million mark in certified sales, according to the Recording Industry Assn. of America (RIAA).



Angela Corio, director of the RIAA's gold and platinum awards program, says the achievement proves Marley's "staying power and his overwhelming success."

Indeed, even as Marley's "Legend" continues to reach new sales

heights, Island Records is planning to make his music even more widespread with a series of Marley dub (remix) albums that are in the works.



MARLEY

According to Island Records founder/chairman Chris Blackwell, four to six Marley dub albums will be released in the next few years. The first in the series, mixed by Bill Laswell, is expected to be released in the spring of 1997.

"We don't want to just flog it to death," adds Blackwell of the dub album series. "We just want to see what mixers might have some ideas, (Continued on page 18)

Judie Tzuke Takes Flight With 'Angels' Songstress Has New Set On Own big moon Label

BY JOHN FERGUSON

LONDON—The career of British singer/songwriter Judie Tzuke is about to take flight again, this time under the artist's own power.

After an absence of four years, Tzuke has returned with a new album, "Under The Angels," and her own record label to boot. Unhappy with the deals offered by record companies, Tzuke and longtime collaborators Mike



TZUKE

Paxman and Paul Muggleton have decided to set up their own label, big moon records, to release the new set and other projects.

And in the U.K., at least, they have decided to bypass traditional distribution arrangements: Tzuke's 10-track album is available only by ordering it directly from the company either by telephone, fax, or through a newly established Internet World Wide Web site (<http://www.bogo.co.uk/pax/>).

"It's very exciting," says Tzuke, "and having been in the business as long as I have, and having been disappointed as many times as I have, this is a lot more satisfying."

It is a brave route to take, but one that has been endorsed by her fans in the industry. Says David Shoemith, a partner in Scottish-based independent distributor CDS Distribution, "I think it makes sense for them to do what they are doing from the outset—I think more and more artists are going to be doing this in the future. I think a lot of them feel that they can promote their material better themselves. Labels often can't give them the same support."

Tzuke's do-it-yourself move comes on the heels of that of another well-

respected female singer/songwriter, Jane Siberry, who recently eschewed the majors to launch her own label, Sheeba Records. It also is using the Internet, among other avenues such as direct mail, to get its releases into the hands of fans (Billboard, June 1).

Tzuke's rocket-to-the-moon journey began in 1979. Her debut album ("Stay With Me Till Dawn"; U.K. title, "Welcome To The Cruise") for Elton John's Rocket label produced a hit single of the same title in the U.K. (reaching No. 16), and her first four albums in her home country charted in the top 20. Stints on a variety of major and independent labels (including Essential/Castle Communications for 1992's acclaimed "Wonderland") have not always been happy experiences, she says.

Tzuke explains: "[Record companies] seem to give [albums] a bit of pro-



motion, then they give up, and then you find it has been deleted. It is very disappointing, because when I make a record, I don't just chuck an album together—it is a real big emotional thing."

For "Under The Angels," Tzuke therefore decided to go it alone with big (Continued on page 99)

U.K. Loves Alexander O'Neal Soulster Returns On EMI Premier

BY KWAKU

LONDON—American R&B/soul singer Alexander O'Neal is rekindling his love affair with U.K. audiences through a new album and tour here.

His return to the limelight comes after a three-year hiatus and a severing of long-established ties with Tabu Records and writer/producers Jimmy Jam and Terry Lewis.

"Lovers Again" was released Nov. 11 on EMI Premier, which licensed the album from London-based One World Entertainment for the world outside of North America.

O'Neal is the latest in a long line of American R&B acts who have, during the past 30 years, relocated to the U.K. to sustain or resuscitate their careers. Others who have done so include the late Clyde McPhatter, Jimmy Ruffin,

J.J. Jackson, Tommy Hunt, Edwin Starr, Donnie Elbert, and Gwen McCrae.

"We're positioning Alex as the return of a great soul/R&B singer back to the U.K., where in the '80s he sold millions of albums and sold out Wembley six nights on the trot," says Premier managing director Roger Lewis.



O'NEAL

"There are many TV appearances lined up for him," he adds. "The promotional plot is there. His return has been met with open arms by the U.K. media."

O'Neal has spent much of the last (Continued on page 61)

Junior Boy's Own Underworld Sent Overground With 'Slippy'

BY PAUL SEXTON

LONDON—Underworld's single "Born Slippy," the floor-filler from the soundtrack of the hit movie "Trainspotting," is proving to be the record that sent the English beatmasters overground.

The relentless, hard-edged club cut, originally released here in May 1995 and in the U.S. in Oct. '96, was reissued by independent dance label Junior Boy's Own in July and spent more than three months on the U.K. chart, recently surpassing sales of 400,000 copies to achieve gold certification.

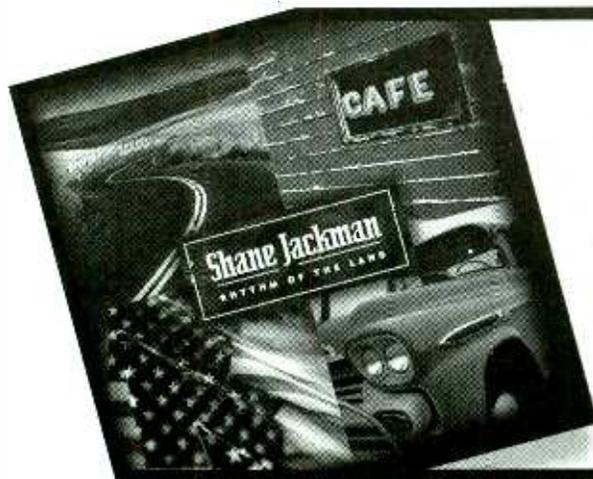
Meanwhile, Underworld's second album, "Second Toughest In The Infants," released in March of this year in the U.S. and the U.K., has achieved gold status, even though the U.K. edi-



UNDERWORLD

tion does not include "Born Slippy." The label estimates current domestic sales of "Second Toughest" at 140,000.

Underworld has also won high critical praise along with those commercial achievements. "Second Toughest In The Infants" was a nominee for the 1996 Mercury Music Prize, the critics' album of the year award. A follow-up single from the current album, "Pearl's Girl," has charted of late, albeit more (Continued on page 20)



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Shane Jackman

Foxy Brown Takes Solo Turn Hip-Hop Hits Propel Violator Debut

■ BY HAVELOCK NELSON

NEW YORK—In the '70s, during the bountiful blaxploitation era of African-American artistic achievement, Foxy Brown was a mack-diva character portrayed by Pam Grier. Today, the moniker has been appropriated by a teen-dream rapper signed to Violator Entertainment/Def Jam Recordings.

"Foxy Brown is our first rap diva," says Julie Greenwald, Def Jam's senior VP of marketing. "She's a cross between an artist with a great lyrical flow and someone who has vision and style—all the characteristics that go into making a star."

Lyor Cohen, Def Jam's president/COO, adds, "It's a critical time for female MCs, when they're about to break through their sales ceiling, and she's in the forefront of that movement. She was hotly pursued by other labels, including Bad Boy, and we're glad she chose to come to us."

The 17-year-old performer, who is the owner of a rich, raspy voice, throws



FOXY BROWN

loose, well-oiled lasso lines and says Grier is one of her favorite actresses. Violator CEO Chris Lighty adds, "And she is brown-skinned and good-looking," by way of explaining the handle.

Brown's debut album, "Ill NaNa," which ships Tuesday (19), has been eagerly awaited because of its precursors, four hot hip-hop hits featuring Brown: "I Shot Ya" by LL Cool J, "Touch Me, Tease Me" by Case, "You're Makin' Me High" by Toni Braxton, and "Ain't No Nigga" by Jay-Z.

These songs, all of which are from gold or platinum sets, made Brown a bona fide star without the benefit of a solo single. "She has the ability to be on other people's records and really shine," says Greenwald. "She always adds that extra heat."

"She is one of the most popular artists this year," says Lighty. "And even with the market so heavy with competition, we couldn't have thought of a better situation for launching a new act."

"Ill NaNa," which is what Nas (a member of Brown's clique, the Firm) nicknamed Brown, grooves and bounces across subjects ranging from sex and homie camaraderie to money, high fashion, and intense black-mafia fiction.

"I think my album may surprise a lot of people," Brown says. "Some seem to have made the assumption that I only rap about clothes, diamonds, and cars. In my previous remix performances, I touched on those
(Continued on page 19)

Geffen's Metheny Group Strips Down To 'Quartet'

■ BY BRADLEY BAMBARGER

NEW YORK—Over the course of 20 years, 20 albums, and countless gigs around the world, guitarist Pat Metheny has come to define "contemporary jazz" in the best sense of the term. Few musicians are as rooted in tradition yet resolutely progressive as Metheny, and fewer still are as iconoclastic yet pervasively popular.



METHENY

Distilling the diverse attributes of his past work to their essence, the Pat Metheny Group album "Quartet"—due Tuesday (19) from Geffen Records—has the potential to captivate contemporary and mainstream jazz fans alike to an unprecedented

degree, as it reconciles the contradictory aspects of technology and tradition, studio and spontaneity. And the album is abetted by a spate of side projects that further demonstrate Metheny's range as both an improviser and a composer.

Featuring the longtime core Metheny Group—co-composer/co-producer Lyle Mays on acoustic keyboards, Steve Rodby on bass, Paul Wertico on drums, and Metheny on acoustic/electric guitars and his patented guitar-synth—"Quartet" trades the elaborate textures of percussion and vocalese on past Group albums for newly intimate ensemble interplay. Yet from the yearning lyricism of "When We Were Free" to the abstract drama of "Badland," from the soaring energy of "Language Of Time" to the wistful balladry of "As I Am," the settings may be stripped down but the signature sound
(Continued on page 99)

Jazz World Mourns Horn Virtuoso Harris

■ BY JIM MACNIE

In a club in Rome, on the evening of Nov. 6, saxophonist James Moody called for a moment of silence, then launched into the standard "Freedom Jazz Dance." The tune's composer is Eddie Harris, a virtuoso horn player. Harris had died of heart failure the night before in a Los Angeles hospital, and halfway around the world, Moody was acknowledging his pal's life of music-making.

"Eddie's name was on the wall of the club, right next to me," says Moody, "and the place was selling a CD that he had made there. I thought it was only appropriate to

have a little reflection. It was packed, but the people all went silent instantly. Eddie had a lot of fans. He's gone . . . Man, what a drag."



HARRIS

A tenor saxophonist of great renown, Harris was 62. His interest in music began during church services in Chicago. He picked up some piano rudiments from his cousin, who played spirituals and hymns. During high school in the late '40s, Harris was buddies with
(Continued on page 19)

Virgin To Take dc Talk Mainstream

■ BY DEBORAH EVANS PRICE

NASHVILLE—Dc Talk has signed a deal with the Virgin Music Group, which intends to expand the already popular band's reach into the mainstream-music marketplace.

The act remains signed to Nashville-based ForeFront Communications, which signed the group in 1989, for the worldwide Christian marketplace, where it already has a substantial fan base. Virgin has the act for the North American mainstream market, while EMI International will handle it for the rest of the worldwide mainstream market.

Dc Talk has released four albums on Forefront in the Christian marketplace, with the last two—1992's "Free At Last" and current project "Jesus Freak," released in November 1995—having been certified platinum by the



DC TALK

Recording Industry Assn. of America. To kick off the deal, Virgin Records has rereleased "Jesus Freak" into mainstream U.S. retail channels and is working the single "Just Between You And Me" at mainstream radio. Early signs are good: The song debuted at No. 39 on Billboard's Hot 100 Singles chart for the week ending Saturday (16) and moves to No. 36 with a bullet this week.

"I am so impressed with them as

songwriters and as individuals," says Phil Quartararo, president/CEO of Virgin Records America, of band members Toby McKeehan, Michael Tait, and Kevin Smith. "It really struck me when I met them for the first time just how passionate they were and how much vision they had."

"The first time I saw them [perform] was in Nashville. They tore the place upside down," he adds. "They kept 12,000 kids on their feet for 2½ hours straight."

But while Quartararo says he was "blown away" by the Nashville show, he also wanted to see the reaction they received in another city. "I saw them in Chicago—and it was even bigger," he says.

Band member McKeehan sees the new deal as offering a chance to reach new listeners. "Our main hope in the
(Continued on page 105)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Universal Records names **Evan Forster** senior director of crossover promotion in Los Angeles, **Charlie Foster** senior director of top 40 promotion in New York, **Howard Leon** and **Kyle Wong** conational directors of rock promotion in New York and Los Angeles, respectively, and **Kay McCarthy** national director of field promotion. They were, respectively, president of Tuff Break Records and VP of marketing for Immortal Records concurrently; regional director of Midwest promotion for Arista Records; director of triple-A promotion for Arista; national director of alternative promotion, West Coast, for Island Records; and West Coast promotion manager for American Recordings.

Mark Pinkus is promoted to GM of special markets for Rhino Records in Los Angeles. He was senior director of licensing and special products.

Gia DeSantis is promoted to direc-



FORSTER



FOSTER



PINKUS



DESANTIS



SHINOMIYA



BLAIR



FLEISHMAN



THURSTON

tor of video promotion for Reprise Records in Los Angeles. She was associate director of video promotion.

Coco Shinomiya is appointed art director for MCA Records in Universal City, Calif. She was director of the art department at Rhino Records.

Teresa Blair is appointed director of creative services and production for Rising Tide in Nashville. She was director of creative services for Asylum Records.

Jana Fleishman is promoted to associate director of media and artist relations for Mercury Records in New

York. She was manager of media and artist relations.

Pete Rosenblum is promoted to national director of alternative promotion for Elektra Records in New York. He was director of college promotion.

Mary Stuyvesant is appointed to the marketing staff at Revolution in Beverly Hills, Calif. She was head of her own management firm, Triple M Management.

Heather McBe is named manager of strategic business development at the RCA Label Group in Nashville.

She was manager of the label group's sales department.

PUBLISHING. **Donald A. Thurston**, president of Berkshire Broadcasting, is re-elected chairman of the board for BMI. In addition, **Frances W. Preston** is re-elected president/CEO.

RELATED FIELDS. **Matt Gruson** is promoted to VP of technology and software development for Disney Interactive's edutainment and multimedia group in Burbank, Calif. He was director of technology for the edutainment

and multimedia group.

King, Purtich, Holmes, Paterno & Berliner in Century City, Calif., names **David M. Corwin** and **Tracy E. Loomis** litigation attorneys. They were, respectively, with Choate, Hall & Stewart and Quinn, Kully & Morrow.

David Walmsley is promoted to director of A&E Home Video in New York. He was manager of home video.

Dean Tschetter is named senior VP of creative affairs at High Five Entertainment in Nashville. He was a consultant.

New Sets Offer 'Greatest Ballads'

Older And Upper-Demographic Fans Targeted

BY DAVID SPRAGUE

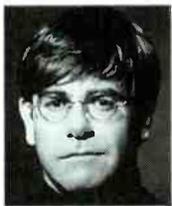
NEW YORK—Labels have long relied on the virtually guaranteed draw provided by archival collections, both rarities packages and greatest-hits collections. Lately, however, the industry has developed a new variation on the repackaging theme, as borne out by recently issued "greatest ballads" sets from superstar artists like Madonna, Elton John, and Rod Stewart.

While all of these collections offer some new material—between two and four new tracks each—there's a fair amount of recycling at play. That's not surprising, given that Stewart is represented by no less than six "best-of" sets and John by four. Nevertheless, labels looking to entice consumers with a penchant for lighter fare—a number that's fairly large, given the steady listenership for so-called "lite" rock stations—have found that there is certainly a market for these upper-demographic collections.

Madonna's 1995 album "Something To Remember," which has two songs overlapping with her "Immaculate Collection" hits set from 1990—has surpassed 1.5 million units in sales, according to SoundScan. The Warner Bros. release also spawned her top 10



STEWART



JOHN

hit "You'll See." "Something To Remember" included a new cover of Marvin Gaye's 1976 hit "I Want You" and the ballad "One More Chance."

The success of that collection was the impetus for Stewart's set, "If We Fall In Love Tonight," out Nov. 12 on Warner Bros.

"I was so impressed, but not surprised by, the success Warner Bros. had with Madonna's 'Something To Remember' that I thought the idea would be perfect for Rod," says Stewart's manager, Arnold Stiefel. Instead of offering only previously released material, the Stewart collection features four new Stewart tracks: first single "If We Fall In Love Tonight," which was produced and written by Jimmy Jam and Terry Lewis; the James Newton-penned "For The First Time"; and remakes of Leo Sayer's

1977 hit "When I Need You" and Dan Hill's No. 3 hit of the same year, "Sometimes When We Touch."

John's set, "Love Songs," includes "Can You Feel The Love Tonight" and "Circle Of Life," his hit songs from "The Lion King" (which had previously been available only on the movie soundtrack), as well as two new tracks, first single "You Can Make History (Young Again)" and "No Valentines."

"You Can Make History" is No. 5 with a bullet on Billboard's Adult Contemporary chart.

According to Robbie Snow, VP of product management at MCA, platinum certifications from countries like Australia and England, where "Love Songs" had come out several months earlier, prompted MCA to release the album in North America Sept. 24. According to SoundScan, the U.S. edition of the album has sold 202,000

(Continued on page 58)



September Song. The Enclave duo September '67 receives kudos from the label staff for the release of its debut, "Lucky Shoe." Shown, from left, are Kristin Asbury, September '67; Tom Zutaut, CEO/president, the Enclave; Shannon Worrell, September '67; Steven Ehrlick, head of business affairs, the Enclave; and Steve Backer, head of marketing, the Enclave. Kneeling in front is Mike Worthington, head of sales, the Enclave.

Rhino's Heart Beats Over New Romantic Series

BY SHAWNEE SMITH

NEW YORK—"Every time you turn on the TV, there's a new collection of love songs just thrown together," says Emily Cagan, product manager for Heart Beats, Rhino Records' first romantic music series. "But [Heart Beats] isn't just another collection of love songs. It's something put together by women for women."



Created and developed by Rhino's all-female Women's Product Development Team (WPDT), Heart Beats encompasses romantic tunes from all music genres in a six-volume set.

"We learned pretty quickly that romance means something different to different people," says Julie D'Angelo,

label manager of Rhino Movie Music and head of WPDT. "Just between [the members of the team] we like everything from country to '70s romantic swingers, so we tried to reflect that."

The first three volumes, "Soul Serenade—Intimate R&B," "Country Lovin'—Songs From The Heart," and "Feel Like Makin' Love—Romantic Power Ballads," will be released Jan 21, 1997. The other sets, "Sirens Of Song: Classic Torch Singers," "Closer Than A Kiss: Crooner Classics," and "Behind Closed Doors: '70s Swingers," are scheduled to be released in April '97.

Heart Beats was developed by the members of the WPDT in addition to their daily functions (the 22-member team is composed of women from every department of Rhino, including human resources, the mail room, and accounting).

"Since we're a small company, we can't really start a new division," says Richard Fooks, president of Rhino Rec-

(Continued on page 58)

Hootie's 'I Go Blind' May Be A Hit, But It's Also A Mixed Blessing

BLINDSIDED: The good news is that Hootie & the Blowfish have a solid hit with "I Go Blind," an irrepressibly jaunty remake of a song by Canadian group 54•40. The bad news, at least for Atlantic Records, is that the song is from the "Friends" soundtrack, released on Reprise in September 1995, instead of from the band's current album, "Fairweather Johnson."

Played by some stations for more than a year, "I Go Blind" is now hitting its stride at radio. It is at the top or near the top of mainstream and adult top 40 playlists in a number of key markets, including WHTZ and WPLJ New York; WTMX Chicago; WKQI Detroit; WSTR Atlanta; KHMV Houston; KALC and KHHT Denver; WSTW Wilmington, Del.; WEZB New Orleans; and WKCI New Haven, Conn. Those same stations are either playing current "Fairweather Johnson" singles "Tucker's Town" and "Sad Caper" in lower rotation or not at all. "I Go Blind" is No. 18 with a bullet on Top 40 Airplay Monitor's the Big Picture chart this week; no other Hootie song makes the 40-position list.

"This whole thing is one of those monsters you wish you could create, but when you have it, you wish you could kill it," says Hootie & the Blowfish's manager, Rusty Harmon. "At what point does it become a good thing because it's helping you promote your band and at what point does it become a bad thing because it's hurting sales [of your current album]? I don't know. It's more of a label issue than a band issue."

The Recording Industry Assn. of America has certified "Fairweather Johnson" for sales of more than 2 million units since its release in May. While that figure is far more than respectable, it is dwarfed by the 14 million sales mark hit by "Cracked Rear View."

Harmon says, "I don't know if 'I Go Blind' is hurting sales of 'Fairweather Johnson' as much as it is killing radio play for the album." But he goes on to say that "I Go Blind" has been a velvet thorn in Hootie's side for a long time. "I Go Blind" was cropping up when we were going for adds as far back as for 'Time' and 'Only Wanna Be With You.'"

How the song ended up on a soundtrack for a competing-yet-sister label is a typically winding music industry tale. Although big in 54•40's native Canada, "I Go Blind" was never a hit in the States. A staple in Hootie & the Blowfish's live show for years, the song was recorded by the band for possible inclusion on "Cracked Rear View," but they decided to feature only band originals on the album. When former Atlantic president Danny Goldberg left the label to become head of Warner Bros. (which encompasses Reprise), he asked for a "favor" from the band, according

to sources, and they handed him "I Go Blind" for the "Friends" soundtrack. Goldberg left Warner Bros. after the soundtrack was mastered but before it was released. Atlantic execs considered asking for the track back but decided to let it stay on the soundtrack, even though "we always knew it would be a hit and that it would be in competition with Atlantic releases," says a source.

Radio PDs contacted by Billboard say that no one from Atlantic has asked them not to play "I Go Blind" but that label reps have good-naturedly complained about the impact the song has had on singles from "Fairweather Johnson." "We understand that Atlantic is trying to promote a new piece of product by Hootie, and we've done all we can to support them by playing 'Tucker's Town' and 'Sad Caper,' but we're in the business of playing what our listeners want to hear," says mainstream top 40 WKCI PD Tony Bristol. Andrea Ganis, Atlantic's executive VP of promotion, was not available for comment by press time.

"I Go Blind" is just poppy, hooky, and relatable," says Rich Anhorn, music director at adult top 40 KHMV, which is giving "I Go Blind" twice as many spins per week as "Sad Caper." "I think the songs on 'Fairweather Johnson' are good songs, but you don't really know what they're singing about."

Part of the success of "I Go Blind" is that it has benefited from a slow, grass-roots growth, since Reprise could not actively push the song to radio.

"I think it's encouraging that radio will search out good records," says Marc Ratner, Reprise's VP of promotion. "Any time a band has a hit record, it's a good thing. In the short term, this may interfere with some stuff, but in the long run, it will help the band's career."

"It started boiling under at radio last September [1995], and there was an undercurrent going on with the record," says Dan Bowen, PD at mainstream top 40 KHHT. "By the time we started playing it, several stations in this market were already playing it. We haven't even played 'Sad Caper.'"

Harmon says the label has opted against issuing the song as a single or making a video. "We thought about putting it out as the B-side of the CD single for 'Sad Caper,' but we thought, 'Let's not facilitate this any further,'" says Harmon. Interestingly, "I Go Blind" was the B-side of the cassette version of "Hold My Hand," Hootie's first single, and is on the Japanese version of "Cracked Rear View."

It's unclear whether "I Go Blind" has hurt sales of "Fairweather Johnson," but it does not appear to have helped the gold-certified "Friends" soundtrack, whose sales have shown no noticeable increase in the last several weeks.



by Melinda Newman

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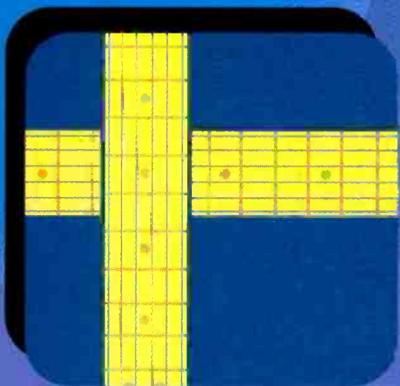
Issue Date: Dec. 7

Ad Close: Nov. 12

In keeping with our commitment to provide readers with the latest industry breakthroughs and product offerings, **Billboard's** December 7th spotlight looks ahead to entertainment in 1997. This special issue will preview the hot products to watch for in the January to March period of the new year. Editorial coverage will feature a survey of key new releases from both indie and major imprints, as well as an index of forthcoming video product, hardware and multimedia titles.

Contact:

Jim Beloff
213-525-2311



SWEDEN

Issue Date: Dec. 14

Ad Close: Nov. 19

Sweden's music market continues to flourish on the international front. **Billboard's** December 14th issue provides readers with an up-to-date report on the latest happenings in the region. This annual spotlight will explore record companies' shifting focus from domestic sales to aggressive exporting of Sweden's artists worldwide. Other features will highlight radio opportunities for tour promoting, industry players (managers, publishers etc), and priority acts to watch for as we enter 1997!

Contact:

Catherine Flintoff
44-171-323-6686



WPLJ 25th ANNIVERSARY

Issue Date: Dec. 21

Ad Close: Nov. 25

Billboard's December 21st spotlight looks at the growth and heritage of the legendary, award-winning Top 40 station, New York's WPLJ, celebrating its 25th Anniversary. Features will include coverage on the station's personalities, management and key players. Artists and industry figures will also comment on their experiences with this well-respected award winning station.

Contact:

Ken Plotrowski
212-536-5223



YEAR IN MUSIC

Issue Date: Dec. 28

Ad Close: Dec. 3

Billboard's 1996 year-end issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded coverage recaptures the impactful trends and happenings of the past year. A collector's issue, it remains on the newsstand for two weeks.

Contact:

Pat Rod Jennings
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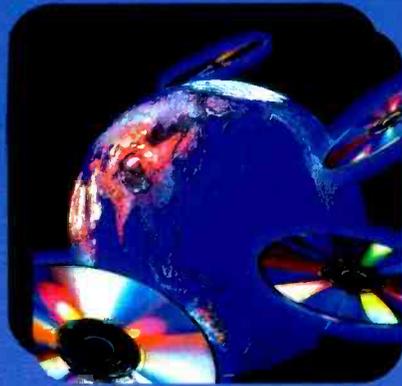
Issue Date: Jan. 11

Ad Close: Dec. 17

Billboard's January 11th issue puts a wrap on the Year In Video. This annual spotlight recaps 1996's market activity and previews the products and trends to look for in 1997. Coverage also showcases Billboard's year-end charts, including Top Video Sales, Top Video Rentals, Top Recreational Sports Videos, Top Health & Fitness, Top Kid Videos, and Top Music Videos.

Contact:

Jodie Francisco
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CES

Issue Date: Jan. 11

Ad Close: Dec. 17

Coinciding with this year's January 9-12 CES in Las Vegas, Billboard's January 11th issue will focus on the confab's general theme of converging technology. Coverage will explore the merging of the television set with the internet and its subsequent impact on the consumer marketplace. Other features will highlight first quarter products and preview new software and hardware releases set for 1997. BONUS DISTRIBUTION AT CES.

Contact:

Ken Karp
212-536-5017



CANADA

Issue Date: Jan. 18

Ad Close: Dec. 17

Billboard's January 18th issue contains our annual review of Canada's marketplace. This year's spotlight focuses on the industry's general activities, from artist development to the emergence of country music as a competitive genre. Other features will include profiles on Canadian artists of international status, their emerging counterparts, profiles on multinational and independent labels, and the radio industry's reaction to digital radio technology.

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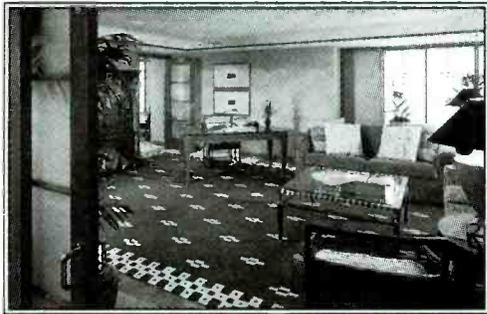
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Artists & Music

MARLEY'S 'LEGEND' LIVES ON 1984 ISLAND SET

(Continued from page 13)

and we will make material available for them to do a dub album."

Meanwhile, the latest sales triumph achieved by "Legend" puts the 14-track album in a three-way tie for the fourth-best-selling greatest-hits album of all time. The other contenders are "Aerosmith's Greatest Hits" and Garth Brooks' "The Hits." Only the Eagles' "Their Greatest Hits 1971-1975," which has been certified for sales of 22 million, Elton John's "Greatest Hits," with sales of 13 million, and "James Taylor's Greatest Hits," with sales of 11 million, have sold more.

Yet there's a big difference between Marley and pop powerhouses like the Eagles, John, and Taylor; hard-rockers Aerosmith; and country superstar Brooks. With the exception of Brooks, who has racked up numerous Hot Country Singles & Tracks No. 1 hits, all of the other acts have scored at least one top 10 hit on the Hot 100 Singles chart. The Eagles and John have multiple No. 1 singles to their credit.

Marley's only single to chart on the Hot 100 was "Roots, Rock, Reggae" in 1976. It peaked at No. 51 and, ironically, isn't included on "Legend."

Despite Marley's lack of success on the Hot 100, his albums remain consistently strong sellers. "Legend" has been a fixture in the upper regions of the Top Pop Catalog Albums chart, where it has appeared for a remarkable 274 weeks, making it one of the longest-running titles on the chart.

Rather than losing sales momentum, as many catalog titles do over the years, "Legend" seems to be becoming more popular as time passes. The album was initially certified platinum, for sales of 1 million copies in the U.S., in June 1988. It reached the 2 million mark a year later, 3 million in March 1992, 4 million in June 1993, and 5 million in 1994.

In March of this year, it was certified simultaneously for sales of 7 million and 8 million, and now it has reached the 9 million mark. (Worldwide sales, meanwhile, have topped 15 million, according to Island.)

The fact that Marley's music was not embraced by the masses immediately has given it a timeless quality. "It was never really overexposed," Blackwell says. "It was never on the air a lot during one particular period or one particular year, so it still has the quality of being discovered."

Blackwell adds that Marley's music appeals to different age groups on different levels: "The appeal to the very young is the rhythm and the melody, and as you get older and become more aware of the lyrics, you start to understand the importance of the lyrics."

Rita Marley, the singer's widow and a former member of the vocal group the I-Threes, which backed Bob Marley & the Wailers on many of their recordings, says that her husband envisioned his music being embraced by the masses in America. "One of our main goals was to make a mark in the American territory and have them listen to the message that we were carrying," she says.

The goal has been accomplished, as "Legend" has crossed cultural boundaries and is a strong seller at huge chains and mom-and-pop retail stores alike.

Shari Barber, Los Angeles-area district buyer for the Best Buy chain, says that the album continues to exhibit

strong staying power. "It does pretty well across the board with everyone," she says. "Bob Marley still has a pretty big universal appeal, and it's a good compilation, especially for someone who is new to Bob Marley. It's a good introduction piece into reggae."

Terry Currier, owner of Music Millennium, which has two stores in Portland, Ore., concurs. "It's one of our top-selling catalog items. It's in our top 200 in sales every week, and most weeks it is in our top 100 of overall sales."

"It's such a great collection," Currier adds. "You look at some of the other 'best-of' collections out there and they kill the catalog, but this one hasn't killed the catalog."

In fact, Currier notes, Music Millennium's top-selling reggae albums list consists entirely of Marley titles, along with Jimmy Cliff's "The Harder They Come."

Curtis Jackson, a sales representative for Chicago-based George's Music Room, which caters to an African-

American clientele, also cites "Legend" as a "constant seller. It seems like it is something that will never die out. It's like albums by the Isley Brothers, James Brown, Marvin Gaye, and Stevie Wonder."

Violet Brown, urban music buyer for the 267-store, Torrance, Calif.-based Wherehouse Entertainment chain, agrees. "It continues to sell for us every week," she says. "It helps when we have promotions and it's on sale, but even without sale pricing, it constantly moves for us."

Also suggesting the lasting influence of Marley's music is the Fugees' current single, a remake of "No Woman, No Cry." A videoclip for the single, which features vocals by Marley's son Steve and includes vintage footage of the Wailers, is receiving play on MTV.

For Rita Marley, the enduring success of her husband's music and "Legend" is reaffirming. "It proves that the people still believe in Bob and what he stood for."

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| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|------------|--|--------------------------|-----------------------------|
| FARM AID XI: WILLIE NELSON, NEIL YOUNG, JOHN MELLENCAMP, HOOTIE & THE BLOWFISH, SON VOLT, JEWEL, AND OTHERS | Williams-Brice Stadium, University of South Carolina Columbia, S.C. | Oct. 12 | \$918,985 \$52/\$27 | 30,200 35,000 | Cellar Door |
| PHISH | Madison Square Garden New York | Oct. 21-22 | \$857,744 \$27/\$25 | 34,204 two sellouts | Delsener/Slater Enterprises |
| TRAGICALLY HIP RHEOSTATICS | Pacific Coliseum, Pacific National Exhibition Grounds Vancouver | Nov. 8-10 | \$839,625 (\$1,116,701 Canadian) \$20.94 | 40,097 three sellouts | MCA Concerts Canada |
| WHO HEADS | Palace of Auburn Hills Auburn Hills, Mich. | Nov. 3 | \$833,395 \$70/\$45/\$30 | 15,681 sellout | Belkin Prods. |
| OZZY OSBOURNE, SLAYER, DANZIG, SEPULTURA, NEUROSIS, FEAR FACTORY, BIOHAZARD | Glen Helen Blockbuster Pavilion Devore, Calif. | Oct. 26 | \$669,509 \$55/\$50/\$37.50/\$20 | 35,000 sellout | PACE Concerts |
| KISS CAROLINE SPINE | MGM Grand Garden Las Vegas | Nov. 2 | \$587,330 \$75/\$40/\$30 | 13,030 sellout | Evening Star Prods. |
| REBA MCENTIRE BILLY DEAN | Gund Arena Cleveland | Nov. 9 | \$471,828 \$42/\$30 | 15,460 16,990 | Starstruck Promotions |
| REBA MCENTIRE BILLY DEAN | Copps Coliseum Hamilton, Ontario | Nov. 10 | \$453,890 (\$603,674 Canadian) \$43.60/\$31.58 | 13,314 13,942 | Starstruck Promotions |
| RUSH | CoreStates Center Philadelphia | Nov. 6 | \$444,805 \$35/\$24.50 | 14,759 15,147 | Electric Factory Concerts |
| PHISH | Charlotte Coliseum Charlotte, N.C. | Oct. 26 | \$391,996 \$24.50/\$22.50/\$20 | 17,580 sellout | Cellar Door |

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VIOLATOR ARTIST FOXY BROWN TAKES SOLO TURN

(Continued from page 14)

things, but on 'Ill NaNa' I finally get my chance to prove that's not all that I'm about."

Still, Brown makes no apologies for her past rhymes, saying, "I do have the clothes and the cars... and [talking about them is] what got me to where I am now."

The new collection was supervised by producers Sean "Puffy" Combs, Mobb Deep, Suga Bear, China, and Trackmasters Entertainment, the collective that discovered Brown and functioned as co-executive producers of "Ill NaNa" with Lighty.

Songs include the title track, a rough assertion of womanhood ("Nas ruled the world, and now it's my year") featuring Method Man; "I'll Be," a thematic follow-up to "Ain't No Nigga," showcasing Jay-Z; and "Get Me Home," the anticipatory first song that got exposed from "Ill NaNa."

This saucy, sizzling song, whose hook and melody is from Eugene Wilde's classic "Gotta Get You Home With Me Tonight," reveals in classic girl-singer doubt ("Mind tellin' me no, body tellin' me yes"). It was shipped to R&B music DJs and mix-show jocks during the last week of October. "We were the most-added record that

week," says Greenwald.

For the week starting Nov. 11, "Get You Home," which will not be sold commercially, was on a total of 70 R&B-oriented stations, including WJMH Greensboro, N.C., which gave it 62 plays, and WBHJ Birmingham, Ala. (57 plays). Overall, it received a total of 1,053 spins, which is an increase of 13.6% from the previous week.

Helen Little, co-PD and midday air personality at WUSL (Power 99) Philadelphia, says the song is an across-the-board power-rotation smash. "It's mainly young females responding, but it's actually all demos, which I attribute to the R&B sounds of Wilde and the appearance of Blackstreet."

Reginald Slaughter, assistant to the singles buyer at Tower Records' Fourth Street and Broadway store in New York, says, "Lots of people have been coming in looking for ['Get Me Home']," and Ramsey Jones, a clerk in the rap department at the same store, adds, "A good many people have been checking for when the album's coming out."

Lighty says he endeavored to create a radio-friendly, crossover-leaning album for Brown, who is managed by

Don Pooh. "The most successful female rap group is Salt-N-Pepa," he says. "And the way they've done that is by being accessible to the masses." Referring to two other new-generation female MCs on the rise, Da Brat and L'il Kim, both of whom have new albums in the marketplace, he adds, "We have ghetto joints on Foxy's album, but I wasn't trying to be in the gutter while the competition was in the gutter. It's hard enough to make females accepted, so we tried to make our direction a little different."

Brown's music is at the center of the marketing strategy Violator/Def Jam is using to bolster the artist's career. Greenwald says, "Her music speaks for itself, and that's the best way of promotion. She's completely honest and genuine, and she raps about who she is and what her lifestyle is all about. She is being talked about now, and she will be remembered for doing things her way."

Foxy Brown has been on the road, performing dates since April, after "Ain't No Nigga" (it was the B-side to Jay-Z's "Dead Presidents," which sold 256,000 units, according to SoundScan) dropped.

Booked by several agencies, including ICM and Famous Artists, she has played clubs and theaters in several regions, but mainly the East Coast. "We didn't put together a promotional tour for her, because she's got a lot of

paid dates. But when she goes into a marketplace, we're totally taking advantage of it, doing press, radio, retail, video, and much more."

Lighty says, "We're gonna be doing everything that you expect her to do and everything you don't expect her to do."

One promotion was done in conjunction with WQHT (Hot 97) New York. From Nov. 8 through Nov. 15, a contest for a \$9,700 shopping spree was promoted on drive-time air personality Wendy Williams' show. Twenty listeners will qualify for the grand-prize drawing, which will be announced Monday (18) on Angie Martinez's evening program.

Greenwald says Brown is visiting colleges on weekends between shows and that she will begin dropping by high schools starting next month. "She wants to deal with kids, to totally let them know she's young, too, and talking about the same things they're dealing with."

The album was being advertised via snipes, commercials on the Box and BET, and ads in consumer magazines, such as the Source and Vibe. Co-op advertising with several retail accounts, including Blockbuster, the Wiz, and "lots of local outlets," is also being arranged.

The promotional videoclip for "Get Me Home," which was lensed by director Hype Williams, is presently airing on the Box, BET, MTV, and several

local outlets. At MTV, it is in "jam rotation," which means it receives between 12 and 15 spins in a programming day.

Brown hails from the Park Slope section of Brooklyn, N.Y. She was introduced to the world on LL Cool J's "I Shot Ya," a chorus-line jam from last year that featured veteran rhymer Fat Joe, Busta Rhymes, Keith Murray, and Prodigy from Mobb Deep. "We thought it would really surprise people if this girl came out of nowhere and really hung with these heavyweights," says Steve Stoute, GM of Trackmasters Entertainment and senior VP of Sony Music. "It did, and everybody wanted her to be on their records after that."

Brown grew up listening to "everyone," she says. "I like everything, but I have not mocked anyone else's style."

Artists she says she has looked to as examples include the Notorious B.I.G., Jay-Z, and Nas, Firm member AZ, and Trackmasters/Columbia newcomer Nature. These artists all appear on "Ill NaNa."

Several cuts on "Ill NaNa" speak about Brown's commitment to the Firm, and the crew's album will appear next year on Dr. Dre's Aftermath label through Interscope. "The Firm isn't some kind of industry-fabricated clique," Brown says. "Me and AZ have been friends for years, and me and Nas are like Bonnie and Clyde."

JAZZ WORLD MOURNS EDDIE HARRIS

(Continued from page 14)

several jazz musicians—bassist Richard Davis and saxophonist John Gilmore among them—who were being nurtured by the teaching staff at the legendary DuSable High School, specifically the famed instructor Walter Dyett.

Early gigs on piano with Gene Ammons broke Harris into the professional realm. But a stint in the army took him away from U.S. bandstands. It did, however, give him a glimpse of the world, and he also spent time playing sax in an Army band.

Back in the States by the late '50s, Harris took a notion to put a jazzy spin on Ferrante & Teicher's "Exodus." The Vee-Jay label released the track, and Harris' first recording under his own name was a runaway best seller. His tenor was played in a high register, making it an oddly compelling sound that echoes both the alto and soprano saxes.

This success set off a string of dates where Harris covered film themes. He updated "Breakfast At Tiffany's" in 1961. By the time Vee-Jay folded and he went with Columbia in 1964, Harris' records carried titles like "Cool Sax From Hollywood To Broadway." He had a falling out with Columbia, allegedly over the label's decision to pass on his version of "Goldfinger."

In 1965, Harris moved to Atlantic, his home for the next 10-plus years. There he initially stayed the aesthetic course, sticking to commercially enticing pop pieces like "The Shadow Of Your Smile," which was the love theme from the film "The Sandpiper." But while his adaptations of such tunes were smooth, the variations he wrung out of their melodic material became more and more intellectually advanced.

By the time he made his first Atlantic disc, "The In Sound," in '65, he was a pro at enhancing any iota of blues motifs that could be located in

the body of a song. A backing trio of pianist Cedar Walton, bassist Ron Carter, and drummer Billy Higgins also made it the most overtly jazz-oriented outing of his career thus far. In 1966, Miles Davis covered Harris' "Freedom Jazz Dance" on his "Miles Smiles" disc, and the saxophonist's hipness quotient rose accordingly. He then began experimenting with the sound of his horn. Electronic devices, at least one invented by Harris himself, were utilized to amend the tone.

Though heard by many as a way to keep up with the times, these effects were deemed by some as a fall into the trite milieu of pop music. Harris' rhythmic attitude often stressed the funky side of things; it was a tack that won him lots of listeners who didn't know and couldn't care less about jazz.

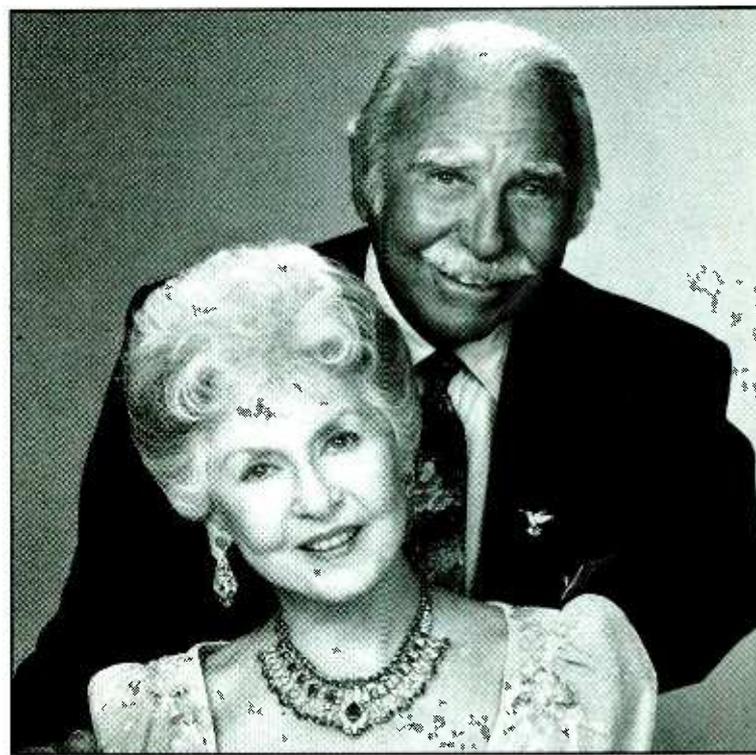
The irresistible groove of "Listen Here" in 1968 seduced more than 1 million record buyers, giving Harris his second smash. A year later, when he hooked up with pianist Les McCann at the Montreux Jazz Festival, another iconic soul-jazz track was cut. "Compared To What," with McCann's passionate vocals and Harris' gospel honking, helped make the record "Swiss Movement" a hit. The tune "Kathleen's Theme" proved that Harris had the capacity to be a deep improviser without the use of any electronics.

In the summer of 1996, Rhino Records rereleased Atlantic's "Swiss Movement," along with a video of the live Montreux session. (Other Harris twofers from Rhino/Atlantic are "The In Sound" backed with "Mean Greens" and "The Electrifying Eddie Harris" backed with "Plug Me In.")

Harris made several more discs for Atlantic—a worthy career overview is out on Rhino under the title "Artist's Choice"—but many seemed cheesy.

(Continued on next page)

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Bainbridge in London. Australian singer/songwriter Merril Bainbridge stopped in London for a showcase at Ronnie Scott's club. Among the songs she performed was "Mouth," which topped the Australian chart for six weeks and is due for release in the U.K. Monday (18) on Arista. Shown at the showcase, from left, are George Levendis, head of marketing, Arista U.K.; Jeremy Marsh, president, music division, BMG U.K.; band member Owen Bolwell; Bainbridge; Frank Wright, session musician; Martin Heath, managing director Arista U.K.; Richard Perry, Arista head of promotions; Chris Carr, head of press, Arista U.K.; John Preston, chairman BMG U.K. and Ireland; and Sien Ooi, Bainbridge's manager.

JUNIOR BOY'S OWN ACT UNDERWORLD SENT OVERGROUND

(Continued from page 13)

modestly, selling 20,000 copies. The single debuted at No. 22 in the U.K. for the week ending Nov. 9 and currently stands at No. 45.

This Junior Boy's Own story is now assuming international dimensions. Underworld is licensed outside the U.K. to BMG, except in Japan and Southeast Asia, where it is affiliated with Sony Music, and in the U.S., where "Born Slippy" is licensed to TVT's Wax Trax! imprint. The song debuted on Billboard's Hot Dance Music/Club Play chart for the week ending Nov. 9 at No. 46.

Across Europe, BMG is seeing substantial chart action on "Born Slippy," which has reached No. 1 in Italy on the Do It Yourself imprint and has gone top five in Spain on Ariola. In Germany, it appeared on Logie/No! Static and reached No. 13

last month. The single has also gone top 10 in Belgium on Logie.

In the U.S., Underworld has yet to play extensively, but in Japan, the group is seeing the fruits of its three tours there, as Junior Boy's Own founder Steve Hall observes. "Underworld are seen as the techno-scene leaders there," he says. "We want to go back and do an awful lot more in America. Most of the bigger British dance acts—Underworld, the Prodigy, the Chemical Brothers—are all in the very early stages over there. But I've just come back from the States, and for first time, the signs are that people are getting into the idea of live dance music."

Touring has also been a factor in Underworld's domestic success, and even if its output is largely eschewed by daytime commercial radio, Hall gives part of the credit for breaking "Born Slippy" in the U.K. to the more adventurously programmed BBC Radio 1.

Underworld has also had considerable press support from weekly and monthly rock publications, as well as broadsheet newspapers. All this despite Hall's assertion that the band is "not totally enamored with the pop world. They want to be seen as a long-term album act."

Mainstream radio exposure, from Radio 1 and dance stations such as Kiss 100 FM London, may prove to have been a one-time thing for this act. Kiss head of music Simon Sadler says that "Born Slippy" was "a surprise radio hit for us and Radio 1, and whether they'll be consistent radio performers, I'm not sure. But they're part of that whole stable of left-field acts like the Chemical Brothers that are very cool, and they're destined to happen in a big way."

The association with such a fashionable yet commercial film as "Trainspotting" has done Underworld no harm, either. The soundtrack, released here on EMI Premier and on Capitol in the U.S., includes a nine-minute version of "Born Slippy." That album has now sold more than 1 million copies worldwide, according to EMI.

"'Trainspotting' is what really triggered the single off," says Thomas Jahne, dance buyer at the Tower Records outlet in London's Piccadilly. "Both of their albums have sold quite steadily, and they're a good band. But with 'Born Slippy,' they got the mainstream, and you can see the difference."

Such dizzying single success is incongruous for such a low-profile, experimental act, even if two of the three members of Underworld, Karl Hyde and Rick Smith, were previously pop denizens as members of Freur, whose moment of notoriety came on CBS in 1983 with the single "Doot Doot." Their new colleague is 25-year-old Darren Emerson. The trio writes all its own material, which is published by Underworld/Sherlock Holmes Music.

Emerson does not hide his surprise at Underworld's new, mainstream status. "We just follow our noses," he says. "All this is just being in the right place at the right time. If ['Trainspotting' director] Danny Boyle hadn't put two of our tunes in the film, we wouldn't have got to the

people we've got to."

He adds that the British chart pendulum has swung dramatically toward dance in recent years. "I've always been into underground music," says Emerson. "You used to get things like Steve 'Silk' Hurley getting into the top 10 by chance. But now there's so many elements to [dance music], it keeps it healthy."

Junior Boy's Own was formed in 1990 and, as Hall recalls, had to recover from an early setback. "We had a deal with PolyGram but got dropped, which was a terrible thing at the time," he says. "We were there for a year and a half, but we were dropped with Underworld and the Chemical Brothers, who were both quite embryonic at the time. But we kept plugging away at it, so we've been going as an independent company since '92."

It was Underworld that provided the label with a sales breakthrough in 1994 with its debut album, "dubnobasswithmyheadman," which Hall says has now sold 94,000 copies in the U.K. "We targeted everything around selling 20,000, so it was a big surprise, because no one thought that market was out there at the time. The only things out there [in electronic dance music] were the Shamen and the Orb." In the summer of 1995, the Chemical Brothers provided Junior with the top 10 album "Exit Planet Dust" before departing for Virgin.

"We've also done lots of one-off singles," says Hall, noting in particular "The Sound" by X-Press 2, which hit the U.K. top 40 in March. "It's difficult to compete with the majors on those, but if something does well, we spend the money on something else."

Although Hall admits that many industry backseat drivers have told him he should have held on to the Chemical Brothers (who recently achieved a U.K. No. 1 single for Virgin with the Noel Gallagher collaboration "Setting Sun"), he has no qualms. "Everyone says we should have kept them, but at the time nobody was willing to stump up any money to help us to do it," he says. "And the money we earned from Virgin was the money we spent on the Underworld campaign."

HARRIS DEAD AT 62

(Continued from preceding page)

With titles like "I Need Some Money" and "That Is Why You're Overweight," his work seemed overly silly. It helped instill a now common viewpoint of Harris being a minor figure. To many, the trite music overshadowed the inspired soloing.

However, subsequent records for European labels Steeplechase, Timeless, and Enja all suggest that Harris' chops were refined. Enja's 1993 date "Listen Here: The Funk Project" and 1995's "Dancing By A Rainbow" both find the saxophonist going for the thrills, using uncommon phrasing, and stressing the surprises of dynamics while playing over commonplace backbeats. One of the pieces on "Rainbow" perhaps explained his artistic trajectory best: "It's All Just Fun And Games."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

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

NOVEMBER 23, 1996

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|---------------|---|---------------------------|
| 1 | 1 | 7 | MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) | THE GARDEN |
| 2 | 2 | 16 | TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) | DREAMIN' OUT LOUD |
| 3 | 3 | 17 | KENNY CHESNEY BNA 66908/RCA (10.98/15.98) | ME AND YOU |
| 4 | 12 | 4 | KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) | MEASURE OF A MAN |
| 5 | 4 | 12 | ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) | I'M HERE FOR YOU |
| 6 | 5 | 11 | FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98) | COME FIND YOURSELF |
| 7 | 9 | 7 | GARY ALLAN DECCA 11482/MCA (10.98/15.98) | USED HEART FOR SALE |
| 8 | 6 | 14 | REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98) | REPUBLICA |
| 9 | 11 | 14 | CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) | I STOLED THIS RECORD |
| 10 | 8 | 22 | PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) | CALM BEFORE THE STORM |
| 11 | 13 | 7 | BR5-49 ARISTA 18818 (10.98/15.98) | BR5-49 |
| 12 | 7 | 10 | AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98) | AMANDA MARSHALL |
| 13 | 17 | 2 | ANOINTED WORD 67804/EPIC (10.98 EQ/15.98) | UNDER THE INFLUENCE |
| 14 | 23 | 2 | RON KENOLY INTEGRITY 67802/EPIC (10.98 EQ/15.98) | WELCOME HOME |
| 15 | 10 | 13 | EELS DREAMWORKS 50001/GEFFEN (10.98/16.98) | BEAUTIFUL FREAK |
| 16 | 18 | 23 | DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) | MY HEART |
| 17 | 21 | 9 | LOCAL H ISLAND 524202 (8.98/14.98) | AS GOOD AS DEAD |
| 18 | 46 | 5 | SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98) | O HOLY NIGHT! |
| 19 | 26 | 6 | SUSAN ASHTON SPARROW 51458 (9.98/15.98) | A DISTANT CALL |
| 20 | 19 | 5 | CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98) | BEAUTY FOR ASHES |
| 21 | 15 | 2 | RUPAUL RHINO 72256 (10.98/16.98) | FOXY LADY |
| 22 | 20 | 39 | RICOCHE COLUMBIA 67223 (10.98 EQ/15.98) | RICOCHE |
| 23 | 27 | 13 | AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) | PUT IT IN YOUR MOUTH (EP) |
| 24 | 14 | 4 | CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/16.98) | WISEBLOOD |
| 25 | 16 | 5 | KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) | THE 7 SINS |

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

| | | | | |
|----|----|----|---|------------------------|
| 26 | 29 | 2 | ALFONZO HUNTER EMI 52827 (10.98/16.98) | BLACKA DA BERRY |
| 27 | 25 | 43 | ENRIQUE IGLESIAS ● FONOVI 0506 (10.98/13.98) | ENRIQUE IGLESIAS |
| 28 | 36 | 2 | DAVID KERSH CURB 77848 (10.98/15.98) | GOODNIGHT SWEETHEART |
| 29 | 24 | 8 | BOUNTY KILLER BLUNT/MP 1461*/TVT (10.98/16.98) | MY XPERIENCE |
| 30 | — | 1 | WILD COLONIALS DGC 24937/GEFFEN (9.98/12.98) | THIS CAN'T BE LIFE |
| 31 | 37 | 20 | 4HIM BENSON 4321 (10.98/15.98) | THE MESSAGE |
| 32 | 30 | 5 | 702 BIV 10 530738*/MOTOWN (8.98/16.98) | NO DOUBT |
| 33 | 22 | 3 | BLACK MOON WRECK 20232*/NERVOUS (10.98/15.98) | DIGGIN' IN DAH VAULTS |
| 34 | — | 1 | SCREECHING WEASEL FATWRECK CHORDS 547*/CAROLINE (9.98/14.98) | BARK LIKE A DOG |
| 35 | 39 | 15 | JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98) | HEAVENLY PLACE |
| 36 | 28 | 9 | GEGGY TAH LUAKA BOP 46113/WARNER BROS. (10.98/15.98) | SACRED COW |
| 37 | 33 | 5 | RAY BOLTZ WORD 67867/EPIC (10.98 EQ/15.98) | NO GREATER SACRIFICE |
| 38 | 31 | 20 | JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) | WHAT I LIVE TO DO |
| 39 | 48 | 7 | THE CARDIGANS MERCURY 533117 (10.98 EQ/16.98) | FIRST BAND ON THE MOON |
| 40 | — | 1 | MICHAEL SALGADO JOEY 8558 (9.98/15.98) | DE BUENAS RAICES |
| 41 | 47 | 19 | FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98) | THE SPIRIT OF DAVID |
| 42 | 38 | 4 | THE JON SPENCER BLUES EXPLOSION MATA00R 53553*/CAPITOL (10.98/15.98) | NOW I GOT WORRY |
| 43 | 32 | 15 | DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98) | ADRENALINE |
| 44 | — | 17 | REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98) | GOD |
| 45 | — | 2 | KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98) | K |
| 46 | — | 1 | THE BROOKLYN TABERNACLE CHOIR WARNER BROS. 46392 (10.98/15.98) | FAVORITE SONG OF ALL |
| 47 | 50 | 2 | DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) | DUNCAN SHEIK |
| 48 | 45 | 7 | BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98) | RIVERDANCE |
| 49 | 44 | 53 | KENNY WAYNE SHEPHERD ● GIANT 24621/WARNER BROS. (10.98/15.98) | LEDBETTER HEIGHTS |
| 50 | 35 | 31 | JO DEE MESSINA CURB 77820 (10.98/15.98) | JO DEE MESSINA |

POPULAR UPRIISINGS™

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

BREAKING THE STREAK: Following the time-honored and increasingly common DIY ethic, Capitol Records ska signing **Less Than Jake** has built a rabid following over the years in its hometown of Gainesville, Fla. The



Out Of The Shadows. "Endtroducing . . .", the much-anticipated debut by Mo' Wax hip-hop artist D.J. Shadow, will street Tuesday (19). As the first artist signed to Mo' Wax, the Davis, Calif.-based Shadow is often credited with providing the label's sonic blueprint and inspiring the trip-hop movement with his "Legitimate Mix" and "In/Flux" singles as well as his "What Does Your Soul Look Like?" EP. R&B/dance press includes a cover story in Urb magazine. Mo' Wax will service the album's first single to college and modern rock stations in January.

band's first major-label album, "Losing Streak," was

released Nov. 12.

Sources at Capitol say that the prolific and grass-roots-minded act has sold a combined 20,000 units of its previous albums. The band, which prides itself on a relentless tour schedule and energetic performances, has been featured on various compilations and also produced a series of 7-inch singles.

This experience, says Capitol director of marketing **Stacy Conde**, has helped the band ally itself with the label's promotion and marketing efforts.

"They came to us wanting to be independent still, and we were comfortable with that because they know what it's like being responsible for getting things done," says Conde.

"We have them doing a lot on their own," she adds, "including handling a 10,000-piece fan club mailing, fanzine press, and Internet activities."

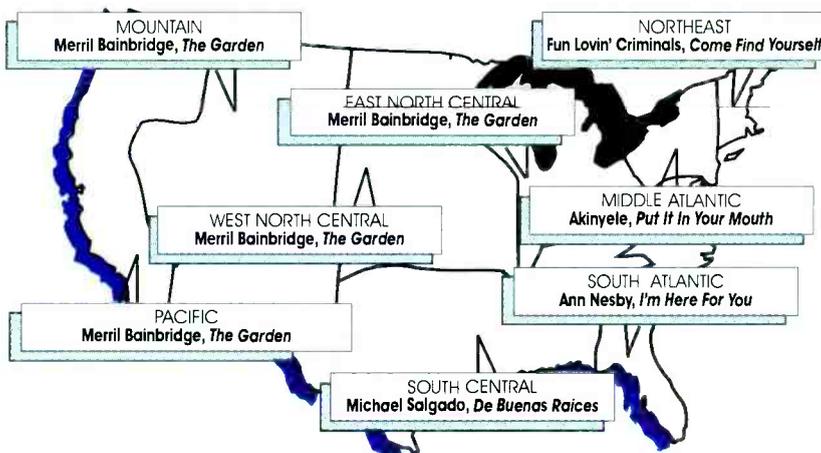
According to Conde, the act sold nearly 1,000 units of "Losing Streak" at venues during three performances in the Gainesville market.

Capitol serviced college radio with the album Oct. 24 but will not be sending it to commercial stations until the first quarter of '97.



Growing Wild. Reprise rock threesome Darlhood has been making continuous gains on the Mainstream Rock Tracks chart with its debut single, "Grow Your Own," which is No. 23 this week. The band is making promotional appearances at such radio stations as KISS San Antonio, Texas; WKLS Atlanta; and WSTZ Jackson, Miss., in support of its album "Big Fine Thing," released Oct. 22. Early press includes Guitar, Guitar World, and Drum magazine coverage.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

| MOUNTAIN | NORTHEAST |
|---|---|
| 1. Merrill Bainbridge <i>The Garden</i> | 1. Fun Lovin' Criminals <i>Come Find Yourself</i> |
| 2. Kenny Chesney <i>Me And You</i> | 2. Merrill Bainbridge <i>The Garden</i> |
| 3. Trace Adkins <i>Dreamin' Out Loud</i> | 3. The Cardigans <i>First Band On The Moon</i> |
| 4. Paul Brandt <i>Calm Before The Storm</i> | 4. Bounty Killer <i>My Xperience</i> |
| 5. Fun Lovin' Criminals <i>Come Find Yourself</i> | 5. Local H <i>As Good As Dead</i> |
| 6. Gary Allan <i>Used Heart For Sale</i> | 6. Akinyele <i>Put It In Your Mouth</i> |
| 7. Kevin Sharp <i>Measure Of A Man</i> | 7. Republica <i>Republica</i> |
| 8. Republica <i>Republica</i> | 8. Kula Shaker <i>K</i> |
| 9. BR5-49 <i>BR5-49</i> | 9. Amanda Marshall <i>Amanda Marshall</i> |
| 10. David Kersh <i>Goodnight Sweetheart</i> | 10. Paula Cole <i>This Fire</i> |

JAZZED: Krasnow Entertainment/MCA artist **Vanessa Daou** is making a smooth transition from dance to jazz stations, as the album "Slow To Burn," which includes the No. 1 dance hit, "Two To Tango," begins to make inroads at jazz stations such as WQCD New York, KBLX and KKSF San Francisco, and KOAI Dallas. The album was released Sept. 24.

Meanwhile, session trumpeter **Mac Gollehon's** debut album, "Mac's Smokin' Section," is picking up airplay in major markets. The album, released by McKenzie Entertainment Oct. 14, is in heavy rotation at WPLM Boston, WEFM Baltimore, and KCEP Las Vegas. Cable music operators DMX and Muzak's syndicated "Jazz Flavors" are also favoring the album.

MAJOR COVERAGE: "Don't Be," a track from HighTone modern rockers **AstroPuppees'** debut album, "You Win The Bride," will be covered by none other than "Beverly Hills 90210" dropout **Shannen Doherty**. The saucy actress will be featured performing the song on the NBC-TV movie "Friends 'Til The End," which airs in February of next year. **Kelly**

Ryan, the act's lead singer, was brought on board as a vocal consultant for the actress.

AstroPuppees will perform at an album release party Nov. 12 in Los Angeles.

ROADWORK: SpinART recording act **the Technical Jed** tour through the month in



Enough Already. Mila Mason, whose debut album, "That's Enough Of That," was released by Atlantic Nashville Sept. 19, is experiencing a radio boom with the album's title single. Major supporters of the track, which debuted July 29, include country stations KILT Houston; WRBQ Tampa, Fla.; and WFMS Indianapolis. Mason has also been visible on TNN, making multiple appearances on the network's "Prime Time Country" and "Country News" programs, in addition to a showing on "Countdown At The Wildhorse Saloon."

support of its album, "The Oswald Cup," released Sept. 17.

Rhino Tells Sugar Hill's 'Story' Boxed Set Compiles Seminal Label's Tracks

■ BY J.R. REYNOLDS

LOS ANGELES—After purchasing the North American licensing rights to the Sugar Hill Records catalog in June 1995, Rhino has assembled a five-CD boxed set that reviews the historic rap label's most noted music.

Scheduled to arrive in stores Feb. 4, 1997, "The Sugar Hill Records Story" comprises 56 of the label's greatest hits and hip-hop tracks—all of which have been digitally remastered.

Rhino urban product manager/catalog development director Quincy Newell says, "We thought that this was a good package to come with to pay homage to some of the originators of hip-hop music."

Among the acts featured on the set are the Sugar Hill Gang, Grandmaster Flash & the Furious Five, the Treacherous Three, the Sequence, Funky Four + One, Busy Bee, and Spoonie Gee.

"The tracks featured on the set were selected by the Rhino R&B staff with the help of outside hip-hop historians," Newell says.

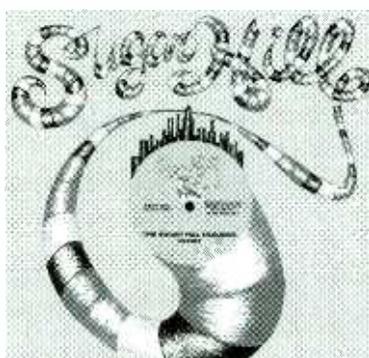
Sugar Hill Records was formed in 1979 by co-founder and president/CEO Joe Robinson Sr. after folding his previous label, All Platinum Records—a company that he formed in 1971—when it "ran into problems."

"We named Sugar Hill Records after an area in Harlem [N.Y.] where I lived," says Robinson.

Although rap music originated in the mid-'70s as an underground music

form, it wasn't until 1979, when Englewood, N.J.-based Sugar Hill Records released "Rapper's Delight," that rap music became a commercial commodity. Recorded by the Sugar Hill Gang, "Rapper's Delight" sampled Chic's hit "Good Times" and peaked at No. 4 on the Hot Soul Singles chart in 1979.

As a result of the single's success, Sugar Hill Records went on to help popularize rap through its innovative 12-inch vinyl, singles-only approach to marketing. In some retail quarters, the industry was initially resistant to a new



configuration.

Says Robinson, "At first it was challenging for us to market 12-inch singles because they were wholeselling for \$2.25, vs. the traditional 7-inch singles that were wholeselling for only 60 cents."

On the radio side, the label also found it initially difficult to gain that

first airplay spin of "Rapper's Delight." After Sylvia Robinson, his wife and label co-founder, completed production of the record, dubs were made and serviced to stations around the country.

One of the programmers who received the track was Jim Gates of WESL St. Louis, who was also a DJ. "After I convinced him to play the record just once, [the listener response] ended up jamming the phone lines," recalls Robinson. "That night, a local distributor phoned in with an order for 30,000 records. It was so bizarre that the next day I called retailers in the market who confirmed that the record

(Continued on page 26)



Solar Funk With A Thump. Thump Records president Bill Walker, left, shakes hands with Solar president Dick Griffey after negotiating a licensing deal to release "Old School Funk," a compilation of songs originally recorded by Solar acts. Included on the 14-track package is Midnight Star's "Freak-A-Zoid," E.U.'s "Da' Butt," the Whispers' "Rock Steady," and Sheena Easton's "Sugar Walls." The set hits stores on Friday (22) and is manufactured and distributed by EMI-Capitol Music Special Markets.

Southern African Summit To Tap U.S. Music Industry Executives Into Vast New Market

MOTHERLAND MECCA: Music industry executives are being solicited to attend the fourth African-African-American Summit, scheduled to take place in Harare, Zimbabwe, July 20-26, 1997. The purpose of the meetings is to stimulate economic development of the African continent, especially among African-American investors.

A battalion-size contingent of American businesspeople are expected to join the Rev. **Leon Sullivan** as he leads the charge to southern Africa. Sullivan is founder and chairman of the board of the 20-year-old, Philadelphia-based Opportunities Industrialization Centers (OIC) of America—an employment training and retraining organization with offices in 100 U.S. cities—founder and chairman of OIC International, and president of the International Foundation for Education and Self-Help.

The summit begins as U.S. travelers converge on London July 18, 1997, for a rest stop that includes a reception that will be attended by U.K. businessmen, dignitaries, and members of Parliament. From there, registrants fly to Johannesburg for a presummit meeting, before moving on to Harare.

Noted for his business and social contributions on an international scale, Sullivan sits on the boards of several American companies and organizations, including General Motors, Mellon Bank Corp., and the Boy Scouts of America.

For the first time, Sullivan and company have reached out to the entertainment community. "We're hoping to get more people in the music and entertainment industry involved because there is a wealth of consumers in Africa who love American music," Sullivan told *Billboard* during a Nov. 7 reception at Los Angeles' Georgia restaurant.

"In fact, there are more blacks in South Africa than there are here in the U.S.," he said. "There's a void that exists within their entertainment sector, so just imagine all the opportunities for doing business there, and they welcome our presence."

The Los Angeles reception was organized by Hammond Entertainment president **Bill Hammond** and partner **Wendy Turner**. Hammond went on a fact-finding mission to South Africa earlier this year to determine the viability of doing business there. "There were only two labels that I know of over there in Johannesburg right now—Tusk, which is owned by Warner Bros., and Sony," Hammond says. "The time is right for black American entrepreneurs to go in and begin doing business."

Hammond Entertainment is an L.A.-based special events production company.

Advance scouting of southern Africa has allowed Hammond the chance to package a five-city concert tour there, beginning with an official summit concert in Harare.

"From our perspective, to be able to go over there and package concerts featuring American recording acts is a breakthrough," Hammond says. "I hope to maximize my relationships with African-based promoters and other businesspeople and begin bringing American artists over on a regular basis."

In addition to a second public concert in Harare, other cities scheduled for dates are South Africa's Durban, Sun City, Johannesburg, and Capetown.

Hammond says that because of apartheid, South African consumers have had limited exposure to '70s acts such as **Shalamar**, **Rick James**, **Teddy Pendergrass**, and the **Whispers**—all artists that the South African consumer "just can't get enough of."

"They also love today's artists like **Luther Vandross** and **Babyface**, so this summit carries a lot of opportunity for people in the industry to make key contacts for doing regular business here," Hammond says.

As in the U.S., making the proper business connections is essential to producing a successful concert. Hammond's early research mission in southern Africa has given him a nose up on other American businesspeople seeking their stake in the motherland lode.

Hammond's growing presence in southern Africa is welcomed by ICM VP **Phil Casey**, who says that the booking agency has never had a successful run of African dates. Casey cites the instability in various African regions, combined with international red tape and the lack of on-site supervision of business dealings.

"It's hard to know who's legitimate and [can] make things happen and who can't deliver," says Casey. "Another concern that we've had in South Africa in the past is providing shows that are accessible to black Africans."

"Because many don't have a large disposable income, there's a certain amount of time from when a concert is announced to the show date that they need to save up," he says. "So we have to work out arrangements so that a block of prime seats is still be available after [the poorer black Africans] put together their money—which is a dangerous delay for us [fiscally]."

However, with people such as Hammond on-site who are familiar with the local promoters and overall infrastructure, the risk of putting on shows diminishes to acceptable levels.

"If you got a guy over there that you know and trust, it's

(Continued on page 26)

Rhythm & Blues Foundation To Honor Four Tops And Other Heritage Acts

Motown recording act the Four Tops will receive the Rhythm & Blues Foundation's Lifetime Achievement Award, and 10 other heritage R&B recording acts will also be honored, during the organization's eighth annual Pioneer Awards.

At a presentation scheduled to occur Feb. 27 at the New York Hilton, the foundation will issue financial awards totaling \$230,000 to pioneering artists in R&B. At press time, the hosts for the show had not been announced.

Says Rhythm & Blues Foundation executive director Suzan Jenkins, "This year, the [foundation] trustees wanted to award an act that not only epitomizes R&B, but also recognize a group that possesses the tenacity needed to stay together for 43 years."

"The music that the Four Tops made penetrated into the very fabric of America, and their lives have been consumed by this music and it's an acknowledgement by their peers that is well deserved."

Motown board chairman Clarence Avant will serve as honorary chairman for the event, which is to take place during Grammy Week.

"We're proud that Clarence agreed to serve as honorary chairman," says Jenkins. "We have to become more responsible for ourselves and take care of our own—no matter the color—and I think the foundation is making that statement. With someone such as

Clarence involved, one who's known for being no-nonsense, it raises awareness and helps reinforce the importance of the organization and its efforts."

This year's Pioneer Award recipients are vocalists William Bell, Gary U.S. Bonds, Clarence "Gatemouth" Brown, Gene Chandler, Little Milton, and Gloria Lynne; instrumentalists Phil Upchurch and Van "Piano Man" Walls; and performance groups Smokey Robinson & the Miracles and the Spinners.

Since its inception, the Rhythm & Blues Foundation has given more than \$1.7 million to R&B artists of the '40s, '50s, and '60s—most of whom were victims of inequitable royalty compensation during their careers.

The foundation has set a goal of issuing awards totaling \$2 million by the end of the decade. "We can never right the wrongs done to our great artists so long ago, but we can do our best to recognize and honor them today for their past achievements," says Jenkins.

Other R&B Foundation programs include the Doc Pomus Financial Assistance Program—which provides emergency financial assistance and funding for R&B artists' health care. The foundation also acts to educate the public about the artistic, cultural, economic, and political impact that R&B music has made worldwide and works to preserve the history of the art form.

J.R. REYNOLDS



by J. R. Reynolds



Billboard TOP R&B ALBUMS

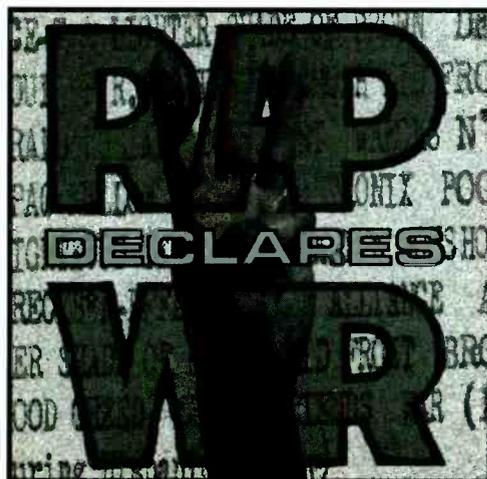
NOVEMBER 23, 1996

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

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|--------------------------------------|------------|------------|---------------|---|----------------------------|---------------|
| ★★★ No. 1/Greatest Gainer ★★★ | | | | | | |
| 1 | 58 | — | 2 | MAKAVELI THE DON KILLUMINATI: THE 7 DAY THEORY DEATH ROW 90039*/INTERSCOPE (10.98/16.98) 1 week at No. 1 | | 1 |
| ★★★ Hot Shot Debut ★★★ | | | | | | |
| 2 | NEW | — | 1 | MO THUGS FAMILY MO THUGS 1561*/RELATIVITY (10.98/16.98) | FAMILY SCRIPTURES | 2 |
| 3 | 1 | — | 2 | GHOSTFACE KILLAH RAZOR SHARP*/EPIC STREET 67729*/EPIC (10.98 EQ/16.98) | IRONMAN | 1 |
| 4 | 2 | — | 2 | E-40 SICK WID' IT 41591*/JIVE (11.98/16.98) | THA HALL OF GAME | 2 |
| 5 | 3 | 1 | 3 | WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98) | BOW DOWN | 1 |
| 6 | 4 | — | 2 | BABYFACE EPIC 67293* (10.98 EQ/16.98) | THE DAY | 4 |
| ★★★ Pacesetter ★★★ | | | | | | |
| 7 | 9 | 4 | 7 | SOUNDTRACK EASTWEST 61951*/EEG (11.98/17.98) | SET IT OFF | 3 |
| 8 | 6 | 2 | 20 | KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98) | KEITH SWEAT | 1 |
| 9 | 7 | 3 | 10 | BLACKSTREET INTERSCOPE 90071* (10.98/16.98) | ANOTHER LEVEL | 1 |
| 10 | 8 | 6 | 21 | TONI BRAXTON LAFACE 26020*/ARISTA (10.98/16.98) | SECRETS | 1 |
| 11 | NEW | — | 1 | RICHEL RICH OAKLAND HILLS 41510*/DEF JAM 533471*/MERCURY (10.98 EQ/16.98) | SEASONED VETERAN | 11 |
| 12 | 5 | — | 2 | DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98) | ANUTHATANTRUM | 5 |
| 13 | 11 | 5 | 9 | NEW EDITION MCA 11480* (10.98/16.98) | HOME AGAIN | 1 |
| 14 | 12 | 7 | 6 | LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98) | YOUR SECRET LOVE | 2 |
| 15 | 10 | 95 | 3 | ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98) | DA STORM | 10 |
| 16 | 13 | 8 | 40 | 2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) | ALL EYEZ ON ME | 1 |
| 17 | 15 | 10 | 6 | KENNY G ARISTA 18935 (10.98/16.98) | THE MOMENT | 9 |
| 18 | NEW | — | 1 | TELA SUAVE HOUSE 1553*/RELATIVITY (10.98/15.98) | PIECE OF MIND | 18 |
| 19 | 16 | 13 | 12 | OUTKAST LAFACE 26029*/ARISTA (10.98/16.98) | ATLIENS | 1 |
| 20 | 14 | 14 | 5 | JOHNNY GILL MOTOWN 530646 (10.98/16.98) | LET'S GET THE MOOD RIGHT | 7 |
| 21 | NEW | — | 1 | LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98) | ALL WORLD | 21 |
| 22 | 20 | 17 | 11 | 112 BAD BOY 73009*/ARISTA (10.98/15.98) | 112 | 5 |
| 23 | 21 | 21 | 29 | KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98) | WHATCHA LOOKIN' 4 | 3 |
| 24 | 17 | 11 | 10 | DO OR DIE RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98) | PICTURE THIS | 3 |
| 25 | 24 | 24 | 26 | THE ISLEY BROTHERS T-NECK 524214*/ISLAND (10.98/16.98) | MISSION TO PLEASE | 2 |
| 26 | 18 | — | 2 | AZ YET LAFACE 26034*/ARISTA (10.98/15.98) | AZ YET | 18 |
| 27 | 19 | 15 | 32 | MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS | MAXWELL'S URBAN HANG SUITE | 8 |
| 28 | 22 | 9 | 5 | JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/17.98) | WRATH OF THE MATH | 3 |
| 29 | 27 | 28 | 24 | ANN NESBY PERSPECTIVE 549022*/A&M (10.98/14.98) HS | I'M HERE FOR YOU | 27 |
| 30 | 23 | 22 | 7 | MINT CONDITION PERSPECTIVE 549028*/A&M (10.98/14.98) | DEFINITION OF A BAND | 13 |
| 31 | 32 | 27 | 5 | GINUWINE 550 MUSIC 67685*/EPIC (10.98 EQ/16.98) HS | GINUWINE... THE BACHELOR | 25 |
| 32 | 31 | 19 | 11 | AALIYAH BLACKGROUND 92715*/AG (10.98/16.98) | ONE IN A MILLION | 4 |
| 33 | 29 | 25 | 6 | CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98) | NEW WORLD ORDER | 24 |
| 34 | 26 | 20 | 9 | SOUNDTRACK BIG BEAT 92709*/AG (10.98/17.98) | HIGH SCHOOL HIGH | 4 |
| 35 | 25 | 18 | 7 | THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98) | F.B.I. | 7 |
| 36 | 30 | 26 | 23 | VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) | SO SO DEF BASS ALL-STARS | 9 |
| 37 | 33 | 34 | 22 | JOHNNIE TAYLOR MALACO 7480 (9.98/15.98) | GOOD LOVE! | 15 |
| 38 | 28 | 12 | 3 | M.O.P. RELATIVITY 1555* (10.98/15.98) | FIRING SQUAD | 12 |
| 39 | 36 | 30 | 20 | NAS COLUMBIA 67015* (10.98 EQ/16.98) | IT WAS WRITTEN | 1 |
| 40 | 34 | 23 | 7 | THE ROOTS DGC 24972*/Geffen (10.98/16.98) | ILLADELPH HALFLIFE | 4 |
| 41 | 39 | 37 | 79 | 2PAC INTERSCOPE 50609*/PRIORITY (10.98/16.98) | ME AGAINST THE WORLD | 1 |
| 42 | 48 | 41 | 13 | AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS | PUT IT IN YOUR MOUTH (EP) | 18 |
| 43 | 38 | 42 | 69 | BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98) | E. 1999 ETERNAL | 1 |
| 44 | 57 | 48 | 23 | DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS | MY HEART | 30 |
| 45 | 49 | 40 | 15 | A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98) | BEATS, RHYMES AND LIFE | 1 |
| 46 | 56 | — | 2 | ALFONZO HUNTER DEF SQUAD 52827*/EMI (10.98/15.98) HS | BLACKA DA BERRY | 46 |
| 47 | 51 | — | 2 | GEORGE CLINTON CAPITOL 33911* (10.98/15.98) | GREATEST FUNKIN' HITS | 47 |

| | | | | | | |
|-----|-----------------|-----|-----|---|---|----|
| 48 | 40 | 32 | 4 | XZIBIT LOUD 66816*/RCA (10.98/15.98) | AT THE SPEED OF LIFE | 22 |
| 49 | 37 | 33 | 4 | BLACK MOON WRECK 20232*/NERVOUS (10.98/15.98) HS | DIGGIN' IN DAH VAULTS | 33 |
| 50 | 42 | 38 | 21 | JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98) | REASONABLE DOUBT | 3 |
| 51 | 61 | 51 | 8 | BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS | MY XPERIENCE | 27 |
| 52 | 59 | 53 | 11 | MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98) | MORE... | 17 |
| 53 | 41 | 45 | 39 | FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98) | THE SCORE | 1 |
| 54 | 35 | 16 | 4 | ABOVE THE LAW TOMMY BOY 1154* (10.98/15.98) | TIME WILL REVEAL | 16 |
| 55 | NEW | — | 1 | LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98) | HARD CORE | 55 |
| 56 | 46 | — | 2 | YO YO EASTWEST 61898*/EEG (10.98/16.98) | TOTAL CONTROL | 46 |
| 57 | 65 | — | 2 | VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98) | MTV PARTY TO GO — VOLUME 10 | 57 |
| 58 | 44 | 36 | 5 | KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS | THE 7 SINS | 29 |
| 59 | NEW | — | 1 | SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98) | THA DOGGFATHER | 59 |
| 60 | 43 | 35 | 7 | NATALIE COLE ELEKTRA 61946*/EEG (10.98/16.98) | STARDUST | 11 |
| 61 | 60 | 46 | 5 | 702 BIV 10 530738*/MOTOWN (8.98/16.98) HS | NO DOUBT | 37 |
| 62 | 47 | 43 | 15 | UGK JIVE 41586 (10.98/15.98) | RIDIN' DIRTY | 2 |
| 63 | 62 | 50 | 24 | LOST BOYZ UNIVERSAL 53010* (10.98/15.98) | LEGAL DRUG MONEY | 1 |
| 64 | 52 | 49 | 52 | R. KELLY JIVE 41579* (10.98/16.98) | R. KELLY | 1 |
| 65 | 63 | 55 | 29 | SWV RCA 66487* (10.98/15.98) | NEW BEGINNING | 3 |
| 66 | 50 | 31 | 3 | HOUSE OF PAIN TOMMY BOY 1161* (10.98/16.98) | TRUTH CRUSHED TO EARTH SHALL RISE AGAIN | 31 |
| 67 | 68 | 52 | 4 | ASHFORD & SIMPSON WITH MAYA ANGELOU HOPSACK & SILK 4512*/CHIBAN (11.98/16.98) | BEEN FOUND | 49 |
| 68 | 64 | 56 | 20 | QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98) | GET ON UP AND DANCE | 23 |
| 69 | 55 | 44 | 12 | SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98) | THE SHOCKER | 6 |
| 70 | 67 | 54 | 19 | CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98) | THE FINAL TIC | 5 |
| 71 | 74 | 68 | 8 | GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98) | SOULFUL STRUT | 45 |
| 72 | 54 | 39 | 5 | SOUNDTRACK 40 ACRES & A MULE 90089*/INTERSCOPE (10.98/16.98) | GET ON THE BUS | 38 |
| 73 | 53 | 29 | 3 | PMD RELATIVITY 1569* (10.98/15.98) | BUSINESS IS BUSINESS | 29 |
| 74 | 81 | 58 | 26 | KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS | KENNY LATTIMORE | 31 |
| 75 | 69 | 59 | 10 | TINA TURNER VIRGIN 41920 (10.98/16.98) | WILDEST DREAMS | 26 |
| 76 | 76 | 66 | 58 | MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98) | DAYDREAM | 1 |
| 77 | 82 | 61 | 64 | THUG LIFE DEATH ROW/INTERSCOPE 50608*/PRIORITY (9.98/15.98) | VOLUME I | 6 |
| 78 | 89 | 78 | 101 | KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS | KIRK FRANKLIN AND THE FAMILY | 6 |
| 79 | 66 | 63 | 25 | TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98) | GETTIN' IT (ALBUM NUMBER TEN) | 1 |
| 80 | 85 | — | 2 | BEBE & CECE WINANS SPARROW 37048/EMI (10.98/15.98) | GREATEST HITS | 80 |
| 81 | 84 | 76 | 25 | MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98) | MOODS...MOMENTS | 4 |
| 82 | 86 | 72 | 11 | MC LYTE EASTWEST 61781*/EEG (10.98/16.98) | BAD AS I WANNA B | 11 |
| 83 | 73 | 62 | 10 | DRU DOWN RELATIVITY 1531* (10.98/15.98) | CAN YOU FEEL ME | 14 |
| 84 | 70 | 70 | 14 | FACEMOB INTERFACE/RAP-A-LOT 41336*/VIRGIN (10.98/15.98) | THE OTHER SIDE OF THE LAW | 6 |
| 85 | 75 | — | 2 | EARTH, WIND & FIRE PYRAMID 72621*/RHINO (10.98/15.98) | GREATEST HITS LIVE | 75 |
| 86 | 100 | 57 | 4 | POOR RIGHTEOUS TEACHERS PROFILE 1471* (10.98/15.98) | THE NEW WORLD ORDER | 57 |
| 87 | 80 | 71 | 15 | GEORGE BENSON GRP 9823 (10.98/16.98) | THAT'S RIGHT | 33 |
| 88 | 92 | 75 | 22 | HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98) | NOCTURNAL | 5 |
| 89 | RE-ENTRY | 68 | 68 | MONICA ROWDY 37006*/ARISTA (10.98/15.98) | MISS THANG | 7 |
| 90 | NEW | — | 1 | VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98) | STAR BRIGHT | 90 |
| 91 | 71 | — | 2 | TAKE 6 REPRISE 46235*/WARNER BROS. (10.98/15.98) | BROTHERS | 71 |
| 92 | 90 | 69 | 23 | SOUNDTRACK DEF JAM 531911*/MERCURY (11.98 EQ/17.98) | THE NUTTY PROFESSOR | 1 |
| 93 | 87 | 60 | 10 | SOUNDTRACK MCA SOUNDTRACKS 11498/MCA (10.98/17.98) | BULLETPROOF | 37 |
| 94 | 72 | 64 | 51 | LL COOL J DEF JAM 523845*/MERCURY (10.98 EQ/17.98) | MR. SMITH | 4 |
| 95 | 77 | 67 | 30 | MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98) | ICE CREAM MAN | 3 |
| 96 | 94 | 77 | 7 | SOUL FOR REAL UPTOWN 53012*/UNIVERSAL (10.98/16.98) | FOR LIFE... | 29 |
| 97 | RE-ENTRY | 104 | 104 | SADE EPIC 66686* (10.98 EQ/17.98) | THE BEST OF SADE | 7 |
| 98 | 98 | 80 | 20 | ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033*/WARNER BROS. (10.98/16.98) | PEACE BEYOND PASSION | 15 |
| 99 | 91 | 73 | 71 | D'ANGELO EMI 32629 (10.98/15.98) | BROWN SUGAR | 4 |
| 100 | 83 | 74 | 15 | DAZZ BAND LUCKY 010 (10.98/14.98) | UNDER THE STREETLIGHTS | 42 |

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.



SPECIAL SUPER SAVER RE-ISSUE

RAP WAR

RAP MASTERS sample the GROOVE MASTERS



Featuring
2PAC
TOO \$HORT
DE LA SOUL
BEASTIE BOYS
KID FROST
POOR RIGHTEOUS TEACHERS
BRAND NUBIAN
and much more!

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. 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/PROMOTION LABEL). Includes songs like 'NOBODY' by Keith Sweat, 'WHAT KIND OF MAN WOULD I BE' by MINT CONDITION, 'NO DIGGITY' by Blackstreet, etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists recurrent songs like 'GET ON UP' by Jodeci, 'LADY D'ANGELO' by Emi, etc.

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

Table listing R&B singles A-Z with columns: TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes 'ALL I SEE' by Shantav, 'ANGEL' by Springtime, 'ASCENSION' by Sony/ATV, etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'LIKE I DO' by Rowdy A.R.I.S.T.A., 'MORE TO LOVE' by Case, 'LOUNGIN' by Def Jam/Mercury, etc.

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

EXIT 19

Downtown
Atlanta



EXIT 20

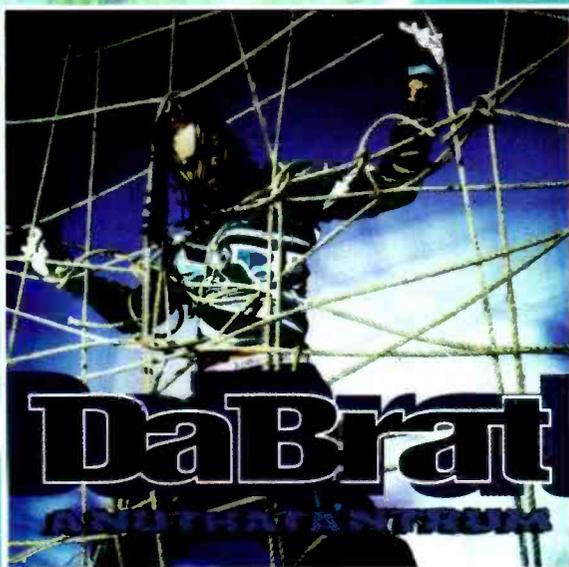
So So Def
Recordings



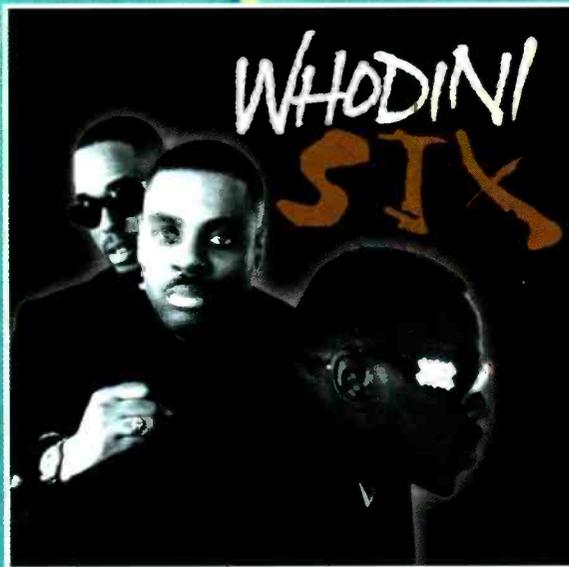
NEXT EXIT

HITS AIN'T HARD TO FIND IF YOU KNOW WHERE TO LOOK!

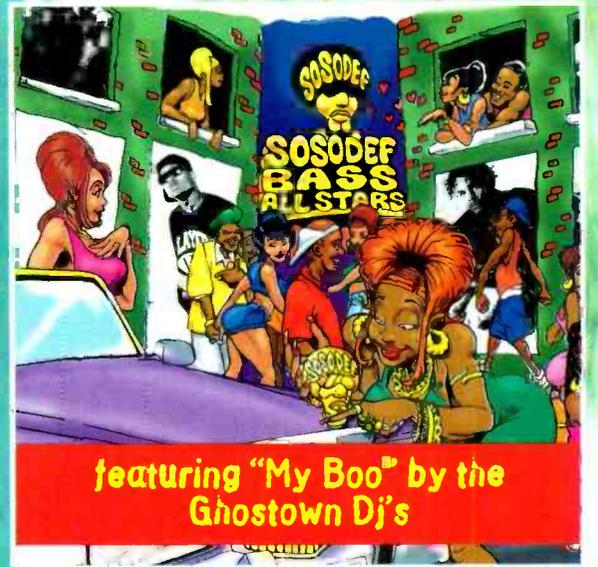
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IN STORES NOW!



IN STORES NOW!



featuring "My Boo" by the
Ghostown DJ's

GOLD

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AND GETTING OFF THIS EXIT IN DA NINE-SEVEN MR. BLACK

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RECORDINGS, INC.

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RUFFHOUSE

Fugees ▲ Cypress Hill ▲ Kris Kross ▲ Call O' Da Wild ▲ Mac Daddy ▲ Forte

SO SO DEF

Da Brat ▲ Whodini ▲ So So Def Bass All-Stars ▲ Mr. Black

SLAM JAMZ

Hyenas In The Desert ▲ Son of Melquan



"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1996 Sony Music Entertainment Inc.

Rap Rap Rap Rap Rap Rap

**Rapping
Up '96**

**Troublesome
Post-Gangsta
Trend:
The New
Materialism**

**Rap On
The Road**

**The Fire
In Chi-Town**

**Global
Rap!**

**New
Releases
Guide**

**The
Billboard
Spotlight**

THE BODY

THOMPSON

ABOVE THE LAW
BIG BLUNTS
BIG NOYD
DE LA SOUL
HOUSE OF PAIN
MAC & A.K.



RAP

Rapping Up The 96: Modest Growth, At A Price

In 1997, the major challenges to artists and labels will involve doing everything they can to eliminate rap's black eye. Independent-label execs will have to learn more about the business they've gotten themselves into. Performers have to flex harder in their mental gyms and work more toward building bridges to other genres.

BY HAVELOCK NELSON

The clock keeps ticking; time is slipping. And, during the last 12 months, rap has kept keeping on despite a few growing pains. It wide-tracked along and over the hip-hop highway, and as its artists crossed the hump that was 1996, the music moved onto a creative precipice.

Such acts as the Fugees, Busta Rhymes, A Tribe Called Quest, Nas, Bone Thugs-N-Harmony, Quad City DJs, Crucial Conflict, Dr. Dre, Jay-Z, Goodie Mob, Outkast, The Roots and Non-chalant managed to break through to the mainstream, but mostly rap became more separated from the overall pop pie. The industry is undergoing an assimilation process, turning into more of a "bottom-line thang." And despite the many hard-edged voices shouting, "Keep it real!," the music has become less rebellious and more dangerous and insular than ever before.

"It's all business now," says Jay-Z, co-founder of the Priority-distributed indie Roc-A-Fella, where he is also a gold-selling artist. The feeling shared by several industry observers is that all involved parties must now do all they can to prevent the form from falling over the edge.

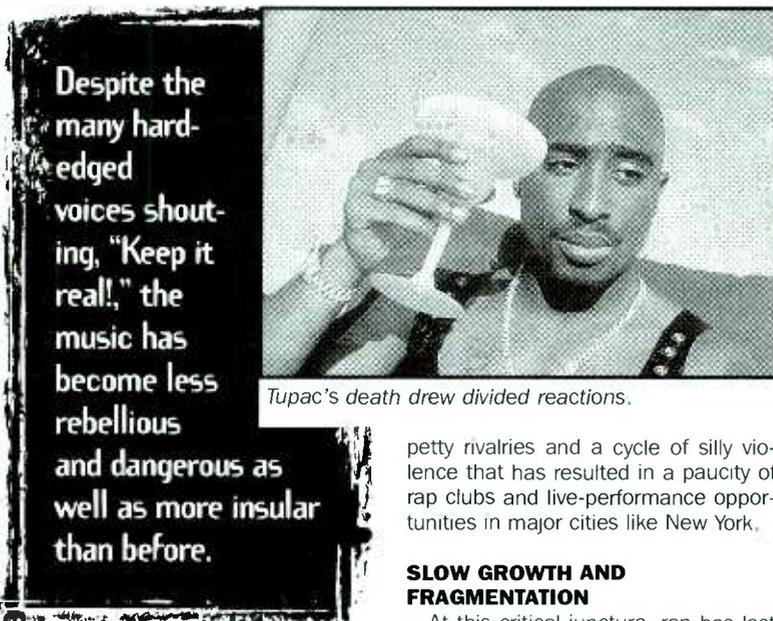
Duck Down Records CEO and former Black Moon frontman Buckshot B.D.I. says, "Hip-hop on a whole suffered last year."

Tommy Boy president Monica Lynch adds, "I see the industry getting middle-aged and affected by problems that come with that."

And the recording artist and Def Comedy Jam DJ Kid Kapri offers, "The music went to one of its lowest points because of bullshit." Some of the things Kapri, as well as Lynch and



Creative trailblazers: Fugees



Tupac's death drew divided reactions.

Despite the many hard-edged voices shouting, "Keep it real!," the music has become less rebellious and dangerous as well as more insular than before.

Buckshot, is referring to are the practice of producers making samey sound recordings, MCs spinning rhyme schemes that reveal no new themes, a media-manufactured civil war between East and West Coast rap troops, other

petty rivalries and a cycle of silly violence that has resulted in a paucity of rap clubs and live-performance opportunities in major cities like New York.

SLOW GROWTH AND FRAGMENTATION

At this critical juncture, rap has lost some of its market share. At its early '90s peak, it accounted for 9.2% of all music sales. Its slice slipped down to 8% in 1994 and to 6.7% in 1995. This year, there will probably be a modest gain, since recorded music sales rose overall.

With young African-American males continuing to be strong supporters—and African-American females and a lot of suburban whites increasingly turning to new-jack R&B and alternative rock 'n' roll respectively for their sonic satisfaction, fragmentation has become an increasingly important issue.

Over the past year, such modern-rock stylists as Beck, Alanis Morissette, Primitive Radio Gods, Fun Lovin' Criminals, 311 and Rage Against The Machine made liberal use of hip-hop and rap elements in their soundscapes, and after much talk

follow. They're global pioneers in the sense that they changed a lot of minds around the world and positively affected people who may have had stereotypes about rap and hip-hop in general."

The prime ambassador of rap's new generation, who has been attacked for selling nihilism and materialism, was the late Tupac Shakur, who died Sept. 13 from bullet wounds inflicted in a drive-by shooting. His latest album, "All Eyez On Me," rap's first double album, has sold 2.6 million units since its February release, according to SoundScan.



Conscious stylists: Outkast



Mainstream breakthrough: Busta Rhymes

about suburban teens abandoning their interest in rap a year or two ago, there appeared to be just as much hip-hop on rock radio as there was over top-40 and R&B airwaves.

"There is a new cycle happening," says Phil Quartararo, president/CEO of Virgin Records America. "Rap and alternative music have run a cycle on radio." The tracks by the "alternative" artists flourished only in a grungy ghetto; core hip-hop fans did not check for them, and this phenomenon was part of an overall splintering trend.

"Rap and rock moved farther apart than ever," notes Lynch.

PIONEERS' POSITIVE EFFECTS

In 1996, one of the few hip-hop acts to gain cross-sectional acceptance and bring people together was the Ruffhouse/Columbia band the Fugees, whose sophomore set, "The Score," blazed a creative trail and sold 4.2 million units, according to SoundScan. "The Fugees brought the most important development to rap this year," says Bad Boy Entertainment CEO Sean "Puffy" Combs. "They opened up a lot of doors for others to

"Tupac was a genius the way he manipulated the press," says Tracii McGregor, a writer and publicist at Payday Records in New York. "After appearing in the movie 'Juice,' he started running that whole 'thug-life' persona. He became news, and as the press started flocking to him, he became the bad boy of hip-hop. It worked to his advantage—he sold records—but look at how he went out and the reaction his death drew."

Among some middle-class blacks and many whites, news of Tupac's passing was met with apathy and comments like, "He had it coming." There was little sympathy outside of rap's core because, even though Pac was a complex (confused?) individual, a talented writer and a gifted actor, his public image was that of a violent, no-future gangster. For the general public, Pac's image perfectly mirrored that of rap, which Buckshot says "became diseased—for a while, it was like anybody who wore the rap garment was considered someone to be avoided." This despite the appearance of conscious stylists like Chuck D., De La

Continued on page 48

RAP

Rap On The Road:

Frozen out by venues, insurers and a bad rep, the music takes alternate routes to get to its audience.

BY ANITA M. SAMUELS

It is difficult to change the thinking patterns of a society that has been bottle-fed on negative images of rap music. Yet the increasingly disruptive public and personal behavior among rappers around the country has all but guaranteed a silent "lock-down" on rap tours. But this year's Smokin' Grooves Tour, the six-week tour sponsored by the House Of Blues in West Hollywood and co-organized by Cara Lewis, of the William Morris Agency in New York, was to be the "breath of new life" that hip-hop supposedly needed. The success of this "black-Lollapalooza," consisting of the Fugees, Cypress Hill, Ziggy Marley And The Melody Makers, Busta Rhymes, A Tribe Called Quest and Spearhead, has made the industry hopeful that it would serve as an example to make promoters less leery of rap-music events. And despite it being said that the show catered more to young white kids and less to urban black kids because of its crossover acts, this tour set a precedent.



Spearhead's Michael Franti with Morris Agency's Cara Lewis

The straight rap tour is no more. Mark Cheatham, a booking agent at International Creative Management in New York, says Smokin' Grooves was clearly an alternative to having rap on a tour. Mr. Cheatham, who booked the recent "Back To School Jam," which interspersed Keith Sweat, SWV, 112, Bone Thugs-N-Harmony and the Fugees at Long Island's Nassau

Coliseum, says all-rap packages are difficult to sell. "In most cases, the tour has to be watered down with reggae and R&B, to make it more palatable to white people who don't understand the game; this is the trend," he says.

RAP-EXCLUSION CLAUSES

Among the many complaints among agents and promoters is not being able to secure insurance for a venue. "Most carriers for concert insurance have a rap-exclusion clause, and when a promoter attempts to do a concert, the carrier will say they don't cover rap," says Phil Casey, VP of the music department at ICM's Los Angeles



Cypress Hill

office. Not surprisingly, many find themselves "jumping through hoops" trying to get insurance. Some carriers require that promoters file a request for a special policy—that explains the artist's act and performance history—without which, the artists will not perform at all. "It's a Catch-22," adds Casey. If an agent or promoter is successful in getting the insurance, where the going rate is normally .22¢ 1/2 per head, the rate will then become \$1.00 per head because it is rap.

"If an artist chooses to speak his lyrics as opposed to singing them, there should not be a unilateral ban," Casey says. "Insurance carriers choose to ban rap, but there hasn't been a major rap incident in a secure situation, but if an incident happens in the immediate vicinity of a rap concert, the crime will automatically be attributed to it."

Continued on page 46

\$ex, Props, Cream & The Drama In Between

Backed by samples of yesterday's hottest R&B hits, a new crew of artists has managed to change the face of hip-hop from a hardcore aesthetic—jeans, jerseys, bitches, ho's and Heineken—to a Dapper Don persona: Armani suits, alligator boots, Rolex watches, expensive cars, broads and Cristal. Is it a passing fad or a new trend in bad-value promotion?

BY SHAWNEE SMITH

Over the past year, while gangsta rap occupied the minds of the media and politicians vying for office, another trend in hip-hop emerged: the glorification of materialism and sex. Backed by samples of yesterday's hottest R&B hits, The Notorious B.I.G., Junior M.A.F.I.A., Jay Z and a cast of others have managed to change the face of hip-hop from a hardcore aesthetic—jeans, jerseys, bitches, ho's and Heineken—to a Dapper Don persona: Armani suits, alligator boots, Rolex watches, expensive cars, broads and Cristal.

Though the year has also witnessed stellar comebacks by rap vets like De La Soul and A Tribe Called Quest, and sophomore acts the Fugees and Jeru Tha Damaja, sex and materialism have won media prominence hands-down.

"It's just a fad," says EastWest artist Yo Yo. "It's just the time and the game. This year, Cristal is what's popping. It's just an image for the fans. But so many people identify with it; the idea [of selling sex and materialism] is not far-fetched."

"I'm just happy to say that I've gone from here to there," says Junior M.A.F.I.A.'s Lil' Kim, who, along with Def Jam's Foxy Brown, is a frontwoman

for designer name-dropping and sexually explicit lyrics. "Fashion is part of my image. A lot of people want to dress like this, I just have the money to buy it."

Kim's provocative style of dress has also sparked controversy in the hip-hop world concerning her tastefulness. "I



Notorious B.I.G.

reveal certain parts of my body because I'm confident; I never do it to be raunchy—you never see me naked—I do it with class," she says.

"What Foxy and Lil' Kim wear is no different, timewise, than what Salt-N'-Pepa wore," says MC Lyte. "But I don't think it's right to spend four minutes on a song promoting a car you're not getting a dime for. But I love my freedom of speech, and if I want to rap about lampshades, I don't want somebody telling me I can't, so I'm not going to say they shouldn't do it because it's not what I'm into."

Fact is, sex and material objects can be found in all types of music. Akinyele, whose track "Put It In Your Mouth" candidly discusses oral sex, doesn't feel his music is any different from many R&B artists. "What's that group called talking about 'Last night, I was inside of you, I saw the sun, the moon, the mountains,'—if that's not explicit, I don't know what is. That's the R&B

equivalent that's getting played all day—and that's Babyface."

JFK JUNIOR AND THE BIG-WILLIE TREND

Bill Stephney, CEO/founder of StepSun Records, says sexual exploitation reaches further than just R&B. "If you look at the history of black music, you'll find that overt sex has always been a part of it—the blues is filled with overt sexual lyrics. But the difference now is that the gender relationships in the youth are at an all-time low. Males have painful ideas of women, and females have a distorted, materialistic view of men. It's not just us: sex and materialism is big in the larger society. JFK Jr.'s wedding is more important to the media than the real issues facing our communities."



Yo Yo

De La Soul, whose latest album, "Stakes Is High," decries the gangster/Big Willie trend in hip-hop, is offering the listeners an alternative. "Hip-hop is nothing but a mirror of what goes on in the world," says member Pos Dnuos. "But everything has to be balanced, and right now it's not. There's more negativity going on than positive. It's supposed to be about living your life correctly and not living your life like a video, because videos are 99.9% bullshit. But these kids are looking at these rappers and taking heed of that."

"Maybe [rappers] are talking about something that they grew up around, but they're glamorizing it. [The videos] are not showing any outcomes or any fallbacks, just the glamour. Movies like 'The Godfather' and 'Good Fellas' make the villains the hero, and you want to see them win. It's that negative side of all humans, and it doesn't exclude a little kid."

RECORD DEVELOPMENT VS. ARTIST DEVELOPMENT

Angelo Ellerbee, CEO/founder of Double Xposure, a public-relations/

Continued on page 44

"If you look at the history of black music, you'll find that overt sex has always been a part of it—the blues is filled with overt sexual lyrics. But the difference now is that the gender relationships in the youth are at an all time low. Males have painful ideas of women and females have a distorted, materialistic view of men."

—BILL STEPHNEY, STEPSUN RECORDS

NEW RELEASES from the Originators of Old School

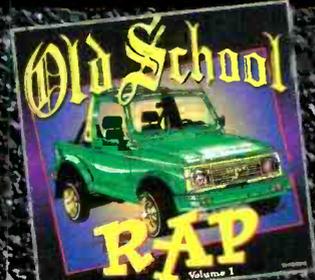
Old School RAP 3

Request Line-Rock Master Scott
 La Di Da Di-Doug E. Fresh
 Bust A Move-Young MC
 Wild Thang-Tone Loc
 Killers-Ice-T
 Vapors-Biz Markie
 Go See The Doctor-Kool Moe Dee
 Have A Nice Day-Roxane Shante
 Cinderella Dana Dane-Dana Dane
 Check Out My Melody-Eric B & Rakim
 Ain't No Half Steppin'-Big Daddy Kane
 My Philosophy-KRS
 I Got It Made-Special Ed
 Tonight-DJ Quick

MIXED BY
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 MASTER
 FLASH**



OLD SCHOOL RAP 1



Wild Wild West-Kool Moe Dee
 (Nothing Serious) Just Buggin'-Whis-l
 Give It All You Got -Afro-Rican
 The Message-Grand Master Flash
 The Breaks -Kurtis Blow
 Rappers Delight -Sugar Hill Gang
 Shake It -M. Shty D.
 White Lines-Grand Master Flash
 Sally, That Girl-The Guss Crew
 Freaks Come Out At Night-Whodini
 The Battering -Toddy Lee
 Roxanne Roxanne-UTFO
 Just Say No-Toddy Tee (Available on cassette only)
 Cars That Go Boom -L'Triam (Available on cassette only)

OLD SCHOOL RAP 2



The Show-Doug E. Fresh & The Cool Fresh Crew
 Children's Story-Slick Rick
 The Real Is On Fire-Rock Master Scott & The Dynamic Three
 Brass Monkey-The Beastie Boys
 You Be Linn'-Run-DMC
 Dream Team Is In The House-L.S. Dream Team
 The Cabbage Patch-The World Class Wreckin' Crew
 Gittin' Funky-Kid N Play
 6 'N The Mornin'-Ice-T
 Funky Beat-Whodini
 It's Like That-Run-DMC
 Joy 'N Pain-Rob Base & D.J. E-Z Rock
 Rockberly Jani-L.A. Dream Team
 Basketball-Kurtis Blow

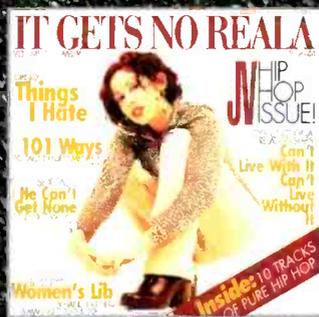
STOCK UP FOR THE HOLIDAYS-10% OFF THESE TITLES!



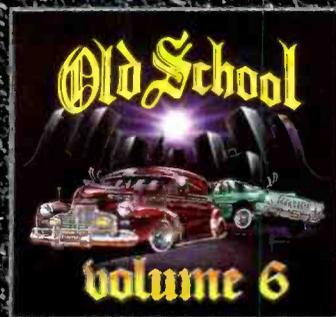
Dr. Dre Old School Quick Mixx



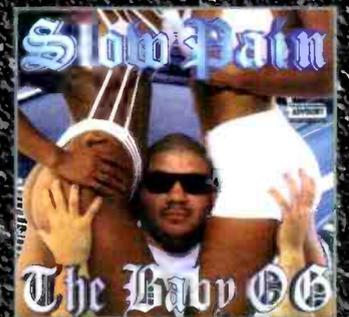
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JV- It Gets No Reala



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SLOW PAIN-The Baby O.G.

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R A P

The Community @ Cyberspace

From artist-owned Websites to hip-hop chat rooms, multimedia would seem to be a golden opportunity for urban entertainment. So why's it so under-utilized?

BY LAUREN COLEMAN

Hip-hop culture overall is revered for its innovation, creativity and energy and is certainly responsible for a solid percentage of the multi-million dollars the recording industry generates each year. However, as the multimedia industry forges on and continues to develop, hip-hop's presence seems to plod along—with few exceptions in the music industry. For instance, while most major labels and some larger independents have finally come to the table with Websites, many sites are painfully unimaginative when representing rap artists. With the level of technology now available—including RealAudio and QuickTime—it is unfortunate so many Websites are limited in content to photos, bios and tour information. And finding rap projects on the E-CD/CD-ROM front can be a major game of seek-and-find. So the question becomes, is it a lack of manpower and creativity to pioneer more projects, or is it that the new media dollars are just not being earmarked for hip-hop entertainers?

But the large multicultural market that purchases rap music seems to have encouraged at least some labels to begin exploring the various media and partake of the music's true marketing potential. On

the Internet front, BMG's Peeps Republic must be commended for creating the first Website devoted entirely to the distribution company's artists of color. The site certainly has the standard artist-bio and release-date information, but it also includes industry gossip, autographed artists photos and socio-political content.



TEENAGE PRODUCTION

Yet on-line efforts from entities not affiliated with labels sometimes seem to be the most pioneering and passionate. Pseudo.com's 88 Hip Hop is a dope online radio show that "airs" live each Wednesday night at 6 p.m. Eastern time. It is produced by Gordon Connors, who is said to be the only teen producer of color with an on-line hip-hop radio show. It is well-produced, utilizes CU-SeeMe technology and interviews with today's top artists. Pseudo also plans to develop shows utilizing other purveyors of urban entertainment, such as comedians, for a show entitled "Mo' Funny Comedy" to be produced by Curtis Sherrod and Billboard rap editor Havelock Nelson. In addition, Sonic Net is positioning itself as the leading multi-user platform for hip-hop chats. In fact, its chat diva, Marti Zimlin, has consistently had such artists as Ghostface Killer, Akinyele, Run DMC and Coolio talk to fans over the 'net.

CLAN ENHANCEMENT, DRE'S HITS

Further on the multimedia front, the Red Hot Organization's "America Is Dying Slowly" project on Elektra, released earlier

Continued on page 36

Chicago* Fire : Hot H-Hop Talent Fans The Flames In "The Last City To Get On The Map"

BY JEAN A. WILLIAMS

Chicago. It has all the elements of a great city for hip-hop. It's a sprawling metropolis with a sizeable black community and plenty of urban stories to be told. Yet, for the past decade or so, while everybody and his mother was privy to record deals on the two coasts, the rhyme-sayers of the Midwest were left to toil in the shadows, awaiting greater things.

Sure, there was the hip-hop nation's quiet embrace of Common Sense, now known professionally as Common, and his two albums—1993's "Can I Borrow A Dollar?" and 1994's "Resurrection." But, if measured only by what the numbers tell, Common was a lightweight by industry standards. And then there was 1994's "Funkdafied" by Da Brat, who hails from the city's West Side, but who isn't necessarily regarded as representative enough of homespun hip-hop talent, if you ask some. Plus, she now lives in Atlanta. Still, Da Brat's overall success couldn't have hurt in attracting some of the elusive spotlight to Chicago.

Reaching further still, R. Kelly's hip-hop driven vibe of R&B was another tug at the ear of the record industry.

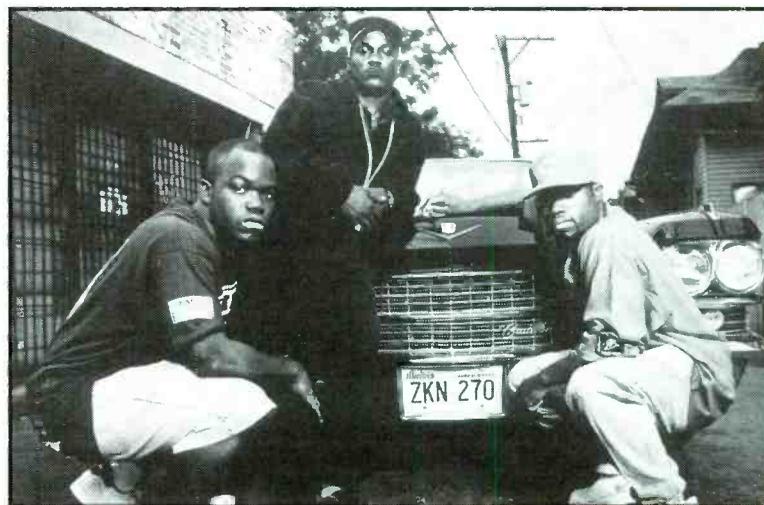
Even with all this, however, Chicago's hip-hop community has thrived mostly as an underground labor of love for dozens of groups, who freestyle in the night at hangouts like



West Sider Da Brat



Common (aka Common Sense)



At it for more than a decade: Do Or Die

the Elbow Room on the North Side.

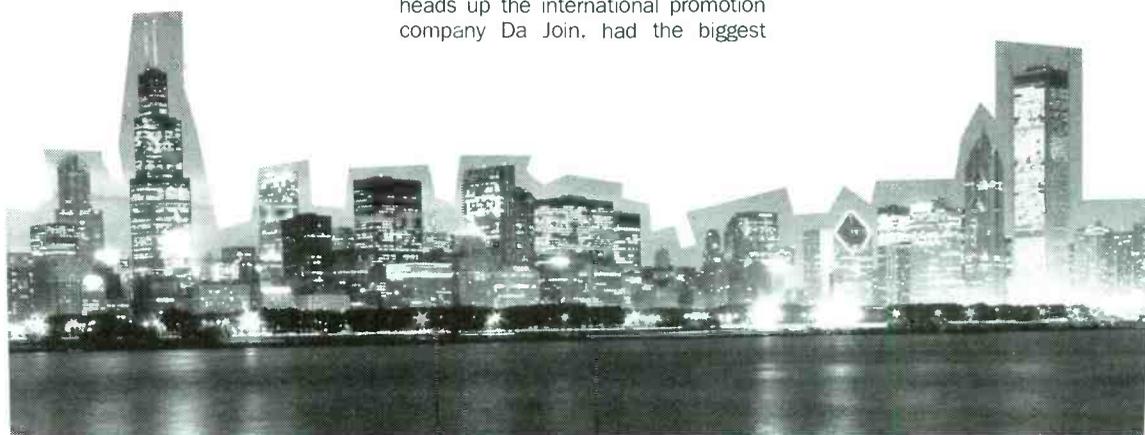
But the City's hip-hop crafters appear to be on the cusp of better days.

"Chicago is a sleeping giant that's now ready to roar," says Fab 5 Freddy, who, along with partner Roy Cornier, heads up the Universal Records label Pallas.

The former longtime host of "Yo! MTV Raps" and Cornier, who also heads up the international promotion company Da Join, had the biggest

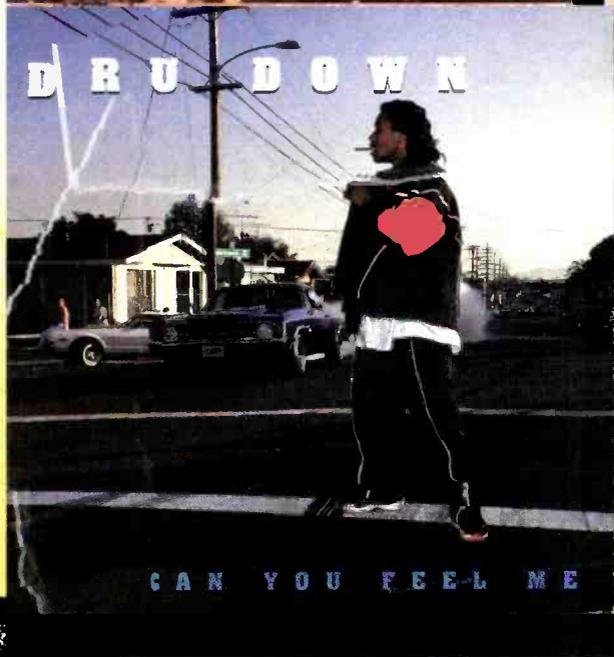
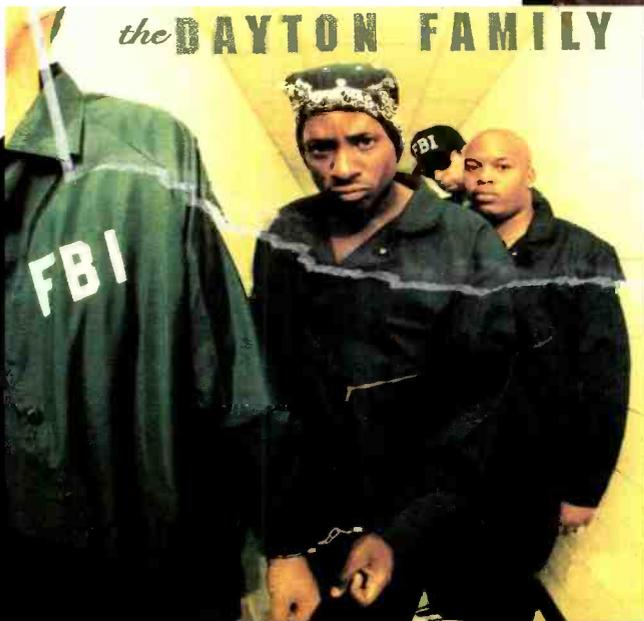
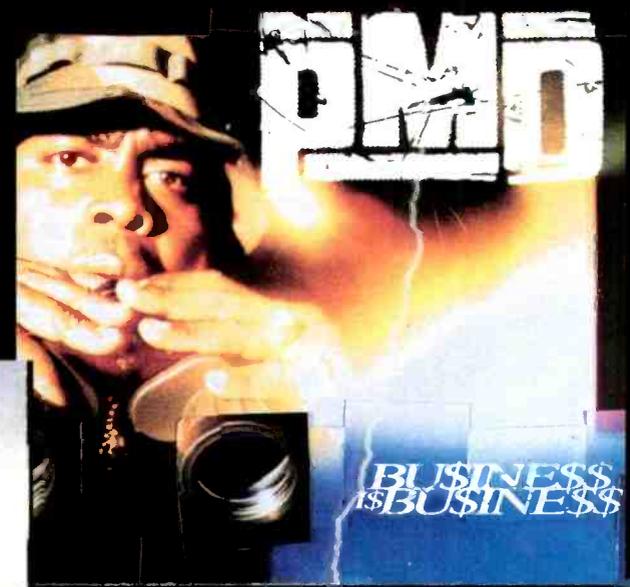
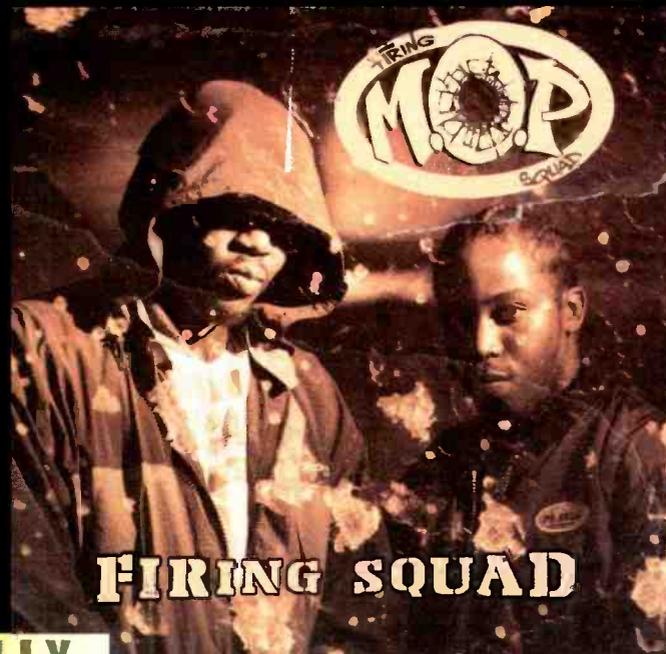
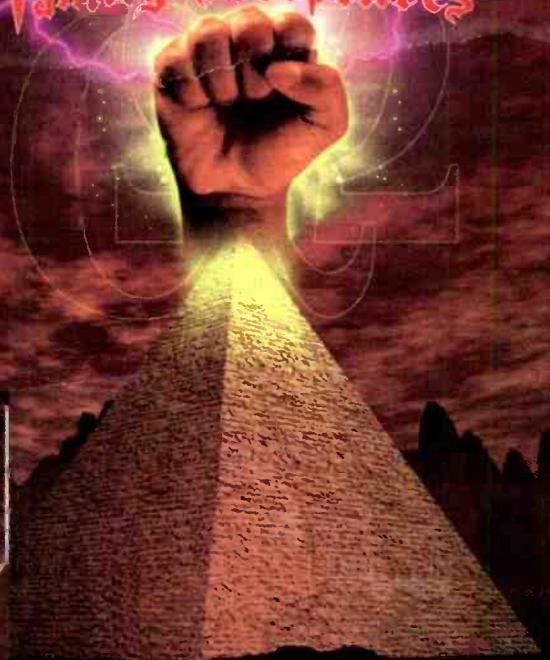
hand yet in stirring the giant from its slumber with the release earlier this year of Crucial Conflict's "The Final Tic," which debuted on the Billboard Album charts at No. 12 after it was released in July. So far, "The Final Tic," recently certified gold, has spawned the gold single "Hay," which had a long-running hit video in rotation on

Continued on page 48



IS
THIS
UNDER
GROUND
ENOUGH
FOR
YA
?

Mo Thugs
family scriptures



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CYBERSPACE
Continued from page 34

this year, was an Enhanced CD. In addition to the audio tracks, the disc offered video images of artists as they gave frank opinions about AIDS. Loud Records promises to issue an E-CD on the much-anticipated Wu-Tang Clan sophomore album, and the group itself is developing its own Website.



Sonic Net chat guest: Run DMC

And even Dr. Dre has made certain that his brand-new entity, Aftermath Entertainment, is represented on the Web. Although at press time, the site consisted of only a home page with the logo and release-date information, the label estimates it is receiving 400 to 500 "hits" per day.

Clearly, these efforts indicate that hip-hop has a place in multimedia. Yet it has not been pushed, perhaps because of intolerance, ignorance or fear of new-media tools. In addition,

On-line efforts from entities not affiliated with labels sometimes seem to be the most pioneering and passionate.

the marketing and publicity efforts to make consumers aware of many multimedia projects, in a culture-specific way, have been virtually nonexistent. With such powerful forms of communication as radio, television, film and publishing primarily controlled by those outside of the hip-hop community, the multimedia world would seem to be a golden opportunity for the urban-entertainment community—one that is not being fully utilized at present. The powerati in the industry predict that original programming will be that which really drives the Web. What better source than hip-hop? The multimedia tools are a fine platform for marketing and creative efforts for our industry. ■

Lauren Coleman is the owner of Punch Media, whose online production division develops content and recently produced a forum for Hollywood directors regarding soundtracks and urban film.

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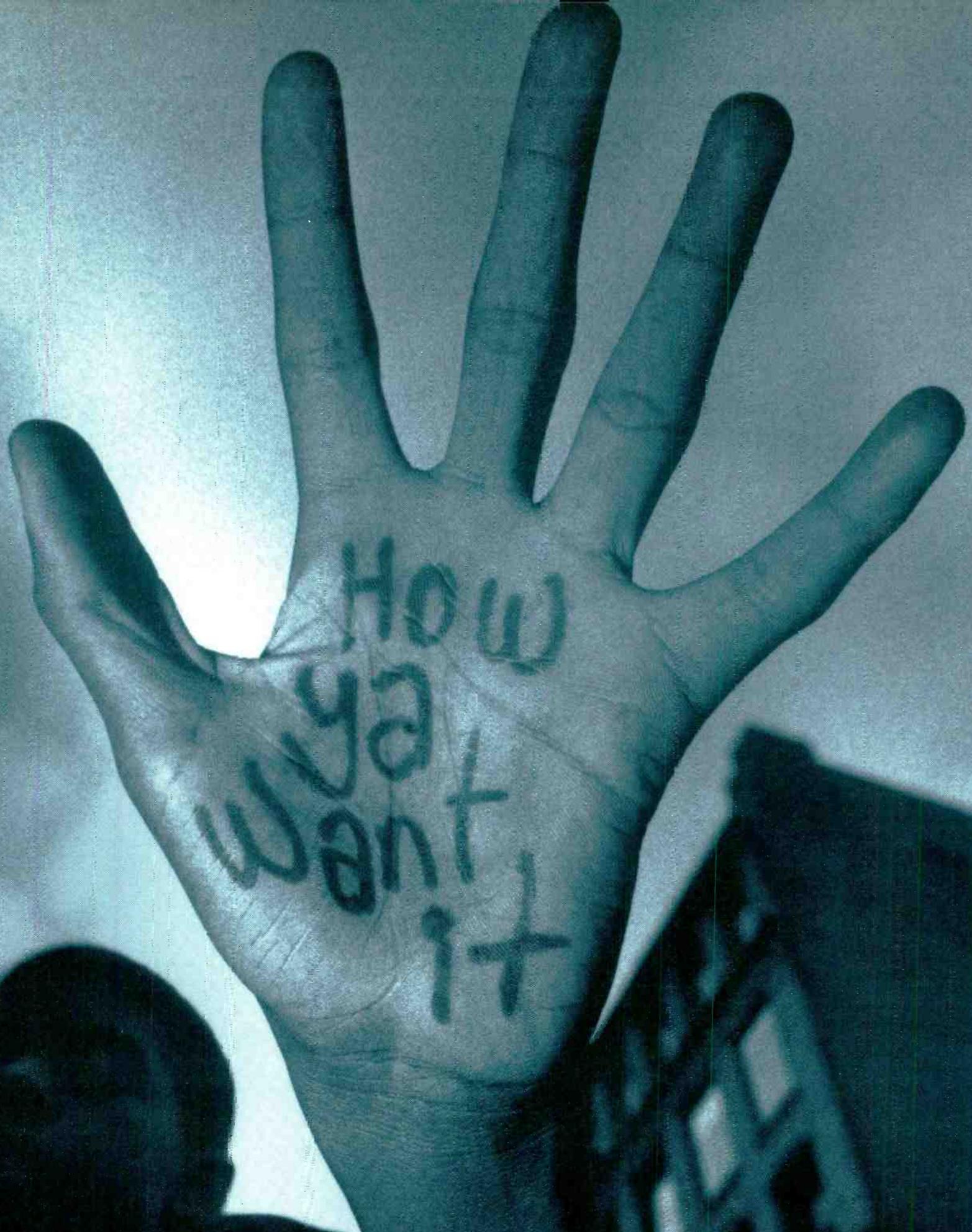
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RAP

PLANET RAP PULSE: What's Out There

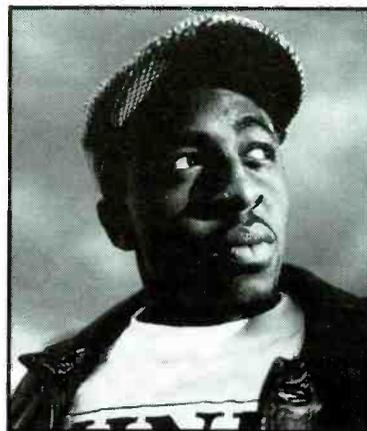
PARIS—With only two albums to its credit so far, the French multiracial rap band IAM has become one of the leading acts of the Gallic rap wave, after debuting in 1995 with "Je Danse Le Mia," one of rap's biggest hits to date in France. Meanwhile, frontman Akhenaton has recorded his first solo album, "Meteque Et Mat," for the Virgin imprint Delabel, cutting tracks in Marseille, Naples, Capri and New York, and co-producing the disc with Nicholas Sansano. The album is one of the artistic successes of the year. At 27, Akhenaton shows skill and maturity as a lyricist. The artist, who has embraced the Islamic religion, looks at the world with humor and sometimes anger in this album. He shoots at the Mafia ("La Cosca"), drug dealers ("Au Fin Fond D'une Contree") and takes the right-wing National Front party as a target ("La Face B"). His lyrics deal with multicult-

Inter national

turalism ("Meteque Et Mat"), unemployment ("Eclater Un Type Des Assedics"), urban violence and racism ("Un Brin De Haine") and the dark side of the American dream ("L'Americano"). The album has already produced two hit singles—"L'Americano" and "Bad Boys De Marseille." Akhenaton is back in the studios with the rest of IAM for a new album scheduled for the beginning of 1997.

—EMMANUEL LeGRAND

LONDON—Although the U.K. hip-hop scene generally decries those focusing on commercial success as "sell-outs," two of its most respected artists seem poised for a breakthrough. Female rapper Phoebe



Tony Olabode

1 has raised her profile by performing on such R&B cuts as "Do You Know What It Takes" by the RCA act Robyn and "If I Change My Mind" by the group Ebony. However, the south London crew called Black Twang, led

by articulate writer-rapper Tony Olabode, may reach mainstream awareness first. Black Twang's debut album, to be released this month, has been licensed by the small indie Sound Of Money label to Avex. "The



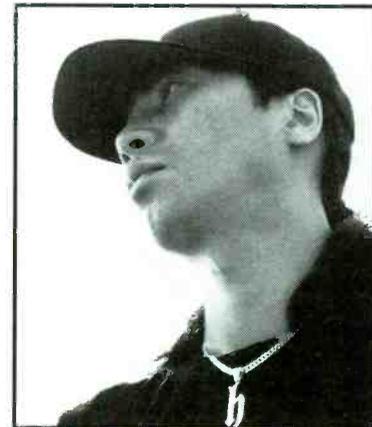
IAM

title of the album is 'Dettwork Southeast.' It's just about lifestyle," says Olabode. "That Dettwork thing is all about networking—linking up all over the place so that we can build a proper scene and be able to make the scene." Olabode is also the guest rapper and co-writer-producer of award-winning R&B singer Beverly Knight's new single, "Mutual Feeling."

—KWAKU

TOKYO—The debut album of Japan's DJ Honda is the first release

by a Japanese hip-hop artist to have any significant impact in the American market. Recorded in the U.S. and released there by Relativity Records in April (following its 1995 release in Japan), the album, titled simply "DJ Honda," reached No. 90 on Billboard's R&B chart in August. A new single from the album is due to be released by Relativity this month. Honda, whose work features such American rappers as Fat Joe and the Beatnuts, is set to start work on his second album this



DJ Honda

month with a release set for next spring in Japan and the U.S. While not recording or doing promotion in the U.S., Honda keeps busy with production work back in Japan. His sound features dense, hardcore grooves that are the antithesis of the lightweight pop/rap that's recently struck a chord with Japanese music fans—and, as such, he remains a minority taste in his homeland. DJ Honda has sold just

Continued on page 42

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RAPIDLY CHANGING ATTITUDES, NEWFOUND CHART SUCCESS AND SALES ACTION HAVE PUT AN END TO ANY DOUBTS ABOUT THE GLOBAL IMPACT OF RAP. IT'S BLOWING UP EVERYWHERE.

(This story was prepared by Billboard correspondents Kwaku in the U.K., Steve McClure in Japan, Ellie Weinert in Germany and Emmanuel Legrand in France.)



American rap is reaching audiences around the world like never before. As recently as the early '90s, conventional wisdom in the international music business held that hip-hop, as a sharp reflection of American culture, would not translate—or sell—abroad.

However, the past year or so has brought a breakthrough for rap in international arenas, particularly with the

success of Coolio in late 1995 and the Fugees this year. The chart and sales action of these two disparate but distinctive acts, along with inroads made by a number of other artists, has put an end to any doubts about the global impact of rap.

RAP IN THE U.K.: BACK IN THE DAYTIME

The U.K. is most closely aligned with pop tastes in the U.S. and is the market where the most American hip-hop acts—Tupac on Island, A Tribe Called

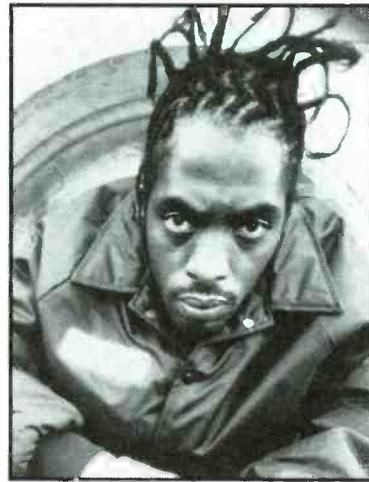
Quest on Jive, Luniz on Virgin, Busta Rhymes on WEA, Nas on Columbia and others—have found acceptance and chart action.

October 1995 marked a turning point in the U.K. when Coolio debuted at No. 1 in the “official” U.K. singles chart with “Gangsta’s Paradise,” the first hip-hop record to achieve such a feat. Unusually for a rap record, it picked up radio support early.

“The success of ‘Gangsta’s Paradise’ is significant, because it opened the way for others to crossover by having rap played on daytime radio, and it showed that it can work and listeners will appreciate it,” says Martin Davis, managing director of Tommy Boy Records U.K.

Singles from such hardcore artists

as the Geto Boys and Shyheim, right through to M.C. Lyte and Bone Thugs ‘N Harmony, to radio-friendly acts like Luniz and Skee-Lo, have all had chart success in the U.K.. They have proven that U.K. radio is receptive to U.S. rap



Highest hip-hop debut: Coolio

singles—when American labels and artists give priority attention to the British market.

Coolio’s success, for example, came through a strong fan base, which he had been building by touring and making himself available to U.K. radio, TV and press with previous album and singles, prior to the release of “Gangsta’s...” His debut album, “It Takes A Thief,” had gradually built up some 40,000 sales in Britain.

GERMANY: MOVIE SYNERGY MOVES UNITS

In Germany, although Coolio is licensed from Tommy Boy to EastWest

Germany, “Gangsta’s Paradise” also appeared on the soundtrack album “Dangerous Minds,” released through MCA.

“A hit is a hit,” says MCA product manager Katharina Landahl. “The Coolio single already sold 30,000 units via imports before we even got started on promotion. The effect was visible with the immediate chart entry at No. 15 after eight days in the shops. On the basis of this hit and the massive play for the video, we were able to sell the ‘Dangerous Minds’ soundtrack, which in turn promoted the movie. The movie was launched Jan. 4, 1996—after the album and the single had already become incredibly successful.” The single also went to No. 1 in Germany, while the album of the same name went to No. 3 in the market.

“There are many comparably successful U.S. artists who are not the least bit interested in working outside their own market,” observes Jürgen Sauer, product manager at EastWest Germany. “This was much different with Coolio—even before the release of his debut album, ‘It Takes a Thief,’ in 1994, we were able to arrange an extensive promotion trip and several showcases.”

In France, the single “Gangsta’s Paradise” also hit No. 1 and sold more than 300,000 units, while the album has sold more than 210,000 units. The synergy between the “Dangerous Minds” soundtrack and “Gangsta’s Paradise” also drove sales in Japan, where Coolio is due to mount his second tour in the market this month.

Less than a year later, with a very different style and sound, the Fugees have found similar international success. *Continued on page 42*

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WE GOT THE STREETS COVERED

RAP

GLOBAL IMPACT

Continued from page 40

cess. Once again, a key to that success has been the U.K., where the single "Killing Me Softly" spent five weeks at No. 1 and sold more than 1.2 million copies, propelling the album "The Score" to No. 2 and more than 580,000 in sales.

"This is a stronger album, with stronger pop sensibilities and stronger songs," says Matthew Ross, product manager with Columbia Records U.K. "That's the starting premise you have to go with when you look at the Fugees and their phenomenal success with 'The Score' album, compared with their debut album, 'Blunted On Reality.' Moving on from there, then it comes to the receptiveness of radio. [BBC] Radio 1 has been instrumental in the Fugees' success in the U.K.. To a lesser degree, the independent local-radio networks have come to the party with 'Killing Me Softly' and reluctantly on 'Ready Or Not,' when it first charted."

SCORING IN FRANCE

Germany, where "The Score" has spent seven weeks at No. 1, is the biggest overseas market for the

Fugees to date, according to product manager Thomas Heymann at Columbia Records Germany. "The early commitment of the band towards the German market included numerous promotion activities and the May tour, including their performance at the



Radio-friendly Skee-Lo

Rock am Ring open-air festival," he says. "The promotion highlight was their impressive performance on the Columbia Roadshow and at the SWF3 New Pop Festival presented by state-owned radio station Süd westFunk. Their impressive performance convinced radio DJs and generated radio support at SWF 3."

"The Score" has sold more than 670,000 units in France, which is believed to be the biggest-selling

album in France by an American rap act, and the Sony Music imprint S.M.A.L.L. says the album could find a million buyers by the end of the year. The single "Killing Me Softly" has sold more than 650,000 units and has "a soul touch which appeals to French audiences," says S.M.A.L.L. product manager Jean-Marc Bakouch.

FUGEE PHOTOS FOR JAPAN

In Japan, "The Score" has sold nearly 80,000 copies, including imports, since going on sale in April, and promotion again focused on "Killing Me Softly." Because in the Japanese market an artist's visual image is very important, the group did a special for-Japan photo session.

The enthusiasm for American rap abroad goes beyond best-sellers such as Coolio and the Fugees to broad support for the genre among international label executives.

"The U.S. hip-hop scene has reached a new level in terms of creativity and sound," says Jean-Marc Bakouch at Sony Music imprint S.M.A.L.L. in France. "There is a real artistic credibility and at the same time a crossover potential. What's new in France is that radio stations such as Fun Radio or Skyrock play this kind of music. This helps reach a wider public."

At Columbia Records U.K., product manager Matthew Ross says, "There's a gradual recognition permeating the record companies, the marketplace and the media that black music in general, including hip-hop, is a valid component of popular culture. And that recognition is a gradual change, which we are only starting on in the U.K."

In Germany, MCA product manager Katharina Landahl agrees that the attitude toward U.S. rap has changed in that market: "Media has realized the pop potential of black music and that kids and not only specialized music fans just love the groove. Some people still have this attitude of labeling some songs as 'too black' for a crossover audience. But, years ago, the same people were saying this about the chart acts of today, so I think—and truly hope—that this will change even more." ■



DJ Bobo

RAP PULSE

Continued from page 38

46,000 units in Japan on Sony Records, while Epic/Sony pop/rap unit East End X Yuri's "Da Yo Ne," in contrast, last year became the first Japanese rap single to sell a million copies.—STEVE McCLURE

MUNICH—René Baumann, better known to dancefloor fans as DJ Bobo, has been enjoying considerable success for the past three and a half years. Signed to small German record company EAMS, the rapper/singer/dancer scored a gold debut single (250,000 units) with "Somebody Dance With Me," followed by the platinum (500,000 units) single "Everybody." Meanwhile, he has accumulated nine gold singles and two gold albums in Germany while raking in three platinum albums in his homeland of Switzerland. His latest album, "World In Motion," entered the German charts at No. 6 in September, and its first single, "Pray," shot to No. 3. DJ

Bobo's pop dance songs include a wide range of musical elements such as house, reggae, gospel and Philly soul meshing with sometimes smooth, sometimes gutsy female vocals. They combine with DJ Bobo's deep voice rapping love, peace and harmony and, above all, belief in oneself. The multi-talented, workaholic artist practices what he preaches, writing and arranging his own material, which he then produces and mixes with co-producer Axel Breitung. For the second consecutive year, Bobo received the World Music Award as best-selling international Swiss artist. This fall, he performed as opening act for Michael Jackson in Prague, Budapest, Bukarest, Moscow and Warsaw. His headlining tour of Germany this autumn played to venues of 4,000 to 13,000 capacity, and he's bound for Asia in mid-December for shows in 10 countries, including India and China.

—ELLIE WEINERT ■

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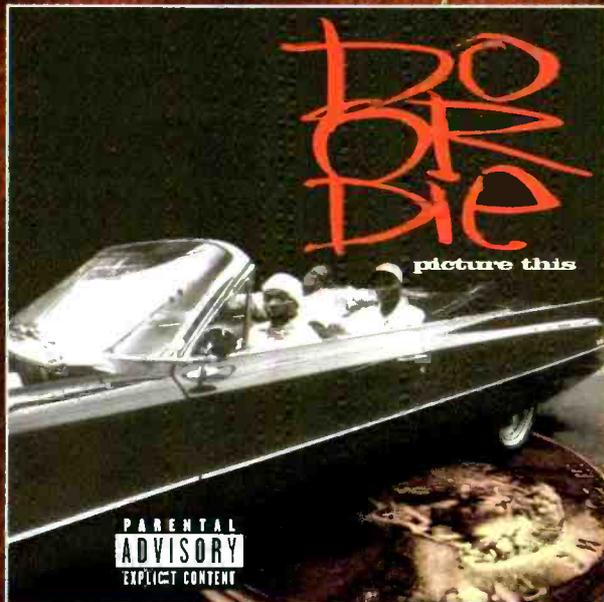
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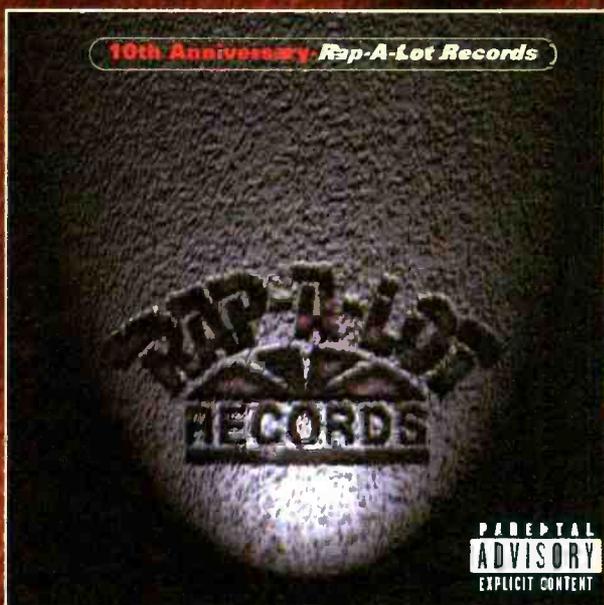
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Cr's Come Out At Night

Coming in the '97 New Albums Scarface, Big Mike & Luniz

RAP

SEX & PROPS

Continued from page 32

artist-development firm in New York, finds fault with the record execs who sign and handle the rap artists. "These kids are starved for education," Ellerbee says. "They are not teaching these rappers about the business, they are not training them for longevity. Berry Gordy was known for thoroughly training his artists; that's why we still have Gladys Knight, Patti LaBelle and Diana Ross. He took the time to make sure they knew the business and how

per they need to learn to speak properly, or how to listen. They're like, 'What do I need that for?,' but you do need that. You also need a good manager, who knows how to communicate and help you understand why you need to do certain things. Nobody wants to be told 'You gotta do this and you gotta do that' and not know why."

WORD: BOOKS AND PROMOTION

E-40, Oakland-based rapper and founder of Sik-Wid-It Records, learned the ins and outs of the music industry by trial and error, selling over 400,000

"What Foxy and Lil' Kim wear is no different, timewise, than what Salt N' Pepa wore. But I don't think it's right to spend four minutes on a song promoting a car you're not getting a dime for. But I love my freedom of speech, and if I want to rap about lampshades, I don't want somebody telling me I can't."

—MC LYTE

to deal with people, not just how to interview. The artist-development department used to do that sort of thing, but now all these kids get is record development."

As a result, Ellerbee set up a 24-week program that teaches artists about such subjects as taxation—paying taxes, acquiring an accountant and a bookkeeper and keeping track of cash-flow activity; foreign exchange: calculating exchange rates of foreign countries to ensure correct payment; voice lessons; financial planning; interview techniques; making sure artists can read and understand their contracts; choreography; management and grooming.

"I have my clients watch 'The Five Heartbeats,'" says Ellerbee, "because it gives them an idea of black people's history in the music industry. There's a lack of communication between our generations because these rappers don't understand the struggle that took place to get something like the 'Soul Train Awards' on TV, and they spend thousands of dollars for an outfit to go to the Grammys and show up for 'Soul Train' wearing something they wouldn't even wear to a concert."

EXECUTIVE EVASION

Having defied the usual formula for success, the hip-hop genre continues to confound record execs. "They don't understand why rap is selling," says MC Lyte. "It just came out, boomed and sold, so they think, 'Why do we need to develop a hip-hop act?' Which is why they can't equate why it is that some groups aren't selling."

Few labels include artist development as an integral part of a rapper's career the way they do for rock and pop acts. Rappers who are offered it don't feel they need it.

"A lot of rappers don't think they need to learn etiquette," says Lil' Kim, who is currently being developed through her label. "You can't tell a rap-

album before he signed with a major label. "I got me a book called 'All You Need To Know About The Record Industry,' which they put out every year. Me and my partner put out our own money to press our own tapes and CDs, and we used the cheapest form of promotion, word of mouth."

Paying dues like E-40 is what Stephney believes will keep rap artists prepared. "Pop and rock artists usually go through the 'chitlin circuit,' which is performing live at different clubs, to get their name out. It gives the artist time to develop, to figure out who they are. Rappers don't go through that process. [Labels] just get a kid who can sing or who can rhyme and put him out. They never get the chance to figure out who they are or what their art is, because there's too much pressure to get an instant hit."

"Artists dictate how much is put into them by a record company by showing an interest in themselves," says Luther "Luke" Campbell, former member of 2 Live Crew and CEO of Luke Records. "The average life expectancy of a rapper is about two records, because people flip when they get some money—gang-banging, going to jail. A record company wants to know that they're going to get their money back. An artist has to show some incentive."

MONEY AND DUES

EMI rapper Heather B believes that money is at the root of hip-hop's problems. "I remember somebody said rap music made \$9 billion this year in this article I read a few years ago. That's when hip-hop changed, because people found out how much money could be made. Before, artists used to make their names in clubs and on underground radio stations; now record labels decide who's dope. We need to get back to that, because paying dues keeps you honest. You're into it for the art, not just for the glamour." ■



Dr. Dre

NOVEMBER

DR. DRE, "Dr. Dre Presents...The Aftermath" (Interscope)
B-LEGIT, "The Hemp Game" (Jive). First single, "Check It Out," features E-40 and Kurupt.
KEITH MURRAY, "Enigma" (Jive). Guest rappers contributing are Busta Rhymes, Redman, Erick Sermon and Jamal.

"Uptown" features production by Ski (Jay-Z, Bahamadia, AZ).
TRACY LEE, "Many Facez" (Universal Records). First single, "The Theme," due December '96.
VARIOUS ARTISTS, soundtrack, "Rhyme & Reason" (Priority). Busta Rhymes, Tribe, KRS-One, MC Eiht, Lost Boyz, Crucial Conflict and E-40 all guest on this soundtrack to the forthcoming hip-hop documentary.
VARIOUS ARTISTS, "The Sugarhill Records Story" (Rhino Records). Five-CD boxed set highlighting old-school rap-music hits from the late '70s and early '80s.

FEBRUARY

COMRADS, "Comrads" (Scotti Bros./Streetlife Records). Features

DA 5 FOOTAZ, "Worldwide" (G Funk Music)

MARCH

FATBACK BAND, "The Fattest Of Fatback" (Rhino Records). First greatest-hits CD featuring the



Snoop Doggy Dogg

Fatback Band, the first act to rap on vinyl.
DJ POOH & THE THREAT, untitled (Atlantic)



MAKAVELI, "The Don Killuminati—The 7 Day Theory" (Death Row)
SNOOP DOGGY DOGG, "Tha Doggfather" (Death Row)

CAPPA DONNA, untitled (Razor Sharp/Epic)
JENA SI QUA, "Jena Si Qua" (Columbia)

A Selective Guide To Forthcoming Rap Albums

CUTTY RANKS, "Six Million Ways To Die" (Priority)
SPOONIE GEE, "The Godfather Of Hip Hop" (O' Skool Flava)
QUEEN LATIFAH, APACHE, LAKIM SHABAZZ, "The Original Flavor Unit" (O' Skool Flava)
ULTRAMAGNETIC MC'S "Mo Love's Basement Tapes" (O' Skool Flava)
VARIOUS ARTISTS, Old School Rarities: "History Of Hip Hop & Rhythm" series: "The Disco Jams," "Funky Drum Jams," "Linn Drum Jams," "The Electro Jams" (O' Skool Flava)
WARREN G, "Take A Look Over Your Shoulder" (Reality/G Funk Music/Mercury)
ILL AL SKRATCH, "Keep It Movin'" (Mercury)



KRS One

DECEMBER

VARIOUS ARTISTS, "Old School Rap 3" (Thump Records)
CRUCIAL CONFLICT, "Showdown" (Universal Records)
HEAVY D, "Waterbed Heav" (Universal Records)

JANUARY

SNOW, "Justus" (EastWest)
CAMP LO, "Uptown Saturday Night" (Profile). Inspired by '70s soul and black films of the same era;

Mac10 of the Westside Connection.
VARIOUS ARTISTS, "Freestyle's Greatest Beats Vols. 8 to 10" (Tommy Boy Music)
VARIOUS ARTISTS, "TB Greatest Hits" (Tommy Boy Music)
NOTORIOUS B.I.G., untitled (Bad Boy)
CYDAL, untitled (Elektra)
KULCHA DON, "The Original Wucka Man" (Columbia)
SPEARHEAD, "Chocolate Supa Highway" (Columbia)
D-SHOT, "True Worldwide Player" (Jive)
KRS-ONE, "Just To Prove A Point" (Jive)
VARIOUS ARTISTS, soundtrack, "Booty Call" (Jive)
THA TRUTH, "Makin' Moves...Everyday" (Priority)

FIRST QUARTER 1997

PUFF DADDY, "Puff Daddy & The Good Fellas: Hell Up In Harlem" (Bad Boy). Features various artists, including Notorious B.I.G., The Lox, Foxy Brown, Lil' Kim.
THE LOX, untitled (Bad Boy)
MADD HEAD, "Madd Head Chronicles"

(Geffen)
ONE AND ONE, "One And One" (Next Plateau Entertainment)

APRIL

POWER 3, untitled (Chuck Life, Epic)
CALL O' DA WILD, "Ruffturrair" (Columbia)

DATE TO BE DETERMINED

THE LADY OF RAGE, "Necessary Roughness" (Death Row)
VARIOUS ARTISTS, "Death Row's Greatest Hits" (Death Row)
MOTHER SUPERIA, "Levitation" (Island). Producers include KRS-One and Redman.

(Compiled by Doug Reece, J.R. Reynolds and Gina van der Vliet.)

LISTEN IN PEACE.

WU-TANG CLAN

THE ROOTS

RZA

MC LYTE

MOBB DEEP

RAEKWON

FUNKDOOBIEST

METHOD MAN

HOUSE OF PAIN

CYPRESS HILL

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JOHNNY J.

CELLA DWELLAS

AND INTRODUCING

BLACK CAESAR

REPRESENTIN' FROM SHAOLIN TO THE BAY!

RAP

ON THE ROAD

Continued from page 32

INVISIBLE VENUES

Another major issue is the venues that are available for artists become "invisible" for rap acts. "The market is fair, but it isn't very open, there are less promoters and venues and more groups," says Peter Schwartz, another booking agent in New York. "People have hip-hop fear in terms of insurance and fights." In an effort to remain undaunted, many are finding alternate routes for rappers in small-scale clubs around the country. In New York, Tramps, the Tunnel and the Palladium have provided an arena for rap.

"I try to bring in the groups to pop-crossover venues," says Schwartz. "The dollars are not as high, but with the value of the show—particularly quality, sound and advertising—you can develop your artist, which is difficult to do in clubs that are only open on Friday nights."

But there are some drawbacks. "The security is intense," says Chuck Bone, A&R at Motown. "The extensive searches, which require people to remove their shoes, make people feel as though they are being treated like animals."

BEST-OF PACKAGES

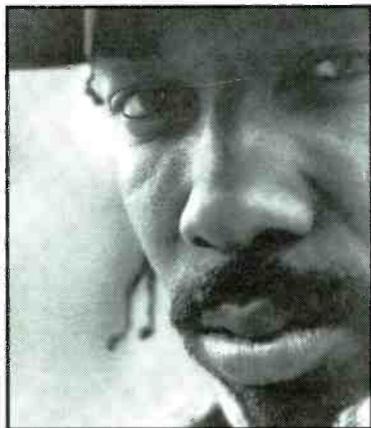
One solution for Schwartz has been for him to put out what he calls the "best of the underground" tours. Two years ago, his first tour, featuring Common Sense, the Beatnuts and Organized Confusion, performed 33 shows successfully across the U.S. His second tour, with Nine, Da Bush

Babees and Channel Live, had equal success. The goal, Schwartz says, is to take four acts who want to go out and tour and promote their product.

"We tell them to go down on their asking price, and we offer them a package, with record labels and promoters helping to send them out to venues," explains Schwartz, who expects this year's tour, including MOP, Akinele and PMD, to triumph as well. "It gives them a chance to get into markets they couldn't normally get into; it works well," he says.

STRATEGIC "SPOT DATES"

A number of rap artists are finding success with "spot dates," where an artist performs at specific concerts contingent on the popularity of his or her record. Rapper Heather B., who has had moderate success with her recent album, "Takin' Mine," says she works the club circuit. Last month, she



Eiht goes overseas.

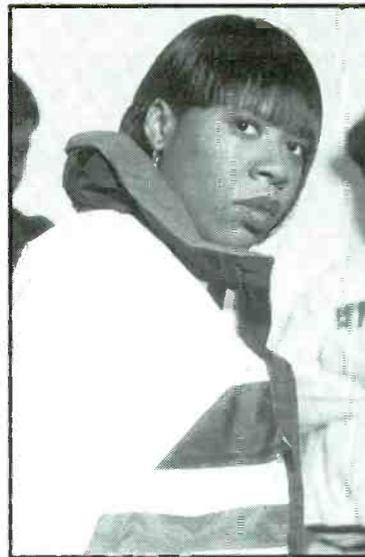
toured in Switzerland and performed at an Amsterdam music festival with artists like Onyx and Sadat X.

"The people were really receptive, it was a great experience," says B. The rapper agrees that insurance is the biggest problem, noting, "You have to pay so much money for the tour, and you will have knuckleheads who will make it harder for you to have a show."

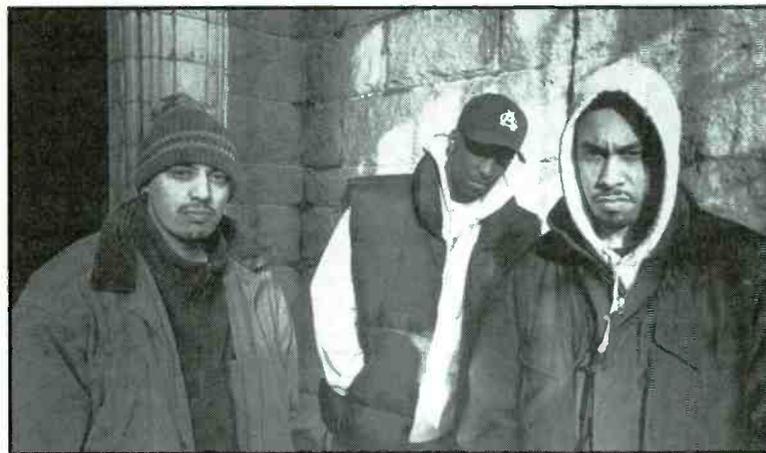
Other artists, such as MC Eiht, have opted to take advantage of the overseas market. The rapper is currently touring in Hamburg and Stockholm, doing both music-festival appearances and club dates.

YELLOW JOURNALISM AND GREEN PROMOTERS

Promoters often blame the media for blowing incidents out of proportion to make a case against rap. ICM's Casey



Clubbing Switzerland: Heather B



Among the "best of the underground": Beatnuts

recalls the Budweiser Superfest four years ago, when a couple got into an argument and the woman stabbed her mate in the arm with a nail file. "In the *Los Angeles Times*, the heading ran 'Stabbing Mars Rap Concert,' which simply wasn't true," he says. Another part of the blame rests—no matter how much they deny it—on young promot-

ers who have little knowledge of putting on shows beyond getting the acts to show up.

Artists should take some of the blame as well, particularly since often their perception is that the violence—which can run from fights backstage to gunplay to destroying venues—is only "isolated incidents." Motown's Bone

admits that little things that an artist might think harmless actually spark such incidents at the venues. Rappers who do the New York borough thing ("Is Brooklyn in the house?") tend to alienate other people who think rappers from their respective boroughs are the best. In the wake of the death of the late Tupac Shakur, the venues that still exist will probably have an East Coast and a West Coast rapper perform at the same venue.

BOTTLES, RAP AND ROCK

Most rappers wonder why no one ever points out what happens at rock concerts. "They throw bottles, break up stuff and fight too," says Bone. The underlying belief is that the rap shows draw heat simply because the artists are black. "Both rap and rock are forms of expressions for most kids, but rap brings a street element that incorporates so-called thug life with guns and drugs," he continues.

Then there's the contention that rap music is not the reason why kids are killing each other, but rather exemplifies the survival of fittest—a testament to a ghetto lifestyle that has bred the philosophy of war among its performers. "Tupac's death had nothing to do with music," says Bone. "It was a personal matter that got out of hand. This is what the public is waiting to use against rap."

With so many artists disappearing, many others are renewing their efforts to dispel the negative images associated with rap music; some, who might have been more hardcore, are toning down their lyrics.

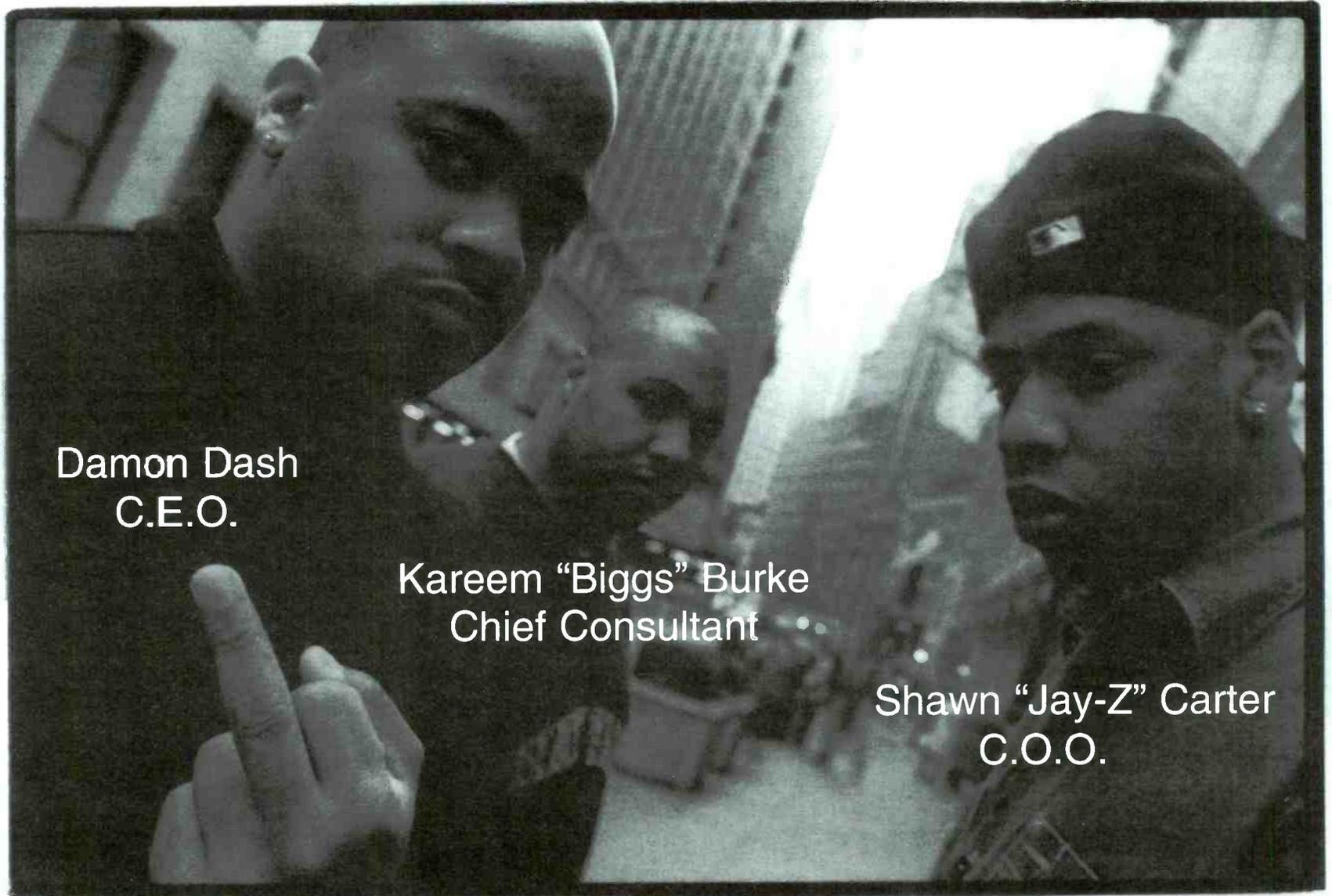
The competition for touring is so great that some promoters are only doing one show a week. Rappers who have a successful album will have an advantage over others, as will artists fortunate enough to get billed with a top group. But these days, most are content just to be working at all. "Anything is better than sitting at home. I don't care where the show is, everybody is doing it," says Heather B. ■

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RAP

CHICAGO

Continued from page 34

The Box and BET's "Rap City." Another album selection, "Ride The Rodeo," has also been doing well with its video.

CRUCIAL SADDLES UP

What's Crucial's secret? Perhaps it's a combination of things. For one, their Midwestern brethren, Cleveland's Bone Thugs 'N Harmony, ignited an inferno with their wildly successful 1994 EP "Creepin On Ah Come Up" and 1995 full-length album, "E. 1999 Eternal." It doesn't hurt, either, that in



The Figure



Rubberroom

some really superficial ways, Crucial bear a certain resemblance to Bone in image and in sound: the oft-corn-rolled locks of hair and the bouncy, roll-of-the-tongue rapping on the verge of all-out singing. But most of all, it may be that the group has a fresh approach, a style they've dubbed "rodeo."

"They call it the Rhymes Of Dirty

English Organization, but it also means the kind of music, the rhythms that they came up with on 'Hay,' 'Desperado' and 'Showdown' and on 'Get Up,'" says Fab 5 Freddy. "Those records are like what they consider rodeo, which is a new sound. It's like Jungle, which is the sound that's in London now."

DO-OR-DIE SITUATION

Another feather in the city's rap cap was last month's release of "Picture This," by West Siders Do Or Die, whose foray into the the R&B and rap charts was led by the first single, "Po Pimp," which had a life of its own before Rap-a-lot/Noo Trybe came courting. The single, which features a guest performance by veteran Chi-town rapper Tung Twista, is said to have sold somewhere in the neighborhood of 25,000-plus units—no small feat and no overnight sensation either.

Do Or Die's success has been longer in the making than that of Crucial, which has been together for about seven years in one incarnation or another. Do Or Die, brothers NARD and AK-47 and pal Below Zero, have worked at their craft for over a decade. Though they're savoring the reception they're receiving, they balk at any notion that attention didn't come to Chicago sooner because of a weak talent base.

"Chicago always has been a force in hip-hop... It was just not recognized," insists Do Or Die's Below Zero, speaking from the West Coast offices of Noo Trybe Records. "We never had an opportunity to show our talent. Major labels wouldn't come through there. They'd bypass the Midwest. They might hit the East Coast or they'd hit the West Coast, or a little off east or a little off west, but they never targeted and focused on Chicago, so we've had to just get down and do things on our own."

Doing things on their own may have been key for both Crucial Conflict and Do Or Die, and will be so perhaps in

the future for those who hope to follow in their footsteps.

"That's typical of a lot of groups that blow up in rap," says Fab 5 Freddy, in town to shoot a video for Crucial Conflict's "Showdown." "They develop a neighborhood thing, and they'll sometimes put their own tapes out and sell them from the trunks of their cars, which is the classic way many, many labels have started and [the way] many artists got their first break. Even Snoop Doggy Dogg was doing his own little tapes and selling them in the 'hood."

GRASSROOTS COMPILATION

The struggle continues for groups such as Rubberroom, Undaground Solution, Steady Serv, The Figure and others featured on last year's "Talent Fest" compilation, which was a truly grassroots undertaking by fan-turned-indie-label exec Scot Kellogg.

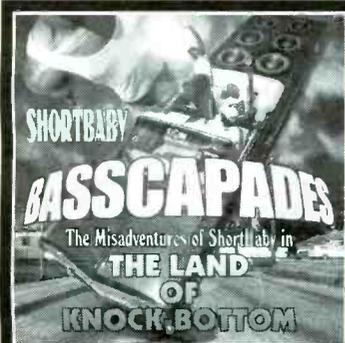
"I was going to see all these great hip-hop groups in Chicago and I decided, 'Man, there needs to be an outlet,'" says Kellogg. That outlet became "Talent Fest," which was released last year on Kellogg's own Beathole Records.

"I would go up to them and ask who else should I get involved with this," Kellogg says. "There's a pretty good underground network here, and the idea was to get groups that were doing the shows and doing things for themselves." The 12 groups on the CD project, which Kellogg estimates has sold only about 1,000 copies, is riddled with artists who have several near-miss stories of major-label success to tell.

With a bevy of products in the making from Chicago acts, the world of hip-hop may need to brace itself for a powerful gust from the Windy City. Common, for one, is in the studio cutting his third album. "We expect to have a single out soon, but the album won't come until like maybe January," says Derrick Dudley, the rapper's manager. Other acts gearing up to release product are Tung Twista, the manic-mouthed speed rapper, Psychodrama, D To The S and more.

Perhaps, in the next few months or so, there will be even clearer signs of whether Chicago hip-hop will flourish or flounder anew. In the meantime, though, one thing's for certain: the artists feel it's time for some long overdue attention, and they plan to work their mics to the wires to keep it coming.

"It's like this is the last city, so to speak, to get on the map," says Below Zero. "And they say, save the best for last, so here we come." ■



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RAPPING UP

Continued from page 31

Soul, Outkast and Jeru The Damaja, an artist who, instead of looking to bash another coast, was critical of actions occurring in his own New York City backyard.

SLIPPING INTO DARKNESS

With such things as major labels down-sizing, slower retail sales, more titles being released and fewer over-ground opportunities to expose them, coupled with higher ambition among hip-hop executives who desire more control, and a fear of bad publicity among major-label



Hip-hop-plus-rock: Beck

execs, rap dipped back into the underground in 1996.

"Rap is something that came up from the street and should not be dominated by the majors," says Ron Skoler, a New York-based entertainment attorney who recently formed Lethal Records. "It's music that needs a do-it-yourself approach, and with the executive turntable spinning faster than ever, I think a lot of the bigger companies are in a state of chaos."

In any case, majors as well as the independents have been hiring young minds and using barbarian tactics—such as marketing from the street, using tools like stickers, snipes and spray-paint stencils to create awareness for their rap acts. To further expose the names on their rosters, labels also have been turning to underground publications and public-access video shows. Several labels, among them Epic and Motown, have been utilizing a continuous-blend mix-tape format for their sampler cassettes.

"Mix tapes are one of the most important means of exposing a new rap record," says Tim Dawg, A&R VP at Island Records. "It's a street tool, but Funkmaster Flex's album, '60 Minutes Of Funk,' brought it to the forefront."

In 1997, the major challenges to artists and labels involve doing everything they can to eliminate rap's black eye—the result of a cycle of violence and gangsta posturing that's be-

come associated with it. And, as more independent companies develop, those running them must learn more about the business they've gotten themselves into.

Creatively speaking, performers have to flex harder in their mental gyms and work more toward building bridges to other genres. In order to remain a vital force, rap has to spawn more influential facilitators attempting to expand the genre's artistic headroom. ■



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Rollo Finds Cheeky Success With Faithless

ROLLO LIKES TO KEEP his studio team focused and physically fit. No all-night sessions riddled with junk food and drugs for these lads. Instead, they relieve stress between recording takes with vigorous games of football. Not exactly the most glamorous or decadent way for a budding pop star and his posse to conduct themselves, is it? But it suits the producer/musician's boyish and good-natured personality quite comfortably.



ROLLO

"It's good fun, actually," he says, catching his breath after a recent afternoon game in the courtyard of his London studio. "It fosters a community spirit. Afterward, we all feel good and ready to get on with the business at hand."

These days, much of that business revolves around *Faithless*, a 10-piece band that he's been anchoring for the past year or so. Its sterling debut, "Reverence," has been collecting ardent cultists and critical roses throughout the U.K. and Europe for its genre-defying blend of house rhythms, acoustic-pop melodies, and assorted splashes of funk, reggae, and gospel. Issued on Rollo's Cheeky label via Champion Records U.K., the set offers a seemingly incongruous stylistic equation that comes to surprisingly logical and vivid life in the form of such memorable pop hits as "If Loving You Is Wrong" and "Insomnia."

With its eclectic yet street-smart tone, "Reverence" is easily accomplishing what few other dance-infused projects have—drawing the respect of the alterna-rock elite and the sales interest of the pop mainstream without compromising its groove integrity.



by Larry Flick

In fact, the set was oddly slow in initially attracting the props of the same clubheads who had previously embraced Rollo's production work with *Our Tribe*, *Felix*, *Donna Summer*, and *Kristine W.*, among numerous others.

"They simply didn't understand it at first," Rollo says with a shrug. "I think that when you break from a familiar formula, it will usually take a little more time and effort to break through. But the dance music community is coming around now, which is great. But I must admit that I didn't mind things happening this way, because it allowed people outside of dance music to approach the album with a fresh and unprejudiced ear."

With a lineup that includes longtime pals and Cheeky labelmates *Sister Bliss* and *Pauline Taylor*, *Faithless* is an intentional family affair, which has made endless months on the road together more fun. "We're a tight and self-contained unit that has literally grown up together," Rollo says. "With that comes a lot of trust and security—and a lot of bitchiness, too."

As of last week, the band's days as an indie outfit began to dwindle. After a round of major-label bidding, Arista has smartly snapped up "Reverence," with an eye toward issuing it here in late February. A 12-inch pressing of "Insomnia" is expected to begin popping up on domestic turntables by the first week in December. As with its 'round-the-block acceptance in the club world, it makes sense that *Faithless* would find a major-label home after establishing its musical direction. Its experimental vibe would not likely pass through the conservative A&R meat-grinder employed by too many majors these days.

"The beauty of our situation up to this point has been having the freedom

to be true to myself as an artist," Rollo says. "That might mean skirting the so-called dividing lines of musical genres to express universal things like emotion or intelligence. The more successful I become, the more apprehensive I get. This business can completely screw you over if you let it."

Such apprehension seems to accentuate a charming and natural shyness that keeps him miles from the gossipy power cliques that litter clubland's alleys. Given his soft-spoken demeanor, one has to wonder where such wickedly aggressive anthems as "Let This Be A Prayer," a single he offered earlier this year under the moniker *Rollo Goes Spiritual*, come from.

"Let's just say that I let it all out in my music," he says with a laugh. "Five years in the studio has allowed me to be a socially inept person. But it has also allowed me to stay properly focused on my music without having to deal with outside nonsense—and that's the way I like it."

MOVE YOUR BODY: Photogenic Arista trio *No Mercy* appears primed to build upon the multifaceted, gold-selling success of "Where Do You Go" with an appealing eponymous debut album that wisely doesn't stray far from the single's patented Latin-NRG sound.

The set was produced by FMP (aka *Milli Vanilli* mastermind *Frank Farian*), cruising at a bright and brisk groove pace—save for the occasional obligatory power ballad. Lead singer *Marty Cintron*'s suave Romeo-like tenor voice holds up fairly strong, as do the fluffy midrange harmonies of partners *Ariel* and *Gabriel Hernandez*. The selection of potential singles is impressively deep. Most notable are a candy-coated cover of *Exile*'s "Kiss You All Over" and the melodramatic "Don't Make Me Live Without You."

Our only quibble is with the fluttering flamenco guitar riffs that underline nearly every cut. We understand and appreciate their cultural significance, but more spare usage would have been far more effective.

Arista's allegiance to clubland continues with "Ultimate Dance Party," a 17-cut album compiling almost every major dance radio hit of the past year, including "Macarena" by *Los Del Mar*, "Be My Lover" by *La Bouche*, "C'mon N' Ride It (The Train)" by *Quad City DJ's*, and "Children" by *Robert Miles*. Sequenced in bite-sized edits, this is clearly intended to connect with the kids of mall-America and those of us who enjoy a fast and furious spree of familiar fare whilst sweating on the Stairmaster.

Speaking of grooves to work off those excess pounds, RCA has joined forces with the Crunch fitness organization for "Heavy Breathing," a compilation designed to maximize gym sessions. Utilizing tunes like "Shame" by *Evelyn "Champagne" King*, "Native New Yorker" by *Odyssey*, and "Jump" by the *Pointer Sisters*, the set begins with slower music for a warm-up period, speeds up for the main workout section, and finishes with a five-minute cool-down of mellow but funky music. Cute idea, eh?



Getting Fired Up. Funky Green Dogs front woman Pamela Williams parties backstage at the Palladium in New York after a recent gig sponsored by WKTU. She is performing in clubs around the U.S. in support of the act's Twisted America debut, "Get Fired Up." The title track is already a dancefloor staple and is beginning to earn airplay on pop radio. In the meantime, Funky Green Dogs masterminds Oscar Gaetan and Ralph Falcon are prepping the next single, "The Way," which is due at the top of 1997. Pictured, from left, are Mike Bergan, Twisted America; Jason Gaetan, manager, Funky Green Dogs; Williams; Marc Katz, Famous Artists Agency; and Glenn Friscia, WKTU.

Also on the compilation tip is "Europe Underground," a meaty Bassline Records set touting the hard-house musings of *Victor Simonelli* (still one of the best and sorely underappreciated writers and producers of the genre), *Romanthony*, and *Oscar Gaetan*, among others. The label also hits the mark with "Big Big Trax, Volume One," which features the legendary *Arthur Baker*, as well as *Roy Davis*, *Angel Moraes*, and *Lenny Fontana*.

FEEL IT: Tommy Boy diva-in-training *Amber* follows her breakthrough hit, "This Is Your Night," with the equally engaging Euro-NRG stomper "Colour Of Love." Her girlish voice has a bit more umph (for lack of a better word) as she struts atop the *Berman Brothers*' percolating percussion. *Darrin Friedman* roughs up the track with some much-needed house muscle in a remix that will probably push it over the top with those who find the original version too sugary.

"Colour Of Love" previews an album of the same name, due in January of '97, and it's loaded with tasty confections—not the least of which is a jarring but wonderfully festive reconstruction of the *Smokey Robinson* chestnut "Being With You."

It feels like a lifetime since 24-year-old techno pioneer *Joey Beltram* graced his diehard fans with new music. He makes up for lost time with "Close Grind," his first full-length album. Due on NovaMute Dec. 10, the largely instrumental collection slots the well-known singles "Forklift" and "Believer" next to jittery new jams that redefine the techno sound with elements of trance, jungle, and ambient-dub. Not for those demanding concise pop hooks, but an essential history lesson for left-leaning kids who think that *B.T.* created electronic music.

"Pumpin'" by *Proyecto Uno* is the latest offering from *Jellybean's* bilingual H.O.L.A. Recordings, a scorching anthem combining spicy Latin flavors with hearty house grooves. We'd love to meet the punter who can keep up

with the tongue-twisting rapping. We're still in a heap from the heart-attack pace of beats concocted by *Hex Hector*, *Vission & Lorimer*, *Danny "Holiday" Vargas*, and *Victor Vargas*. Ferocious stuff.

MA MA MIA: Sometimes all ya gotta do is ask. A few weeks ago, we publicly pleaded with MCA to dip into the soundtrack to "Beautiful Thing" (a gorgeous Sony Pictures release that you *must* see) and revisit one of its many "Mama" *Cass Elliot* classics with a club remix. What a wonderful surprise it was when a messenger recently dropped a taste on our desk, baring a delicious house interpretation of "Make Your Own Kind Of Music."

Carmen Cacciatore, MCA's most recent A&R addition, handled the remix himself. And we feel safe in saying that a lucrative career in production is awaiting him whenever he's ready. Working with a tricky tune, he found a perfect middle ground be-

(Continued on next page)

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Billboard **Dance Breakouts**
NOVEMBER 23, 1996
CLUB PLAY

- LIVING IN ECSTASY FONDA RAE WAVE
- COLOUR OF LOVE AMBER TOMMY BOY
- HOT & WET (BELIEVE IT) TZANT FEATURING VERNA FRANCIS LOGIC
- OOH AAH...JUST A LITTLE BIT GINA G ETERNAL
- LET'S GROOVE GEORGE MOREL FEAT. HEATHER WILDMAN STRICTLY RHYTHM

MAXI-SINGLES SALES

- FREAK THOSE GUYS BASEMENT BOYS
- LOVE OF A LIFETIME DENINE WITH COLLAGE METROPOLITAN
- BITTERSWEET ME R.E.M. WARNER BROS
- I LIKE THE GIRLZ ALL-N-1 SOUND BY CHARLIE
- ANGEL SIMPLY RED EASTWEST

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/PROMOTION LABEL | ARTIST |
|--|-----------|-----------|---------------|---|---|
| CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. | | | | | |
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 1 | 4 | 8 | LAND OF THE LIVING CHAMPION 324/RCA | KRISTINE W |
| 2 | 3 | 6 | 7 | THE CHILD (INSIDE) ARISTA 13252 | ◆ QKUMBA ZOO |
| 3 | 2 | 2 | 8 | FIRED UP! TWISTED 55221/MCA | FUNKY GREEN DOGS |
| 4 | 4 | 7 | 10 | SNAPSHOT RHINO 76032/ATLANTIC | ◆ RUPAUL |
| 5 | 9 | 11 | 7 | CAN'T HELP IT COLISEUM IMPORT/PWL | HAPPY CLAPPERS |
| 6 | 8 | 9 | 8 | IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475 | TORI AMOS |
| 7 | 5 | 3 | 9 | SHAKE THAT BODY COLUMBIA 78388 | ROBI ROB'S CLUBWORLD FEATURING YA KID K |
| 8 | 14 | 23 | 4 | ONE AND ONE DECONSTRUCTION 13268/ARISTA | ◆ ROBERT MILES FEAT. MARIA NAYLER |
| 9 | 7 | 1 | 10 | NO FRILLS LOVE GEFEN 22219 | JENNIFER HOLLIDAY |
| 10 | 12 | 19 | 6 | CUBA STRICTLY RHYTHM 12472 | EL MARIACHI |
| 11 | 24 | 42 | 3 | SUGAR IS SWEETER FFR/LONDON 120102/ISLAND | C.J. BOLLAND |
| 12 | 16 | 18 | 6 | LOVE COMMANDMENTS WAAKO 1244 | GISELE JACKSON |
| 13 | 10 | 8 | 12 | WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE | ◆ ME'SHELL NDEGECELLO |
| 14 | 6 | 5 | 10 | THAT SOUND SFP 9608 | E-N FEATURING CEEVOX |
| 15 | 11 | 17 | 7 | CAN I GET A WITNESS PERSPECTIVE PROMO/A&M | ANN NESBY |
| 16 | 19 | 20 | 6 | IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC | ◆ CELINE DION |
| 17 | 21 | 25 | 5 | HOLDING ON TO YOUR LOVE KING STREET 1048 | STEPHANIE COOKE |
| 18 | 23 | 26 | 15 | EVERYBODY'S FREE (TO FEEL GOOD) PULSE-8 IMPORT | ◆ ROZALLA |
| 19 | 25 | 34 | 4 | NO ONE CAN LOVE YOU MORE THAN ME ARIOLA PROMO | HANNAH JONES |
| 20 | 18 | 16 | 8 | GIVE ME A LITTLE MORE TIME GO! DISCS/LONDON 850745/ISLAND | ◆ GABRIELLE |
| 21 | 15 | 14 | 9 | YOU ARE THE ONE SORTED 20222/NERVOUS | WINX |
| 22 | 26 | 29 | 4 | HOLIDAY EIGHT BALL 89 | GLENN TOBY |
| ★★★ POWER PICK ★★★ | | | | | |
| 23 | 36 | — | 2 | UN-BREAK MY HEART LAFACE PROMO/ARISTA | ◆ TONI BRAXTON |
| 24 | 20 | 22 | 6 | LOVE ME THE RIGHT WAY '96 LOGIC 59053 | ◆ RAPINATION & KYM MAZELLE |
| 25 | 27 | 30 | 5 | SHOUT COLUMBIA 78421 | STAXX OF JOY |
| 26 | 17 | 10 | 12 | BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE | MINDS OF MEN |
| 27 | 32 | 48 | 3 | BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE | BT FEATURING TORI AMOS |
| 28 | 34 | 45 | 3 | THE REAL THING WARNER ALLIANCE 43789/WARNER BROS. | THE WORLD WIDE MESSAGE TRIBE |
| 29 | 13 | 12 | 13 | STOMP QWEST 43766/WARNER BROS. | QUINCY JONES FEAT. THE CAST OF STOMP/THE YES/NO PRODUCTIONS |
| 30 | 41 | — | 2 | REPORT TO THE FLOOR JELLYBEAN 2516 | INNER SOUL FEATURING SONYA ROGERS |
| 31 | 35 | 49 | 3 | OHNO TWISTED 55242/MCA | DANNY TENAGLIA |
| 32 | 22 | 15 | 28 | WHERE LOVE LIVES '96 LOGIC 59051 | ◆ ALISON LIMERICK |
| 33 | 28 | 28 | 6 | WATCHA GONNA DO? STRICTLY RHYTHM 12464 | DEJA |
| 34 | 39 | 46 | 3 | BORN SLIPPY WAX TRAX! 8745/TVT | ◆ UNDERWORLD |
| 35 | 45 | — | 2 | LA HABANERA URBAN IMPORT | HANDS ON YELLO |
| 36 | 33 | 39 | 4 | MUSIC SAVED MY LIFE MAXI 2044 | CEVIN FISHER |
| 37 | 40 | 41 | 4 | GET ANOTHER PLAN STREETWAVE 50005 | ABSTRACT TRUTH |
| 38 | 46 | — | 2 | ANGEL EASTWEST 63990/EEG | ◆ SIMPLY RED |
| 39 | 29 | 27 | 8 | THAT LOOK SLIP'N'SLIDE IMPORT/DECONSTRUCTION | DE'LACY |
| 40 | 30 | 36 | 5 | LIKE I DO ROWDY 35079/ARISTA | ◆ FOR REAL |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 41 | NEW ▶ | — | 1 | INDESTRUCTIBLE H.O.L.A. RECORDINGS 341007/ISLAND | ◆ REIGN |
| 42 | NEW ▶ | — | 1 | BECAUSE YOU LOVED ME ARIOLA 42945 | SUZANN RYE |
| 43 | 37 | 35 | 8 | BOLERO CHA CHA 001 | CEASAR & MANOLO |
| 44 | 38 | 33 | 7 | E-O-E OLD MORTALES 41193/BMG LATIN | KING AFRICA |
| 45 | NEW ▶ | — | 1 | DOES IT FEEL MUSIC PLANT 038 | THE DON PRESENTS PHATHEADZ |
| 46 | NEW ▶ | — | 1 | CAN U FEEL IT DV8 120099/A&M | 3RD PARTY |
| 47 | NEW ▶ | — | 1 | ONLY 4 U CAJUAL 252 | CAJMERE |
| 48 | NEW ▶ | — | 1 | SPINNING THE WHEEL DREAMWORKS 58002/GEFFEN | GEORGE MICHAEL |
| 49 | NEW ▶ | — | 1 | WHEN YOU LOVE SOMEBODY ELECTRIC KINGDOM 51004 | MICHELLE SWEENEY |
| 50 | 43 | 31 | 10 | KEEP ON DANCIN' JELLYBEAN 2514 | SHADES OF RHAPSODY |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|---|-----------|-----------|---------------|--|--|
| 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.  | | | | | |
| ★★★ No. 1/ GREATEST GAINER ★★★ | | | | | |
| 1 | 6 | 4 | 21 | WHERE DO YOU GO (M) (T) (X) ARISTA 13226 | ◆ NO MERCY |
| 2 | 2 | 2 | 7 | NO DIGGITY (M) (T) (X) INTERSCOPE 95003 | ◆ BLACKSTREET (FEATURING DR. DRE) |
| 3 | RE-ENTRY | — | 5 | TOUCH MYSELF (T) (X) ROWDY/LAFACE 35091/ARISTA | ◆ T-BOZ |
| 4 | 3 | 6 | 24 | HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/WINTERSCOPE 854653/ISLAND | ◆ 2PAC (FEAT. KC AND JOJO) |
| 5 | 4 | — | 2 | FRONT LINES (HELL ON EARTH) (T) LOUD 64693/RCA | ◆ MOBB DEEP |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 6 | NEW ▶ | — | 1 | NEVER MISS THE WATER (T) (X) REPRISE 43787 | ◆ CHAKA KHAN FEAT. ME'SHELL NDEGECELLO |
| 7 | 1 | 1 | 4 | STREET DREAMS (M) (T) (X) COLUMBIA 78408 | ◆ NAS |
| 8 | 23 | 31 | 18 | DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY | JOCELYN ENRIQUEZ |
| 9 | 17 | 14 | 3 | ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA | ◆ ROBERT MILES FEAT. MARIA NAYLER |
| 10 | 7 | 3 | 19 | THE THINGS THAT YOU DO (T) (X) MERCURY 578713 | ◆ GINA THOMPSON |
| 11 | 8 | 5 | 11 | CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY | ◆ JAY-Z |
| 12 | 13 | 13 | 11 | FIRED UP! (T) (X) TWISTED 55221/MCA | FUNKY GREEN DOGS |
| 13 | 5 | — | 2 | THE LUMP LUMP (T) LOUD 64689/RCA | ◆ SADAT X |
| 14 | 9 | 7 | 3 | I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278 | ◆ NEW EDITION |
| 15 | 21 | 27 | 8 | NOBODY (T) (X) ELEKTRA 65982/EEG | ◆ KEITH SWEAT FEATURING ATHENA CAGE |
| 16 | 12 | 10 | 8 | MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020 | ◆ LOST BOYZ |
| 17 | 28 | 21 | 9 | YA PLAYIN' YASELF (T) PAYDAY/LONDON 120100/ISLAND | ◆ JERU THE DAMAJA |
| 18 | 19 | 15 | 11 | LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA | ◆ AZ YET |
| 19 | 11 | 9 | 25 | ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA | ◆ 112 FEATURING THE NOTORIOUS B.I.G. |
| 20 | 31 | — | 10 | I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120 | ANGELINA |
| 21 | NEW ▶ | — | 1 | COME SEE ME (T) (X) BAD BOY 79076/ARISTA | ◆ 112 |
| 22 | 40 | — | 2 | JUST THE WAY (PLAYAS PLAY) (M) (T) DEF SQUAD 58593/EMI | ◆ ALFONZO HUNTER |
| 23 | 24 | 17 | 5 | THE CHILD (INSIDE) (T) (X) ARISTA 13252 | ◆ QKUMBA ZOO |
| 24 | 29 | 24 | 6 | IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC | ◆ CELINE DION |
| 25 | 16 | 8 | 7 | NO TIME (T) UNDEAS/BIG BEAT 95631/AG | ◆ LIL' KIM FEATURING PUFF DADDY |
| 26 | 15 | 12 | 8 | ME AND THOSE DREAMIN' EYES OF MINE (M) (T) EMI 58592 | ◆ D'ANGELO |
| 27 | 18 | 18 | 6 | PONY (T) 550 MUSIC 78354/EPIC | ◆ GINUWINE |
| 28 | NEW ▶ | — | 1 | DO YOU THINK ABOUT US/WHEN BOY MEETS GIRL (T) (X) BAD BOY 79075/ARISTA | ◆ TOTAL |
| 29 | 36 | 30 | 8 | SNAPSHOT (T) (X) RHINO 76032 | ◆ RUPAUL |
| 30 | 37 | 29 | 13 | IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG | ◆ AALIYAH |
| 31 | 14 | 16 | 6 | THE RHYME (T) JIVE 42405 | ◆ KEITH MURRAY |
| 32 | 44 | — | 3 | I FELL IN LOVE (T) (X) ROBBINS 72007 | ROCKELL |
| 33 | 22 | 11 | 17 | STAND UP (T) (X) DV8 120085/A&M | LOVE TRIBE |
| 34 | 33 | 19 | 7 | OHNO (T) (X) TWISTED 55242/MCA | DANNY TENAGLIA |
| 35 | 26 | 25 | 7 | SITTIN' ON TOP OF THE WORLD (T) SO SO DEF 78427/COLUMBIA | ◆ DA BRAT |
| 36 | 27 | 26 | 11 | KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM | BORIS DLUGOSCH PRESENTS BOOM! |
| 37 | 43 | 34 | 21 | MY BOO (T) SO SO DEF 78358/COLUMBIA | ◆ GHOST TOWN DJ'S |
| 38 | 30 | 22 | 15 | ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365 | ◆ MAXWELL |
| 39 | 25 | 36 | 6 | BOHEMIAN RHAPSODY (T) (X) BIG BEAT 95640/AG | ◆ THE BRAIDS |
| 40 | 34 | — | 7 | NO FEAR (T) DUCK DOWN 53243/PRIORITY | ◆ ORIGINOO GUNN CLAPPAZ |
| 41 | 10 | 35 | 6 | LIKE I DO (T) (X) ROWDY 35079/ARISTA | ◆ FOR REAL |
| 42 | 47 | 32 | 20 | KEEP ON JUMPIN' (T) (X) LOGIC 59054 | ◆ MARTHA WASH & JOCELYN BROWN |
| 43 | 49 | 23 | 30 | C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95651/AG | ◆ QUAD CITY DJ'S |
| 44 | 50 | — | 2 | STAY WITH ME (M) (T) (X) MOTOWN 860591 | ◆ JASON WEAVER |
| 45 | RE-ENTRY | — | 2 | SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND | C.J. BOLLAND |
| 46 | 20 | — | 2 | I JUSWANNACHILL (T) WILD PITCH 22220/GEFFEN | ◆ THE LARGE PROFESSOR |
| 47 | NEW ▶ | — | 1 | CALYPSO BREAKDOWN (T) TWISTED 55243/MCA | KARNAK |
| 48 | 35 | 37 | 24 | YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA | ◆ TONI BRAXTON |
| 49 | RE-ENTRY | — | 16 | PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG | ◆ TORI AMOS |
| 50 | NEW ▶ | — | 1 | I LUV U BABY (T) (X) XL RECORDINGS 1436/NEXT PLATEAU | THE ORIGINAL |

○ 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.

DANCE TRAX

(Continued from preceding page)

tween the credible deep-house tone that many DJs require and the disco kitsch that Elliot's sunny performance demands. Her voice is surrounded by fluttering flutes and pastel-shaded keyboards, while the bassline is firm and the beats are appropriately urgent.

For those who can't find it in their hearts to connect with Elliot's voice (shame on you!), there are a couple of lovely dubs to work with. We will be feasting on the primary version of this gem for a long, long time to come.

MORE, MORE, MORE: With the

righteous "Save Me" by New Ethics, producer Scott Wozniak makes good on the promise he displayed on past trinkets like "Lift Me Higher" by BAMF and his own "Blue-Eyed Soul" EP.

"Save Me" shows him making the transition into more traditional songwriting, as he anchors his grooves with a tightly crafted melody and gospel-powered vocals. We can recommend this record for casual listening at home, as well as for peak-hour dancefloor catharsis. An advance test pressing has already gotten turntable action along the East Coast, hinting that this

could be the record that turns Wozniak into a first-string clubland player—a position he fully deserves.

Add Global Beats to the growing list of new indies aiming to merge mainstream dance sounds with culturally pure world beat music. The label is off and running with "The Pulse Of The Earth," a compilation showcasing the cream of its roster. Accessible jams are plentiful here, though we're betting that Symbiose will win the lion's share of attention with its hybrid of African chants with classic soul rhythms.

The Florida-based Coconutheads

are also quite intriguing as they coat their beats with mellow, Caribbean-styled horns and reggae-tinged melodies. The hand's forthcoming album, "The RootsSide," has a potential crossover hit in "1-3 Step," which has an adorable hook and a chorus that instantly sticks to the brain.

Finally, the EMI-distributed Right Stuff Records goes one step beyond the ongoing spate of alleged "gay classics" compilations with Free to Be Me: A Celebration of My Life, a five-volume CD series designed to connect with the queer consumer market with equal doses of camp and useful history.

Ranging in style from retro-pop to disco, the project features Boy George, Nona Hendryx, Julie London, Lulu, Nina Hagen, and Peggy Lee, among many others. Each CD booklet contains an extensive timeline of historic gay events stemming back to 1867, extensively researched by Gregory Victor. Enjoy the music, but please read the booklets. Free to Be Me is far more prideful and respectful than the piles of discs on other labels depicting nothing more than semi-nude lads nuzzling up to one another. We can enjoy the frivolity, but let's not forget the struggle.



Building Capitol. EMI brass came to Nashville to inspect the site of Capitol Nashville's future home on Music Row. Shown, from left, are EMI-Capitol Music Group North America chairman/CEO Charles Koppleman, Capitol Nashville president/CEO Scott Hendricks, EMI Music president/CEO James Fifield, architect Tom Bulla, and EMI Group plc chairman/CEO Sir Colin Southgate.

Word Widens Its Country Toehold Christian Label Aided By Sony Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—A little over a year ago Word Inc., one of Christian music's most successful major labels, decided to enter the mainstream country market by establishing Word Nashville, introducing the venture with a campaign that announced, "There's a new WORD in country." Now with a distribution agreement with Sony Nashville and upcoming projects by Skip Ewing and Collin Raye, among others, Word is working to carve a niche in the mainstream country market.

"I think things have [held] to our

expectations for the first year and even better," says Word president Roland Lundy. "We started with the [multi-

songwriter Bruce Carroll.

Word became interested in establishing a country label, a vision shared



LAMB



TEAGUE



EWING

artist] 'Common Ground' record, the Brent Lamb record, and we've signed Skip Ewing, who is now in the studio. We started out to establish a name, Word Nashville, which we've done. And we were available to pick up other projects that people brought to us... We are really positive about what's happened. We feel good, and we're on the right track."

Word has been involved in country music in some form for several years. In the late '80s and early '90s, the label successfully took Paul Overstreet's RCA albums into the Christian marketplace and did the same with Ricky Skaggs during his tenure with Sony. In addition to working mainstream country albums in the Christian market, Word was successful with Christian acts performing country music, such as the group MidSouth and singer/

by Nashville-based publisher/producer Jeff Teague, who was tapped as GM/VP of A&R in January 1995 to spearhead the imprint. Considering the fact that Word is so well known as a Christian label, has there been any problem in launching a mainstream country label? "We think there may have been some perception problems in the beginning," Teague admits, "but there is only one thing that overcomes any barrier, and that is great music. We could focus on all the perception problems in the beginning and let that bog us down, but that's not our style. We're just going to come back consistently again and again with real country music."

A key component in the development of Word Nashville is a distribution agreement with Sony Nashville. "Sony (Continued on page 54)

Movie Roles Abound For Country Artists; Mark Miller To Shoot Hoops

ON THE ROW: It seems that half of country music is headed for the silver screen. Dwight Yoakam is in the upcoming film "Sling Blade" with Robert Duvall. The Steven Seagal film "Fire Down Below" has Randy Travis, Marty Stuart, Mark Collie, and Kris Kristofferson in co-starring roles. The drama, set in the Kentucky coal mining fields, also includes Blue Highway's dobro player Rob Ickes, and Loretta Lynn's twin singing daughters, Patsy and Peggy (who are signed to Warner Bros.), act and contribute two original songs to the soundtrack.

Travis is also in a movie called "T-N-T (Tactical Neutralization Team)." Joe Diffie is joining Johnny Cash and Roy Rogers in the film "All My Friends Are Cowboys," to be aired on PBS in 1997.

Sawyer Brown lead singer Mark Miller, meanwhile, is looking to professional sports as a second career. He's signed a player contract with the Continental Basketball Assn.'s Fort Wayne (Ind.) Fury. Miller, at 5 feet 9 inches tall, will play short point guard. He has a regulation-size NBA basketball court at home in Nashville and could be described as a basketball fanatic. He says he'll continue juggling Sawyer Brown's tour schedule with Fury games.

Trace Adkins will lead a caroling ceremony Friday (22) to turn on the lights at Opryland's Christmas in the Park winter attraction. The following evening, he will make his debut on the Grand Ole Opry... Marty Stuart has designed a new guitar for C.F. Martin & Co. Stuart, who owns original Dreadnought models that belonged to Hank Williams and Lester Flatt, says he wanted to take the tonal aspects of the Dreadnought and incorporate them into a new design he considers the perfect acoustic guitar for a country bluegrass flatpicker. The Marty Stuart HD-40MS signature model will be limited to 250 copies, and part of the proceeds from sales will go to the Oglala Lakota College District Learning Center Fund... Paul Brandt will headline an evening of peer music songwriters performing in a benefit for the W.O. Smith Nashville Community Music School. The event will take place Monday (18) at Nashville's Stockyard Bullpen Lounge.

Ray Stevens' first MCA Nashville project will be the Dec. 3 release of the video "Get Serious," which has sold more than 100,000 units through direct marketing. His 1992 "Comedy Video Classics" sold more than 2 million copies, and the subsequent video "Ray Stevens Live" sold more than 1 million, according to his office. He's recording a comedy album for MCA for release in February 1997...

Congratulations to LeAnn Rimes and all involved with her "Blue" videoclip, which won best country clip and best new country artist clip in Billboard's 1996 video awards (see story, page 1). Rimes has recorded a holiday CD single that is available only with purchase of her album on CD at Target. On the single are "Put A Little Holiday In Your Heart" and a remake of the Righteous Brothers' hit "Unchained Melody"... There's another 13-year-old yodeler at the Opry. Nilki Jo Roof, Iowa state yodeling champion, made her Opry debut Nov. 9. Opry president Bob Whittaker invited her onto the show after hearing her on TNN's "The Leeza Show."

MORE ROW: Toby Keith was inducted Nov. 13 into the

Walkway of Stars at the Country Music Hall of Fame and Museum... Country album nominations for the 1997 Nashville Music Awards, presented by Leadership Music, are current releases by Trisha Yearwood, Randy Travis, Patty Loveless, Deana Carter, and BR5-49. Male vocalist nominations are Del McCoury, Ronnie Dunn, John Cowan, Vince Gill,



by Chet Flippo

and Earl Gaines. Female vocalist nominees are Yearwood, Jonell Mosser, CeCe Winans, Loveless, and Fleming McWilliams. Awards in the 36 categories will be presented Feb. 12, 1997, at Ryman Auditorium.

The Professional Drivers of Entertainers organization is again staging holiday benefit activities for needy area children. Its successful Tour Bus Tours—guided tours of country artists' tour buses—will be held Friday (22) at Greenwood Mall in Bowling Green, Ky., and Dec. 16 at the Kmart in Hendersonville, Tenn. The Christmas for Kids Benefit Concert Nov. 26 at the Grand Ole Opry House will feature Clay Walker, Martina McBride, the Oak Ridge Boys, Tracy Lawrence, Perfect Stranger, and surprise guests. Last year, the organization had 54 buses lined up in the Kmart lot.

Reba McEntire logged more than 100,000 hits in the first 24 hours after the debut of her World Wide Web site. Her site (at <http://www.reba.com>) offers an audio message from McEntire, a videoclip for download, chapters from her autobiography, tour information, and photos... President Clinton, Bob Dylan, and Dwight Yoakam were among those sending congratulations to bluegrass pioneer Ralph Stanley at a reception Nov. 9 at the Country Music Foundation Hall of Fame and Museum. The evening marked his 50th anniversary in music. The members of BR5-49 dropped by to congratulate their idol.

'Hee Haw' Returns On TV, Video, And In New Book

BY JIM BESSMAN

NEW YORK—While still maligned on occasion for supposedly presenting a negative stereotype of country music and its demographic, the legendary country music/comedy show "Hee Haw" is suddenly visible in three different media formats.

First, reruns of the program, a veritable American institution that originally ran on network and syndicated TV from 1969-92, are back on TNN as of Saturday (16) at 6 p.m. EST—its original time slot. This follows a previous run of "Hee Haw" repeats on TNN from October 1993 through March 1995, which were on at 10 p.m. Saturdays.

The first home video compilation of "Hee Haw" highlights is being issued by Gaylord Programs Services, also on Saturday (16). "Hee Haw Laffs," at \$19.95, is available only by calling 1-888-BR5-4949. That number, of course, was taken from the late Junior Samples' classic used-car salesman routine and also provided the name for Arista Nashville's acclaimed country group BR5-49.

Highlights of the compilation include Samples' stumbling over the word "trigonometry" and the late Archie Campbell's famous "Rinderella" tale. Other prized bits, all taken from the show's debut 1969-70 season, feature fellow "Hee Haw" regulars Roy Clark, Grandpa Jones, Lulu Roman, Gordie Tapp, and the late Stringbean. More titles may follow, pending clearances

and the first one's success.

Finally, "Hee Haw" producer Sam Lovullo has written "Life In The Kornfield: My 25 Years At 'Hee Haw,'" which Boulevard Books will publish next month. Written with Marc Eliot,



"Hee Haw" regulars Grandpa Jones and Minnie Pearl in a 1989 portrait saluting Thanksgiving.

the book is a "behind the haystacks" look at the show, its guests, country stars who got their first exposure there, the jokes and skits, the scantily clad Hee Haw Honeys girls, and "The Hee Haw Honeys," the short-lived spinoff sitcom that included the then-unknown Kathie Lee Gifford.

(Continued on page 54)

NOVEMBER 23, 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 | — | 2 | ALAN JACKSON ARISTA 18813 (10.98/16.98) | ★★★ No. 1 ★★★ 2 weeks at No. 1 EVERY THING I LOVE | 1 |
| 2 | NEW | 1 | 1 | REBA MCENTIRE MCA 11500 (10.98/16.98) | ★★★ HOT SHOT DEBUT ★★★ WHAT IF IT'S YOU | 2 |
| 3 | 2 | 1 | 18 | LEANN RIMES CURB 77821 (10.98/15.98) | BLUE | 1 |
| 4 | 5 | 4 | 10 | DEANA CARTER ● CAPITOL NASHVILLE 37514 (10.98/15.98) HS | ★★★ GREATEST GAINER ★★★ DID I SHAVE MY LEGS FOR THIS? | 4 |
| 5 | 3 | 2 | 7 | CLINT BLACK RCA 66671 (10.98/16.98) | THE GREATEST HITS | 2 |
| 6 | 4 | 3 | 3 | MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98) | A PLACE IN THE WORLD | 3 |
| 7 | 6 | 5 | 29 | GEORGE STRAIT ▲ MCA 11428 (10.98/16.98) | BLUE CLEAR SKY | 1 |
| 8 | 7 | 6 | 92 | SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS | THE WOMAN IN ME | 1 |
| 9 | 9 | 8 | 7 | JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98) | WHAT I DO THE BEST | 5 |
| 10 | 8 | 7 | 30 | BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98) | BORDERLINE | 1 |
| 11 | NEW | 1 | 1 | TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98) | JUST THE SAME | 11 |
| 12 | 10 | 9 | 11 | JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98) | CRANK IT UP — THE MUSIC ALBUM | 3 |
| 13 | 11 | 10 | 28 | MINDY MCCREADY ● BNA 66806/RCA (9.98/15.98) HS | TEN THOUSAND ANGELS | 5 |
| 14 | 12 | 11 | 55 | ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 1 |
| 15 | 13 | 13 | 42 | PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98) | THE TROUBLE WITH THE TRUTH | 10 |
| 16 | 14 | 12 | 33 | BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98) | BETWEEN NOW AND FOREVER | 7 |
| 17 | 16 | 15 | 100 | GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98) | THE HITS | 1 |
| 18 | 15 | 14 | 11 | TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98) | THE RESTLESS KIND | 7 |
| 19 | 17 | 18 | 20 | TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS | DREAMIN' OUT LOUD | 17 |
| 20 | 20 | 24 | 63 | FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98) | IT MATTERS TO ME | 4 |
| 21 | 24 | 19 | 42 | TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98) | TIME MARCHES ON | 4 |
| 22 | 21 | 23 | 20 | KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS | ME AND YOU | 21 |
| 23 | 22 | 22 | 51 | GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98) | FRESH HORSES | 1 |
| 24 | 35 | 40 | 4 | KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS | MEASURE OF A MAN | 24 |
| 25 | 23 | 20 | 64 | COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98) | I THINK ABOUT YOU | 5 |
| 26 | NEW | 1 | 1 | JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98) | UNCHAINED | 26 |
| 27 | 30 | 26 | 8 | VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) | THE BEST OF COUNTRY SING THE BEST OF DISNEY | 23 |
| 28 | 27 | 27 | 60 | TIM MCGRAW ▲ CURB 77800 (10.98/16.98) | ALL I WANT | 1 |
| 29 | 25 | 16 | 24 | VINCE GILL ● MCA 11422 (10.98/16.98) | HIGH LONESOME SOUND | 3 |
| 30 | 18 | 17 | 3 | TRACY BYRD MCA 11485 (10.98/16.98) | BIG LOVE | 17 |
| 31 | 32 | 33 | 7 | GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS | USED HEART FOR SALE | 31 |
| 32 | 29 | 28 | 127 | VINCE GILL ▲ MCA 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 2 |
| 33 | 28 | 29 | 8 | JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98) | FACES | 9 |
| 34 | 26 | 21 | 11 | TRISHA YEARWOOD MCA 11477 (10.98/16.98) | EVERYBODY KNOWS | 6 |
| 35 | 33 | 32 | 18 | CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS | I STOLED THIS RECORD | 30 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|------------|-----------|---------------|--|--|---------------|
| 36 | 31 | 25 | 22 | PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS | CALM BEFORE THE STORM | 14 |
| 37 | 34 | 31 | 27 | SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98) | POLITICS, RELIGION AND HER | 17 |
| 38 | 36 | 39 | 8 | BR5-49 ARISTA 18818 (10.98/15.98) HS | BR5-49 | 36 |
| 39 | 19 | — | 2 | JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD) | SHADY GROVE | 19 |
| 40 | 37 | 35 | 13 | TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98) | LIVING IN A MOMENT | 6 |
| 41 | 64 | — | 2 | ALABAMA RCA 66927 (10.98/15.98) | ★★★ PACESETTER ★★★ CHRISTMAS VOLUME II | 41 |
| 42 | 42 | 36 | 51 | VINCE GILL ▲ MCA 11394 (10.98/16.98) | SOUVENIRS | 3 |
| 43 | 41 | 38 | 39 | RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS | RICOCHE | 14 |
| 44 | 44 | 41 | 138 | TIM MCGRAW ▲ CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 1 |
| 45 | 38 | 34 | 7 | DOLLY PARTON RISING TIDE 53041 (10.98/16.98) | TREASURES | 24 |
| 46 | 46 | 42 | 61 | TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98) | GREATEST HITS — FROM THE BEGINNING | 3 |
| 47 | 43 | 43 | 66 | TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS | TERRI CLARK | 13 |
| 48 | 40 | 37 | 21 | LYLE LOVETT CURB 11409/MCA (10.98/16.98) | THE ROAD TO ENSENADA | 4 |
| 49 | 57 | 68 | 3 | DAVID KERSH CURB 77848 (10.98/15.98) HS | GOODNIGHT SWEETHEART | 49 |
| 50 | 45 | 46 | 217 | GEORGE STRAIT ▲ MCA 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 1 |
| 51 | 51 | 53 | 61 | GEORGE STRAIT ▲ MCA 11263 (39.98/49.98) | STRAIT OUT OF THE BOX | 9 |
| 52 | 47 | 47 | 73 | BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS | BRYAN WHITE | 13 |
| 53 | 48 | 44 | 23 | NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98) | NEAL MCCOY | 7 |
| 54 | 58 | 60 | 104 | CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 35 |
| 55 | 52 | 50 | 31 | DIAMOND RIO ● ARISTA 18812 (10.98/15.98) | IV | 14 |
| 56 | 39 | 30 | 12 | THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98) | STARS AND STRIPES VOL. 1 | 12 |
| 57 | NEW | 1 | 1 | COLLIN RAYE EPIC 67751/SONY (10.98 EQ/16.98) | CHRISTMAS THE GIFT | 57 |
| 58 | 61 | 63 | 121 | WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 34 |
| 59 | 49 | 45 | 21 | JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS | WHAT I LIVE TO DO | 16 |
| 60 | 50 | 51 | 43 | LONESTAR ● BNA 66642/RCA (9.98/15.98) HS | LONESTAR | 11 |
| 61 | 65 | 62 | 163 | REBA MCENTIRE ▲ MCA 10906 (10.98/15.98) | GREATEST HITS VOLUME TWO | 1 |
| 62 | 53 | 52 | 20 | WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98) | ON A GOOD NIGHT | 11 |
| 63 | 54 | 49 | 55 | ALABAMA ▲ RCA 66525 (10.98/15.98) | IN PICTURES | 12 |
| 64 | 55 | 57 | 12 | BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98) | TRAIL OF TEARS | 20 |
| 65 | 60 | 56 | 8 | THREE HANKS: HANK WILLIAMS, SR., JR., III CURB 77868 (10.98/15.98) | THREE HANKS: MEN WITH BROKEN HEARTS | 29 |
| 66 | 67 | 67 | 127 | TRACY BYRD ▲ MCA 10991 (10.98/15.98) | NO ORDINARY MAN | 3 |
| 67 | 56 | 48 | 31 | JO DEE MESSINA CURB 77820 (10.98/15.98) HS | JO DEE MESSINA | 22 |
| 68 | NEW | 1 | 1 | KENNY ROGERS MAGNATONE 108 (10.98/16.98) | THE GIFT | 68 |
| 69 | 62 | 58 | 92 | ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS | NOW THAT I'VE FOUND YOU: A COLLECTION | 2 |
| 70 | 74 | 69 | 69 | JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98) | GAMES REDNECKS PLAY | 2 |
| 71 | 69 | — | 2 | JOHN ANDERSON BNA 66982/RCA (10.98/16.98) | GREATEST HITS | 69 |
| 72 | 71 | 65 | 23 | ALABAMA RCA 66848 (4.98/9.98) | SUPER HITS | 63 |
| 73 | 59 | 59 | 25 | DAVID LEE MURPHY MCA 11423 (10.98/16.98) | GETTIN' OUT THE GOOD STUFF | 12 |
| 74 | 63 | 64 | 13 | RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98) | FULL CIRCLE | 9 |
| 75 | 70 | 61 | 274 | BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98) | BRAND NEW MAN | 3 |

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

Billboard Top Country Catalog Albums

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

NOVEMBER 23, 1996

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | WKS. ON CHART |
|-----------|-----------|--|--|---------------|
| 1 | 3 | VINCE GILL ▲ MCA 10877 (10.98/15.98) | 16 weeks at No. 1 LET THERE BE PEACE ON EARTH | 26 |
| 2 | 1 | PATSY CLINE ▲ MCA 12* (7.98/12.98) | 12 GREATEST HITS | 288 |
| 3 | 2 | HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98) | GREATEST HITS, VOL. 1 | 100 |
| 4 | 17 | GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (9.98/15.98) | BEYOND THE SEASON | 39 |
| 5 | 4 | PATSY CLINE MCA 4038 (7.98/12.98) | THE PATSY CLINE STORY | 113 |
| 6 | 7 | GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98) | SUPER HITS | 267 |
| 7 | 6 | SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98) | SHANIA TWAIN | 69 |
| 8 | 22 | REBA MCENTIRE ▲ MCA 42031 (2.98/6.98) | MERRY CHRISTMAS TO YOU | 37 |
| 9 | 5 | HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98) | 24 OF HANK WILLIAMS GREATEST HITS | 87 |
| 10 | 8 | THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 284 |
| 11 | — | JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98) | O HOLY NIGHT | 1 |
| 12 | 9 | GEORGE STRAIT ▲ MCA 42035 (7.98/12.98) | GREATEST HITS, VOL. 2 | 286 |
| 13 | 10 | BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98) | HARD WORKIN' MAN | 7 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|-------------------------------|---------------|
| 14 | 19 | JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98) | SUPER HITS | 14 |
| 15 | — | DOLLY PARTON ● COLUMBIA 46796/SONY (5.98 EQ/9.98) | HOME FOR CHRISTMAS | 34 |
| 16 | 11 | GEORGE STRAIT ▲ MCA 5567* (7.98/12.98) | GEORGE STRAIT'S GREATEST HITS | 282 |
| 17 | — | ALAN JACKSON ● ARISTA 18736 (10.98/15.98) | HONKY TONK CHRISTMAS | 20 |
| 18 | 15 | REBA MCENTIRE ▲ MCA 10994 (10.98/15.98) | READ MY MIND | 6 |
| 19 | 12 | MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/16.98) | COME ON COME ON | 7 |
| 20 | 14 | GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98) | NO FENCES | 53 |
| 21 | 13 | REBA MCENTIRE ▲ MCA 4979* (7.98/12.98) | GREATEST HITS | 286 |
| 22 | 16 | BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98) | WAITIN' ON SUNDOWN | 7 |
| 23 | — | ALABAMA ▲ RCA 7014 (7.98/11.98) | ALABAMA CHRISTMAS | 36 |
| 24 | 18 | PATTY LOVELESS ▲ EPIC 64188/SONY (10.98 EQ/15.98) | WHEN FALLEN ANGELS FLY | 6 |
| 25 | 21 | FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) | TAKE ME AS I AM | 7 |

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

COUNTRY CORNER



by Wade Jessen

BARREL RACE: With 68,000 units, Reba McEntire's "What If It's You" takes the Hot Shot Debut cup at No. 2 on Top Country Albums and bows at No. 15 on The Billboard 200. McEntire has debuted six titles during the Sound-Scan era, and four of those sets had bigger opening weeks. Her previous album, "Starting Over," got a lukewarm reception from country radio programmers, but that collection of cover tunes popped on the country chart at No. 1 with 98,000 pieces in last year's Oct. 21 Billboard. That was McEntire's only title to debut at No. 1.

At the height of country's recent boom, McEntire had her largest first-week sales when "It's Your Call" entered the country list with 124,000 pieces in the Jan. 3, 1993, issue. That same week, Garth Brooks claimed five of the top 15 slots on the country chart, including the No. 1 position with "The Chase," which moved 273,000 pieces, and No. 3 with his holiday title, "Beyond The Season," which sold 153,000 units. During that same week, Billy Ray Cyrus' "Some Gave All" was No. 2 with 237,000 units, while George Strait's "Pure Country" soundtrack sold more than 139,000 units for fourth place.

"It's impossible to judge an artist of Reba's stature on first-week sales," says Bruce Hinton, chairman of MCA Nashville. "We're anticipating a big second-week payoff based on the big numbers we're already seeing from racked accounts." Hinton says McEntire's set will also benefit from national TV appearances on "The Rosie O'Donnell Show," "The Today Show," "Late Show With David Letterman," CNBC's "The Charles Grodin Show," and TNN's "Prime Time Country." In fact, McEntire's network TV schedule looks more like campaign stops in a dead-heat presidential race, having already done a Nov. 4 rally at "The Tonight Show With Jay Leno," a Nov. 5 appearance on "Entertainment Tonight," and Nov. 6 shots on "The Late, Late Show With Tom Snyder" and CNN's "Showbiz Today." McEntire was also the subject of a Nov. 10 "Intimate Portraits" on Lifetime.

Meanwhile, "The Fear Of Being Alone," the lead single from "What If It's You," jumps 8-5 on Hot Country Singles & Tracks.

NEW TRADITION: For the third consecutive year, Vince Gill's 1993 holiday set, "Let There Be Peace On Earth" (MCA), replaces Patsy Cline's "12 Greatest Hits" at No. 1 on Top Country Catalog Albums and has done so during the same week each year. Gill's set unseated Cline in the Nov. 26, 1994, and the Nov. 25, 1995, issues of Billboard. Cumulatively, Cline's 1967 posthumous hits package has spent 247 weeks at No. 1 on that chart, while the Gill title has amassed 16 weeks on top. "Let There Be Peace On Earth" moves more than 5,000 units, while Cline's set (1-2) moves 4,500 pieces.

IN THE BLACK: With more than 7,000 units, Johnny Cash enters Top Country Albums at No. 26 with "Unchained," his first appearance on that chart in more than two years. Kenny Di Dia, national sales manager for American, says that considering the changes in the retail environment, this set is "off to a great start." Di Dia says that mainstream country radio is "a tough nut to crack" for artists like Cash and that promotional efforts for this set are being concentrated on those stations still receptive to an older generation of country performers. Di Dia says college, triple-A, and alternative stations have shown interest in the album, and several cuts are airing on the Real Country network, operated by Buck Owens.

Cash's last appearance on Top Country Albums was in the May 14, 1994, issue, when "American Recordings" opened at No. 29 with 8,500 units.

'HEE HAW' RETURNS ON TV, VIDEO, AND IN NEW BOOK

(Continued from page 52)

The TNN reruns anchor what TNN calls its "Classic Saturday Night" program schedule, which also comprises the long-running shows "Opry Backstage," "Grand Ole Opry Live," and "The Statler Brothers Show."

TNN VP of programming Brian Hughes says that Saturday-night programming in general skews toward older demographics. "The Opry and the Statlers generally draw older audiences," he adds, "but rather than apologize—or give the impression that we're giving this night up—we've embraced the whole Saturday night concept in keeping with the network's mission of presenting a very important part of what country music's about."

"Hee Haw's" place in country music is "pivotal," says Hughes, whose first job out of college was working on the show's cue cards.

"It was one of the first TV vehicles to give country music national exposure," he says, noting the "great retro factor" that the show now enjoys. "So we built a 'Classic Saturday Night' block starting with 'Hee Haw' and the Opry and the Statlers and will fill in our 10 p.m. slot with various specials which fit, like Bill Gaither's gospel specials."

TNN has so far targeted 39 episodes from the vaults and will "cherry-pick" others to fill this open-ended run, which will go through 1997. Some selected episodes include appearances by new country artists who went on to become stars. Hughes says TNN will also go back into "the classic years, with everyone from Roy Rogers and Dale Evans to George Jones and Charley Pride in their primes."

"Hee Haw" did well in its initial TNN go-round, "but with anything that has a shelf life, you don't want to wear it out," says Hughes. "A couple years is a typically good run for something, and then you want to give it a rest and bring it back again later."

That the show retains its appeal is seconded by recent Country Music Hall of Fame inductee Buck Owens, who co-hosted "Hee Haw" through most of its life. "The one thing people everywhere always ask me is, 'Are they ever gonna put 'Hee Haw' back on the air?'" says Owens.

"And I'm so happy to see it come back on, because it took a name and a sound that people heard on the radio and put a picture with it—allowing me to be recognized everywhere I go, even by people who don't know me from my

records. And it did that for all of us on the show."

Owens particularly appreciates an aspect of "Hee Haw" that makes the show's renewed exposure so important: "There's no other place where you're gonna see so many great people who are gone," he says. "Back in the old days, people who belonged to the Opry had no exposure outside of radio than 'Hee Haw.' And it let us all poke

fun at ourselves and our Dogpatch culture, too. So we really owe [Edward L. Gaylord, chairman of Gaylord Entertainment], because if he didn't buy 'Hee Haw' [from Youngstreet Productions in 1981], it probably would have went off the air."

There's one other question about "Hee Haw" that Owens is asked regularly, and he has a ready answer. "Would I do it again? Absolutely!"



Charity On The Links. The 14th annual Academy of Country Music (ACM) Bill Boyd Golf Classic raised \$42,000 for the T.J. Martell Foundation, its West Coast division (the Neil Bogart Memorial Laboratory), and the Los Angeles Shriners Hospital for Crippled Children. Pictured, from left, are tourney co-chair Dick Jennings, ACM president Scott Siman, co-chair Gene Weed, tourney host Tracy Lawrence, and co-chair Jim Grant.

WORD WIDENS ITS COUNTRY TOEHOOLD

(Continued from page 52)

has been handling Word-created product for six years," says Teague, referring to Word's agreement with Sony in New York, which has resulted in several Word contemporary Christian and gospel acts being distributed in the mainstream by Sony. "With Word having a recent start-up in country, then the relationship between Word Nashville and Sony Nashville—as opposed to Word Inc. and Sony Inc.—had to be developed."

Both labels have a right of first refusal on projects brought to each other. "Everything we will share with Sony, if it's a project they developed that they want us to take a look at or we develop and want them to take a look at, both labels will have an approval process," Teague says. "We felt that was the best way to do it. So if we do a joint venture on a project, it's based on true passion and compatibil-

ity for the project rather than something that just automatically falls into the distribution channel. We all know it's easier to sell something we're excited about. This is an extension of the original agreement we have in New York, which is still in place and working very well for both companies, but once again, sharing country product is a new thing."

Mike Kraski, senior VP of sales for Sony Nashville, says the relationship benefits both companies. "It gives us an opportunity to broaden an audience for our artists and vice versa," he says. "We can't offer the Christian marketplace to our artists, but Word can. It's a very natural fit."

Word Nashville's first release was "Common Ground," a compilation released in the fall of '95 that featured cuts by Raye, Patty Loveless, and other

(Continued on page 61)

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

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

- 61 **AIN'T GOT NOTHIN' ON US** (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robinson, ASCAP) WBM
- 52 **ALL I DO IS LOVE HER** (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Twang, ASCAP) HL/WBM
- 47 **AMEN KIND OF LOVE** (MCA, ASCAP) HL
- 50 **ANOTHER YU, ANOTHER ME** (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM
- 28 **BELIEVE ME BABY (I LIED)** (Mighty Nice, BMI/Walt No More, BMI/PolyGram Int'l., ASCAP/Julann, ASCAP) HL
- 18 **BIG LOVE** (Warner-Tamerlane, BMI) WBM
- 21 **BURY THE SHOVEL** (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM
- 11 **CHANGE MY MIND** (Zomba, ASCAP/Bull's Creek, BMI) WBM
- 44 **CHEROKEE BOOGIE** (Fort Knox, BMI/Trio, BMI) HL/WBM
- 69 **DO YOU WANNA MAKE SOMETHING OF IT** (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) WBM
- 38 **EVERYBODY KNOWS** (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM
- 7 **EVERY LIGHT IN THE HOUSE** (Irving, BMI/Colter Bay, BMI) WBM
- 5 **THE FEAR OF BEING ALONE** (Rick Hall, ASCAP/Waterford, ASCAP/Fame, BMI) WBM
- 26 **FRIENDS** (That's A Smash, BMI)
- 36 **GOING, GOING, GONE** (Sixteen Stars, BMI/Sony/ATV Tree, BMI/All Over Town, BMI/New Wolf, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM
- 15 **GOODNIGHT SWEETHEART** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI) HL
- 70 **HAVE WE FORGOTTEN WHAT LOVE IS** (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM
- 24 **HER MAN** (Irving, BMI/Colter Bay, BMI) WBM
- 48 **HIGH LOW AND IN BETWEEN** (Tom Collins, BMI) WBM
- 4 **I CAN STILL MAKE CHEYENNE** (0-Tex, BMI/Hit Street, BMI) HL
- 30 **I CAN'T DO THAT ANYMORE** (Yee Haw, ASCAP/WB, ASCAP) WBM/HL
- 64 **I MEANT TO DO THAT** (Peermusic, ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 29 **IRRESISTIBLE YOU** (Sony/ATV Cross Keys, ASCAP) HL
- 25 **IS THAT A TEAR** (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM
- 37 **IT'S A LITTLE TOO LATE** (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, Hamster/EMI April, ASCAP/WB, ASCAP) HL
- 17 **IT'S ALL IN YOUR HEAD** (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
- 63 **I WOULDN'T BE A MAN** (BMG Songs, ASCAP/PolyGram Int'l., ASCAP/Songs De Burgo, ASCAP) HL

- 66 **JUST WHEN I NEEDED YOU MOST** (Warner Bros., ASCAP/Fourth Floor, ASCAP/Terra Form, ASCAP) WBM
- 56 **KING OF THE WORLD** (Warner-Tamerlane, BMI) WBM
- 23 **LET ME INTO YOUR HEART** (Why Walk, ASCAP)
- 8 **LIKE THE RAIN** (Blackened, BMI) WBM
- 3 **LITTLE BITTY** (Hallnote, BMI) WBM
- 2 **LONELY TOO LONG** (Bash, ASCAP/Cootermoo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL
- 14 **LOVE IS STRONGER THAN PRIDE** (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Sydney Errn, BMI) WBM
- 41 **LOVE REMAINS** (Sony/ATV Tree, BMI) HL
- 59 **LOVE WORTH FIGHTING FOR** (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket to Ride, BMI/Warner-Tamerlane, BMI/Mac Truck, BMI) HL/WBM
- 54 **LOVE YOU BACK** (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 75 **MACARENA (COUNTRY VERSION)** (Rightsongs, BMI/SGAE, ASCAP) HL/WBM
- 32 **THE MAKER SAID TAKE HER** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL
- 13 **MAMA DON'T GET DRESSED UP FOR NOTHING** (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
- 42 **MAYBE HE'LL NOTICE HER NOW** (Big Giant, BMI/WB, BMI) WBM
- 20 **MAYBE WE SHOULD JUST SLEEP ON IT** (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
- 6 **ME AND YOU** (Acuff-Rose, BMI/Songs Of Rayman, BMI/EMI, BMI) WBM
- 72 **ME TOO** (Songs Of PolyGram Int'l., BMI/Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI)
- 9 **MORE THAN YOU'LL EVER KNOW** (Post Oak, BMI) HL
- 27 **NOBODY KNOWS** (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/Djionsongs, BMI/EMI Blackwood, BMI) HL
- 16 **ONE WAY TICKET (BECAUSE I CAN)** (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM
- 60 **POLITICS, RELIGION AND HER** (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM
- 10 **POOR, POOR PITIFUL ME** (Warner-Tamerlane, BMI/Dark Room, BMI) WBM
- 35 **PRETTY LITTLE ADRIANA** (Benefit, BMI) WBM
- 68 **REMEMBER WHEN** (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP)
- 19 **THE ROAD YOU LEAVE BEHIND** (Old Desperados, ASCAP/N2 D, ASCAP)
- 39 **RUNNING OUT OF REASONS TO RUN** (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 55 **SHE WANTS TO BE WANTED AGAIN** (BMG, ASCAP) HL
- 71 **SOMEBODY TO LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Delbert McClinton, BMI)
- 34 **STARS OVER TEXAS** (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Teerie, BMI) HL
- 1 **STRAWBERRY WINE** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM
- 58 **SWINGIN' DOORS** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Zomba, BMI) HL/WBM
- 12 **THAT OL' WIND** (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 31 **THAT'S ANOTHER SONG** (High Steppes, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
- 22 **THAT'S ENOUGH OF THAT** (MCA, ASCAP/Sweet Oliva, ASCAP/Famous, ASCAP/WB, ASCAP) HL
- 67 **THAT'S HOW I GOT TO MEMPHIS** (Umchappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL/WBM
- 51 **VIDALIA** (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 46 **WE ALL GET LUCKY SOMETIMES** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP) HL/WBM
- 53 **WHAT IF JESUS COMES BACK LIKE THAT** (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Errn, BMI) WBM
- 65 **WHAT WILL YOU DO WITH M-E** (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
- 62 **WHEN COWBOYS DIDN'T DANCE** (Music Genesis, ASCAP/Pepe Morchips, BMI)
- 73 **WHERE CORN DON'T GROW** (Tom Collins, BMI/Murrah, BMI)
- 49 **WHERE DO I GO TO START ALL OVER** (Sony/ATV Tree, BMI) HL
- 43 **A WOMAN'S TOUCH** (Songs Of PolyGram, BMI/Tokeco, BMI/Zomba, ASCAP) WBM/HL
- 40 **WORLDS APART** (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM
- 33 **WOULD I** (Starstruck Writers Group, ASCAP) HL
- 45 **YOU CAN'T LOSE ME** (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomashawk, BMI) WBM
- 57 **YOU CAN'T STOP LOVE** (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
- 74 **YOU JUST GET ONE** (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------------------------|-----------|-----------|---------------|---|---|---------------|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | | |
| 1 | 3 | 6 | 15 | STRAWBERRY WINE C.FARREN (M.BERG, G.HARRISON) | ◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585 | 1 |
| 2 | 1 | 2 | 14 | LONELY TOO LONG E.GORDY, JR. (M.LAWLER, B.RICE, S.RICE) | ◆ PATTY LOVELESS (V) EPIC 78371 | 1 |
| 3 | 9 | 9 | 5 | LITTLE BITTY K.STEGALL (T.T.HALL) | ◆ ALAN JACKSON (C) (V) ARISTA 13048 | 3 |
| 4 | 6 | 7 | 14 | I CAN STILL MAKE CHEYENNE T.BROWN, G.STRAIT (A.BARKER, E.WOOLSEY) | GEORGE STRAIT (V) MCA 55248 | 4 |
| 5 | 8 | 8 | 8 | THE FEAR OF BEING ALONE R.MCINTIRE, J.GUISO (W.ALDRIE, B.MILLER) | ◆ REBA MCINTIRE (V) MCA 55249 | 5 |
| 6 | 4 | 3 | 19 | ME AND YOU B.BECKETT (S.EWING, R.HERNDON) | ◆ KENNY CHESNEY (C) (V) BNA 64589 | 2 |
| 7 | 11 | 12 | 14 | EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS) | ◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574 | 7 |
| 8 | 2 | 1 | 12 | LIKE THE RAIN J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS) | CLINT BLACK (V) RCA 64603 | 1 |
| 9 | 5 | 4 | 18 | MORE THAN YOU'LL EVER KNOW D.WAS, T.TRITT (T.TRITT) | ◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606 | 3 |
| 10 | 12 | 13 | 7 | POOR, POOR PITIFUL ME K.STEGALL, C.WATERS (W.ZEVON) | ◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644 | 10 |
| 11 | 10 | 10 | 18 | CHANGE MY MIND C.HOWARD (J.BLUME, A.J.MASTERS) | ◆ JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577 | 10 |
| 12 | 13 | 16 | 9 | THAT OL' WIND A.REYNOLDS (L.REYNOLDS, G.BROOKS) | GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT | 12 |
| 13 | 14 | 15 | 11 | MAMA DON'T GET DRESSED UP FOR NOTHING D.COOK, K.BROOKS, R.DUNN (K.BROOKS, R.DUNN, D.COOK) | ◆ BROOKS & DUNN (C) (V) ARISTA 13043 | 13 |
| 14 | 17 | 18 | 15 | LOVE IS STRONGER THAN PRIDE R.CHANCEY, E.SEAY (R.BOWLES, D.JOHNSON) | ◆ RICOCHET (V) COLUMBIA 78098 | 14 |
| 15 | 16 | 19 | 17 | GOODNIGHT SWEETHEART P.MCMAKIN (K.WILLIAMS, L.D.LEWIS, R.BOUDREAU) | ◆ DAVID KERSH (C) (D) (V) CURB 76990 | 15 |
| ★ ★ ★ AIRPOWER ★ ★ ★ | | | | | | |
| 16 | 19 | 28 | 9 | ONE WAY TICKET (BECAUSE I CAN) W.RIMES, C.HOWARD (J.RODMAN, K.HINTON) | ◆ LEANN RIMES CURB ALBUM CUT | 16 |
| 17 | 15 | 17 | 14 | IT'S ALL IN YOUR HEAD M.D.CLUTE, T.DUBOIS, DIAMOND RIO (T.MARTIN, V.STEPHENSON, R.WILSON) | ◆ DIAMOND RIO (V) ARISTA 13019 | 15 |
| ★ ★ ★ AIRPOWER ★ ★ ★ | | | | | | |
| 18 | 20 | 25 | 10 | BIG LOVE T.BROWN (M.CLARK, J.STEVENS) | ◆ TRACY BYRD (C) (D) (V) MCA 55230 | 18 |
| 19 | 7 | 5 | 17 | THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY) | ◆ DAVID LEE MURPHY (V) MCA 55205 | 5 |
| 20 | 21 | 23 | 7 | MAYBE WE SHOULD JUST SLEEP ON IT J.STROUD, B.GALLIMORE (J.LASETER, K.K.PHILLIPS) | ◆ TIM MCGRAW CURB ALBUM CUT | 20 |
| 21 | 18 | 21 | 9 | BURY THE SHOVEL J.STROUD (C.JONES, C.ARMS) | CLAY WALKER GIANT ALBUM CUT/REPRISE | 18 |
| 22 | 23 | 24 | 15 | THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS, R.ALBRIGHT, L.SILVER) | ◆ MILA MASON (C) (V) ATLANTIC 87047 | 22 |
| 23 | 24 | 29 | 8 | LET ME INTO YOUR HEART J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER) | ◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453 | 23 |
| 24 | 27 | 30 | 14 | HER MAN M.WRIGHT, B.HILL (K.ROBBINS) | ◆ GARY ALLAN (V) DECCA 55227 | 24 |
| 25 | 30 | 43 | 4 | IS THAT A TEAR T.LAWRENCE, F.ANDERSON (J.JARRAD, K.BEARD) | ◆ TRACY LAWRENCE ATLANTIC ALBUM CUT | 25 |
| 26 | 32 | 51 | 6 | FRIENDS C.PETOCZ (J.HOLLAND) | JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT | 26 |
| 27 | 29 | 35 | 9 | NOBODY KNOWS C.FARREN (J.RICHARDS, D.DUBBOSE) | ◆ KEVIN SHARP ASYLUM ALBUM CUT | 27 |
| 28 | 25 | 20 | 20 | BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY, ANGELO, L.GOTTLIEB) | ◆ TRISHA YEARWOOD (V) MCA 55211 | 1 |
| 29 | 22 | 22 | 16 | IRRESISTIBLE YOU J.STROUD, B.GALLIMORE (B.LAWSON) | TY ENGLAND (C) (V) RCA 64598 | 22 |
| 30 | 33 | 40 | 6 | I CAN'T DO THAT ANYMORE S.HENDRICKS, F.HILL (A.JACKSON) | ◆ FAITH HILL (V) WARNER BROS. 17531 | 30 |
| 31 | 31 | 39 | 6 | THAT'S ANOTHER SONG B.J.WALKER, JR., K.LEHNING (J.P.DANIEL, M.POWELL, D.PINCOCK, J.MEDDERS) | ◆ BRYAN WHITE ASYLUM ALBUM CUT | 31 |
| 32 | 26 | 14 | 19 | THE MAKER SAID TAKE HER E.GORDY, JR., ALABAMA (R.ROGERS, M.WRIGHT) | ALABAMA (V) RCA 64588 | 4 |
| 33 | 34 | 36 | 8 | WOULD I K.LEHNING (M.WINCHESTER) | ◆ RANDY TRAVIS (V) WARNER BROS. 17494 | 33 |
| 34 | 28 | 27 | 18 | STARS OVER TEXAS T.LAWRENCE, F.ANDERSON (L.BOONE, P.NELSON, T.LAWRENCE) | ◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052 | 2 |
| 35 | 44 | 63 | 3 | PRETTY LITTLE ADRIANA T.BROWN (V.GILL) | VINCE GILL (V) MCA 55251 | 35 |
| 36 | 35 | 37 | 9 | GOING, GOING, GONE B.BECKETT (S.CROPPER, J.S.SHERILL, B.DIPIERO) | ◆ NEAL MCCOY (C) (V) ATLANTIC 87045 | 35 |
| 37 | 41 | 50 | 8 | IT'S A LITTLE TOO LATE T.BROWN (M.CHESSNUTT, S.MORRISETTE, R.SPRINGER) | ◆ MARK CHESSNUTT (V) DECCA 55231 | 37 |
| 38 | 45 | 57 | 3 | EVERYBODY KNOWS G.FUNDIS (M.BERG, G.HARRISON) | ◆ TRISHA YEARWOOD (V) MCA 55250 | 38 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------------------------------|-----------|-----------|---------------|---|--|---------------|
| 39 | 48 | 56 | 5 | RUNNING OUT OF REASONS TO RUN S.BUCKINGHAM, D.JOHNSON (G.TEREN, B.REGAN) | ◆ RICK TREVINO (C) (V) COLUMBIA 78331 | 39 |
| 40 | 37 | 34 | 19 | WORLDS APART T.BROWN (V.GILL, B.DIPIERO) | ◆ VINCE GILL (V) MCA 55213 | 5 |
| 41 | 36 | 32 | 20 | LOVE REMAINS J.HOBBS, E.SEAY, P.WORLEY (T.DOUGLAS, J.DADDARIO) | COLLIN RAYE (V) EPIC 78348 | 12 |
| 42 | 53 | 55 | 7 | MAYBE HE'LL NOTICE HER NOW D.MALLOY, N.WILSON (T.JOHNSON) | ◆ MINDY MCCREADY FEAT. LONESTAR'S RICHIE MCDONALD (V) BNA 64650 | 42 |
| 43 | 40 | 44 | 20 | A WOMAN'S TOUCH N.LARKIN, T.KEITH (T.KEITH, W.PERRY) | TOBY KEITH (V) MERCURY NASHVILLE 581714 | 6 |
| 44 | 50 | 52 | 10 | CHEROKEE BOOGIE J.NUYENS, M.JANAS (M.MULLICAN, C.W.REDBIRD) | ◆ BR5-49 (V) ARISTA 13039 | 44 |
| 45 | 49 | 48 | 20 | YOU CAN'T LOSE ME S.HENDRICKS, F.HILL (T.BRUCHE, T.MCHUGH) | ◆ FAITH HILL WARNER BROS. ALBUM CUT | 6 |
| 46 | 51 | 53 | 10 | WE ALL GET LUCKY SOMETIMES S.HENDRICKS, L.PARNELL (G.NICHOLSON, J.SCOTT) | LEE ROY PARNELL (V) CAREER 13044 | 46 |
| 47 | 54 | 54 | 12 | ANOTHER YOU, ANOTHER ME R.CROWELL, B.SEALS (T.SEALS, W.JENNINGS) | ◆ BRADY SEALS (C) (D) (V) REPRISE 17615 | 47 |
| 48 | 58 | 60 | 6 | HIGH LOW AND IN BETWEEN C.CHAMBERLAIN, K.STEGALL (D.KENT, H.CAMPBELL) | ◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004 | 48 |
| 49 | 42 | 49 | 8 | WHERE DO I GO TO START ALL OVER D.COOK (W.HAYES, C.RAINS) | ◆ WADE HAYES (C) (V) COLUMBIA 78369 | 42 |
| 50 | 56 | 58 | 7 | AMEN KIND OF LOVE J.STROUD, D.MALLOY (T.BRUCHE, W.TESTER) | ◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE | 50 |
| 51 | 47 | 47 | 18 | VIDALIA K.STEGALL (T.NICHOLS, M.D.SANDERS) | ◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874 | 10 |
| 52 | 55 | 59 | 5 | ALL I DO IS LOVE HER D.JOHNSON (S.EWING, W.PATTON) | ◆ JAMES BONAMY (C) (V) EPIC 78396 | 52 |
| 53 | 63 | 67 | 14 | WHAT IF JESUS COMES BACK LIKE THAT P.WORLEY, E.SEAY, J.HOBBS (P.BUNCH, D.JOHNSON) | COLLIN RAYE EPIC ALBUM CUT | 53 |
| 54 | 38 | 41 | 12 | LOVE YOU BACK M.WRIGHT (B.DIPIERO, C.WISEMAN) | ◆ RHETT AKINS (V) DECCA 55223 | 38 |
| 55 | 60 | 64 | 4 | SHE WANTS TO BE WANTED AGAIN D.JOHNSON (S.D.JONES, B.HENDERSON) | ◆ TY HERNDON EPIC ALBUM CUT | 55 |
| 56 | 59 | 61 | 5 | KING OF THE WORLD M.BRIGHT (J.BLACK) | BLACKHAWK (V) ARISTA 13049 | 56 |
| 57 | 61 | 62 | 5 | YOU CAN'T STOP LOVE T.BROWN, J.NIEBANK (M.STUART, KOSTAS) | MARTY STUART (V) MCA 55270 | 57 |
| 58 | 46 | 38 | 13 | SWINGIN' DOORS M.MCBRIDE, P.WORLEY, E.SEAY (C.HARTFORD, B.ROY, J.FOSTER) | ◆ MARTINA MCBRIDE (C) (D) (V) RCA 64610 | 38 |
| 59 | 66 | 69 | 6 | LOVE WORTH FIGHTING FOR M.BRIGHT (M.BEESON, S.LEMAIRE, K.HOWELL) | ◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005 | 59 |
| 60 | 67 | 72 | 3 | POLITICS, RELIGION AND HER K.STEGALL (T.MARTIN, B.HILL) | ◆ SAMMY KERSHAW MERCURY NASHVILLE ALBUM CUT | 60 |
| 61 | 43 | 33 | 11 | AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBBLEY, J.ROBINSON) | ◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044 | 15 |
| 62 | 52 | 45 | 9 | WHEN COWBOYS DIDN'T DANCE D.COOK, W.WILSON (R.MCDONALD, T.K.GREEN) | ◆ LONESTAR (D) (V) BNA 64638 | 45 |
| 63 | 64 | 66 | 4 | I WOULDN'T BE A MAN T.SHAPIRO (M.REID, R.M.BOURKE) | ◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT | 63 |
| 64 | 65 | — | 2 | I MEANT TO DO THAT J.LEO (L.G.CHATER, K.CHATER, P.BRANDT) | ◆ PAUL BRANDT (V) REPRISE 17493 | 64 |
| 65 | 57 | 46 | 17 | WHAT WILL YOU DO WITH M-E R.PENNINGTON, WESTERN FLYER (C.MARTIN, R.TIGER) | WESTERN FLYER (C) STEP ONE 507 | 32 |
| 66 | 62 | 65 | 8 | JUST WHEN I NEEDED YOU MOST S.BUCKINGHAM (R.VAN WARMER) | ◆ DOLLY PARTON (V) RISING TIDE 56041 | 62 |
| 67 | 68 | 71 | 3 | THAT'S HOW I GOT TO MEMPHIS C.YOUNG, B.CHANCEY (T.T.HALL) | ◆ DERYL DODD COLUMBIA ALBUM CUT | 67 |
| 68 | 69 | — | 2 | REMEMBER WHEN J.LEO (R.VEGA, M.CLARK, J.BETTIS) | ◆ RAY VEGA (C) (V) BNA 64652 | 68 |
| 69 | 74 | — | 2 | DO YOU WANNA MAKE SOMETHING OF IT B.GALLIMORE, T.MCGRAW (B.DIPIERO, T.ANDERSON) | JO DEE MESSINA CURB ALBUM CUT | 69 |
| 70 | 72 | 70 | 4 | HAVE WE FORGOTTEN WHAT LOVE IS B.WATSON, D.RHYNE (B.DEAN, C.BERNARD) | ◆ CRYSTAL BERNARD RIVER NORTH ALBUM CUT | 70 |
| 71 | 70 | — | 2 | SOMEBODY TO LOVE YOU T.BROWN (G.NICHOLSON, D.MCCLINTON) | ◆ WYONNNA (V) CURB 55286/MCA | 70 |
| ★ ★ ★ Hot Shot Debut ★ ★ ★ | | | | | | |
| 72 | NEW ▶ | 1 | 1 | ME TOO N.LARKIN, T.KEITH (T.KEITH, C.CANNON) | ◆ TOBY KEITH MERCURY NASHVILLE ALBUM CUT | 72 |
| 73 | NEW ▶ | 1 | 1 | WHERE CORN DON'T GROW D.WAS, T.TRITT (R.MURRAH, M.A.SPRINGER) | ◆ TRAVIS TRITT (V) WARNER BROS. 17451 | 73 |
| 74 | 71 | 73 | 4 | YOU JUST GET ONE M.BRIGHT, K.BEAMISH (D.SCHLITZ, V.GILL) | JEFF WOOD IMPRINT ALBUM CUT | 71 |
| 75 | NEW ▶ | 1 | 1 | MACARENA (COUNTRY VERNON) S.ROUSE (S.ROUSE, R.MCCOURY, A.ROMERO MONGE, R.RUIZ) | THE GROOVEGRASS BOYZ (C) (D) IMPRINT 18007 | 75 |

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

Billboard Top Country Singles Sales

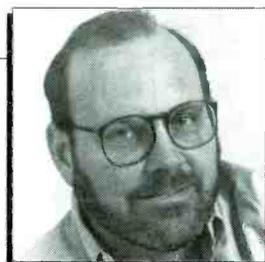
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--------------------------|-----------|-----------|---------------|--|-------------------------|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 1 | 13 | STRAWBERRY WINE CAPITOL NASHVILLE 58585 3 weeks at No. 1 | DEANA CARTER |
| 2 | 2 | 3 | 4 | LITTLE BITTY ARISTA 13048 | ALAN JACKSON |
| 3 | 3 | 2 | 23 | BLUE CURB 76959 | LEANN RIMES |
| 4 | 4 | 5 | 11 | EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574 | TRACE ADKINS |
| 5 | 5 | 6 | 15 | CHANGE MY MIND CAPITOL NASHVILLE 58577 | JOHN BERRY |
| 6 | 6 | 4 | 18 | I DO REPRISE 17616/WARNER BROS. | PAUL BRANDT |
| 7 | 8 | 7 | 14 | ME AND YOU BNA 64589/RCA | KENNY CHESNEY |
| 8 | 7 | 9 | 16 | MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606 | TRAVIS TRITT |
| 9 | 12 | 12 | 11 | GOODNIGHT SWEETHEART CURB 76990 | DAVID KERSH |
| 10 | 10 | 10 | 4 | POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644 | TERRI CLARK |
| 11 | 9 | 8 | 17 | GUYS DO IT ALL THE TIME BNA 64575/RCA | MINDY MCCREADY |
| 12 | 11 | 11 | 7 | AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG | JOHN MICHAEL MONTGOMERY |
| 13 | 18 | — | 2 | GOD BLESS THE CHILD MERCURY NASHVILLE 578748 | SHANIA TWAIN |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|--|----------------------------------|
| 14 | 13 | 18 | 10 | ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS | BRADY SEALS |
| 15 | 14 | 14 | 33 | MY MARIA ARISTA 12993 | BROOKS & DUNN |
| 16 | 19 | 19 | 6 | MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043 | BROOKS & DUNN |
| 17 | 15 | 13 | 23 | REDNECK GAMES WARNER BROS. 17648 | JEFF FOXWORTHY WITH ALAN JACKSON |
| 18 | 17 | 16 | 19 | SO MUCH FOR PRETENDING ASYLUM 64267/EEG | BRYAN WHITE |
| 19 | 21 | 17 | 22 | THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG | NEAL MCCOY |
| 20 | 23 | 20 | 7 | BIG LOVE MCA 55230 | TRACY BYRD |
| 21 | 16 | 24 | 3 | ROCKY TOP '96 DECCA 55274/MCA | THE OSBORNE BROTHERS |
| 22 | 22 | 21 | 9 | IRRESISTIBLE YOU RCA 64598 | TY ENGLAND |
| 23 | 20 | 15 | 16 | STARS OVER TEXAS ATLANTIC 87052/AG | TRACY LAWRENCE |
| 24 | 24 | 22 | 13 | THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563 | BILLY DEAN |
| 25 | NEW ▶ | 1 | 1 | LET ME INTO YOUR HEART COLUMBIA 78453/SONY | MARY CHAPIN CARPENTER |

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.

Latin Notas



by John Lannert

MONTE MAKES 'NOISE': With her 1994 album "Cor De Rosa E Carvão" selling 570,000 units in Brazil, EMI-Odeon Brasil artist **Marisa Monte** established herself as one of the top songstress in Brazil. In addition, an English counterpart to "Rosa E Carvão," titled "Rose And Charcoal," was released outside of Brazil to critical acclaim.

On Oct. 28, Monte returned to retail with "Barulhinho Bom," a double CD that, according to EMI, has already sold more than 200,000 units. One CD contains 11 tracks from Monte's Rosa E Carvão tour; the other CD features seven studio tracks that demonstrate the burgeoning influence of labelmate **Carlinhos Brown** on Monte's music. Three of the seven tracks were penned by Brown.

The album title comes from a verse on the track "Chuva No Brejo" (Swamp Rain), which reads, "The rain falling in the swamp/Makes a good little noise." Monte also created a song from "Blanco," a poem by **Octavio Paz**.

Released concurrently with the album is a longform video capturing scenes from the tour; as well as casual sing-alongs with Brown, **Arnaldo Antunes**, **Novos Baianos**, and members of samba school **Portela**.

The new album was released in much of Europe Nov. 4. Having finished a promo tour of five European countries, Monte is set to kick off a 14-date European tour on Sunday (17).

In April, Monte is scheduled to embark on a tour of the U.S., where Metro Blue plans to ship an English-language

counterpart to "Barulhinho Bom" that will be retitled "A Great Noise." Unlike its Brazilian counterpart, "A Great Noise" is being dropped as a single CD. The record is being released Jan. 17.

PÉREZ EXITS LATINO: Salvador Pérez Muñoz has been named VP of marketing and A&R at PolyGram International Latin America. His position takes effect in January 1997. Pérez, 45, formerly was managing director of PolyGram Latino and follows **Jorge Pino** as the second high-profile executive to depart the label.

MIGUEL NO. 1 IN ARGENTINA: Mexican megastar **Luis Miguel** continues to rule the sales roost in Argentina, according to that country's trade organization, CAPIF. Here are the top 10-selling titles for October:

1. **Luis Miguel**, "Nada Es Igual..." (Warner).
2. **Los Pericos**, "Yerbabuena" (EMI).
3. Various artists, "Now That's What I Call Music" (EMI/PolyGram).
4. **Phil Collins**, "Into The Light" (Warner).
5. **Soda Stéreo**, "Soda Stéreo Unplugged" (BMG).
6. **Madonna**, "Evita" (Warner).
7. **Carrapicho**, "Fiesta De Boi Bum Ba" (BMG).
8. **Thalia**, "En Extasis" (EMI).
9. **Bunny Latino**, "Viejos Buenos Tiempos" (BMG).
10. **Sandro**, "Historia Viva" (Sony).

STATESIDE BRIEFS: EMI Music Publishing has signed a co-publishing pact with El Dorado/I.R.S. recording act **Héroes Del Silencio**. The deal covers the band's latest album, "Avalancha," plus six future records. The famed Spanish rock act won for best video in the rock category at Billboard's Latin Music Awards May 1. It also performed at the event... **SESAC Latina** has inked a worldwide representation deal with always-in-demand songwriter **Omar Alfanno**. At the aforementioned Latin
(Continued on next page)

Hot Latin Tracks



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

| POP | TROPICAL/SALSA | REGIONAL MEXICAN |
|--|--|---|
| 27 STATIONS | 17 STATIONS | 56 STATIONS |
| 1 AMANDA MIGUEL KAREN/POLYGRAM LATINO AMAME UNA... | 1 MANNY MANUEL MERENGAZORMM Y SE QUE VAS... | 1 GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE |
| 2 CHAYANNE SONY SOLAMENTE TU AMOR | 2 JESSICA ARIOLA/BMG TE FELICITO | 2 SELENA EMI LATIN SIEMPRE HACE FRIO |
| 3 EMMANUEL POLYGRAM LATINO AMOR TOTAL | 3 JERRY RIVERA SONY UNA Y MIL VECES | 3 MARCO ANTONIO SOLIS FONOVISA RECUERDOS... |
| 4 EROS RAMAZZOTTI ARISTA/BMG LA AURORA | 4 JOHNNY RIVERA RMM TIEMPO DE ESTUDIANTE | 4 MICHAEL SALGADO JOEY PALOMITA BLANCA |
| 5 CRISTIAN FONOVISA ESPERANDOTE | 5 VICTOR MANUELLE SONY VOLVERAS | 5 LOS TIGRES DEL NORTE FONOVISA NO PUDE... |
| 6 SORAYA POLYGRAM LATINO QUEDATE | 6 DOMINGO QUINONES RMM LA MUERTE DUELE IGUAL... | 6 BRONCO FONOVISA EL GOLPE TRAIOR |
| 7 LAURA PAUSINI WEA LATINA INOLVIDABLE | 7 JAILENE EMI LATIN COMO TE EXTRANO | 7 BANDA MACHOS FONOVISA CHIQUITA BONITA |
| 8 OLGA TANON WEA LATINA MI ETERNO AMOR SECRETO | 8 MARC ANTHONY RMM POR AMAR SE DA TODO | 8 LOS TEMERARIOS FONOVISA CUANDO FUISTE MIA |
| 9 JESSICA ARIOLA/BMG TE FELICITO | 9 TONY VEGA RMM HAREMOS EL AMOR | 9 LOS MISMOS EMI LATIN NI COMO AMIGOS |
| 10 LUIS MIGUEL WEA LATINA COMO ES POSIBLE QUE... | 10 SERGIO VARGAS BARCO'S/BMG NI TU NI YO | 10 ANA BARBARA FONOVISA YA NO TE CREO NADA |
| 11 MANNY MANUEL MERENGAZORMM Y SE QUE VAS... | 11 MICHAEL STUART RMM IMAGINANDO TU AMOR | 11 BOBBY PULIDO EMI LATIN ENSENAME |
| 12 THALIA EMI LATIN GRACIAS A DIOS | 12 LALO RODRIGUEZ EMI LATIN JAMAS OLVIDES | 12 LOS PALOMINOS SONY DUELE EL AMOR |
| 13 MARCOS LLUNAS POLYGRAM LATINO ERES MI DEBILIDAD | 13 GILBERTO SANTA ROSA SONY NO QUIERO NA'REGALAO | 13 ENRIQUE IGLESIAS FONOVISA TRAPECISTA |
| 14 ENRIQUE IGLESIAS FONOVISA TRAPECISTA | 14 LUIS DAMON WEA LATINA ME NIEGO A ESTAR SOLO | 14 JENNIFER Y LOS JETZ EMI LATIN PURA DULZURA |
| 15 MARCO ANTONIO SOLIS FONOVISA RECUERDOS... | 15 GISSELLE RCA/BMG A QUE VUELVE | 15 LA MAFIA SONY UN SUSPIRO |

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

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Artists & Music

NOTAS

(Continued from preceding page)

Music Awards, the Panama native's composition "Te Conozco Bien" earned RMM salsa heartthrob **Marc Anthony** a trophy for hot Latin track of the year; tropical salsa... World Music Distribution has secured an exclusive distribution pact with Cubop, a subsidiary of acid-jazz imprint Ubiquity Records... As part of its Latin jazz series, New York club the Knitting Factory has booked **Conrad Herwig & Tropical Fire** to play Nov. 26 at the venue. An extraordinary trombonist, Herwig has just put out "The Latin Side Of John Coltrane" on New York imprint Astor Place Recordings.

CHILE NOTAS: PolyGram Chile has released "Hasta La Luna," the sixth album by **Pablo Herrera**. Known primarily as a ballad singer, Herrera sports a more rock-oriented profile on his latest album, produced by **Ricardo Feghali**. Says Herrera: "People have this idea that I am a balladeer. Perhaps ballads better suit me, but there is rock on my records."

"Hasta La Luna" is expected to be released throughout Latin America. Herrera's last two albums have collectively sold 120,000 units in Chile... **Gustavo Cerati**, band leader of BMG Argentina rock act **Soda Stéreo**, will oversee production of the forthcoming album by BMG Chile pop songstress **Nicole**. There is no firm date for the release of the album, which, for the first time, will include songs penned by Nicole. Her previous album, "Esperando Nada," sold 60,000 units.

EMI ARGENTINA GOES MINING: EMI Argentina stars **Pericos** and **Patricia Sosa** have hit platinum (60,000 units sold) with their latest albums. **Pericos'** "Yerbabuena" and **Sosa's** "La Historia Sigue"—each of which are set to drop in January on EMI Latin—went platinum two weeks after their release in September... **Malon** has just released its latest album, "Justicia O Resistencia"... **Vilma Palma E Vampiros** is wrapping up its upcoming album.

CHART NOTES: "Siempre Selena" by EMI Latin megastar **Selena** blasts onto The Billboard Latin 50 retail chart at No. 1. A collection of previously unreleased English- and Spanish-language tracks, along with sonically touched up early Latino numbers, "Siempre Selena" debuts on The Billboard 200 at No. 82 this week.

Further, "Siempre Selena" is helping two other Selena titles ascend The Billboard Latin 50 with bullets. "Dreaming Of You" ratchets up 13-11, and "Amor Prohibido" climbs 35-29.

Los Del Río's "Macarena Non Stop" (Ariola/BMG) slips 1-2 after spending nine weeks atop the chart.

Selena also is rolling at radio. Her current single, "Siempre Hace Frío," moves 4-2 on Hot Latin Tracks and closes in on **Marco Antonio Solís'** "Recuerdos, Tristeza Y Soledad," now atop that chart for the seventh straight week. **Enrique Iglesias'** "Trapecista" (Fonovisa), the fifth top 10 single from his hit eponymous album, also could make a bid for No. 1 next week. "Trapecista" leaped 13-5 with a bullet this week.

Assistance in preparing this column was provided by **Enor Paiano** in São Paulo, Brazil, and **Pablo Márquez** in Santiago, Chile.

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LATIN TRACKS A-Z

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

THE Billboard Latin 50™

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

| THIS WEEK | LAST WEEK | WKS ON | ARTIST | LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------------------------|-----------|--------|-------------------------|-----------------------------------|-------------------------------|
| ★ ★ ★ *HOT SHOT DEBUT ★ ★ ★ | | | | | |
| 1 | NEW ▶ | | SELENA | EMI LATIN 53585 | SIEMPRE SELENA |
| 2 | 1 | 21 | LOS DEL RIO | ARIOLA 37587/BMG HS | MACARENA NON STOP |
| 3 | 3 | 54 | ENRIQUE IGLESIAS | FONOVISA 0506 HS | ENRIQUE IGLESIAS |
| 4 | 2 | 13 | LUIS MIGUEL | WEA LATINA 15947 | NADA ES IGUAL... |
| 5 | 5 | 85 | GIPSY KINGS | NONESUCH 79358/AG | THE BEST OF THE GIPSY KINGS |
| 6 | 4 | 71 | VARIOUS ARTISTS | ARIOLA 31388/BMG | MACARENA MIX |
| ★ ★ ★ GREATEST GAINER ★ ★ ★ | | | | | |
| 7 | 7 | 2 | MICHAEL SALGADO | JOEY 8558 HS | DE BUENAS RAICES |
| 8 | 6 | 4 | GRUPO LIMITE | POLYGRAM LATINO 533302 HS | PARTIENDOME EL ALMA |
| 9 | 8 | 36 | SHAKIRA | SONY 81795 HS | PIES DESCALZOS |
| 10 | 9 | 8 | LOS MISMOS | EMI LATIN 53581 HS | JUNTOS PARA SIEMPRE |
| 11 | 13 | 69 | SELENA ▲ | EMI 34123/EMI LATIN | DREAMING OF YOU |
| 12 | 11 | 27 | GRUPO LIMITE | POLYGRAM LATINO 527434 | POR PURO AMOR |
| 13 | 10 | 3 | MANNY MANUEL | MERENGAZO 82034/RMM HS | AUTENTICO |
| 14 | 15 | 28 | JENNIFER Y LOS JETZ | EMI LATIN 38242 | DULZURA |
| 15 | 14 | 4 | EMILIO | EMI LATIN 37765 | QUEDATE |
| 16 | 16 | 16 | MARCO ANTONIO SOLIS | FONOVISA 0512 HS | EN PLENO VUELO |
| 17 | 17 | 35 | GIPSY KINGS | NONESUCH 79399/AG | TIERRA GITANA |
| 18 | 32 | 3 | LOS HURACANES DEL NORTE | FONOVISA 6053 | VERDADES NORTENAS |
| 19 | 21 | 65 | MARC ANTHONY | RMM 81582 HS | TODO A SU TIEMPO |
| 20 | 26 | 7 | BRONCO | FONOVISA 6052 | HOMENAJE A LOS GRANDES GRUPOS |
| 21 | 23 | 11 | LOS PALOMINOS | SONY 82012 | DUELE EL AMOR |
| 22 | 20 | 8 | BOBBY PULIDO | EMI LATIN 38229 | ENSENAME |
| 23 | 18 | 31 | OLGA TANON | WEA LATINA 13667 HS | NUEVOS SENDEROS |
| 24 | 19 | 29 | LOS TIGRES DEL NORTE | FONOVISA 6049 HS | UNIDOS PARA SIEMPRE |
| 25 | 22 | 7 | LAURA PAUSINI | WEA LATINA 15726 | LAS COSAS QUE VIVES |
| 26 | 24 | 41 | LOS TUCANES DE TIJUANA | EMI LATIN 36384 | MUNDO DE AMOR |
| 27 | 25 | 177 | GLORIA ESTEFAN ▲ | EPIC 53807/SONY | MI TIERRA |
| 28 | 31 | 59 | GLORIA ESTEFAN ● | EPIC 67284/SONY | ABRIENDO PUERTAS |
| 29 | 35 | 138 | SELENA ▲ | EMI LATIN 28803 HS | AMOR PROHIBIDO |
| 30 | 30 | 60 | RICKY MARTIN | SONY 81651 | A MEDIO VIVIR |
| 31 | 28 | 3 | VARIOUS ARTISTS | MAX 2027 | LATINOS IN DA HOUSE |
| 32 | 34 | 6 | ANA GABRIEL | SONY 82013 | VIVENCIAS |
| 33 | 29 | 47 | MICHAEL SALGADO | JOEY 3427 | EN CONCIERTO |
| 34 | 33 | 14 | MAZZ | EMI LATIN 37433 | MAZZ MARIACHI Y TRADICION |
| 35 | 38 | 8 | ANA BARBARA | FONOVISA 9449 | AY, AMOR |
| 36 | 27 | 12 | JERRY RIVERA | SONY 82017 | FRESCO |
| 37 | RE-ENTRY | | PAUL ANKA | GLOBO 82002/SONY | AMIGOS |
| 38 | 36 | 28 | INTOCABLE | EMI LATIN 37449 HS | LLEVAME CONTIGO |
| 39 | NEW ▶ | | CAFE TACUBA | WEA LATINA 16718 | AVALANCHA DE EXITOS |
| 40 | 42 | 72 | JULIO IGLESIAS | SONY 81604 | LA CARRETERA |
| 41 | RE-ENTRY | | ALEJANDRO FERNANDEZ | SONY 81564 | QUE SEAS MUY FELIZ |
| 42 | 40 | 6 | ALBITA | CRESCENT MOON 67757/EPIC | DICEN QUE... |
| 43 | 41 | 10 | RICARDO ARJONA | SONY 82011 | SI EL NORTE FUERA EL SUR |
| 44 | RE-ENTRY | | LAS TRES SENORAS | EMI LATIN 38341 | LAS TRES SENORAS |
| 45 | 46 | 3 | LOS TEMERARIOS | FONOVISA 6057 | CAMINO DEL AMOR |
| 46 | 47 | 72 | MANA | WEA LATINA 99707 HS | CUANDO LOS ANGELES LLORAN |
| 47 | 49 | 56 | THALIA | EMI LATIN 36850 | EN EXTASIS |
| 48 | 43 | 176 | LUIS MIGUEL ▲ | WEA LATINA 75805 | ROMANCE |
| 49 | 48 | 116 | LUIS MIGUEL ▲ | WEA LATINA 97234 | SEGUNDO ROMANCE |
| 50 | RE-ENTRY | | PEDRO FERNANDEZ | POLYGRAM LATINO 528671 | PEDRO FERNANDEZ |

| POP | TROPICAL/SALSA | REGIONAL MEXICAN |
|---|---|--|
| 1 LOS DEL RIO ARIOLA/BMG MACARENA NON STOP | 1 MANNY MANUEL MERENGAZO/RMM AUTENTICO | 1 SELENA EMI LATIN SIEMPRE SELENA |
| 2 ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS | 2 MARC ANTHONY RMM TODO A SU TIEMPO | 2 MICHAEL SALGADO JOEY DE BUENAS RAICES |
| 3 LUIS MIGUEL WEA LATINA NADA ES IGUAL... | 3 GLORIA ESTEFAN EPIC/SONY MI TIERRA | 3 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA |
| 4 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS | 4 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS | 4 LOS MISMOS EMI LATIN JUNTOS PARA SIEMPRE |
| 5 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX | 5 JERRY RIVERA SONY FRESCO | 5 GRUPO LIMITE POLYGRAM LATINO POR PURO AMOR |
| 6 SHAKIRA SONY PIES DESCALZOS | 6 ALBITA CRESCENT MOON/EPIC DICEN QUE... | 6 JENNIFER Y LOS JETZ EMI LATIN DULZURA |
| 7 SELENA EMI/EMI LATIN DREAMING OF YOU | 7 GISELLE RCA/BMG A QUE VUELVE | 7 EMILIO EMI LATIN QUEDATE |
| 8 MARCO ANTONIO SOLIS FONOVISA EN PLENO VUELO | 8 LA MAKINA J&N/EMI LATIN LA MAKINA... A MIL | 8 LOS HURACANES DEL NORTE FONOVISA VERDADES NORTENAS |
| 9 GIPSY KINGS NONESUCH/AG TIERRA GITANA | 9 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO GRANDES EXITOS | 9 BRONCO FONOVISA HOMENAJE A LOS GRANDES GRUPOS |
| 10 OLGA TANON WEA LATINA NUEVOS SENDEROS | 10 VARIOUS ARTISTS MAX CHUPACABRAS MIX | 10 LOS PALOMINOS SONY DUELE EL AMOR |
| 11 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES | 11 DLG SIR GEORGE/SONY DLG DESTINO | 11 BOBBY PULIDO EMI LATIN ENSENAME |
| 12 RICKY MARTIN SONY A MEDIO VIVIR | 12 VICTOR MANUELLE SONY VICTOR MANUELLE | 12 LOS TIGRES DEL NORTE FONOVISA UNIDOS PARA SIEMPRE |
| 13 VARIOUS ARTISTS MAX LATINOS IN DA HOUSE | 14 JOHNNY RIVERA RMM PAISAJES DE LA VIDA | 13 LOS TUCANES DE TIJUANA EMI LATIN MUNDO DE AMOR |
| 14 ANA GABRIEL SONY VIVENCIAS | 15 JESUS ALEMANY HANNI-BALRYK/ODISC CUBANISMO! | 14 SELENA EMI LATIN AMOR PROHIBIDO |
| 15 PAUL ANKA GLOBO/SONY AMIGOS | | 15 MICHAEL SALGADO JOEY EN CONCIERTO |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

RHINO'S HEART BEATS SETS

(Continued from page 15)

ords. "But we were finding that a lot of our product is male-oriented. And I'm embarrassed to say that most of our A&R staff and people making decisions have been male. So the [WPDT] was a way to get more people in the company involved and a way to reach a large demographic that we're not really marketing to."

According to D'Angelo, the team planned and put together the series during company breaks.

"We meet regularly during our lunch hour," says D'Angelo. "We did our own research with SoundScan, looked at what genres appeal to women, went to record stores, listened to albums at home, and looked at our own buying habits because we felt it was a worthwhile effort."

Todd Meehan, store manager at Tower Records in West Hollywood, Calif., supports Rhino's Heart Beats concept but says the music alone will make the project fly.

"I think it's great that Rhino let the women at the company do it," Meehan says. "But there are a lot of women-for-women CDs out. It really depends on whether the CD has the hottest artists, really good songs, or unreleased material—that will determine if a project does well."

Cagan is betting that the series will soar at retail. "We want to reach women any way we can," she says. "Wherever there's a woman consumer, we want to be there."

Unlike other love song compilations, the cover of the Heart Beats won't feature a couple gazing at a sunset. Each set has a unique image designed to capture the mood of its respective genre; for example, the "Country Lovin'" art features a pair of cowboy boots resting against a rocking chair

on a plank wood porch.

Since Heart Beats is debuting in late January, Cagan is planning a wide-reaching Valentine's Day tie-in. "We'll be running radio promotions where you can call in and win a CD gift pack with candy, flowers, or hotel giveaways," says Cagan.

At retail, Cagan is planning to use holiday displays to attract men who don't know what to buy their significant others for Valentine's Day and women who want to choose the music they listen to that night. "We want ladies to feel comfortable buying the series for themselves, too—sort of a 'Treat yourself to romance' kind of thing," says Cagan.

Plans are also under way to package the CDs in gift baskets that will include a certificate for a free bouquet of flowers or a box of candy from local companies. "We did it last year with our 'Smooth Grooves' collection," says Cagan. "And people are really open to going into a music store and getting everything you need for that special person."

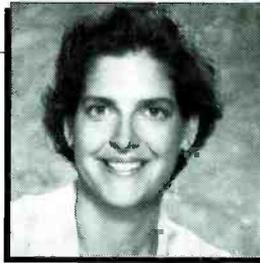
Ads for Heart Beats will run in mass-market magazines like People, Entertainment Weekly, Vibe, and other supermarket-level publications. "We're targeting supermarkets, greeting-card stores, drug stores—any account where women can be found," Cagan says.

When the second set of CDs is released, Cagan is hoping to tie in the collection with perfume, make-up, and clothing companies, as well as hotels, resorts, and cruises. "We want to present the series on a whole new level," says Cagan.

WPDT will begin work on its next project, still to be determined, in January 1997.

Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

ARTISTS IN TOWN: At age 66, **Nikolaus Harnoncourt** is finally making his Carnegie Hall debut this week with his latest favorite band, the 50-member **Chamber Orchestra Of Europe**, which is composed of soloists, chamber musicians, and principals of other orchestras. They're doing the complete **Beethoven** symphonies in five concerts, Saturday (16) through Saturday (23). Their recording of the cycle for Teldec won the 1991 Gramophone record of the year award. (There is even a video of Harnoncourt and the orchestra in rehearsal: "Beethoven: The Making Of The Symphonies No. 6 And No. 8.")



HARNONCOURT

Harnoncourt, an exclusive Teldec artist for more than 30 years, used to be famous as a pioneer in period instruments and early music performance practice. For decades, he did path-breaking work with his ensemble, **Concentus Musicus Wien**, with which he and **Gustav Leonhardt** recorded all the **Bach** sacred cantatas. But in recent years he has been expanding his focus into often radical interpretations of repertoire using modern instruments, from **Beethoven** to **Strauss'** "The Gypsy Baron," as well as the symphonies of **Bruckner** and **Schumann**. Teldec plans to release Harnoncourt and the Chamber Orchestra of Europe's recordings of **Schubert's** Symphonies No. 5 and No. 6 in the spring.

Violinist **Anne-Sophie Mutter** teamed up with the **San Francisco Symphony** at Carnegie Hall recently to per-

form the U.S. premiere of **Krzysztof Penderecki's** Violin Concerto No. 2, written for and dedicated to the violinist. This episodic and engaging 40-minute score (described by one retailer in attendance as a cross between **Shostakovich** and **Bernard Herrmann**) finds the composer in a conservative mood and the soloist in scintillating form. Deutsche Grammophon plans to record Mutter playing the piece in January; the composer will conduct the **London Symphony Orchestra**.

James Levine brings a few friends to New York's Tower Lincoln Center store on Sunday (17) to promote his "25th Anniversary: The Metropolitan Opera Gala" CD (Deutsche Grammophon). Scheduled to attend, sometime between 2 and 5 p.m., are **Ruthann Swenson**, **Renee Fleming**, **Roberto Alagna**, and **Angela Gheorghiu**.

MONEY AND ART: Some corporate and cultural behemoths are joining hands this fall. The Metropolitan Life Insurance Co. has given a three-year, \$4.5 million grant to support "Live From Lincoln Center." It is the largest grant in the company's history and currently the largest sponsorship at Lincoln Center. The grant will pay for two new initiatives in the PBS series, which begins its 21st televised season Jan. 15: a World Wide Web site on the Internet and new camera technology.

The Web site (www.lincolncenter.org) will provide program notes, a season schedule, a chat room, interview transcripts from the educational companion series "Backstage/Lincoln Center," a discussion guide for teachers and parents, and the opportunity to hear the television director's intercom while the telecast is in progress. The telecasts will also feature "lipstick" cameras with low light capability. These tiny cameras, no larger than a lipstick, have most often been used in sporting events—fastened to the helmet of a skier, for example. Will we get one at the end of the conductor's baton? How's that for vertigo?

The series begins with **Kurt Masur**, the **New York Philharmonic**, and violinist **Maxim Vengerov**; also coming up

(Continued on next page)

NEW SETS OFFER 'GREATEST BALLADS'

(Continued from page 15)

copies. It debuted on The Billboard 200 at No. 24.

"We did extraordinarily well with the Elton collection, which probably had a lot to do with the presence of the Disney material [from "The Lion King"]," says Eric Keil, head buyer for the nine-store, New Jersey-based Compact Disc World chain. "But even so, it surpassed our expectations."

Keil says that anticipation is equally high for the Stewart set. "He has a tremendous number of fans, and this is the right time of year for a love songs collection to draw on casual fans as well," he says.

Not all retailers are as enthusiastic about the sales potential offered by these new, narrowcast albums. "I think they'll almost certainly sell less than standard hits packages, since consumers who come in looking for hits want all the hits and not a partial selection," says Tim Devin, manager of Tower Records' downtown Manhattan location. "This may just be a case of taking niche marketing too far."

Robbie Snow, VP of product management at MCA, grants that the label has targeted the collection to a specific segment of the singer's fan base—females in "the upper demographic."

"We set out with an aggressive, two-part advertising campaign—the first portion of it out of the box and the second to be launched right after Thanksgiving," says Snow. "We're looking to reach more casual buyers than die-hard fans, so we're focusing on large-circulation print outlets like People, as well as a lot of daytime television spots."

Additionally, John is appearing on

shows that have high female viewership, such as "The Rosie O'Donnell Show." Similarly, Stewart has taped an episode of "The Oprah Winfrey Show," which will air Nov. 25. For the first time in a number of years, Stewart is also making a number of in-store appearances.

Snow feels that "the fact that 'Love Songs' is a hits package that ties together old and new material is its strongest selling point."

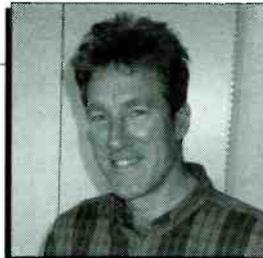
However, Kevin Hawkins, new-release buyer for the Wall, a 165-store chain based in Philadelphia, maintains that collections such as these will sink or swim based on exposure afforded any new material that might be included.

"They all have a shot at selling, given the fan-base size of artists who are able to put out such packages," says Hawkins. "But really, no matter how strongly a package like this is in the A&R department, sales will be predicated on airplay of new singles."

Warner Bros. is counting on radio exposure of Stewart's "If We Fall in Love Tonight," which entered the Adult Contemporary chart at No. 21 last week, to help drive sales. And it may, especially among Stewart's older fans.

"It's clear that these artists are trying to position themselves firmly in the adult market, rather than seem antiquated by pursuing a younger, rock audience," says John Artale, purchasing manager at Pittsburgh-based National Record Mart. "It makes sense for artists to try to grow along with their audiences, rather than stay in one place and hope newer fans will come in to take the place of those who've grown past a certain point."

Jazz BLUE NOTES



by Jim Macnie

SCHOOLING: Master guitarist **Kenny Burrell** is having what he calls "a banner year." And it's true: The celebration of four decades as a recording artist and the release of his 90th album, Concord's "Kenny Burrell And The Jazz Heritage All-Stars Live At The Blue Note," would substantiate such a description. But at the age of 65, Burrell has yet another feather in his highly plumed chapeau. He has been named director of the Jazz Studies Program at the University of Southern California (USC).

The guitarist is part of a grand tradition on and off the bandstand. From **Jimmy Heath** to **Cecil Taylor**, many of jazz's better artists have spent time in front of classes. But Burrell's a vet. In '78, he created what he says is "the first college course on **Duke Ellington** in the U.S." The overview, "Ellingtonia," is extraordinarily popular and is a key part of his USC curriculum, which can be elected by students working toward degrees in music or medicine. "Ellington's an important cultural figure that we should all know about," says Burrell. "There are lessons to learn from him whether you're going to be a musician or not. In teaching that, we also develop an audience. Teachers not only need to develop musicians, but a listenership as well. Our program tries to stress jazz appreciation and jazz history."

Of course, the nurturing of improvisational skills is also part of the approach. Burrell want to develop students who can be competitive as working musicians, performers, arrangers, and composers. But he doesn't rule out another angle. "Some will probably want to go into education," he says. "They'll become teachers, and that's fine. We offer a degree in music or ethnomusicology, with a specialization in jazz, not a degree in jazz per se. So they'll deal with other musics, and it will give them a well-rounded education."

After 18 years as an educator and 40 as a performer, Burrell can spot the difference between those who might go either way. That's why he underscores the experience of dealing with audiences, as well as having a good grip on what he calls "the real world of the music business." He says it's crucial to "explain what's really happening with the clubs and record labels."

He should know. Burrell's other set this year was "Along Came Kenny," a release on the Evidence label of a session recorded at the Village Vanguard by the Japanese King imprint. The philosophy of his **Jazz Heritage** ensemble is to cull tunes from all eras of jazz. "Celebrate the whole century," as Burrell puts it. "We couldn't fit it all on the first CD, but maybe next time." A few more "next times," and Burrell will have more than 100 records to his name.

CLUBBING: The New York club scene is always in flux. But the loss of Bradley's, an intimate room on University Place that served as late-night jam headquarters for years, is a deep blow to the scene. It heard its last measure of swing Oct. 17. Still, other venues blossom. On Oct. 17, the Village Gate reopened at 240 W. 52 St. **Art D'Lugoff** is still in charge, and he says that the club is "reconnecting jazz to dancing." Saxophonist **Loren Schoenberg** recently took the stage. **Panama Francis**, too. The New Year's Eve offering will be **Lionel Hampton**. And Birdland has relocated from its longstanding uptown digs to a Times Square address on West 44th Street. Vocalist **Annie Ross** debuted at the new location Oct. 22. Her 1956 classic "Skylark" was reissued on DRG Oct. 20; and Columbia/Legacy placed the utterly essential "The Hottest New Group In Jazz" by **Lambert, Hendricks & Ross** in the racks Oct. 29. The double-disc set is made up of three original LPs from the '50s and eight extra tracks, five of which are seeing the light of day for the first time. Hats off to the label—the sound on the records is nothing short of superb.

Nov. 11-12, saxophonist **Ernie Watts** took the Birdland stage to play tunes from his new JVC set, "The Long Road Home." The L.A.-based tenor player is an alumni of "The Tonight Show" band (back in the day) and current corner-

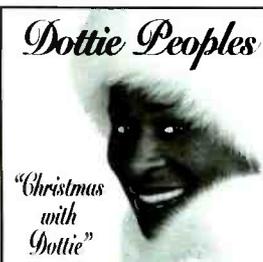
(Continued on next page)

Top Gospel Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------|---------------|---|--|
| | | | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan® | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 29 | KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 28 weeks at No. 1 | WHATCHA LOOKIN' 4 |
| 2 | 2 | 2 | ANointed WORD 67804/EPIC | UNDER THE INFLUENCE |
| 3 | 5 | 2 | BEBE & CECE WINANS SPARROW 37048/EMI | GREATEST HITS |
| 4 | 3 | 24 | FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 [PS] | THE SPIRIT OF DAVID |
| 5 | 4 | 175 | KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 [PS] | KIRK FRANKLIN AND THE FAMILY |
| 6 | 7 | 2 | DONNIE MCCLURKIN WARNER ALLIANCE 46297 | DONNIE MCCLURKIN |
| 7 | 10 | 57 | CECE WINANS SPARROW 51441 | ALONE IN HIS PRESENCE |
| 8 | 9 | 5 | HELEN BAYLOR WORD 67803/EPIC | LOVE BROUGHT ME BACK |
| 9 | 8 | 19 | YOLANDA ADAMS TRIBUTE 1000/DIADEM | YOLANDA LIVE IN WASHINGTON |
| 10 | 15 | 14 | THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR CRYSTAL ROSE 20127/STARSONG | TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR |
| 11 | 12 | 24 | MISSISSIPPI MASS CHOIR MALACO 6022 [PS] | I'LL SEE YOU IN THE RAPTURE |
| 12 | 14 | 4 | RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG | WORKED IT OUT |
| 13 | 6 | 17 | BRODERICK RICE BORN AGAIN 1010 | TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE |
| 14 | 16 | 25 | COMMISSIONED BENSON 4184 [PS] | IRREPLACEABLE LOVE |
| 15 | 13 | 22 | RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205 | FAMILY AND FRIENDS IV |
| 16 | 17 | 38 | V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [PS] | STAND! |
| 17 | 21 | 28 | RICHARD SMALLWOOD WITH VISION VERITY 43015 | ADORATION: LIVE IN ATLANTA |
| 18 | 20 | 93 | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [PS] | SHOW UP! |
| 19 | 26 | 6 | WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO CGI 161203 | GROWING UP |
| 20 | 19 | 74 | ANointed WORD 67051/EPIC [PS] | THE CALL |
| 21 | 22 | 87 | FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008 | THE INNER COURT |
| 22 | 29 | 71 | YOLANDA ADAMS TRIBUTE 1359/DIADEM [PS] | MORE THAN A MELODY |
| 23 | 24 | 8 | LASHUN PACE SAVOY 14831 | A WEALTHY PLACE |
| 24 | 23 | 8 | A-1 SWIFT GOSPO CENTRIC 72135 | TALES FROM THE SWIFT |
| 25 | 11 | 44 | REV. CLAY EVANS MEEK 3995 | I'VE GOT A TESTIMONY |
| 26 | 38 | 72 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168 [PS] | LIVE IN NEW YORK BY ANY MEANS... |
| 27 | 30 | 6 | INNER CITY TYSCOT 161216/CGI | HEAVEN |
| 28 | 31 | 6 | ALBERT PHILLIPS & THE DIVINE MESSENGERS REDEMPTION 75004 | VICTORY |
| 29 | 27 | 17 | SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC | JUST A WORD |
| 30 | RE-ENTRY | | HELEN BAYLOR WORD 66443/EPIC [PS] | THE LIVE EXPERIENCE |
| 31 | 32 | 31 | VARIOUS ARTISTS BENSON 4272 | SHAKIN' THE HOUSE...LIVE IN L.A. |
| 32 | 35 | 73 | DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/STARSONG [PS] | BIBLE STORIES |
| 33 | RE-ENTRY | | THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO | LIVE IN MEMPHIS II |
| 34 | 25 | 55 | DOROTHY NORWOOD MALACO 4476 | SHAKE THE DEVIL OFF |
| 35 | 37 | 55 | CARLTON PEARSON WARNER ALLIANCE 46006 | LIVE AT AZUSA |
| 36 | NEW▶ | | THE JACKSON SOUTHERNAIRES MALACO 6023 | THE BROTHERS DREAM...ALIVE |
| 37 | 28 | 20 | DARYL COLEY SPARROW 51523 | BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII |
| 38 | RE-ENTRY | | STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI | PRAISES FROM THE SOUL |
| 39 | RE-ENTRY | | DOTTIE PEOPLES ATLANTA INT'L 10200 | ON TIME GOD |
| 40 | 40 | 3 | MEN OF STANDARD MUSCLE SHOALS 8013/MALACO | MEN OF STANDARD |

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

Christmas With Dottie!



- Two albums currently on Billboard Chart
- Three 1996 Stellar Award Nominations for her release "Count On God":
Female Vocalist Of The Year
Traditional Female Vocalist Of The Year
Album Of The Year
- 1996 NAACP Phoenix Award for Best Female Artist

Dottie Peoples - AIR 10217
"Christmas With Dottie"

ATLANTA INTERNATIONAL RECORD CO., INC. 881 Memorial Drive S.E. Atlanta, GA 30316 404-524-6835

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Artists & Music

In the SPIRIT



by Lisa Collins

CLOSE CALL: Gospel recording superstar Kirk Franklin was admitted in critical condition to a Memphis trauma center after falling head-first into a 9-foot-deep orchestra pit Nov. 1. The accident occurred at the Memphis Civic Theatre, where hundreds of fans had gathered for the Tour of Life, featuring Fred Hammond, Yolanda Adams, and Franklin.

The fall took place while Adams was performing her opening act on a neighboring stage. According to witnesses, Franklin, who was slated to perform last, fell into the pit while walking through a dimly lit backstage to view Adams' performance. Spectators say that the scene quickly turned to bedlam as the area in which Franklin had fallen was so dark that it took a moment or so for help to reach the 26-year-old performer, who was found in a pool of blood.

Two days after his admission, doctors at the Regional Medical Center had downgraded Franklin's condition to "serious." With contusions to his head, Franklin was lucid and had suffered no broken bones. Still, doctors had plenty of cause for concern, but earlier this week Franklin was released and is at home, recuperating from his injuries. On doctor's orders, his calendar has been cleared through the end of January 1997.

"We are very encouraged with his progress," reports Gospo Centric CEO Vicki Mack-Lataillade. "We want to thank everyone for all their goodwill and prayer. We

have heard that entire congregations were praying for Kirk, and those close to him are very appreciative. We ask that they continue to pray for Kirk's speedy recovery, as we are."

HOLIDAY TREASURE: Disney Studios is sure to have a smash hit on its hands with the Dec. 20 box office debut of "The Preacher's Wife," starring Denzel Washington and Whitney Houston, but Arista Records gets the honors next week with the Tuesday (19) release of the soundtrack. The 13-track album features Houston performing a mix of gospel and pop, including a powerful duet with "the first lady of gospel," Shirley Caesar. The bulk of the gospel material was produced by former Take 6 member Mervyn Warren, including a Christmas song, "Who Would Imagine A King," which was also written by him. Also featured are new versions of "Joy To The World," "I Go To The Rock," and "The Lord Is My Shepherd" (featuring Cissy Houston).

BRIEFLY: Recently released from Tyscot Records is Mark Hubbard & the United Voices For Christ's third album, "He's Up There." Hubbard is the minister of music for Tyscot labelmate Bishop Larry Trotter (aka "the Radio Prayer Bishop"), who's just released his second project, "Prayer Will Move It."

Warner Alliance has rereleased two timeless Grammy Award-winning classics from gospel legend and pioneer Andrae Crouch, "Don't Give Up" (1981) and "No Time To Lose" (1984). The releases, which were previously out of print, were taken from the original master tapes and completely restored. In the meantime, Crouch is getting set to record another studio album, which the label intends to release next year.

HIGHER GROUND



by Deborah Evans Price

PETRA ROCKS ON: Despite the departure of three band members, venerable Christian rock outfit Petra will continue with a new album and tour in 1997. According to lead vocalist John Schlitt, the group plans to forge into its 25th anniversary next year with new members and a continued commitment to its musical ministry.

Longtime bassist Ronny Cates was the first of the three to leave the band. According to Schlitt, Cates left in June to pursue other interests. "He'd been with the band for about seven years," Schlitt says. "Ronny needed to leave because he needed a change, and that was cool."

On the other hand, guitarist David Lichens and keyboardist Jim Cooper left in October due to creative differences. "I just felt that in the long run, they would not have been happy," Schlitt says in reference to his decision to replace Lichens and Cooper. "They had things they wanted to do, and they had their own agendas... We have to have guys in it that want to have the same direction that not only myself, but Bob Hartman, has. We work in unity."

Founding member Hartman quit touring in 1995 but continues to work with the group in the studio and behind the scenes. Lichens and Cooper had joined the band after Hartman left. To replace the departing members, three musicians have been added to the Petra lineup—keyboardist Kevin Brando, guitarist Pete Orta, and bassist Lonnie Chapin. "I found Pete in Texas, and I found Kevin in New York," Schlitt says. "They came with absolute willing hearts to work for next to nothing in the starting of my solo band... and

they have hearts that [are] just amazing."

Schlitt also has praise for Oregon native Chapin. "From the time he could walk, he's been playing an instrument," he says. "He came from a musical family. His father was a singing evangelist."

Schlitt divides his time between his duties with Petra and his solo career. He's touring in support of his second Word solo album, "Unfit For Swine." Petra will resume touring in the new year with dates in Korea in January. Word will release "Petra Praise II: We Need Jesus" in February, and the band will tour the U.S. beginning in March.

As for what direction Petra will take with the new members joining Schlitt and longtime drummer Louie Weaver (Schlitt has been with the band 11 years, and Weaver, going on 15), Schlitt says that remains to be seen. "I think the Petra of last year went as far grunge as I want to go," he says. "We have been true to our title. We try to be as flexible as possible to marry what's happening musically and stay as current as possible, but always realize we are a rock band."

"[However] the only way we can reach kids is playing in a music style that they enjoy. I have to say that the past few years have been mighty tough because the music style has been so different from what we're accustomed to and what we really enjoy. So for us to be real to ourselves and what we are is a challenge to blend the new style."

Schlitt is excited about Petra's future even though recent months have been rocky. "Petra is going through a lot of changes," Schlitt admits. "A lot of folks ask why we don't just break up, aren't we over? And I tell you right now, Petra is not over. We've been told that about three times in our history, and each time people were very shocked when God made a direction change and we followed it, and it reached what it was supposed to reach. Now I don't know if we will be as big as we have been. That's not what counts. What counts is the fact that Petra means something. It means music dedicated to Jesus Christ all over the world."

Top Contemporary Christian

| THIS WEEK | LAST WEEK | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|-----------|-----------|---------------|---|--------------------------------------|
| | | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 28 | KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT 5 weeks at No. 1 | WHATCHA LOOKIN' 4 |
| 2 | 3 | 10 | STEVEN CURTIS CHAPMAN SPARROW 1554/CHORDANT | SIGNS OF LIFE |
| 3 | 5 | 2 | VARIOUS ARTISTS SPARROW 1615/CHORDANT WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS | |
| 4 | 2 | 9 | POINT OF GRACE WORD 9694 | LIFE LOVE & OTHER MYSTERIES |
| 5 | 4 | 76 | JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD HS | JARS OF CLAY |
| 6 | 6 | 51 | DC TALK ▲ FOREFRONT 5140/CHORDANT | JESUS FREAK |
| 7 | 21 | 2 | VARIOUS ARTISTS SPARROW 1556/CHORDANT | EMMANUEL |
| 8 | 7 | 3 | ANOINTED MYRRH 7006/WORD HS | UNDER THE INFLUENCE |
| 9 | 9 | 2 | RON KENOLY INTEGRITY 10812/WORD HS | WELCOME HOME |
| 10 | 16 | 6 | SANDI PATTY WORD 9649 | O HOLY NIGHT! |
| 11 | 11 | 6 | SUSAN ASHTON SPARROW 1458/CHORDANT HS | A DISTANT CALL |
| 12 | 8 | 6 | CRYSTAL LEWIS MYRRH 5036/WORD HS | BEAUTY FOR ASHES |
| 13 | 10 | 32 | ANDY GRIFFITH ● SPARROW 1440/CHORDANT HS I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS | |
| 14 | 19 | 2 | BEBE & CECE WINANS SPARROW 7048/CHORDANT | GREATEST HITS |
| 15 | 12 | 38 | NEWSBOYS STARSONG 0075/CHORDANT | TAKE ME TO YOUR LEADER |
| 16 | 14 | 20 | 4HIM BENSON 4321 HS | THE MESSAGE |
| 17 | 15 | 25 | JACI VELASQUEZ MYRRH 6995/WORD HS | HEAVENLY PLACE |
| 18 | NEW | | TAKE 6 WARNER ALLIANCE 46447/WCD | BROTHERS |
| 19 | 13 | 5 | RAY BOLTZ WORD 9937 HS | NO GREATER SACRIFICE |
| 20 | 22 | 20 | REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS | GOD |
| 21 | NEW | | THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 46392/WCD HS | FAVORITE SONG OF ALL |
| 22 | 17 | 7 | VARIOUS ARTISTS WARNER ALLIANCE 46224/WCD | TRIBUTE - THE SONGS OF ANDRAE CROUCH |
| 23 | 18 | 130 | KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS | KIRK FRANKLIN AND THE FAMILY |
| 24 | 31 | 2 | KENNY ROGERS MAGNATONE 4711/WORD | THE GIFT |
| 25 | 24 | 2 | DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD | DONNIE MCCLURKIN |
| 26 | 20 | 54 | CARMAN ● SPARROW 1422/CHORDANT | R.I.O.T. |
| 27 | 23 | 36 | THIRD DAY REUNION 0117/WORD HS | THIRD DAY |
| 28 | 27 | 38 | AUDIO ADRENALINE FOREFRONT 5144/CHORDANT | BLOOM |
| 29 | RE-ENTRY | | PHILLIPS, CRAIG & DEAN STARSONG 0100/CHORDANT | REPEAT THE SOUNDING JOY |
| 30 | 25 | 64 | MICHAEL W. SMITH ● REUNION 0106/WORD | I'LL LEAD YOU HOME |
| 31 | 26 | 4 | VARIOUS ARTISTS HOSANNA! 10492/WORD | REVIVAL AT BROWNSVILLE |
| 32 | NEW | | STEVE GREEN SPARROW 1585/CHORDANT | FIRST NOEL |
| 33 | 28 | 67 | RAY BOLTZ WORD 9641 HS | THE CONCERT OF A LIFETIME |
| 34 | 30 | 22 | BOB CARLISLE DIADEM 9691/BENSON HS | SHADES OF GRACE |
| 35 | 37 | 19 | RICH MULLINS REUNION 0116/WORD HS | SONGS |
| 36 | 29 | 32 | TWILA PARIS SPARROW 1518/CHORDANT | WHERE I STAND |
| 37 | 36 | 12 | VARIOUS ARTISTS FOREFRONT 5156/CHORDANT | SELTZER |
| 38 | 32 | 2 | CINDY MORGAN WORD 9909 | LISTEN |
| 39 | 38 | 57 | CECE WINANS SPARROW 1441/CHORDANT | ALONE IN HIS PRESENCE |
| 40 | 39 | 16 | PFR VIREO/SPARROW 1550/CHORDANT HS | THEM |

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

Artists & Music

WORD WIDENS ITS COUNTRY TOEHOLD

(Continued from page 54)

Sony Nashville artists. The project was co-promoted by Word, Sony Nashville, and Thomas Nelson Publishers. (The song "She Stays," a duet with Ricky Van Shelton and Andy Landis, was also the title of a book by Landis and Van Shelton's wife, Bettye.) In March 1996, Word Nashville rereleased Van Shelton's Sony gospel album to the Christian retail market. It subsequently charted on Billboard's Top Contemporary Christian album chart.

Word Nashville's first signing was Lamb, a Nashville native whose debut album, "No Excuses, No Regrets," has already been released to the Christian Booksellers Assn. (CBA) market, but hasn't been released through mainstream country channels yet. Teague says that all future Word Nashville albums will be released simultaneously to the mainstream country and CBA markets. Lamb's album was already in the Christian distribution channels when Word Nashville finalized its distribution deal with Sony Nashville.

Lamb's debut single, "Smoke & Mirrors," introduced him to mainstream country radio, but failed to chart. Teague says that Lamb and Word Nashville's newly hired director of promotion Lee Durham are in the midst of a radio tour. Plans call for Lamb's second single, the Tim Mensy-penned "Love Lives On," to be released Jan. 20, 1997, with the album to follow in the spring.

"The wonderful thing for us in regards to Brent Lamb [is that] when people get a chance to hear him, the minds open and the doors open," Teague says.

Word Nashville is also preparing for an early 1997 release by Ewing. As an artist, Ewing had a string of hits on MCA in the late '80s, including "Burnin' A Hole In My Heart," "I Don't Have Far To Fall," and "The Gospel According To Luke." As a writer for Opryland Music Group, Ewing has penned numerous hits, including Raye's "Love, Me," Doug Stone's "Little Houses," and Randy Travis' "If I Didn't Have You." Most recently he's contributed to Country Music Assn. Horizon Award winner Bryan White's success by writing three of his hits—"Someone Else's Star," "Rebecca Lynn," and "I'm Not Supposed To Love You Anymore."

"Skip's music has always had a global feel to it," Teague says. "It's high-quality music that doesn't wear out right away. The more you listen, the more you learn from the music. It's not predictable music, but it's totally accessible."

When asked if the label would not sign a country artist who delivered honky-tonk, drinking, or cheating songs because of the fact that the parent company is a Christian organization, Teague responds, "It would depend on what they were saying in the music . . . Word Nashville is not about censorship. It's about what we want to get around to saying rather than what you can't say."

In addition to releasing projects by Lamb, Ewing, and other country acts, Word Nashville will take mainstream country releases into the CBA market. Magnatone has enlisted its aid in distributing Kenny Rogers' current album, "The Gift," which debuted at No. 31 on Billboard's Top Contemporary Christian chart.

Word Nashville will also simultaneously release, through Sony Nashville's

Epic label, Raye's greatest-hits package, due in February of '97. "I don't know Collin Raye's religious beliefs or spirituality, but nonetheless just listening to the lyrics, you know there's a universal appeal in both markets for Collin Raye's music," Kraski says. "This is an opportunity to broaden the audience base for Collin Raye."

Word Nashville's ability as a label to penetrate both the mainstream and Christian markets is an asset that Teague feels will become stronger in coming months. Word Nashville is one of seven divisions of Word Inc. (the company has U.S. and international distribution and has offices in the U.K., Canada, and Australia). Lundy

recently announced that Word Inc. is seeking a mainstream "strategic partner."

"The philosophy behind Word Nashville is to deliver products that are universally accepted, supported, and marketed," Teague says. "It is a perfect fit, considering the fact that Word Inc. has been public in their press releases in the fact that they are seeking a strategic partner to look for more product marketing opportunities in support of their artists. The artists who have the potential to be accepted in multiple areas will have that opportunity for growth. The Word Nashville division stands to benefit directly and immediately."

ALEXANDER O'NEAL

(Continued from page 13)

few months working the U.K. market. His two-song performance at EMI's sales conference in Birmingham last September was, according to an attendee, "the hit [of the conference]." In addition to numerous press, TV, and radio interviews, O'Neal's promotional activities included a well-received showcase at London's Ronnie Scott's.

A pre-Christmas U.K. regional tour, Dec. 6-13, has been put together by BKO Promotions. It includes Cardiff in Wales and England's Wolverhampton, Cambridge, and Oxford. "Alexander wanted to start off with small, intimate dates before coming back to do the big shows next spring in London and the major venues across the country," says BKO director Byron Orme. BKO promoted O'Neal's 1989 U.K. arena tour, which sold more than 140,000 tickets at sellout dates at Manchester, England's G-Mex, Birmingham, England's NEC, and eight nights at London's Wembley Arena.

Orme confirms there is still a big interest on the live circuit for a singer of O'Neal's old-school R&B stature. "He's one of the most accomplished singers of his generation and an entertainer. Hence the interest to see him perform live."

This time, O'Neal says he's not intending to include his legendary four-poster bed routine in his stage shows. However, he adds, "If they take a radio poll and demand I bring the bed back, then I'll bring the bed back."

Right now, O'Neal is not concerned about the U.S. market, though One World says it is in talks with two major labels—RCA and Elektra—about releasing the album there. O'Neal formerly was with the then-Motown-controlled Tabu label, although his last two years there passed with no new recording. O'Neal feels this wasted the potential offered by his impressive track record. Recently, Motown released a compilation of his Tabu hits.

Much of that track record was kick-started and mostly sustained in the U.K. "Actually, all the success that I've enjoyed here in the U.K. has spawned all the success I had in the States," O'Neal says. "This is where it started. Because in the U.S., you're only as big as your last record. But here, the fans are more loyal. If they like you and they're down with you, they stay down with you."

O'Neal has had just three top 40 Hot 100 hits in the U.S. The first, his duet with Cherelle, "Saturday Love," was reissued because of its success in the

U.K., where it reached No. 6 at the beginning of 1986.

He has had a dozen other top 40 hits here, the latest being the lead single from his EMI debut, "Let's Get Together," which entered the chart at No. 38 Oct. 27. His highest-placed single here, "Criticize," reached No. 4, while only getting to No. 74 on the U.S. Hot 100.

O'Neal has been quite successful on the albums front here, too—five of his six U.K. albums have made the top 20, including "All True Man," which got as far as No. 2 in 1991.

It is this solid showing in the U.K. marketplace that gives Lewis confidence in the relaunch of O'Neal, whose hiatus was due to both a drug-dependence rehab and a general lack of U.S. major-label interest in mature R&B artists (Billboard, March 25, 1995). He went with One World/EMI Premier not only because it offered the "best deal available," he says, but because it accorded him creative control.

"I picked all the producers. I picked all the songs, and I wrote a song on this album [the ballad "Our Love"]. It's the first song I've written and placed on an album, other than co-writing "Criticize." That in itself is a lot. Before, I never had to do that, because I never heard a Jam and Lewis song that I didn't like," says O'Neal. "Sometimes you've got to go out and try things yourself and see where you stand."

The album is supported by national newspaper, specialized music press, and radio advertising, fly-posting, and rail-site posters. Its first single is described by London dance station Kiss FM program controller Lorna Clarke as a "breakfast record." O'Neal was a guest on breakfast jock Charlie Wilde's show, whose listenership is suited to the singer's demographics.

At the Bristol, England-based adult R&B station Galaxy FM, the prerelease single was on the C-list, with strong indications of moving higher on the rotation roster. Station director Steve Parkinson says, "We're already playing it. It's quite good, but nothing too new from him. I think it's one for his fans to go straight out and buy. It will go up the charts—it's got a good soul feel to it."

At the Tower Records store in Piccadilly Circus in central London, soul buyer Stella Onisade says the branch has ordered "quite a good bit" of the set, which should be getting a featured rack display and will most likely be available on the in-store listening post.

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Songwriters & Publishers

ARTISTS & MUSIC

Scandinavia's Anglo Pop Affinity Writers Set Sights On U.K./U.S. Crossover

BY NIGEL HUNTER

LONDON—The countries of Scandinavia are generally viewed as “the frozen north” on account of their long, bleak winters and a perceived remoteness from the rest of Europe.

But Sweden, Norway, Denmark, Finland, and Iceland have a compensatory warmth in their attitude toward Anglo-American popular music. They are receptive to trends, co-writing collaborations, exchanging ideas, and participating in joint ventures. And proof that they are not frozen in terms of making periodic international impact exists in the examples of Abba, Sweden's legendary equivalent of the Beatles, and more recently Ace Of Base and Icelandic songstress Bjork, to name but three.

Martin Ingestrom, managing director of MCA Music Scandinavia AB, emphasizes the fertile interest of the area in terms of musical ideas. English is widely learned and spoken, from an early age, as a second language. Ingestrom estimates that 50% of the records released in Scandinavia are in English.

“There is a difference between the various countries,” he says. “Sweden has the most Anglo-American influences, followed to a lesser degree by Norway, Denmark, and Iceland. Finland is totally different, with a bias toward classical music and a high proportion of classical music activity in [comparison] to the size of its population.”

MCA Music Scandinavia, based in Stockholm, covers the entire Scandinavian region and will shortly start collecting royalties from the Baltic states. The organization will celebrate its fourth birthday in January 1997.

Ingestrom launched the office after previous service with Chrysalis Music and Records in Stockholm.

“We are very active in signing local repertoire for both the home market and other territories,” he reveals, “and a lot of our acts record in English only. We have the advantage of the MCA Music international network in promoting suitable acts and writers around the world.”

Ingestrom reports that the Swedish chart is a mixture of Anglo-American acts, local-language acts, and local acts singing in English. This pattern is generally reflected in the other Scandinavian territories.

“Those recording in Swedish usually only remake the albums if there is a demand from companies outside our territory,” he says. “Of course, everybody wants a shot at the international market. An album in the local language is occasionally done again in English later, but it seems to lose something in the process and seldom works well.”

Ingestrom names Japan as an increasingly important and successful market for Scandinavian product (Billboard, Sept. 7). He cites as an example Meja, whose eponymous Sony album has sold 550,000 units in Japan. Swedish rock band Salt, signed to MVG in Scandinavia and Island elsewhere, is breaking in the U.S., helped by being featured on the “Mission: Impossible” soundtrack. Starlet is a band released locally by MBG that has toured successfully in the U.S. and whose members now live there.

“Publishers are very active in placing Scandinavian acts with labels, as well as grooming them,” Ingestrom says. “We often try to go direct to U.K. or American record companies. If something is released here and doesn't happen, it's usually fairly hopeless to expect any action on it anywhere else.”

“Those recording in Swedish usually only remake the albums if there is a demand from companies outside our territory,” he says. “Of course, everybody wants a shot at the international market. An album in the local language is occasionally done again in English later, but it seems to lose something in the process and seldom works well.”



INGESTROM



Getting Money. Junior M.A.F.I.A. has signed an exclusive worldwide-publishing arrangement with Warner/Chappell Music on the heels of its platinum single “Get Money” and the release of “No Time,” the new single by group member Little Kim. Shown, from left, are Understanding of Undeas Productions; attorney Terry Baker; Angelique Miles, director of creative services at Warner/Chappell; Junior M.A.F.I.A.'s Little Caesar and Little Kim; John Titta, senior VP of creative services at Warner/Chappell; and Junior M.A.F.I.A.'s the Notorious B.I.G.

NO. 1 SONG CREDITS

| TITLE | WRITER | PUBLISHER |
|---|--|---|
| HOT 100 SINGLES | | |
| NO DIGGITY | Teddy Riley, C. Hannibal, L. Walters, William Stewart, Dr. Dre | Donril/ASCAP, Zomba/ASCAP, Chauncey Black/ASCAP, Smokin' Sounds/ASCAP, Queenpen/ASCAP, SIDI/BMI, Sony/ATV Tunes/ASCAP, Ain't Nothin' Goin' On But/ASCAP |
| HOT COUNTRY SINGLES & TRACKS | | |
| STRAWBERRY WINE | Matraea Bery | Longitude/BMI, August Wind/BMI, Great Broad/BMI, Georgian Hills/BMO |
| HOT R&B SINGLES | | |
| PONY | E. Lumpkin, T. Mosley, S. Garrett | Papah/ASCAP, Virginia Beach/ASCAP, WB/ASCAP, Herbilicious/ASCAP |
| HOT RAP SINGLES | | |
| NO TIME | Kim Jones, Sean “Puffy” Combs, S. Jordan | Undeas/BMI, Warner Chappell, EMI April/BMI, Dynatone/BMI, Unichappell/BMI, Justin Combs/ASCAP, Amani/ASCAP |
| HOT LATIN TRACKS | | |
| RECUERDOS, TRISTEZA Y SOLEDAD | Marco Antonio Solis | Crisma/SESAC |

Joni's 1st Guitar-Tab Folios; Romeo/EMI Deal; Rose Display

FOLIO FIRST FOR JONI: As part of an ongoing project to create guitar-tab folios for significant artists who have never been published in such editions, Warner Bros. Publications is releasing early next year the first guitar-tab folios created for **Joni Mitchell**.

The folios, which carry a list price of \$21.95 each, are designed to reflect “her penchant for unusual open tunings (she uses more than 50 distinct tunings in her repertoire); her style of strumming, slapping, and picking her guitar; and her treatment of the bass and treble registers to evoke the tone of colors of the entire spectrum of musical instruments,” the company says.

According to Warner, Mitchell recently agreed to release folios to match her two new albums, “Hits” and “Misses,” which are being released simultaneously. The folios will be published in Warner's authentic guitar-tab edition format, which features complete

transcriptions, including all solos, in standard notation and tablature. All of the open tunings are clearly indicated. The company also used the services of Mitchell's musical archivist, **Joel Bernstein**, as a consultant to ensure accuracy. Mitchell has released 19 albums since 1968.

Other guitar-tablature releases in the series include a folio by **the Ramones** that is already already out and forthcoming anthologies by **Jackson Browne**, **Gordon Lightfoot**, and **Cracker**.

EMI/ROMEO ESTATE DEAL: EMI Music Publishing will continue to publish the **Tony Romeo** catalog as well as other Romeo copyrights under a new deal with the Tony Romeo estate. Among the songs EMI Music has published are two **Partridge Family** hits, “I Think I Love You” and “It's One Of Those Nights (Yes Love),” and the group's “Summer Days,” as well as “I'm Gonna Make You Mine” (**Lou Christie**), “Indian Lake” (**the Cowsills**), and two hits by **the Brooklyn Bridge**, “Blessed Is The Rain” and “Welcome

Me Love.”

Paul Tannen, VP of catalog exploitations, will play a key role in obtaining new usages for the Romeo songs.

PROMO STORY: From the desk of **Philip “Flip” Black** of Music Sales Corp.'s A&R/creative services division comes word of the company's Music Publishing Highlights Update, a free promotional package that updates the user on the company's hit songs and original-artist and sound-alike masters available for licensing. There are two CDs that feature 60 one-minute versions of songs from the catalog, one covering the '70s to the '90s, the other spanning the '20s through the '60s. The accompanying book has sections on titles, years, peak chart positions, artists, specific categories, CD cuts, and masters.

A ROSE IN NOVEMBER: Writer **Earl Rose's** music is hitting various exposure routes

this month, including film, concerts, the stage, and nightclubs. He's written the score for the new MGM/United Artists film “Mad Dog Time,” in which Rose's original jazz compositions are performed by a quartet featuring **Harvey Mason**, **John Patitucci**, and **Mike Lang**.

On Nov. 8, Rose premiered the symphonic version of the film's love theme, “When Do I Think About You,” with the **Pacific Symphony Orchestra** in Los Angeles, where Rose opened for **Barbara Mandrell**. Rose will appear at New York's Tavern on the Green's Chestnut Room Nov. 26, 27, 29, and 30.

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

1. **Smashing Pumpkins**, “Melon' Collie And The Infinite Sadness.”
2. **No Doubt**, “Tragic Kingdom.”
3. **Bruce Springsteen Guitar Anthology**.
4. **Jim Brickman Christmas Anthology**.
5. **Curtis Mayfield Guitar Anthology**.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

“IF I NEEDED YOU”

Written by **Townes Van Zandt**
Published by **Columbine Music (ASCAP)**

Jonell Mosser became enthralled with **Townes Van Zandt's** songs at 19 after she saw him perform in a club in **Bowling Green, Ky.** Years later they became friends. After his wife asked Mosser to sing some of his songs for demos he could pitch, a copy of the tape caught the attention of the **Winter Harvest** label. The result is “**Around Townes**,” Mosser's debut disc. One of the tracks, “**If I Needed You**,” was a 1981 hit for **Don Williams** and **Emmylou Harris**, peaking at No. 3 on the **Hot Country Singles** chart.

“You have different ideas about a song,” says **Jonell Mosser**, who duets with **Delbert McClinton** on “**If I Needed You**.” “And I had all kinds of expectations. Delbert did something completely different, and it's great. It's totally Delbert.”

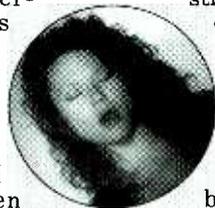
“There are times when you just have to get yourself out of the way and let the other person be. I feel like I did that, because when **Delbert McClinton** sings, you have to leave him alone and let him sing. He did a wonderful job.”

Mosser says “**If I Needed You**” is one of her favorite **Van Zandt** songs for several reasons.

“**Steve Earle** once said to somebody that it was one of the most perfect songs ever written because the melody is pretty and simple. It's like a **Shaker** melody almost. There's nothing stilted about it, nothing put on about it. It's very conversational.”

After reciting some of the lyrics, Mosser says, “It doesn't need to rhyme . . . It's so real. It doesn't need a bunch of stuff on it. It lives on its own. Great songs are like that.”

“I haven't gotten to a point where I'm writing songs like that yet . . . I'm a songwriter. **Townes** is a poet like **Walt Whitman**, **Robert Frost**, or **Carl Sandburg**.”



RCA Records' Retreat Shows The Dog Has Bark And Bite

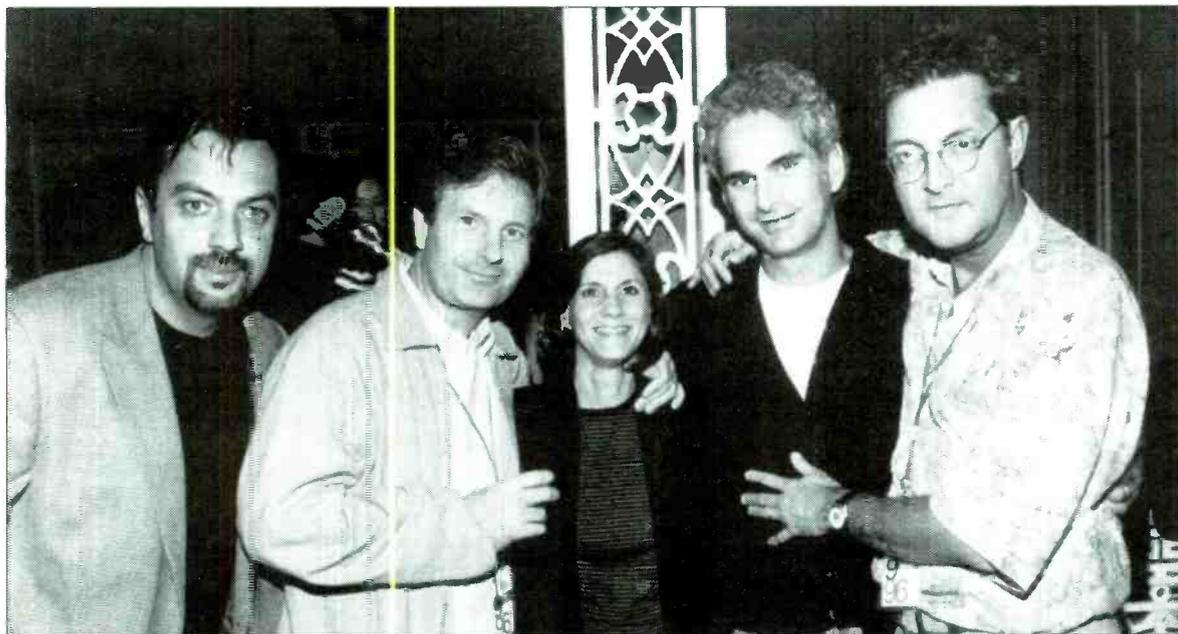
RCA Records recently held its annual retreat at the Renaissance Westchester Hotel in White Plains, N.Y. Label staff participated in inter- and intra-departmental meetings, planning sessions, and, of course, previewed new music. Referring to the famous company mascot Nipper, label president Bob Jamieson quipped, "The dog is alive and can still bite."



Pictured, from left are, Ron Fair, senior VP A&R/producer; Paul Stewart, president, PMP/Loud/RCA; Andy Vargas, RCA artist; Strauss Zelnick, president/CEO, RCA parent BMG Entertainment North America; and Bob Jamieson, president, RCA Records.



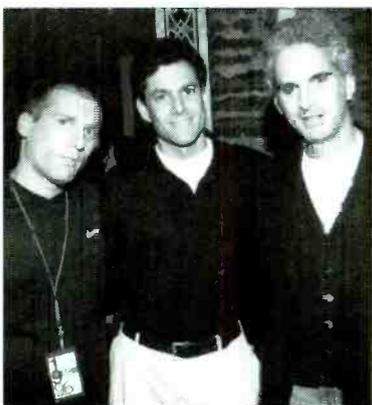
RCA Records' black music department celebrates with new signing Elements Of Life, pictured in the front row. In the middle row, from left, are James Boyce, co-national director of promotions; Harve Pierre, senior director of A&R; Chrissie Lindsey, promotions assistant; Kevin Evans, senior VP; Lauralynn Ingram, executive assistant; Michael Johnson, VP of promotions; and Taryn Brown, co-national director of promotions. In the back row, from left, are Jade Belgrave, assistant to A&R department; Thea Watson, marketing assistant; Nate Smith, VP of A&R; Nicole Sellers, Southeast regional promotions manager; Robert Taylor, Carolinas regional promotions manager; Rhonda Nolen, Great Lakes regional promotions manager; Will Strickland, former manager of street promotions; Nikki Garrett, Midwest regional promotions manager; and Basil Smith, business affairs associate.



Shown, from left, are RCA execs Jerry McKenna, senior director of crossover promotion; Butch Waugh, senior VP of national promotion; Bonnie Goldner, VP of pop promotion; Jack Rovner, executive VP/GM; and Hugh Surratt, VP of marketing and artist development.



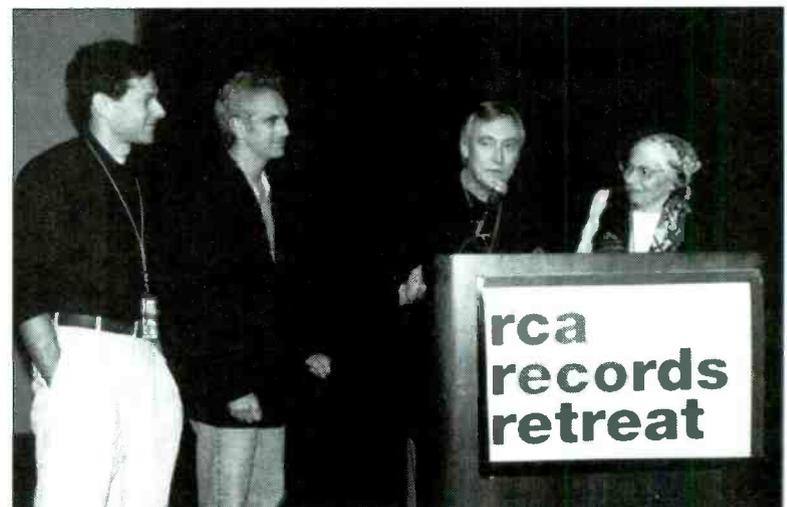
Musical talent is not limited to RCA artists as executives double as musicians to entertain colleagues. Pictured, from left, are Dwayne Welch, VP of international; Peter Robinson, senior director of A&R; Butch Waugh, senior VP of promotion; Whitney Wade, former creative services staffer; David Bendeth, VP of A&R; and Ron Fair, senior VP/A&R/producer.



Pictured, from left, Steve Rifkind, CEO/president, Loud Records; Strauss Zelnick, president/CEO, BMG Entertainment North America; and Jack Rovner, executive VP/GM, RCA Records.



Pictured, from left, are Rick Bleiweiss, senior VP of marketing, BMG Distribution; Elise Kolesky, VP of field marketing, RCA Records; Rick Cohen, senior VP of sales, BMG Distribution; David Fitch, VP of sales, RCA Records.



RCA Records first President's Award was presented to VP of corporate communications Marilyn Lipsius. The award's engraving reads, in part, "in recognition of the impact your commitment, vision, and spirit has made on all of us. You have truly made a difference." Shown honoring Lipsius, from left, are Strauss Zelnick, president/CEO, BMG Entertainment North America; Jack Rovner, executive VP/GM, RCA Records; Bob Jamieson, president, RCA Records; and Lipsius.

Post-CD Products Push Barriers

AES Gear Offers More Bits, Higher Sampling

BY PAUL VERNA

LOS ANGELES—Despite the notable absence of a DVD audio standard here at the 101st convention of the Audio Engineering Society (AES), pro audio manufacturers demonstrated their readiness for a post-CD digital audio world by showcasing a wealth of products that operate at resolutions considerably higher than that of the popular disc format.

Until as recently as a year ago, digital audio gear that pushed the 16-bit, 44.1-kilohertz CD barrier was the

exception rather than the norm. However, the AES show—held at the Los Angeles Convention Center Nov. 8-11—demonstrated that a vast percentage of professional digital audio tools now function at word lengths of 20-24 bits and sampling rates of up to 96 kHz.

The trend reflects an increasing awareness by industry professionals of the limitations of the CD and a commitment to raising the threshold of digital audio in preparation for the next-generation digital format.

For years, audio professionals have

recorded at 48 kHz and 20 bits, only to have to boil down their audio to 44.1 kHz and 16 bits. In fact, an entire cottage industry has developed around the need to bit-reduce and down-sample recordings for commercial release.

Although the standard for DVD audio is nowhere in sight, it is widely believed that it will be on the order of 96 kHz and 24 bits. Accordingly, such companies as Sonic Solutions, Sony, Studer, dB Technologies, Apogee Electronics, Nagra, Yamaha, Pioneer, Data Conversion Systems (dCS), Genex, Drawmer, AKM Semiconductor, Pacific Microsonics, Wadia, Prism Sound, Tracer Technologies, and Weiss have introduced high-sampling, extra-bit gear with successful results.

In a treatise titled "24-Bit Digital Recording . . . Why Is It Necessary?," Steven Lee of Canorus Inc. in Acton, Mass., and Michael Story of dCS Ltd. in Cambridge, U.K., said, "There is a large contingent of producers and engineers who think that digital recording techniques, in their current state, can never equal the best in analog. Some digital equipment that provides a new capacity for dynamic range also comes with a clinical, frigid character."

They added that digital audio is not inherently flawed but, rather, in need of improving. "Just like a diamond in the rough that needs expert polishing to bring it to perfection, digital technology . . . needed the time and expanding knowledge base to help it mature to its full potential," they said.

Indeed, many industry experts who were wowed by the sonic clarity and practicality of the CD have since discovered that the format has limitations.

Gateway Mastering engineer Bob Ludwig said 24-bit, 96-kHz audio "is a format whose time is coming soon." He added that DAT—long the de facto professional mastering medium—is being eclipsed by formats that can capture and deliver more than 16 bits at high sampling rates.

Until recently, it was impractical to make digital multitrack recordings at higher than 16 bits because most recorders sacrificed track capacity for enhanced sound quality. However, with the introduction at AES of Sony's HR (high resolution) version of its industry-standard PCM-3348 digital multitrack, studio pros can now keep the signal in the 24-bit mode until the final mastering stage if they mix digitally on a 24-bit-ready board, like Sony's own OXF-R3 high-end system.

Even low-cost digital gear aimed primarily at project and home studios has begun to adapt to higher audio standards. For instance, Yamaha's 02R and 03D Digital Mixing Consoles—showcased at the show—can accommodate 24 bits at the input and output stages, with a maximum sampling rate of 48 kHz.

Industry leaders say they eagerly anticipate the arrival of DVD and are urging the DVD standards committee to adopt as high and flexible a standard as possible. However, at press time, the DVD audio standard had yet to be established.



Apres Midi Soiree. Producer Jack Douglas, renowned for his work with Aerosmith, John Lennon and Yoko Ono, Alice Cooper, and Cheap Trick, has just finished recording an album with New York rock band 33 at Apres Midi in Paramus, N.J. Shown standing is Douglas; seated at the drum kit is Douglas' son John Collin Douglas, who played percussion on 33's album.

newsline...

FOLLOWING THE DISSOLUTION of the proposed purchase of Ludwigshafen, Germany-based BASF Magnetics by Turkish media conglomerate RAKS Holdings, BASF will sell its magnetic tape business to the KOHAP Group of Korea, effective Jan. 1, 1997. The purchase price has not been disclosed by either company.

BASF and KOHAP will sign a 10-year manufacturing agreement that will cover the production of magnetic pigments used in the making of magnetic tape, according to a BASF statement.

BASF union employees in Germany had protested the RAKS purchase on the grounds that it would result in increased demands on the work force without a corresponding increment in salaries or benefits. A BASF source told Billboard that he does not expect a similar reaction to the KOHAP acquisition, since KOHAP—whose expertise lies in the chemical, engineering, and construction industries—is not likely to interfere with the day-to-day operations of BASF.

Prior to the announcement of the KOHAP purchase, BASF had announced that it would close its BASF Magnetics Corp. division in Bedford, Mass., and consolidate its audio-video, pancake, and professional products businesses in Germany. Starting Jan. 1, 1997, distribution of BASF products in the U.S. will be handled by JR Pro Sales Inc. in Valencia, Calif., a new company headed by BASF Magnetics Corp. national sales manager Joe Ryan.

LIQUID AUDIO of Redwood City, Calif., has reached an agreement with San Francisco-based EDnet to deliver high-quality digital audio to industry professionals via the Internet. Under the terms of the agreement, EDnet will use Liquid Audio's mastering and delivery tools in professional applications.

Liquid Audio is in the process of developing specialized versions of its mastering and playback software packages—Liquifier and the Liquid Music Player, respectively—for use by EDnet. The software will be equipped with features that will enable industry pros to send and receive digital audio for use in music, films, TV, and advertising. In addition, EDnet will implement Liquid Audio's MusicServer to make content available on the World Wide Web. Liquid Audio's technology uses an exclusive, enhanced version of Dolby Digital audio compression technology to deliver digital data.

In a statement, EDnet chairman/CEO Tom Kobayashi said, "Our agreement with Liquid Audio will allow us to improve and expand upon our extensive professional relationships in the recording, motion picture, and advertising industries by introducing our clients to this revolutionary technology. We will be targeting current users of our global audio network, as well as professionals throughout the entertainment and media industries."

Liquid Audio co-founder and CEO Gerry Kearby said, "Our broad experience in the pro audio industry and close relationship with Dolby Labs provides the foundation upon which this technology is built."

ALESIS CORP. of Los Angeles promotes Allen Wald to VP of sales and Jim Mack to VP of marketing, according to Alesis chairman/CEO Keith Barr.

Wald is a 10-year veteran of Alesis, having joined the company shortly after its inception in 1986. He most recently held the position of VP of business development, and he retains the responsibilities of that post. Mack was most recently director of marketing at Alesis. He joined the company in 1994 after serving nearly 10 years as a sales representative for Sound Marketing, a Chicago-based independent company that represents, among other firms, Alesis.

In other Alesis personnel news, the company promotes

(Continued on next page)



MACK

NEW PRODUCTS & SERVICES

DIGIDESIGN of Palo Alto, Calif., announces that the anticipated upgrade to its popular Pro Tools digital editing software will be delivered this winter. Among the new features of Pro Tools version 4.0 are an improved visual interface; automation functions that include send and mute automation and dynamic automation of virtually all TDM plug-in parameters; fader grouping features that allow faders to be grouped while maintaining relative levels between them; multiple playlists per track; the integration of AudioSuite, a new plug-in architecture that provides many of the Sound Designer II file-based processing options; an improved interface for cross fades with variable S-shaped curves; and the ability to edit audio during playback.

Concurrent with the announcement of the software upgrade, Digidesign unveiled a lengthy roster of development partners for Pro Tools plug-ins. Among the members are dbx, Drawmer, Dolby Laboratories, Wave Mechanics, Liquid Audio, QSound, Intelligent Devices, Waves, Spatializer Audio Laboratories, AnTares Systems, and Cedar Audio.

GEORGE MASSENBURG LABS debuts its GML 9550 digital noise filter, a two-channel digital in/out processor designed to selectively remove low- to medium-level noise artifacts. A stand-alone, rack-mountable processor and desk-top controller with eight linear controls and an input/output switch, the GML 9550 allows the user to control the threshold for each of eight bands, from -96 dB to 0 dB. Eight, two-color LEDs indicate whether—and the degree to which—each band is active. The unit supports AES/EBU, S/PDIF, and Toslink digital audio protocols, as well as external word clock.

Developed jointly with the Walt Disney Co., the GML 9550 was originally intended for enhancing sound for motion picture production, but it has also been useful in many areas of postproduction, including the restoration of deteriorated music sources. The unit carries a suggested list price of \$4,500.

GML also introduces the 9500 dual-channel, five-band parametric mastering equalizer, an updated version of the company's popular GML 8200 unit. The new unit differs from its predecessor in that all of its controls are fully detented, facilitating resetability. The three-space, rack-mountable unit includes two GML 8355 power supplies (one for each channel).

In other GML news, the Van Nuys, Calif.-based company has entered into a distribution arrangement with ADgear, the engineering division of Japan-based VAP Inc. and an affiliate of NTV. Among ADgear's product offerings are the KZ-912 remote microphone preamp; the KE-922 six-band parametric equalizer; UR-76S stereo compressor/limiter, modeled after the popular Urei 1176 mono compressor, which is no longer manufactured; and the TG-81 Tranger, an eight-channel track arranger designed to facilitate vocal composites.

Additionally, ADgear manufactures the Over Quality discrete analog mixing

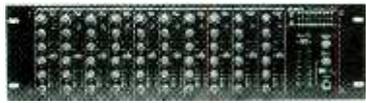
(Continued on next page)

NEW PRODUCTS & SERVICES

(Continued from preceding page)

console, which is distinct in that its input and monitor paths are combined through the use of the ADgear DOP-210A discrete op amp, and that the console has no microphone inputs. All its signal circuits operate at line level, with microphone signals flowing through the external KZ-912 unit. The Over Quality console features GML automation.

ALESIS CORP. debuted the Studio 12R microphone preamp/mixer and the Point Seven shielded reference monitors at AES. The 12R is a three-space, rack-mountable unit that features eight studio-grade mike preamps with globally switchable phantom power, eight mono line inputs, two stereo line inputs, two auxiliary sends (one pre-fader and the other post-fader), a stereo aux return, two-band EQ, and 60-mm

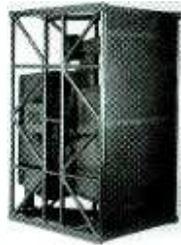


faders. The unit is designed for use in recording studios, fixed installations, sound reinforcement, and instrument rigs.

Alesis' Point Seven monitors are the latest in a speaker series that also features the award-winning Monitor One and Monitor Two models. A shielded product intended for use in homes and multimedia studios, the Point Seven is a two-way monitor with a 5.25-inch low-frequency driver and a 1-inch high-frequency dome; a frequency range of 85 hertz-27 kilohertz; power handling of 50 watts RMS, 100 watts peak; impedance of 4 ohms; and sensitivity of 86 dBs at 1

watt per meter.

JBL PROFESSIONAL debuts the Horn-Loaded Array (HLA) series of touring speakers. The system is based on the company's new Dual-Coil Driver (DCD) technology, which incorporates such innovations as power-doubling dual voice coils, lightweight materials, fewer steel components and frames,



high-output Neodymium magnets, and a new airflow design that offers improved heat dissipation (Billboard, Oct. 19).

Visually, the HLA Series' most striking feature is its unorthodox enclosure. Rather than the conventional "black-box" approach, JBL is using its patent-pending SpaceFrame design, consisting of a strong but lightweight metal frame made of materials used in professional auto racing. The SpaceFrame offers ease of mounting and even distribution of weight via integral mating points along the rig.

Another new technology employed in the HLA speakers is JBL's aimable Waveguide tilting system—an assembly of low-, midrange-, and high-frequency horns and drivers positioned inside the frame that gives the speakers extra flexibility in positioning and tilting.

DB TECHNOLOGIES of Bainbridge Island, Wash., unveils its AD 122-96, a 24-bit, stereo analog-to-digital converter that operates at sampling rates of up to 96 kHz. Among the units featured are conversion between sampling rates of 44.1 kHz, 48 kHz, 88.2

kHz, and 96 kHz; a noise floor of -122 dBs; four noise-shaping curves to convert from 24 bits to 20- and 16-bit formats; switchable soft-knee limiter; programmable digital test tones; AES and word-clock external synchronization; optional SDIF interface; DC subtraction with no high-pass filter; and absolute polarity inversion.

MERCENARY AUDIO of Foxboro, Mass., introduces a four-channel microphone preamp/direct box made up of Neve 1272 modules mounted in a two-space chassis. Each channel has a gain

switch with positions labeled "none," "some," and "lots"; a toggle switch to select microphone or direct signals; and a +20 dB switch. The unit carries a list price of \$2,700. Mercenary also showcased its Ultra Analog 2-inch, 8-track format, developed in conjunction with JRF Magnetics of Greendell, N.J.

MONTEBELLO, CALIF.-based Tascam showcased a prototype of a digital mixer that the company plans to introduce in the second quarter of 1997 at a list price of less than \$10,000. Referred to simply as the

Tascam Digital Mixer, the unit is designed to interface digitally with the Tascam DA-88 and other digital multitrack formats via card slots. However, it was not clear at press time whether the mixer will feature a digital interface to the Alesis Adat format, the leading modular digital multitrack in the market. The Tascam mixer contains a combination of analog and digital inputs; fully parametric, four-band EQ; and snapshot automation, among various features. Real-time automation can be achieved via an external computer.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 16, 1996)

| CATEGORY | HOT 100 | R&B | COUNTRY | DANCE SALES | ADULT TOP 40 |
|---|---|--|--|--|---|
| TITLE Artist/ Producer (Label) | NO DIGGITY Blackstreet Feat. Dr. Dre) / T. Riley, W. Stewart (Interscope) | PONY Ginuwine/ Tim Baland (550 Music) | LONELY TOO LONG Patty Loveless/ Emory Gordy, Jr. (Epic) | STREET DREAMS Nas/ Poke, Tone (Columbia) | I LOVE YOU ALWAYS FOREVER Donna Lewis/ D. Lewis, K. Killen (Atlantic) |
| RECORDING STUDIO(S) Engineer(s) | FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea | PYRAMID SOUND (Ithaca, NY) Jimmy Douglas | WOODLAND DIGITAL (Nashville) Russ Martin | SOUNDTRACKS STUDIOS (New York, NY) Steve Sola | SHELTER ISLAND SOUND (New York) Kevin Killen |
| RECORDING CONSOLE(S) | SSL 4072 | Neve VR48 with Flying Faders | Neve 8068 | API Legend | MCI 636 with Neve Flying Faders |
| RECORDER(S) | Studer 827/Dolby SR | Studer A827/A80 | Mitsubishi X880 | Studer A820 | Studer A80 |
| MASTER TAPE | Ampex 499 | Ampex 499 | Ampex 467 | Ampex 499 | Ampex 499 |
| MIX DOWN STUDIO(S) Engineer(s) | FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea | PYRAMID SOUND (Ithaca, NY) Jimmy Douglas | MASTERFONICS (Nashville) John Guess | HIT FACTORY (New York, NY) Rich Travali | UNIQUE RECORDING (New York) Jimmy Bralower/ Tim Leitner |
| CONSOLE(S) | SSL 4072 | Neve VR48 with Flying Faders | SSL 4064E G Series | Neve VR60 | SSL 4000 with Ultimation |
| RECORDER(S) | Studer 827/Dolby SR | Studer A827/A80 | Studer MH827D/ ATT Disq | Studer A827 | Studer A800 MKIII |
| MASTER TAPE | Ampex 499 | Ampex 499 | Ampex 467 | Ampex 499 | Ampex 499 |
| MASTERING Engineer | HIT FACTORY Herb Powers | SONY MUSIC Vlado Meller | MASTERFONICS Glenn Meadows | STERLING SOUND Tom Coyne | GATEWAY Bob Ludwig |
| CD/CASSETTE MANUFACTURER | MCA | Sony | Sony | Sony | WEA |

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

NEWSLINE

(Continued from preceding page)

Julie Tan to international marketing manager; she was most recently international distribution coordinator.

IN THE AUDIO ENGINEERING SOCIETY Convention controversy department, Mercenary Audio founder Fletcher made his views on low-cost recording equipment abundantly clear when he impaled an Alesis Adat and Mackie mixer and labeled his grotesque sculpture "shit on a stick." When the convention organizing committee made him take down the display, Fletcher replaced it with a sign that read, "This space available. Formerly protected by the First Amendment."

Alesis executives Jim Mack and Jeff Klopmeier said they felt Fletcher's statement violated the collaborative spirit of a convention in which competing companies are increasingly partnering with one another to offer users greater creative choices. They added, however, that they felt flattered Fletcher equated digital audio with the Adat format.

Fletcher told Billboard that he wasn't making a statement against Alesis and Mackie as much as he was expressing his views on digital audio and the proliferation of budget studio gear. He added that "the Mackie guys were pretty cool" about the questionable use of their product.

DAVID CARROLL ELECTRONICS of Richmond, Calif., has spun off its product manufacturing into a new company, Signal Transport. David Carroll will concentrate on its core business of audio, video, and data systems design and integration, as well as pro audio sales.

The new unit assumes the rights to manufacture and distribute all products formerly manufactured by David Carroll, including the popular Project Patch studio wiring system.

"The formation of Signal Transport means we can focus on the essentials of product development and manufacturing," says Lee Pomerantz, director of sales and marketing for the new firm. "We expect to bring products online more quickly, expand our distribution network, and provide even better customer service. The dynamics of contracting and manufacturing are so different that as demand for products mushroomed, it only made sense to split into two different companies."

Among Signal Transport's new offerings are the Swing Rack system of rack furniture, which allows easy, unencumbered access to the rear of rack-mounted units; the Project Patch Studio Kits, a series of modular "plug-and-play" patch bay units; and Project Patch TRS, a lower-cost version of the Project Patch system.

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

No Sales Blues In U.K., Japan 3rd-Qtr. Sales Stagnant In France

This story was prepared by Jeff Clark-Meads in London, Steve McClure in Tokyo, and Emmanuel Legrand in Paris.

The world's second and fourth largest record markets are offering a ray of hope in a difficult global climate.

In Japan (second only to the U.S.), the demand for music is growing faster than the economy as a whole, while the U.K. has just achieved its best-ever third-quarter album sales.

At press time, the third-quarter figures for Germany, the third-largest market, were unavailable. In France, though, the world's fifth-biggest market, the picture remains gloomy.

In Japan, million-selling albums and singles by domestic artists such as globe, Namie Amuro, Dreams Come True, and My Little Lover and foreign acts, including the Cardigans and the Carpenters, powered the industry in the first nine months of 1996, according to data released by the Recording Industry Assn. of Japan (RIAJ).

The pace of growth was slightly off from the corresponding period of 1995, but was impressive given Japan's slow economic recovery.

Audio software shipments in the January-September period totaled 345.8 million units, up 7%, for a wholesale value of \$3.82 billion, up 9%, according

to the RIAJ.

Total album shipments were 221.2 million units, up 9.8% from 201.48 million units in the first nine months of 1995.

CD albums accounted for 204.4 million units, up 9%, and were worth \$2.98 billion, up 10%.

Cassettes (separate figures for singles and albums are not available; most cassettes are albums, however) were

'These figures confirm there is significant growth in the British market'

16.22 million units, down 9%, and were worth \$126.1 million, down 6%.

Vinyl albums stood at 599,000 units, up 75%, and were worth \$7.42 million, up 50%.

CD singles (there are no other singles formats worth mentioning in the Japanese market) sold 124.58 million units, up 6%, and were worth \$697.5 million, up 7%.

Shipments of material by non-Japanese artists totaled 78.42 million units, up 9%, and were worth \$1 billion, up 7%.

Production of domestic artists' mate-

rial scored 267.37 million units, up 8%, for a value of \$2.81 billion, up 11.5%.

In the U.K., the British Phonographic Industry (BPI) says that record companies' third-quarter album performance is an indication of an underlying strength in the market rather than a freak result.

Total album units shipped to stores during the period was 44.67 million, up 15.3% compared with the same three months in 1995, while value at wholesale was up 13.5%, at \$326.88 million.

BPI research director Peter Scaping says that his organization's verification with retailers demonstrates that these figures have not been distorted by trans-shipment orders destined for overseas or by retailers ordering in bulk for the Christmas market.

While Scaping cautions that the all-important fourth quarter will be the greatest test of the market's health, he states that the record third-quarter figures are rooted in a confidence across the whole retail sector.

He adds, "These figures confirm that there is still significant growth in the British market."

Scaping says the value and volume of the album sector in the third quarter were both higher than at any point since the BPI began collating statistics in 1972.

The market was driven, Scaping adds, by the "Now 34" compilation, Alanis Morissette's "Jagged Little Pill," and Ocean Colour Scene's "Moseley Shoals."

In France, a disappointing first half was not much relieved by the third quarter, in which sales rose by 4.6%, compared with the same period last year, to \$266 million.

Despite this increase, says labels' body SNEP, 1996 to date is still 0.6% behind the first nine months of 1995 in value terms.

The exchange rates used in this story are 112 yen to the dollar, .60 pound to the dollar, and 5.3 francs to the dollar.

TV Special In Germany To Promote Country Music

■ BY WOLFGANG SPAHR

HAMBURG—A concentrated push by German music labels to raise the profile of country music is paying off.

A major TV special devoted to some of country music's newest leading lights will be the final phase of a determined campaign by record companies to show that the genre can appeal to a mainstream audience.

The 60-minute country music special, "Power Vision—An American Night," will air on ZDF Nov. 28 in a prime-time slot. ZDF hopes the show will attract an estimated 4.5 million viewers, who will be entertained by such country singers as Michelle Wright, John Berry, Charlie Major, Mindy McCready, BR5-49, the Bellamy Brothers, and German country singer Jill Morris.

Country music has been at the top of German record companies' agendas for some time. Following a visit by a delegation of German industry executives to the 1995 Country Music Assn. (CMA) Awards show, such companies as BMG, MCA, and WEA have begun to strengthen their country music presence in German record stores.

BMG launched a campaign called "That's Country, My Friend," MCA is using the "Drive MCA" motto, and WEA recently weighed in with a one-week promotion tour through Germany by country star Faith Hill to promote her album "Piece Of My Heart."

The commitment from record companies is now rubbing off on broadcasters.

ZDF producer Sonja Mette is convinced that the show will highlight a new type of country music and prove that many Germans like listening to the music.

ZDF's head of TV entertainment, Axel Bayer, adds, "Germans associate country music with lasso-throwing cowboys, horses, and truck drivers. Our aim is to present various artists from the new country music scene to prove that this style of music plays a completely different role in the U.S. and is in the process of becoming the main pop trend of the late 1990s. This makes ZDF the first German broadcaster to provide country stars who have long since made it big in the U.S. with a unique platform in Germany."

In order to steer clear of country's old image, the show will deliberately showcase artists who also utilize elements of pop music. German pay TV broadcaster Premiere, which presented the CMA Awards show from Nashville to its 1.3 million subscribers Oct. 22, echoes ZDF's enthusiasm.

Premiere spokesman Detlev Schmidt says, "There is a real interest in country music. Last year, we detected nothing short of a country music boom. Country music has moved to the mainstream, with artists such as Garth Brooks and Vince Gill enjoying crossover appeal."

The ZDF show will also feature an interview with German composer/producer Harald Faltermeyer, who will report on American music. In addition, there will be a competition that all viewers can enter. The first prize is a trip to the U.S.

BMG Germany/Switzerland/Austria president Thomas M. Stein, who has attended the CMA Awards in Nashville for many years, is enthusiastic about country's prospects. "What is particularly conspicuous is that more and more young people are ignoring the antiquated clichés, such as

(Continued on next page)

newsline...

MORE THAN 1,000 bootlegged CDs have been seized from a record store in Manchester, England, following a raid by the British Phonographic Industry's Anti-Piracy Unit (APU) and local trading standards officers. The bootlegs included recordings by such acts as the Beatles, Blur, Oasis, and the Rolling Stones; the raid also netted 130 bootlegged videos. According to David Martin, head of operations at the APU, 90% of the store's stock consisted of bootlegged material.

MTV NETWORKS EUROPE is beaming into the Ukraine, having inked a licensing agreement with local broadcaster Zone Vision/Ukraine. MTV has signed a one-year agreement with the TV company to transmit two hours of programming per day.

THE BRIT AWARDS will once again be broadcast on the national independent television network ITV next year. The U.K. music event is to be staged Feb. 24, 1997, at London's Earls Court for the second year running, with a two-hour show to be broadcast the following night. This year's event attracted a TV audience of 12.7 million, and in 1997 ITV will be extending its coverage by 30 minutes. The Brit Awards will be distributed to broadcasters worldwide by Big Picture Ltd., with international radio sales being handled by Wise Buddah Productions.

EMI RECORDS U.K. is linking up with the Red Hot AIDS Charitable Trust for a charity album drawing on the works of Noel Coward. "Twentieth Century Blues: The Songs Of Noel Coward" will feature interpretations of his songs by a host of British artists; executive producers for the album are Neil Tennant of the Pet Shop Boys and EMI Premier's Tris Penna. The album will be released January 1998 and will be preceded by a single in September '97.

Bali Show No Doubt Boosts Benefit Set

■ BY GEOFF BURPEE

HONG KONG—Three major brand names came together for a surfing safari of a different sort in Bali, Indonesia, to promote a new benefit album.

U.S. act No Doubt was brought to the resort island for a concert staged by MCA Music Asia Pacific, the Hard Rock Cafe, Channel V, and a host of other sponsors. The event was designed to give a lift to the album "MOM: Music For Our Mother Ocean," whose aim is to raise awareness and money to improve the world's beaches and oceans. The alternative-rock

release started life as a Geffen project organized by the Surfrider Foundation to benefit California's beleaguered coast. It features offbeat tracks on a nautical theme by such acts as Helmet, Pearl Jam, the Ramones, and Porno For Pyros.

In spite of the prodigious lineup, the album was not tailor-made for Asia's ballad-friendly markets. When the CD came to the Hong Kong regional offices of MCA Records, VP of marketing Tom van Dell says he was immediately struck by a couple of things.

"We knew it was not going to be the easiest record to sell here," says Van Dell. "But rather than let it get shuf-

fled into the alternative section and have it perhaps sell a few thousand, we thought, 'This is a great cause.' So we thought we would make something out of it in Asia, where the endangered environment is a big issue."

MCA spoke with Singapore-based HPL Leisure Holdings Ltd., which manages the Hard Rock Cafe brand in Asia, and satellite music station Channel V. In the ensuing brainstorming session, Channel V produced and aired a 60-second promo and put one of the featured acts, No Doubt, in heavy rotation. The Hard Rock Cafe agreed to stage and brand the concert. That

(Continued on next page)

HMV Direct Expands The Customer Base Home-Shopping Operation Targets Lapsed Buyers

■ BY JOHN FERGUSON

LONDON—HMV U.K. is homing in on the lapsed music buyer.

Six months from the launch of chain's separate home-shopping operation, HMV Direct is busy gearing up for the vital Christmas period. And according to GM Glen Ward, the operation has already succeeded in reawakening music buying among lapsed customers.

"The gratifying thing is that we are expanding the market," he says. "And that is only for the good of the industry. We asked our customers if they would have bought their particular CDs if it wasn't for the service, and a third of them answered no. That shows we are hitting the lapsed music buyer. People in the more isolated areas are delighted to have a service like this."

Although he declines to reveal exact figures on the number of HMV Direct customers, Ward says he is pleased with the results to date, particularly since the launch took place against the backdrop of a strike by postal workers, which, he admits, caused some disruption to business.

Although home shopping is traditionally seen as the enemy of the retailer, some of the U.K.'s biggest chains see

mail order as a perfect way to target the lapsed music buyer. Virgin Retail U.K. has also launched into this sector with Virgin Entertainment Direct, a niche-driven operation aimed at specific sectors of the marketplace (Billboard, Nov. 2).

Under the HMV Direct scheme, consumers are not required to join a club, nor are they expected to fulfill a minimum number of purchases a year. Customers are encouraged to purchase a hardbound, 216-page catalog and can place their purchases from there by telephone, mail, or fax. Orders will be delivered within seven days.

Ward adds that HMV Direct can complement traditional retailing. He points out that the HMV Direct catalogs were sold in stores and that some people were using them as reference guides before making purchases in the stores.

The other lesson HMV Direct has learned is that every customer is very different. "You can never be judgmental about people's buying habits. Someone buys the soundtrack to 'Singin' In The Rain,' then they may be buying the latest Oasis album. You can't pigeon-hole people," Ward says.

His next step is to widen the range of

home entertainment products available through HMV Direct. The operation's latest promotional mail-out includes not only a selection of the year's top albums, but also, for the first time, a 32-page video catalog. He says, "At this stage, the main catalog is our shop window. Once you have got people into the 'shop,' you then have to look to offer them the range of items carried by HMV."

For the present, Ward says, there are no plans to expand the concept to other territories, with the priority being to establish the business first in the U.K. However, he adds that HMV Direct does have some international clients. "There are quite a few expats overseas who know about the service," he says.

Joey Boy Has 'Fun' With Snow Thai, Canadian Rappers Collaborate

■ BY MICK ELMORE

BANGKOK, Thailand—Local rapping sensation Joey Boy has become the country's first artist to record with a well-known Westerner.

His song and video "Fun, Fun, Fun" with Canadian rapper Snow is set for release at the end of the month through Bakery Music—and Joey Boy returns the favor on Snow's as-yet-untitled forthcoming album on EastWest.

Snow, the Canadian rapping success whose album "Twelve Inches Of Snow" spent 38 weeks on The Billboard 200 in 1993, had a large part to play on the Thai rapper's third album. Joey Boy spent a few weeks with Snow in Toronto earlier this year recording and honing his rap technique. "At first we had no plans to sing together," says Joey Boy. "We became friends. Then he asked me to sing a song with him." Friendship led to the artists collaborating on tracks for each other's albums (both albums are due in late November).

Snow sings "Fun, Fun, Fun" on Joey's album and appears in a video now in its final stages of editing. Joey Boy joins Snow for "Joey And Me" on the latter's album. Joey Boy says that the Toronto experience has improved his rapping and that the new album will highlight that difference, for it features a more American hip-hop and Jamaican reggae beat.

The Toronto experience did not come cheap: Bakery believes that the North American setting more than doubled the usual \$20,000 invested in recording an artist in Thailand. "We could have done it for a lot, lot cheaper here," admits Kamol Sukosol Clapp, managing director of Bakery. "We recorded it in Toronto to raise the quality. We [Thailand] can compete against the European market, but once you go to the U.S. and Canada the quality goes up. The additional cost will be worth it." But then, the label believes it already has a proven recipe for success with the 21-year-old rapper. His 1994 epony-

Australian Dance Leader Robert Racic, 38, Dies

■ BY CHRISTIE ELIEZER

SYDNEY—Robert Racic, regarded as the pioneer of Australia's contemporary dance scene, died Oct. 25 from PML, a brain virus. The DJ/producer/mix master was 38.

"He took Australian dance to the world and brought the world to Australian dance," says Tom Ellard, leader of the duo Severed Heads. "He worked overseas a lot, with people like Arthur Baker and Canada's Nettwerk label, and brought their techniques back here."

Racic paved the way for Australian dance's move into North America and Europe. In 1988, Sev-

ered Heads' "Greater Reward" single, issued in Canada on Nettwerk, became the biggest-selling import of the year in the U.S. and reached No. 19 on the Billboard Hot Dance Music/Club Play chart. Two more Severed Heads singles, and three by Brisbane dance band Boxcar—all produced by Racic—charted between 1988 and 1991. Severed Heads are currently inked to Strange Ways in Germany and Decibel in the U.S., while Boxcar are with Pulse 8 through Europe and the U.K.

Racic began DJ'ing around Sydney in the early '80s, inspired by New York garage/house, and created an alternative to traditional white guitar rock. Determined to create a homegrown scene, Racic sought emerging acts like Machinations and Rockmelons. He became sound man and unofficial third member of Severed Heads, enjoying his biggest chart success when the act's "Dead Eyes Opened" reached No. 12 on the Australian Record Industry Assn. chart in 1994.

"He was one of the first superstars of the local dance culture," says Andrew Penhallow, GM of Volition, which signed Severed Heads, Single Gun Theory, Itch-E & Scratch-E, and Boxcar, among others. "Quite often, a lot of his work was superior to that coming from overseas because he was such a perfectionist. It was not uncommon for him to spend 12 hours on a four-second piece of music."

David Smith of Boxcar agrees, saying that Racic's perfectionist sense made him the first Australian DJ to expand into production, editing, and mastering. "Dance had long been fringe music in this country," says Smith. "Robert was instrumental in popularizing raves and bringing it into the charts. Had he lived, within five years he would have been ranked among the world's best. He was well on his way."

Racic was working on a solo project, MagicMan, when he was diagnosed with his illness in early September.

BALI SHOW

(Continued from preceding page)

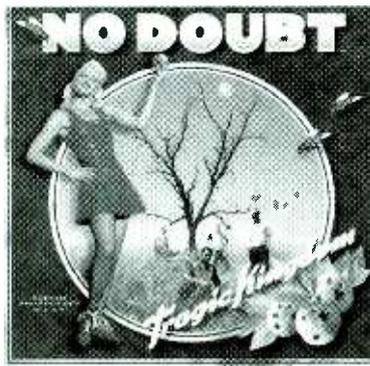
meant constructing a stage directly in front of the Bali Hyatt—an HPL hotel venture—on Sunur Beach.

No Doubt played in Japan a few weeks after the CD arrived on Van Dell's desk. The plan was hatched for the band to play a beach gig, and Bali was appropriate for a number of reasons. Apart from its reputation as a surfing mecca and an easy destination for a band with a few days on its hands, the Indonesian island also has a Hard Rock Cafe, on nearby Kuta Beach.

"The Hard Rock had been looking for ways to act on its slogan, 'Save the Planet,' here in Asia," says Bob Teasdale, a VP at HPL. "At the same time, we wanted to explore the possibilities of raising Bali's profile as a spot for international acts to play, like Montreux attracts the Jazz Festival."

At first, the idea was greeted with polite skepticism by the Bali government. "To do this in Bali, you need a pretty strong concept," says Teasdale. "The authorities are not used to this kind of thing."

Teasdale says the show's success will pave the way for more Bali gigs. HPL hopes to develop the Hard Rock's presence there to draw top acts for showcase performances and even festivals. "A Sunsplash is in the works for



March," he says.

Channel V director of music and artist relations Jeff Murray says, "We thought that we could get behind raising awareness and money for beaches and oceans here in Asia."

Van Dell says MCA—which has recently brought over Bush and Deep Blue Something for promo tours and performances—is committed to marketing alternative fare in Asia through live gigs.

"There's definitely an audience for that kind of music here," Van Dell says. "It's worth going after. When you give bands a chance to present themselves live, people are really responding to it."

EXECUTIVE TURNTABLE

RECORD COMPANIES. EMI Music Germany/Switzerland/Austria (GSA) has unveiled the details of a senior staff reorganization within the company. **Marco Quirini**, director/GM of EMI Artist Marketing, and **Peter Burtz**, director/GM of spin records, have been appointed managing directors of their respective labels. In other changes, **Rüdiger Fleige**, commercial director, will be assuming responsibility for the

Butzweilerhof, Germany, distribution center, in addition to his previous duties in sales and promotions. He also has been appointed executive VP of EMI Electrola. **Dr. Jan Christian Fomerling**, VP of distribution, and **Dr. Carl Mahlmann**, regional VP of business planning, GSA, will report to Fleige. **Jochen Frese**, financial director, has become regional VP of finance, GSA.

TV SPECIAL PROMOTES COUNTRY MUSIC

(Continued from preceding page)

'campfire romance' and 'redneck music,' and are increasingly listening to country music," he says.

This is why BMG has decided to launch a representative cross section of the contemporary country scene with a campaign to showcase such stars as Alan Jackson, the Mavericks, Travis Tritt, Brooks & Dunn, Jill Morris, and many others. Stein describes the "That's Country, My Friend" campaign as an audio reference work on country music in 1996 and a convincing appetizer for new fans that will arouse even greater interest in country music.

MCA Germany managing director Heinz Canibol has spent the past few months pushing country music in Germany. He has had initial success in Germany with

Trisha Yearwood, Vince Gill, and the Mavericks. He says that marketing campaigns using the "Drive MCA" motto are boosting sales of the MCA repertoire in the German market.

WEA Germany managing director Gerd Gebhardt also reports a positive reaction. He has assembled a special album for the German market by country star Faith Hill, which has met with a very favorable response. Hill gave many TV and radio interviews during her several days' stay in Germany. Says Gebhardt, "If we treat country like pop and forget about the cowboy hats and the old clichés, I think there is a good chance of some of the major German names making it onto the German charts."

HITS OF THE WORLD



| JAPAN | | (Dempa Publications Inc.) 11/18/96 | |
|---------------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | NEW | PRIDE MIKI IMAI FOR LIFE | |
| 2 | 1 | CAN'T STOP FALLIN' IN LOVE GLOBE AVEV TRAX | |
| 3 | 5 | KOIGOKORO NANASE AIKAWA CUTTING EDGE | |
| 4 | 3 | KOREGA WATASHINO KIRUMICHI PUFFY EPIC | |
| 5 | 10 | MIRAIENO PRESENT MIHO NAKAYAMA WITH MAYO KING | |
| 6 | 2 | NOW AND THEN MY LITTLE LOVER TOYS FACTORY | |
| 7 | 4 | CLASSIC JUDY AND MARY EPIC/SONY | |
| 8 | 7 | YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI-BA-EMI | |
| 9 | 6 | SAVE YOUR DREAM TOMOMI KAHARA PIONEER LDC | |
| 10 | 8 | SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC/SONY | |
| ALBUMS | | | |
| 1 | 3 | X JAPAN DAHLIA EASTWEST JAPAN | |
| 2 | 1 | SPITZ INDIGO CHIHEISEN POLYDOR | |
| 3 | 2 | NORIYUKI MAKIHARA UNDERWEAR WEA JAPAN | |
| 4 | 5 | UA 11 VICTOR | |
| 5 | 4 | BEATLES ANTHOLOGY 3 TOSHIBA/EMI | |
| 6 | 8 | YEN TOWN BAND MONTAGE EPIC/SONY | |
| 7 | NEW | SHOGO HAMADA THE DOOR FOR THE BLUE SKY SONY | |
| 8 | 7 | VAN HALEN GREATEST HITS WEA JAPAN | |
| 9 | 10 | YUTAKA OZAKI FOR ALL MY LOVES SONY | |
| 10 | NEW | SPICE GIRLS SPICE TOSHIBA/EMI | |

| CANADA | | (SoundScan) 11/23/96 | |
|---------------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | WHERE DO YOU GO NO MERCY ARISTA | |
| 2 | NEW | YOU MUST LOVE ME MADONNA WARNER BROS. | |
| 3 | NEW | THE MOMENT KENNY G ARISTA | |
| 4 | 2 | IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA | |
| 5 | 4 | NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA | |
| 6 | 3 | ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION | |
| 7 | 9 | GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE | |
| 8 | 5 | LOUNGIN LL COOL J DEF JAM/MERCURY | |
| 9 | NEW | HAPPY DAYS P.J. COCH | |
| 10 | 6 | YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA | |
| 11 | 7 | HERO OF THE DAY METALLICA ELEKTRA | |
| 12 | 8 | MACARENA LOS DEL RIO RCA | |
| 13 | 10 | CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA | |
| 14 | 12 | HOW DO U WANT IT 2PAC FEATURING KC AND JOJO DEATH ROW/INTERSCOPE | |
| 15 | 11 | CHILDREN ROBERT MILES DECONSTRUCTION | |
| 16 | NEW | BOHEMIAN RHAPSODY BRAIDS ATLANTIC | |
| 17 | NEW | HOW BIZARRE OMC POLYDOR | |
| 18 | NEW | I DON'T NEED YOUR LOVE ANGELINA UPSTAIRS | |
| 19 | NEW | KEEP PUSHIN' BORIS DLOGOSCH MAW | |
| 20 | 18 | ONLY YOU 112 FEATURING THE NOTORIOUS B.I.G. BAD BOY/ARISTA | |
| ALBUMS | | | |
| 1 | 1 | VAN HALEN BEST OF VOLUME 1 WARNER BROS. | |
| 2 | 6 | BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE | |
| 3 | 2 | CELINE DION FALLING INTO YOU COLUMBIA | |
| 4 | NEW | GHOSTFACE KILLAH IRONMAN EPIC | |
| 5 | 5 | ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK | |
| 6 | 7 | VARIOUS ARTISTS DANCE MIX '96 QUALITY | |
| 7 | 9 | CELINE DION LIVE A PARIS COLUMBIA | |
| 8 | 8 | NO DOUBT TRAGIC KINGDOM INTERSCOPE | |
| 9 | 4 | MARILYN MANSON ANTICHRIST SUPERSTAR INTERSCOPE | |
| 10 | 12 | SHERYL CROW SHERYL CROW A&M | |
| 11 | 3 | BEATLES ANTHOLOGY 3 CAPITOL | |
| 12 | NEW | FABIAN LARA PURE GAM | |
| 13 | NEW | RANKIN FAMILY COLLECTION EMI | |
| 14 | NEW | SHANIA TWAIN THE WOMAN IN ME MERCURY | |
| 15 | 15 | FUGEES THE SCORE COLUMBIA | |
| 16 | 13 | PHIL COLLINS DANCE INTO THE LIGHT FACE VALUE/WARNER | |
| 17 | 17 | NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH DGC | |
| 18 | NEW | BRYAN ADAMS 18 TIL I DIE A&M | |
| 19 | 20 | VARIOUS ARTISTS THE HIT ZONE BMG | |
| 20 | 10 | MOIST CREATURE EMI | |

| GERMANY | | (Media Control) 11/12/96 | |
|---------------|-----------|---|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE | |
| 2 | 2 | ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST | |
| 3 | 3 | WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA | |
| 4 | 4 | A NEVERENDING DREAM X-PERIENCE WEA | |
| 5 | 6 | WHO WANTS TO LIVE FOREVER DUNE VIRGIN | |
| 6 | 5 | HOW BIZARRE OMC POLYDOR | |
| 7 | 8 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST | |
| 8 | 10 | WORDS BOYZONE POLYDOR | |
| 9 | 7 | I'M RAVING SCOOTER EDEL | |
| 10 | NEW | I WANT YOU BACK N SYNC ARIOLA | |
| 11 | NEW | VERPISSE' DICH TIC TAC TOE RCA | |
| 12 | 19 | IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ COLUMBIA | |
| 13 | 13 | BECAUSE YOU LOVED ME CELINE DION COLUMBIA | |
| 14 | 15 | RUN A WAY SOUND LOVERS POLYDOR | |
| 15 | 12 | PRAY DJ BOBO EAMS | |
| 16 | 9 | IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA | |
| 17 | 16 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | |
| 18 | 11 | SALVA MEA FAITHLESS INTERCORD | |
| 19 | 14 | REALITY RMB MOTOR MUSIC | |
| 20 | 20 | BORN SLIPPY UNDERWORLD ARIOLA | |
| ALBUMS | | | |
| 1 | 1 | KELLY FAMILY ALMOST HEAVEN EMI | |
| 2 | 3 | PHIL COLLINS DANCE INTO THE LIGHT WEA | |
| 3 | 2 | DIE TOTEN HOSEN IM AUFTRAG DES HERRN ... EASTWEST | |
| 4 | 4 | BOHSE ONKELZ E.I.N.S. VIRGIN | |
| 5 | 5 | WOLFGANG PETRY ALLES ARIOLA | |
| 6 | 6 | SIMPLY RED GREATEST HITS EASTWEST | |
| 7 | 10 | VAN HALEN BEST OF VOLUME 1 WEA | |
| 8 | 15 | CELINE DION FALLING INTO YOU COLUMBIA | |
| 9 | 7 | JOE COCKER ORGANIC EMI | |
| 10 | 8 | DJ BOBO WORLD IN MOTION EAMS | |
| 11 | 11 | BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE | |
| 12 | 14 | R.E.M. NEW ADVENTURES IN HI-FI WEA | |
| 13 | 12 | EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA | |
| 14 | NEW | SPICE GIRLS SPICE VIRGIN | |
| 15 | NEW | EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR METRONOME | |
| 16 | 13 | FUGEES THE SCORE COLUMBIA | |
| 17 | 16 | JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC | |
| 18 | 19 | PUR LIVE—DIE ZWEITE INTERCORD | |
| 19 | NEW | SOUNDTRACK EVITA WEA | |
| 20 | 18 | DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST | |

| FRANCE | | (SNEP/IFOP/Tite-Live) 11/02/96 | |
|---------------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | FREE FROM DESIRE GALA SCORPIO | |
| 2 | 2 | AICHA KHALED BARCLAY | |
| 3 | 3 | WANNABE SPICE GIRLS VIRGIN | |
| 4 | 6 | IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA | |
| 5 | 5 | ALL BY MYSELF CELINE DION COLUMBIA | |
| 6 | 4 | KILLING ME SOFTLY FUGEES SONY | |
| 7 | 10 | RAIDE DINGUE DE TOI G. SQUAD ARIOLA | |
| 8 | 8 | WHERE DO YOU GO NO MERCY BMG | |
| 9 | 7 | CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA | |
| 10 | 14 | WHY 3T FEATURING MICHAEL JACKSON EPIC | |
| 11 | 9 | JE TE PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS | |
| 12 | 13 | SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN | |
| 13 | NEW | PARTIR UN JOUR 2 BE 3 EMI | |
| 14 | 12 | SHAME ON U OPHELIE WINTER EASTWEST | |
| 15 | 15 | BAD BOYS DE MARSEILLE AKHENATON VIRGIN | |
| 16 | 17 | VIRTUAL INSANITY JAMIROQUAI SONY | |
| 17 | 19 | ABC POUR CASSER ... KITSCH PETER STARRING OLIVIA RCA | |
| 18 | NEW | THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR | |
| 19 | 11 | MACARENA LOS DEL RIO ARIOLA | |
| 20 | 16 | TIC, TIC, TAC CARRAPICHO RCA | |
| ALBUMS | | | |
| 1 | 1 | CELINE DION LIVE A PARIS COLUMBIA | |
| 2 | 3 | LE FESTIVAL ROBLES BEN MON COCHON VER-SAILLES | |
| 3 | 4 | FUGEES THE SCORE SONY | |
| 4 | 2 | PHIL COLLINS DANCE INTO THE LIGHT WEA | |
| 5 | 5 | VARIOUS ARTISTS STARMANIA WEA | |
| 6 | NEW | PASCAL OBISPO SUPERFLU EPIC | |
| 7 | 6 | CELINE DION FALLING INTO YOU COLUMBIA | |
| 8 | 7 | NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN | |
| 9 | NEW | BEATLES ANTHOLOGY 3 EMI | |
| 10 | 8 | JAMIROQUAI TRAVELLING WITHOUT MOVING SONY | |
| 11 | 13 | WORLDS APART EVERYBODY EMI | |
| 12 | 11 | NAS IT WAS WRITTEN COLUMBIA | |
| 13 | NEW | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC | |
| 14 | 10 | JOE COCKER ORGANIC CHRYSALIS | |
| 15 | 9 | EDDY MITCHELL MR. EDDY POLYDOR | |
| 16 | 18 | ZAZIE ZEN MERCURY | |
| 17 | 14 | ALANIS MORISSETTE JAGGED LITTLE PILL WEA | |
| 18 | 20 | NENEH CHERRY MAN VIRGIN | |
| 19 | 17 | JOHNNY HALLYDAY LORADA TOUR MERCURY | |
| 20 | 12 | TRUST EUROPE ET HAINES WEA | |

| EUROCHART HOT 100 | | 11/07/96 | |
|-------------------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 2 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | |
| 2 | 1 | WANNABE SPICE GIRLS VIRGIN | |
| 3 | 4 | INSOMNIA FAITHLESS CHEEKY | |
| 4 | 6 | ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST | |
| 5 | 3 | SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE | |
| 6 | 7 | WORDS BOYZONE POLYDOR | |
| 7 | NEW | QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE | |
| 8 | NEW | I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC | |
| 9 | 8 | AICHA KHALED BARCLAY | |
| 10 | NEW | UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA | |
| ALBUMS | | | |
| 1 | 1 | PHIL COLLINS DANCE INTO THE LIGHT WEA | |
| 2 | 2 | SIMPLY RED GREATEST HITS EASTWEST | |
| 3 | 3 | CELINE DION FALLING INTO YOU EPIC/COLUMBIA | |
| 4 | NEW | KELLY FAMILY ALMOST HEAVEN KEL-LIFE | |
| 5 | NEW | BEATLES ANTHOLOGY 3 APPLE/PARLOPHONE | |
| 6 | 4 | FUGEES THE SCORE COLUMBIA | |
| 7 | 8 | ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/REPRISE | |
| 8 | 5 | JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 | |
| 9 | 6 | R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./WEA | |
| 10 | 7 | NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN | |

| HITS OF THE U.K. | | 11/11/96 | |
|------------------|-----------|---|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA | |
| 2 | NEW | HILLBILLY ROCK, HILLBILLY ROLL WOOLPACKERS RCA | |
| 3 | 3 | UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA | |
| 4 | 2 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | |
| 5 | NEW | ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION | |
| 6 | 4 | IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON | |
| 7 | 5 | INSOMNIA FAITHLESS CHEEKY | |
| 8 | NEW | BREATHE PRODIGY XL RECORDINGS | |
| 9 | 13 | I BELONG TO YOU GINA G ETHERNAL/WEA | |
| 10 | 14 | DON'T MAKE ME WAIT 911 GINGA/VIRGIN | |
| 11 | NEW | THE FUN LOVIN' CRIMINAL FUN LOVIN' CRIMI-NALS CHRYSALIS | |
| 12 | NEW | STRANGER IN MOSCOW MICHAEL JACKSON EPIC | |
| 13 | 10 | THIS IS FOR THE LOVER IN YOU BABYFACE EPIC | |
| 14 | 6 | ANGEL SIMPLY RED EASTWEST | |
| 15 | NEW | DEVIL'S HAIRCUT BECK GEFEN/MCA | |
| 16 | 11 | YOU'RE GORGEOUS BABYBIRD ECHO | |
| 17 | NEW | IF YOU'RE THINKING OF ME DODGY A&M | |
| 18 | NEW | THE FLAME FINE YOUNG CANNIBALS LONDON | |
| 19 | 9 | PLACE YOUR HANDS REEF SONY S2 | |
| 20 | NEW | ATOM BOMB FLUKE VIRGIN | |
| ALBUMS | | | |
| 1 | 4 | SPICE GIRLS SPICE VIRGIN | |
| 2 | 1 | BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS | |
| 3 | NEW | ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS./WEA | |
| 4 | 3 | BOYZONE A DIFFERENT BEAT POLYDOR | |
| 5 | 5 | SIMPLY RED GREATEST HITS EASTWEST | |
| 6 | NEW | OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION | |
| 7 | 11 | CELINE DION FALLING INTO YOU EPIC | |
| 8 | 13 | VARIOUS ARTISTS HUGE HITS 1996 WARNER.BSP/GLOBAL TELEVISION/SONY TV | |
| 9 | NEW | VARIOUS ARTISTS GREATEST HITS 96—THE STORY OF THE YEAR TELSTAR | |
| 10 | NEW | EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR LONDON | |
| 11 | 8 | DANIEL O'DONNELL SONGS OF INSPIRATION RITZ | |
| 12 | 10 | SPACE SPIDERS GUT | |
| 13 | NEW | VARIOUS ARTISTS THE BEST IRISH ALBUM IN THE WORLD ... EVER! VIRGIN | |
| 14 | NEW | ROBSON & JEROME TAKE TWO RCA | |
| 15 | 6 | VARIOUS ARTISTS KISS IN IBIZA '96 POLYGRAM TV | |
| 16 | NEW | OASIS DEFINITELY MAYBE CREATION | |
| 17 | NEW | MICHAEL BALL THE MUSICALS POLYGRAM TV | |
| 18 | 2 | BEATLES ANTHOLOGY 3 APPLE/PARLOPHONE | |
| 19 | NEW | ROY ORBISON THE VERY BEST OF VIRGIN | |
| 20 | 14 | SOUNDTRACK EVITA WARNER BROS./WEA | |

| HITS OF THE U.K. | | 11/16/96 | |
|------------------|-----------|--|--|
| THIS WEEK | LAST WEEK | AIPLAY | |
| 1 | 2 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | |
| 2 | 3 | IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON | |
| 3 | 1 | ROTTERDAM BEAUTIFUL SOUTH GO! DISCS | |
| 4 | 4 | YOU'RE GORGEOUS BABYBIRD ECHO | |
| 5 | 5 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST | |
| 6 | 8 | UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA | |
| 7 | 6 | BREAKFAST AT TIFFANY'S DEEP BLUE SOME-THING INTERSCOPE/MCA | |
| 8 | 12 | ANGEL SIMPLY RED EASTWEST | |
| 9 | 7 | WHAT IF ... LIGHTNING SEEDS EPIC | |
| 10 | 10 | ALISHA RULES THE WORLD ALISHA'S ATTIC MER-CURY | |
| 11 | 13 | STRANGER IN MOSCOW MICHAEL JACKSON EPIC | |
| 12 | 9 | WORDS BOYZONE POLYDOR | |
| 13 | 17 | NEIGHBOURHOOD SPACE GUT | |
| 14 | 28 | WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA | |
| 15 | 36 | DON'T MAKE ME WAIT 911 GINGA/VIRGIN | |
| 16 | 20 | FOLLOW THE RULES LIVIN' JOY UNDISCOVERED/MCA | |
| 17 | 15 | IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC | |
| 18 | 11 | FLYING CAST POLYDOR | |
| 19 | 23 | THE FLAME FINE YOUNG CANNIBALS LONDON | |
| 20 | 40 | I BELONG TO YOU GINA G ETHERNAL/WEA | |
| 21 | 19 | SPINNING THE WHEEL GEORGE MICHAEL VIRGIN | |
| 22 | 24 | GOOD ENOUGH DODGY A&M | |
| 23 | 16 | VIRTUAL INSANITY JAMIROQUAI SONY S2 | |
| 24 | 21 | PLACE YOUR HANDS REEF SONY S2 | |
| 25 | 14 | ESCAPING DINA CARROLL 1ST AVENUE/MERCURY | |
| 26 | NEW | ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION | |
| 27 | NEW | EVERY DAY IS A WINDING ROAD SHERYL CROW A&M | |
| 28 | NEW | NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA | |
| 29 | 34 | THIS IS FOR THE LOVER IN YOU BABYFACE EPIC | |
| 30 | NEW | NO WOMAN, NO CRY FUGEES COLUMBIA | |
| 31 | NEW | SINGLE BILINGUAL PET SHOP BOYS PARLOPHONE | |
| 32 | 39 | BEAUTIFUL ONES SUEDE NUDE | |
| 33 | 18 | GOODYBE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR | |
| 34 | 22 | TRIPPIN' MARK MORRISON WEA | |
| 35 | NEW | CHASING RAINBOWS SHED SEVEN POLYDOR | |
| 36 | NEW | I AM, I FEEL ALISHA'S ATTIC MERCURY | |
| 37 | 27 | 1ST OF THE MONTH BONE THUGS-N-HARMONY RUTHLESS/EPIC | |
| 38 | 33 | I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE | |
| 39 | NEW | INSOMNIA FAITHLESS CHEEKY | |
| 40 | 25 | | |

| ITALY | | (Musica e Dischi/FIM) 11/11/96 | |
|---------------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | BORN SLIPPY UNDERWORLD DO IT YOURSELF | |
| 2 | 2 | ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER JT COMPANY/DBX | |
| 3 | 8 | HYPERSPACE ROLAND BRANT DB ONE/DESASTRE | |
| 4 | NEW | WOO-DOO BELIEVE DATURA TIME | |
| 5 | NEW | WANNABE SPICE GIRLS VIRGIN | |
| 6 | 6 | PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EAST-WEST | |
| 7 | 9 | SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE/DANCE FACTORY | |
| 8 | 5 | YOU MUST LOVE ME MADONNA MAVERICK/WARNER BROS. | |
| 9 | 3 | OCEAN WHISPERS R.A.F. BY PICOTTO MEDIA/GFB | |
| 10 | NEW | DEDICATED MARIO PIU MEDIA/EXR | |
| ALBUMS | | | |
| 1 | 1 | LUCIO DALLA CANZONI PRESSING | |
| 2 | NEW | FRANCO BATTIATO L'IMBOSCATA MERCURY | |
| 3 | NEW | SOUNDTRACK EVITA WARNER | |
| 4 | 6 | BIAGIO ANTONACCI IL NUCCHIO MERCURY | |
| 5 | 2 | MINA CREMONA EMI | |
| 6 | 5 | FABRIZIO D'ANDRE ANIMA SALVE RICORDI | |
| 7 | 7 | EROS RAMAZZOTTI DOVE C'E MUSICA BMG | |
| 8 | 10 | R.E.M. NEW ADVENTURES IN HI-FI WARNER | |
| 9 | 8 | ARTICOLO 31 COSI' COM'E' RICORDI | |
| 10 | 3 | POOH AMICI PER SEMPRE CGD | |

| AUSTRALIA | | (Australian Record Industry Assn.) 11/17/96 | |
|-----------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | WANNABE SPICE GIRLS VIRGIN | |
| 2 | 2 | WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA | |
| 3 | 3 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST | |
| 4 | 4 | MACARENA LOS DEL RIO BMG | |
| 5 | 10 | WHERE DO YOU GO NO MERCY BMG | |
| 6 | 6 | SOMETIMES WHEN WE TOUCH NEWTON FESTIVAL | |
| 7 | 7 | LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M | |
| 8 | 8 | IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC | |
| 9 | 5 | YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG | |
| 10 | 18 | DON'T STOP MOVIN' LIVIN' JOY MCA | |
| 11 | 13 | IN TOO DEEP BELINDA CARLISLE EMI | |
| 12 | 16 | HEAD OVER FEET ALANIS MORISSETTE WEA | |
| 13 | 9 | I'LL BE THERE FOR YOU REMBRANDTS EASTWEST | |
| 14 | 11 | YOU MUST LOVE ME MADONNA WEA | |
| 15 | 12 | MANY RIVERS TO CROSS TONI CHILDS POLYDOR | |
| 16 | 14 | I LIVE FOR YOU CHYNNA PHILLIPS EMI | |
| 1 | | | |

HITS OF THE WORLD

CONTINUED

MALAYSIA (RIM) 11/12/96

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 1 | MICHAEL LEARNS TO ROCK PAINT MY LOVE - GREATEST HITS EMI |
| 2 | 4 | KENNY G THE MOMENT BMG |
| 3 | 3 | BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE |
| 4 | NEW | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY |
| 5 | 5 | CELINE DION FALLING INTO YOU SONY |
| 6 | 2 | WINGS BIRU MATA HITAMKU BMG |
| 7 | 7 | SCORPIONS THE GOLD ULTIMATE COLLECTION EMI |
| 8 | 6 | EMIL CHAO XIAO TIAN TANG ROCK |
| 9 | NEW | JORDAN HILL JORDAN HILL WARNER |
| 10 | 8 | NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH MCA |

HONG KONG (IFPI Hong Kong Group) 11/03/96

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | NEW | AARON KWOK LISTEN WARNER |
| 2 | 1 | EKIN CHENG EKIN, 13 BMG |
| 3 | 3 | LEON LAI POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM |
| 4 | 2 | KELLY CHAN FENG HUA ZUE GO EAST |
| 5 | 4 | ANDY LAU ANDY LAU IN CONCERT '96 BMG/MUSIC IMPACT |
| 6 | NEW | VARIOUS ARTISTS THE QUEEN IS COMING VOL. 2 POLYGRAM |
| 7 | NEW | KAREN TONG I DARE POLYGRAM |
| 8 | 9 | ERIC MOO YAN WEI NI (NEW SONGS & GREATEST HITS) EMI |
| 9 | 5 | FAYE WONG FAYE WONG BEST CINEPOLY |
| 10 | 7 | DAVID LUI FONG TOO SERIOUS GREATEST HITS WARNER |

NETHERLANDS (Stichting Mega Top 50) 11/07/96

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | I CAN'T HELP MYSELF KELLY FAMILY EMI |
| 2 | 3 | UN-BREAK MY HEART TONI BRAXTON BMG |
| 3 | 2 | BANGER HART ROB DE NIJS EMI |
| 4 | 4 | SOMEBODY ELSE'S LOVER TOTAL TOUCH BMG |
| 5 | 7 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN |
| 6 | 6 | IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA |
| 7 | 8 | NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA |
| 8 | 5 | HARDCORE FEELINGS CHARLIE LOWNOISE & MENTAL THEO POLYDOR |
| 9 | NEW | IN DREAMS RENE FROGER DINO |
| 10 | NEW | QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 1 | CELINE DION FALLING INTO YOU COLUMBIA |
| 2 | 2 | TONI BRAXTON SECRETS BMG |
| 3 | 3 | ANDREA BOCELLI BOCELLI POLYDOR |
| 4 | 7 | PHIL COLLINS DANCE INTO THE LIGHT WARNER |
| 5 | NEW | SIMPLY RED GREATEST HITS WARNER |
| 6 | 4 | BZN A SYMPHONIC NIGHT MERCURY |
| 7 | 8 | TOTAL TOUCH TOTAL TOUCH BMG |
| 8 | 5 | MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE-BOOK 1 EPIC |
| 9 | 6 | ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI |
| 10 | NEW | CHARLIE LOWNOISE & MENTAL THEO ON AIR POLYDOR |

IRELAND (IFPI Ireland/Chart-Track) 11/07/96

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | WORDS BOYZONE POLYDOR |
| 2 | NEW | RAT TRAP DUSTIN & GELDOF EMI |
| 3 | 2 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN |
| 4 | 3 | IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC |
| 5 | 6 | IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON |
| 6 | 4 | INSOMNIA FAITHLESS CHEEKY |
| 7 | NEW | WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA |
| 8 | NEW | UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA |
| 9 | NEW | QUE IDEA-I NEED YOUR LOVE ZENTRAL ABBEY DANCE/MCA |
| 10 | 5 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 1 | VARIOUS ARTISTS FAITH OF OUR FATHERS RTE/LNAR |
| 2 | 2 | BOYZONE A DIFFERENT BEAT POLYDOR |
| 3 | 4 | BRIAN KENNEDY A BETTER MAN RCA |
| 4 | 3 | CELINE DION FALLING INTO YOU EPIC |
| 5 | NEW | SPICE GIRLS SPICE VIRGIN |
| 6 | NEW | VARIOUS ARTISTS HUGE HITS 1996 WARNER ESP/GLOBAL TELEVISION/SONY TV |
| 7 | 9 | BEAUTIFUL SOUTH BLUE IS THE COLOUR GO'DISCS |
| 8 | 6 | SIMPLY RED GREATEST HITS EASTWEST |
| 9 | 7 | CHARLIE LANDSBOROUGH WITH YOU IN MIND RITZ |
| 10 | 5 | SOUNDTRACK TRAINSPOTTING EMI |

BELGIUM (Promuvi) 11/15/96

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | AICHA KHALED BARCLAY |
| 2 | 3 | IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA |
| 3 | 2 | SEVEN DAYS AND ONE WEEK B.B.E. YETI |
| 4 | 4 | WANNABE SPICE GIRLS VIRGIN |
| 5 | 10 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN |
| 6 | 5 | BORN SLIPPY UNDERWORLD LOGIC |
| 7 | 8 | BANGER HART ROB DE NIJS EMI |
| 8 | 6 | READY OR NOT FUGEES COLUMBIA |
| 9 | 7 | TIRITOMBA HELMUT LOTTI RCA |
| 10 | NEW | WORDS BOYZONE POLYDOR |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | 6 | GET READY! GET READY! PLAY THAT BEAT |
| 2 | 7 | VAYA CON DIOS THE BEST OF VAYA CON DIOS ARIOLA |
| 3 | 1 | SIMPLY RED GREATEST HITS WEA |
| 4 | 2 | CLOUSEAU ADRENALINE EMI |
| 5 | 3 | AXELLE RED A TATONS VIRGIN |
| 6 | 4 | CELINE DION FALLING INTO YOU COLUMBIA |
| 7 | NEW | CELINE DION LIVE A PARIS COLUMBIA |
| 8 | 5 | FUGEES THE SCORE COLUMBIA |
| 9 | 8 | DANA WINNER WAAR IS HET GEVOEL EMI |
| 10 | 10 | GUNTHER HEEFS SPECIAL REQUEST POLYDOR |

AUSTRIA (Austrian IFPI/Austrian Top 30) 11/12/96

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 4 | HOW BIZARRE OMC POLYDOR |
| 2 | 1 | ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER |
| 3 | 3 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER |
| 4 | 5 | I'M RAVING SCOOTER EMV |
| 5 | 9 | QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ECHO ZYX |
| 6 | 2 | BREAK MY STRIDE UNIQUE 2 SONY |
| 7 | 8 | WORDS BOYZONE POLYDOR |
| 8 | 6 | PRAY DJ BOBO ECHO ZYX |
| 9 | 7 | I CAN'T HELP MYSELF KELLY FAMILY EMI |
| 10 | NEW | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 2 | SIMPLY RED GREATEST HITS WARNER |
| 2 | 1 | KELLY FAMILY ALMOST HEAVEN EMI |
| 3 | 3 | PHIL COLLINS DANCE INTO THE LIGHT WARNER |
| 4 | 5 | JOE COCKER ORGANIC EMI |
| 5 | NEW | DIE TOTEN HOSEN IM AUFTRAG DES HERRN ... WARNER |
| 6 | NEW | BOHSE ONKELZ E.I.N.S. VIRGIN |
| 7 | 9 | BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE |
| 8 | NEW | STS DIE GROSSTEN HITS AUS 15 JAHREN POLYGRAM |
| 9 | 10 | WOLFGANG PETRY ALLES BMG |
| 10 | 8 | KASTELRUTHER SPATZEN STERNE UBER'M ROSENGARTEN KOCH |

DENMARK (IFPI/Nielsen Marketing Research) 11/07/96

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 2 | WHERE DO YOU GO NO MERCY BMG |
| 2 | 4 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN |
| 3 | 1 | WANNABE SPICE GIRLS VIRGIN |
| 4 | 3 | COCO JAMBOO MR. PRESIDENT WARNER |
| 5 | 5 | INSOMNIA FAITHLESS SCANDINAVIAN |
| 6 | 6 | WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA |
| 7 | 7 | SEVEN DAYS AND ONE WEEK B.B.E. FLEX |
| 8 | 10 | ROSES ARE RED AQUA MCA |
| 9 | NEW | BREAK MY STRIDE UNIQUE 2 SONY |
| 10 | NEW | I CAN'T HELP MYSELF KELLY FAMILY EMI |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | 1 | JOHN DENVER THE ROCKY MOUNTAIN COLLECTION BMG |
| 2 | 9 | CELINE DION FALLING INTO YOU SONY |
| 3 | 5 | RAY DEE OHH ALL THE HITS REPLAY |
| 4 | 2 | HANNE BOEL SILENT VIOLENCE EMI |
| 5 | 7 | PHIL COLLINS DANCE INTO THE LIGHT WARNER |
| 6 | 4 | OSTKYST HUSTLERS FULD AF LOGN SONY |
| 7 | 6 | DISKOFIL DANSANT SCANDINAVIAN |
| 8 | NEW | BIRTHE KJOR GENNEM TIDEN CMC |
| 9 | 8 | C.V. JORGENSEN SKYGGER OG MAGI-SYREGRON-NER SONY |
| 10 | NEW | RICHARD CLAYDERMAN & JAMES LAST TOGETHER AT LAST CMC |

NORWAY (Verdens Gang Norway) 11/07/96

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | I CAN'T HELP MYSELF KELLY FAMILY EMI |
| 2 | 3 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN |
| 3 | 2 | INSOMNIA FAITHLESS SCANDINAVIAN |
| 4 | 5 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER |
| 5 | 4 | JUST A GIRL NO DOUBT MCA |
| 6 | 9 | MOTHER MOTHER TRACY BONHAM POLYGRAM |
| 7 | 8 | WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA |
| 8 | 6 | SEVEN DAYS AND ONE WEEK B.B.E. EMI |
| 9 | 7 | WANNABE SPICE GIRLS VIRGIN |
| 10 | NEW | YOU NEVER KNOW SOLID BASE REMIX/EMI |

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 1 | ANNE GRETE PREUS VRIMMEL WARNER |
| 2 | 2 | LILLEBJORN NILSEN 40 SPOR GRAPPA |
| 3 | 3 | HANNE BOEL SILENT VIOLENCE EMI |
| 4 | NEW | KELLY FAMILY ALMOST HEAVEN EMI |
| 5 | 5 | TERJE TYSLAND FOR ET MAS NORSKE GRAM |
| 6 | 7 | ODD BORRETZEN NOEN GANGER ER DET ALL RIGHT ARCADE |
| 7 | NEW | SEPTEMBER WHEN ABSOLUTE THE SEPTEMBER WARNER |
| 8 | 4 | KNUTSEN & LUDVIGSEN KNUTSEN & LUDVIGSEN SONY |
| 9 | 9 | SIGVART DAGSLAND LAIV KIRK KULTURV |
| 10 | 8 | SIMPLY RED GREATEST HITS WARNER |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

DENMARK: Thomas Helmiq's last album, "Stupid Man," won him six Danish Grammys, quadruple-platinum sales (200,000), and thousands of fans abroad. Now he is back to confirm his status as one of this country's most popular singers with the release of his ninth album, "Groovy Day," and live dates in November and December. "You'll hear some new sounds on this CD," says Lise Kinch, national marketing manager at BMG Ariola Denmark. "It's a bit more soul-inspired pop instead of straight-out pop." Helmiq learned his soul music in the right place. As a high school student in Detroit, he began jamming with local bands, effectively beginning his career as a singer/songwriter with the sound of Motown on his doorstep. The international launch of "Groovy Day" is provisionally scheduled for January 1997.

CHARLES FERRO

AUSTRALIA: The discovery of a tape made in 1974 by the late AC/DC singer Bon Scott has created excitement among the band's hardcore fans here and abroad. Recuperating at the time from a motorbike accident in Adelaide, Scott was booking tours and driving visiting rock bands to pay the rent. He also was occasionally singing with the Mount Lofty Rangers, a collective set up by songwriter Peter Head. Head, who wrote the two songs in question, "Round And Round And Round" and "Carey Gully," found the tape in a box two years ago. He teamed up with Scott's old friend, producer Ted Yanni, to add new backing and clean up the recordings for public consumption. Three thousand copies have been issued through Head Records, a company formed with media personality David Woodhall specifically for this project. Accord-



ing to Woodhall, press interest in the U.K. and the U.S. has been sufficient to generate negotiations for a release in those countries, ostensibly as part of a film soundtrack. A month after the tapes were recorded, Scott was driving AC/DC around Adelaide when the unknown band sacked its original singer for being too glam-oriented. As AC/DC guitarist Angus Young later recounted, "We figured Bon had to sing better than he could drive and offered him the job." Head Records can be contacted by phone, 612-9519-7419, or write P.O. Box 1343, Potts Point, NSW 2011, Australia.

CHRISTIE ELIEZER

SOUTH AFRICA: Ballroom dancing has enjoyed a strong following here since the early '30s, even in the townships where an outsider might imagine such an expression of Western culture to be anathema. President Nelson Mandela was an enthusiast when he was a student. But only recently has ballroom dancing been fully co-opted into the heady mix of South African culture. At this year's annual Ballroom and Latin American Dance Championships, held at Sun City, the audience was won over by scenes of ballroom dancing to an African beat, causing the event to be dubbed "Rumba In The Jungle." While it was not the first time an orchestra had been "Africanized," the integration of an African percussion section into the North West Chamber Orchestra provided a new flavor for the dancers. "Although ballroom is Eurocentric, the rhythm that goes with it actually is sort of Argentinian," says Jabu Vilakazi, president of the 40,000-strong African Dance Academy, which is largely township-based. "And the South American rhythms used in ballroom dancing—the samba and the rumba, the drums and the bongo—originated in Africa. That's definitely the underlying appeal." Since the ending of apartheid, it has been much easier for people from the townships to participate at the highest level, according to "Rumba In The Jungle" coordinator Lillian Dooley, who trained the first black couple to represent South Africa in the world championships. "Today, the No. 1 and 2 South African couples in Latin American dancing are from the townships, and it's the first time ever that our team for the world championships is truly representative," she says. "Now we want to increase Africanization, bringing our own style into the music and even record a CD locally and make it accessible to all the kids just starting out." The 1998 World Professional Latin American Championships will be held at Sun City, and Dooley hopes that by then "we will have brought the music back to its roots."

ARTHUR GOLDSTUCK

U.K.: Music Links '96, which took place Oct. 12-21, was an innovative world music festival that staged a series of live events at venues across the country, including shows in Birmingham, Nottingham, Plymouth, and Colechester. But there was more to the festival than concerts. Co-organized by the London-based music and media training organization Raw Material, the festival helped hundreds of children and teenagers to acquire a better understanding of world music through workshops conducted in various London schools. These workshops were conducted by such acts as the Afro Manding Drumming Troupe from Gambia; Thari, a group of township jive and mbube singers and musicians from Soweto, South Africa; and Olodum Banda Juvenil, the junior version of the Brazilian percussion group Olodum, which has collaborated with such superstars as Paul Simon and Michael Jackson. The festival culminated with a workshop at the Queen Elizabeth Hall in London's South Bank Centre, followed by a live show. All three acts joined together onstage for a magnificent finale, demonstrating the links between the rhythms of South and West Africa and those of the Bahia region in South America. "Do you see what happens when people from around the world work for positivity?" asked M.C. Leroy as the predominantly preteen audience, along with parents and guardians, showed its appreciation.



KWAKU

RUSSIA/ISRAEL: Pianist and bandleader Viatcheslav Ganelin, who immigrated to Israel in 1987, recently returned to visit Russia and his native Lithuania, where he played several club dates accompanied by Greek dancer Anastasiya Lira. One of the leading Soviet jazz composers of the '70s and '80s, Ganelin created some of the most daring avant-garde music of his day, releasing about 30 albums, both on the state-owned Melodiya label and foreign labels, and participating in numerous festivals throughout Europe and elsewhere. Since 1987 he has played with various Israeli and Lithuanian musicians. He is expected to perform at next year's JazzBaar festival in Tallin, Estonia.

VADIM YURCHENKOV

Oasis, U2 Among Winners At Q Mag's Birthday Bash

MOST 10-YEAR-OLDS can be a bit boastful and cheeky at a birthday party in the presence of their best friends. So Q magazine was simply acting its age as it celebrated its 10th birthday with its annual awards luncheon Nov. 8 in London. In attendance were such pals as **Mick Jagger**, **Rod Stewart**, **U2**, and **Oasis**.

The superstar turnout at the Park Lane Hotel is testimony to Q's stature as Britain's leading music magazine. Yet with a guest list of just 350 people, Q's annual "do" manages to balance intimacy with extravaganza, as if emphasizing the cozy village character of the British music business. You couldn't imagine a star-powered gathering of similar scale in America.

Readers of the U.K. music press on both sides of the Atlantic know that British magazines such as Q celebrate, in their own inimitable fashion, a love of language as well as music, as evidenced by program notes from editor **Andrew Collins**: "These awards are designed sim-

ply to step back from rock'n'roll's blinding light and bask awhile; they applaud not just unit-shipping success or column-inch-snaf-fling spectacle, but something that unites Q's vast and vigilant readership—artistic endeavor."

Q's role in chronicling those endeavors in Britain over the past 10 years brought a volley of video tributes: "Ten years in power and no opposition; sounds good to me," remarked **Tony Blair**, leader of Britain's Labour Party (and one-time bandmate of Q founding editor **Mark Ellen**). "They've been very kind to us," said R.E.M.'s **Mike Mills**. "They've never been particularly kind to me," moaned **Phil Collins**. "When we're broke," pledged **Tom Petty** in his video salute, "we'll grovel to English rock magazines, but until then, 'Fuck you.'"

For the past six years, Collins remarked from the podium, the competition for Q's modestly titled award for Best New Act in the World Today has been "a battle between American and Irish superpowers with extremely short names." However, neither R.E.M. nor U2 could match the groundswell for this year's home-grown winners, **Oasis**. Brothers **Noel** and **Liam Gallagher** put aside their battles to accept the accolade.

Britpop, past and present, was well represented, as Q Awards were bestowed on the **Manic Street Preachers** (best album for "Everything Must Go"); **Pulp** (best live act); **John Leckie** (best producer for **Kula Shaker's** "K");

Sir George Martin for the **Beatles'** "Anthology" series (best compilation or reissue); **Elvis Costello** (best songwriter); and **Rod Stewart** (The Q Merit Award).

Presenting the compilation award to Martin, artist **Peter Blake** noted that in 1967 he created the cover for "Sgt. Pepper's Lonely Hearts Club Band" for a fee of 200 pounds—and mused aloud whether he still owned the copyright to the design.

This year's awards recognized musical merit in the U.K. and also in those upstart markets beyond this fair isle. Canada's **Alanis Morissette** (best new act) filmed her acceptance while on tour in Mexico. And the members of U2, united onstage for the first time since the close of their Zooropa tour, flew in from Dublin to take home the Q Inspiration Award.

After a bit of Anglo-Irish teasing, **Bono** acknowledged the group's ties to the British music community and the part that Q has played in welcoming them into this club. "As Irish as we feel and are

proud to be," said Bono, "we grew up reading the [music] inksies and all that great writing and watching 'Top Of The Pops' and listening to **John Peel**. And the last time we were here at the Q Awards was, I have to say, the first time we felt a part of all this. Thank you."

BORDER CROSSINGS: There goes the neighborhood. The eclectic indie act **Space** has a top 10

showing on the U.K. album chart with its Gut Records release "Spiders," which comes on the heels of its top 20 hit "Neighbourhood." Universal Records has signed the band for a U.S. release in January, with an American visit planned after a performance in Dublin Saturday (23) . . . A deal initiated at MIDEAM Asia between Holland's Oreade Music and New World Productions of Australia has resulted in release by Oreade of two new albums of new age world music: "Sounds Of Peace" by **Nawang Khechog**, featuring Tibetan bamboo flute and didgeridoo, and "Mountain Valley" by Chinese-American artist **Riley Lee**, featuring traditional Japanese *shakuhachi* music, also performed with a bamboo flute.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Roch Voisine Switches Languages

BMG Album Targets English-Speaking Markets

■ BY LARRY LeBLANC

TORONTO—Known throughout Canada and Europe for his French-language repertoire, Canadian pop singer Roch Voisine expects a major breakthrough in English-speaking markets with his new 15-track album, "Kissing Rain."

Voisine says he has made "a giant step forward, both vocally and with my songwriting," on "Kissing Rain," his sophomore English-language album.

Voisine is signed worldwide to BMG Entertainment International, aside from Canada, where "Kissing Rain" has been licensed by his own R.V. International label to BMG Music Canada under a pressing and distribution agreement.

The title track was to go to Canadian radio Nov. 15, five days prior to the album's release here Wednesday (20).

According to Heinz Henn, senior VP of A&R and marketing for BMG Entertainment International, the album will be issued in French-speaking European countries by late November. During the first quarter of 1997, it will be released elsewhere in Europe, where Voisine has a substantial following.

Dominique Née, A&R/marketing manager for RCA's local repertoire in Paris, says the album will debut in France by the end of November.

"The release date in [French-speaking] Europe is still open because there's some remixing being done on three tracks," says Henn, but he notes that it will be as close as possible to the Canadian release date.

Née says the fact that Voisine's album is in English "might create some problems in terms of radio airplay, but he has important notoriety in France, so we might be able to overcome this potential limitation. Besides, we have a very good album, very well produced, and his singing has never been so efficient and good."

According to Née, a major TV advertising campaign and widespread press and radio promotion will accompany the album's release in France.

Next to Celine Dion, Voisine is Quebec's most successful artist in France. He rose to fame there in the late '80s with the hit single "Hélène," a ballad that sold close to 1 million units in France. Since then, his albums have always achieved platinum sales (more than 300,000 units) in France.

Since his 1989 debut album, "Hélène," Voisine's total album sales have topped 6 million units worldwide, according to Andre Di Cesare, president of Star Records and of Di Cesare Marketing in Montreal, which is overseeing the promotion and marketing of the New Brunswick-born artist's album in Canada.

Included in Voisine's discography are Star Record and BMG International-distributed albums, such as the European version of "Hélène" (1990); "Double" (1990); "Europe Tour" (1992); his first English-language album, "I'll Always Be There" (1993); and "Coupe De Tête" (1994).

According to Di Cesare, the company is shipping 100,000 copies of "Kissing Rain" in Canada.

"I'll Always Be There" broke ground for Voisine in English-speaking Canada, selling more than 490,000 units, claims Di Cesare. But it failed to land a much-needed American release. Plans for a U.S. release for "Kissing Rain" have yet

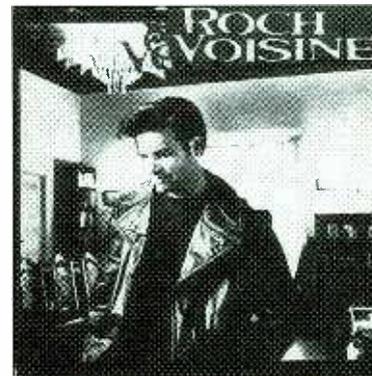
to be finalized, according to BMG.

Voisine says he expects the album to be issued in America "early next year," adding, "There certainly won't be 15 songs on it."

Voisine is not apprehensive about tackling the tough U.S. market. "I'm not at all afraid of competing in the United States," he says. "I've been [performing] for 10 years now, and I've learned my craft in one of the music industry's toughest environments, Europe. My manager [Paul Vincent] tells me, 'You learned your classes in Quebec and Canada. Then you got your master's degree in Europe. Now, you are working with Americans on your Ph.D.'"

Co-produced by Voisine along with Richie Zito, Richard Marx, Gilles Roche, Dean Landon, Jon Lind, and Peter John Vettesse, "Kissing Rain" was mixed by Humberto Gatica.

"I've heard the single, and we won't



have any trouble adding it here," says Neil Mathur, musical director of AC CJEZ Toronto. "He's one of Canada's biggest artists of the '90s."

"All the pieces are in place for this album," says retailer Shelley Stein-Sacks of Trans-Canada Archambault in Montreal, which has eight stores in Quebec. "There's enough diversity [in the album] to touch every corner of the marketplace."

In the early planning stages of the album, Henn had suggested that Voisine bring in an outside A&R consultant to steer him to the right U.S.-based songwriters and producers. One of the people Henn suggested was music industry veteran Don Grierson, president of Drive Entertainment in Los Angeles.

"I'd heard his name, but it didn't really ring a bell," says Grierson. "Heinz sent me his recordings, and I heard that Roch was a great singer and a good songwriter."

When Grierson flew to Montreal to meet Voisine two years ago, he asked him to consider recording in Los Angeles and writing with other songwriters. Voisine told Grierson he'd do whatever it took to make a great album.

Says Voisine about his move to Los Angeles, "For the first time in a decade, I was able to live a little. Nobody knew me in Los Angeles."

Among Voisine's co-writers on the album are Marx, Lind, Vettesse, John Jarvis, Ali Thompson, Chris Landon, Dean Landon, Anika Peress, Donna Pasisisi, Shelly Peiken, Chris Eaton, Rob Marshall, and fellow Canadians Amy Sky, Christopher Ward, and Eddie Schwartz.

Being an unknown in the star-filled Los Angeles music world turned out to be a plus, says Voisine, because it put pressure on him to be creative. "People had no idea of my background and

experience until we got down to business," he says. "You have to prove yourself [in Los Angeles] constantly. I hadn't written in such a long time because of being on tour and always so busy. Then I met all those great writers, and suddenly [songwriting] became easy."

During a 12-month span, Voisine and various collaborators penned a dizzying 55 songs for the album.

"When I was writing I was always thinking, 'Which songs are we going to pick for the album?' There were, of course, some obvious tracks, like 'Shed A Light,' 'Deliver Me,' 'With These Eyes,' 'Love Never Dies,' 'Cross My Heart And Soul,' and the duet ['Chaque Jour De La Vie'] with Richard Marx. But as you put an album together, it has its own personality and direction in the arrangements. While we oriented the songwriting toward pop, I didn't want to lose that folky beat which is fundamentally me." Voisine says "Deliver Me," co-written with fellow Canadian Sky, is his favorite song on the album.

What most characterizes "Kissing Rain," besides the high caliber of its songs, is Voisine's intimate vocals.

"[My vocals] are direct communication," he says. "[I try for] the effect, which is like whispering in the ear or pillow talk."

Asked if he's moving away from the beefcake image that has characterized his career so far, Voisine sighs. "Well, the [album] jacket is not as 'pretty boy' as it used to be. I did that on purpose because I'm trying to switch [my image] more toward music."

For now, Voisine doesn't have plans to record another French-language album soon, but "after a few English albums, I'll go back to recording in French. I love to sing French."

For the next two months, Voisine will do press and radio promotion in Canada; he'll go to Europe in January for additional promotional duties. "By the time I get back and rehearse the band, it'll be in early spring," he says. "By that time, I should be able to go to [the U.S.] and do some showcase dates there."

Assistance in preparing this story was provided by Emmanuel Legrand in Paris.

Dion, Parent Top Felix Awards

TORONTO—With four awards each, singers Celine Dion and Kevin Parent were the big winners at the 1996 Felix Awards, held Nov. 3 at the Molson Centre in Montreal.

Epic's Dion, who missed the award show due to European tour commitments, took home trophies in the categories of fan-voted artist of the year, Quebec artist with the most success outside of Quebec, concert of the year, and best-selling album ("Deux").

Parent, who records for Tacca Records in Montreal, won in the fan-voted top male singer category, for top song and top video for "Seigneur," and for having the top show by a singer/songwriter.

Merchants & Marketing

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In-Store Tours Offer Alternative Appearances Benefit Both Artists And Merchants

BY FRANK DiCOSTANZO

NEW YORK—From superstars plugging their latest CDs to developing artists hoping to “break” their first records, in-store tours continue to provide a direct link to the consumer while reinforcing the common bond between artist, label, and retail.

Indeed, the advent of “residency tours”—which are grass-roots oriented, highly intensive, regionally targeted, and short term—is in some cases presenting artists almost exclusively to one major

thing special for free while having the pleasure of meeting stars in person.” Not only can in-store events be incredibly successful at drawing crowds, but they also excite shoppers, notes Brown.

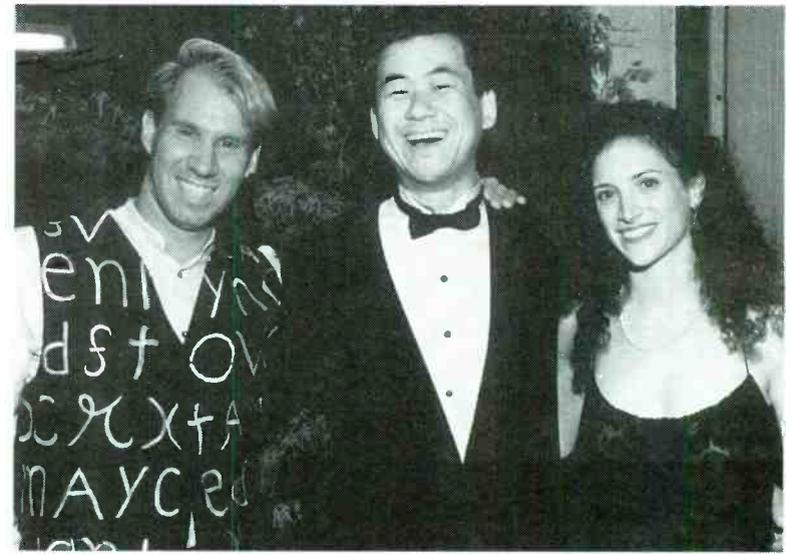
Yet beyond the benefits the chain derives from promoting the events through radio, print, and even special contests, “in-stores are also our way of giving something back to the people who frequent our stores,” Brown says.

In-store performances also expose to the public bands that might not otherwise be heard. Nearly a year ago, Chris Nadler, East Coast marketing coordinator for Sam Goody/Musicland, helped launch Sam Goody’s Home Before Midnight series, dedicated to presenting new bands at an

and whose format hopefully matches the market you’re trying to reach,” says Cataldo. He adds that James’ recent appearance at J&R Music World in Manhattan led to a 30-minute interview on WCBS New York.

According to James, the in-stores can be even more effective than concert dates. “We can tie in closely with retailers, make personal contact with fans, and create an event that will draw the local media,” says James.

He adds, “After 30 years in the music business, I can tell you how wonderful it is to be doing an in-store and have people come up to you and tell you that your music has
(Continued on next page)



Antiquities Museum Shop, a gift store in New Hope, Pa., sponsored a concert with pianists Robin Spielberg and Danny Wright that drew 1,600 people. Pictured, from left, are Wright, store owner Daniel Minn, and Spielberg.



DONOVAN



MASEN



JAMES

early hour. The shows are held on the second floor of Goody’s Sixth Avenue and Eighth Street store in New York.

“I realized that it’s getting harder for a lot of people to stay out until 1 or 2 in the morning to catch new acts, so we created this series to introduce bands that might not otherwise have been seen,” Nadler says.

For veteran artists like Tommy James, who rocked to fame with the Shondells in the ‘60s, reaching people at the retail level has been a crucial part of promoting his newly released greatest-hits album, “Tommy James Live,” says William Cataldo, VP of promotion and marketing for Aura Records. The independent label was started by James and is distributed nationally through M.S. Distributing.

“The real key is to work with retail accounts that have a strong relationship with a radio station

Label, Store Coalition ‘Present’ Tour Novel Approach Taken With September 67’s New Set

retail chain.

“You can’t count on radio to help break in an artist, and certainly not video, so why not go straight to the consumer through retail?” asks Randy Dry, manager of field marketing for PolyGram Group Distribution (PGD), who has promoted alternative acts like Grassy Knoll and Secret Garden through in-stores.

In-store artist appearances, whether signings, live performances, or both, “are a win-win proposition,” says John Rose, VP of sales for Capitol Nashville. “They help retailers draw more customers, allow the artists to sell more CDs, and heighten product awareness in the marketplace.”

Abe Brown, spokesman for J&R Music World—which is celebrating its 25th anniversary by sponsoring numerous in-store and outdoor concerts—says, “Customers love the feeling that they’re getting some-

able to connect those stores with cultural centers in each community. “These stores tend to be located near college campuses, clubs, and concert areas and usually have a solid working relationship with their local radio stations, press, and other media,” says Worthington.

In connection with the “presents” tag, Coalition stores will offer ticket give-aways, receive free tickets for all store employees, sell records at show venues, hold live in-store remotes, and be able to tie in the tag with print and radio advertising.

“Giving the ‘presents’ tag to retailers identifies them as the show’s promoter in their respective markets without the liabilities of promoting a show,” says Worthington. Depending on the individual markets, he adds, some store-sponsored performances may be held at a local college rather than in the store. In that situation, the retailer will sell albums at the college
(Continued on next page)



SEPTEMBER 67

centers,” says Worthington.

Not content to follow the traditional in-store performance and “residency tour” route (see story, this page), “we wanted to create a tour that is new and different, a hybrid of the typical in-store promotions,” says Worthington.

To that end, the Enclave has routed the tour through Coalition stores, and Worthington believes the label will be

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IN-STORE TOURS OFFER ALTERNATIVE

(Continued from preceding page)

touched their lives in some way."

For David Dorn, senior director of media relations at Rhino Records, in-stores have been so successful that the biggest danger has been that a store will sell out of the artist's CDs during an appearance. For instance, when the Monkees appeared at a store in Fairfax, Va., more than 2,000 people turned out, and additional product had to be shipped in from other stores, he says. "CDs, T-shirts, videos—everything was sold out because people wanted to have them signed," says Dorn.

"Obviously, it's very rewarding when people show up in those kinds of numbers," says Mickey Dolenz of the Monkees. The group, which has promoted its album reissues through in-stores, recently recorded its first new album in 25 years, "Just Us" on Rhino. "To me, in-stores are very hard work, but if they're run efficiently, a lot of effective promotion can be accomplished in a very short time," he adds.

Similarly, Donovan, who initially had reservations about doing in-store performances, says he is pleased with the "vibes" from meeting fans in such settings.

Donovan, who just released his first album in 13 years ("Sutras"), has begun a six-week traditional tour of concert halls that also includes eight performances at various Tower Records/Video outlets.

So far, Donovan has done two in-stores that have drawn about 200 people at each location, says Heidi Robinson, head of publicity for American Recordings. She adds that the performance lasts for about 30 minutes, and the entire appearance tends to run 1½ to two hours when album signings are included.

Having completed his second-in-store appearance, Donovan concedes that he had concerns about playing at large stores, especially when it comes to sound quality,

lighting, and the normal distractions that accompany playing in a busy store environment.

"It's an unusual situation, but I'll usually break the ice by playing one of my hits" before moving on to promoting the new album, he says.

"It's not a performance in the official ticket-like sense," he adds, "but rather like a book signing where you sing from the book instead of reading from it."

Of course, for developing acts looking to gain exposure and market "presence" and build a fan base, in-store performances are just the ticket. For instance, alternative band Grassy Knoll, which just released its second album, "Positive," on the Antilles label, recently completed a three-week, 12-stop in-store tour that included Tower Records, HMV, and several independent stores. The in-stores were part of a promotional mix that included club dates and college activities.

Since Grassy Knoll is just starting out, "we needed to make as

many multiple impressions as possible within a dozen key markets," says PGD's Dry. "The in-store performances tie in with the club dates, which tie in with college radio."

The 11-city tour, he adds, led to radio interviews and performances at key college stations, as well as bookings in 300- to 500-seat clubs, where the band opened for established local bands.

The in-store turnout, explains Dry, typically averaged 30-40 people, depending on the time and location. "Generally, we look to sell about 10 units, which is about a third of the people stopping by," says Dry. And, "introducing the band to retailers is just as important as [introducing them] to the consumers," he stresses.

Naturally, many retailers would prefer regional exclusivity when it comes to scheduling in-store performances in their area. "We'd prefer it, because our stores have a certain cachet," says Ken Feldman, (Continued on next page)

LABEL, STORE COALITION 'PRESENT' TOUR

(Continued from preceding page)

in addition to any other area venues where the group may perform.

The tour, which began on the album's Oct. 15 release date, started at the Coalition store Plan 9 Records in Virginia and continued to Chapel Hill, N.C. (Monster Records/Schoolkids); Charleston, S.C. (Manifest Records); Birmingham, Ala. (Magic Platter); and Louisville, Ky. (EarXtacy), among others.

"The first leg of the tour is about six weeks and will run east of the Mississippi until after Thanksgiving, when it will focus on the West Coast," says Worthington. The tour will run at least through the end of the year, if not beyond, he adds.

While the main thrust will be through Coalition stores, he points out that the Enclave will also work with a

number of non-Coalition stores that are "Coalition friendly" and of the same mind-set. He lists Crow's Nest in Chicago and Newbury Comics in Boston as key examples.

So far, one week after the group's initial release, Worthington reports SoundScan sales of 900 units (nearly 800 of those sales derived from independent stores). By street date, 17,500 units had been shipped, with reorders exceeding 4,000 units within the first three weeks.

"We're already selling more records than our competition who have gone straight to radio" with their new developing acts, Worthington says, crediting the album sales to in-store appearances. He adds that the promotion is also opening the doors to radio and press.

September 67 consists of Shannon Worrell and Kristin Asbury, who previously released an indie record titled "Three Wishes" under Worrell's name.

For labels, the Coalition opens a promotional pipeline that taps directly into strategic regions and markets that its retailers know intimately, says Don Van Cleave, president of the Coalition and owner of the Magic Platter—two stores in Birmingham, Ala. He gives the Enclave's promotion a thumbs up.

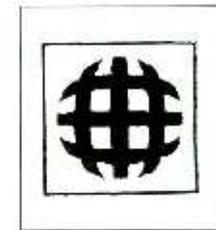
Like chains, the Coalition allows labels to buy into a promotion where its members promote selected albums in their stores. But the Enclave "wanted to support these stores financially by offering a program that goes beyond the standard in-store play and product positioning that typically comes from the labels," Worthington says.

"I think we've found a wiser way to spend the money that is more interactive, gets the Coalition owners and staff involved, and really draws from their ideas," he says. "To present an artist and presume to tell the retailer what to do just doesn't work."

FRANK DICOSTANZO

newsline...

MUSICLAND reports that sales for stores open at least one year declined 3.1% in October from last year. The biggest drop was in the mall division (Sam Goody, Musicland, Suncoast Motion Picture Co.), for which same-store sales fell 3.6%. Overall mall sales were off 4.8%. For the superstore division (Media Play, On Cue), comp sales were down 2%, while overall sales increased 8.4%. A Musicland spokesman states, "While we are disappointed in our October sales performance, all of our efforts are on executing merchandising and marketing plans for the holiday selling season. The company continues to work closely with Smith Barney to pursue all strategic alternatives to improve the company's financial condition." The company operated 1,476 stores as of Sept. 30.



NEWS CORP. reports that its filmed entertainment division, which includes the Fox film and video companies, had operating profit of \$75 million on \$756 million in revenue for the quarter that ended Sept. 30, compared with \$30 million in profit on \$573 million in revenue in the same period last year. The biggest contributor to the huge gains was the film "Independence Day," which has grossed more than \$670 million worldwide. News Corp. says the movie will be released on video Nov.

22 with an initial shipment of more than 15 million units.

HOLLYWOOD ENTERTAINMENT, operator of 453 video stores, reports net profit of \$5.8 million on revenue of \$75.7 million for the quarter that ended Sept. 30, compared with income of \$4.1 million on \$39.3 million in revenue in the same period last year. The company attributes the increase primarily to the addition of 205 stores and a 6% rise in sales for stores open at least a year. In a release, chairman Mark Wattles said, "In the third quarter we averaged better than a new store opening every 36 hours, and in the fourth quarter we plan on averaging better than a new store every 24 hours. New stores and mature stores performed well throughout the quarter."

ALLEGRO, an independent distributor of music, has begun a fourth-quarter promotion in which it has released a limited-edition series of 48 new titles from the Royal Philharmonic Collection through Best Buy stores nationwide. The collection has been pressed on gold discs. Each album is priced at \$8.99. Allegro is advertising the products in major classical and audiophile magazines, as well as newspapers in key markets. This year marks the 50th anniversary of Britain's national orchestra. The collection, which was launched in 1993, will ultimately feature more than 150 albums.



RECOTON, a marketer of consumer electronics accessories, says it has formed an exclusive agreement with Hong Kong-based Phenix Pacific Ventures to distribute Recoton products on mainland China. The accessories will be marketed through the Chinese Machine-Building International Corp., an agency of the Chinese government. In other news, Lake Mary, Fla.-based Recoton reports that net profit was flat at \$4.1 million in the third fiscal quarter on a 56% increase in sales to \$86.8 million. The rise in sales was due in part to the acquisition of loudspeaker manufacturer International Jensen, which is now a Recoton Audio Corp. subsidiary.

ALFRED HABER DISTRIBUTION, which distributes music and variety specials to TV, has formed a home video division, Haber Video. The first releases will be two holiday specials, "Perry Como's Early American Christmas" and "Perry Como's Christmas In The Holy Land." The titles are being sold separately, with a suggested list price of \$14.98 each, or in a two-cassette gift box at \$24.98. Other programs distributed by Haber include "The Grammy Awards" and "American Bandstand."

NAVARRRE, an independent distributor of music and multimedia products, says that Guy M. Marsala has been appointed COO. Marsala, a West Point graduate, has been VP/GM of the scholastic division of Jostens. Before that, he was a distribution executive with American Hospital Supply and PepsiCo. Chairman/CEO Eric Paulson said in a statement, "Guy's demonstrated management and leadership skills will be a key component to supporting Navarre's continued growth."

ALLIED DIGITAL TECHNOLOGIES, a CD and cassette duplicator, reports a net loss of \$5.6 million on sales of \$163.8 million for the fiscal year that ended July 31. In the previous year, Allied reported pro forma net income of \$667,000 on \$161.3 million in sales. The results this year included a \$4.4 million one-time charge.

TRANSCONTINENT RECORD SALES president Leonard Silver completed the New York Marathon Nov. 3 in a time of 4:14. The 69-year-old executive has been running in marathons since 1982. He also operates a Buffalo, N.Y.-based chain of record stores called Record Theatre.

EXECUTIVE TURNTABLE

HOME VIDEO. The Video Software Dealers Assn. in Encino, Calif., names **Cathy Scott** VP of marketing and communications and **Don Keefer** director of public relations. They were, respectively, VP of publicity and promotion for New Line Cinema Home Video and director of publicity and promotion for Warner Home Video.

Mike Egan is promoted to GM of Manga Entertainment in Chicago. He was VP of marketing.

Karen Sortito is promoted to executive VP of worldwide promotions and corporate sponsorships for MGM in Santa Monica, Calif. She was senior VP of national promotions and corporate sponsorships for MGM/UA Distribution Co.

MCA/Universal Home Video in Universal City, Calif., promotes **Lily Dendrin** to director of accounting for Universal Pay Television and **Peter Lawrence** to manager of financial planning for the MCA Home Entertainment Group and names **Monica Morgenthal** associate marketing manager of rental products and online ser-



SCOTT



EGAN

vices, **Katy Brumbach** product manager of sell-through catalog product, and **Dorine Smith** traffic manager. They were, respectively, accounting manager, financial analyst, sales and marketing account representative for Baker & Taylor; graphic design specialist for Cema, and traffic manager for MCA Records.

ENTER*ACTIVE. **Gerald Sokol Jr.** is named COO and retains his post as CFO for NTN Communications in Carlsbad, Calif.

Brian Lichorowic is appointed VP of marketing for White Pine Software in Nashua, N.H. He was head of strategic alliances for CyberCash.

Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | | WKS. ON CHART |
|-----------|-----------|---|--|---------------|
| | | ARTIST | TITLE | |
| | | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | | |
| | | ★ ★ NO. 1 ★ ★ | | |
| 1 | 2 | KENNY G ▲ ARISTA 18767 (10.98/16.98) | MIRACLES — THE HOLIDAY ALBUM 10 weeks at No. 1 | 18 |
| 2 | 8 | MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (10.98/17.98) | CHRISTMAS IN THE AIRE | 3 |
| 3 | 1 | SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98) | GREASE | 104 |
| 4 | — | MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98/14.98) | A FRESH AIRE CHRISTMAS | 46 |
| 5 | — | MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98/14.98) | CHRISTMAS ALBUM | 46 |
| 6 | 6 | MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98) | MERRY CHRISTMAS | 14 |
| 7 | 3 | BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98) | LEGEND | 274 |
| 8 | 5 | JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | 283 |
| 9 | 7 | BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98) | LICENSED TO ILL | 205 |
| 10 | 9 | PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 288 |
| 11 | 11 | PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98) | DARK SIDE OF THE MOON | 285 |
| 12 | — | HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98) | WHEN MY HEART FINDS CHRISTMAS | 19 |
| 13 | 12 | RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) [CS] | RAGE AGAINST THE MACHINE | 35 |
| 14 | 13 | ENIGMA ▲ CHARISMA 86224/MIRGIN (10.98/16.98) | MCMXC A.D. | 3 |
| 15 | 17 | METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98) | ...AND JUSTICE FOR ALL | 268 |
| 16 | 15 | THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98) | SIAMESE DREAM | 51 |
| 17 | 10 | THE BEATLES ▲ CAPITOL 46446* (10.98/16.98) | ABBEY ROAD | 131 |
| 18 | 14 | JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 280 |
| 19 | 16 | JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 281 |
| 20 | 18 | THE DOORS ▲ ELEKTRA 61996/EEG (10.98/16.98) | GREATEST HITS | 24 |
| 21 | 19 | JIMI HENDRIX ▲ MCA 10829 (10.98/17.98) | THE ULTIMATE EXPERIENCE | 77 |
| 22 | — | VINCE GILL ▲ MCA 10877 (10.98/15.98) | LET THERE BE PEACE ON EARTH | 18 |
| 23 | 32 | 2PAC ▲ INTERSCOPE 50604*/PRIORITY (9.98/16.98) | STRICTLY 4 MY N.I.G.G.A.Z... | 9 |
| 24 | 36 | 2PAC ● INTERSCOPE 50603*/PRIORITY (10.98/16.98) | 2PACALYPSE NOW | 9 |
| 25 | 27 | SARAH MCLACHLAN ▲ NETWERK 18725/ARISTA (10.98/15.98) [CS] | FUMBLING TOWARDS ECSTASY | 16 |
| 26 | — | NAT KING COLE ● CAPITOL 46318 (7.98/11.98) | CHRISTMAS SONG | 37 |
| 27 | 23 | ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98) | WATERMARK | 260 |
| 28 | 20 | VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98) | THE BEST OF VAN MORRISON | 73 |
| 29 | — | CROSBY/SINATRA/COLE LASERLIGHT 15152 (2.98/6.98) | IT'S CHRISTMAS TIME | 29 |
| 30 | 29 | STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98) | GREATEST HITS 1974-78 | 277 |
| 31 | 31 | METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98) | RIDE THE LIGHTNING | 256 |
| 32 | 26 | PATSY CLINE ▲ MCA 12* (7.98/12.98) | 12 GREATEST HITS | 268 |
| 33 | 21 | NINE INCH NAILS ▲ TVT 2610* (9.98/15.98) | PRETTY HATE MACHINE | 162 |
| 34 | — | BING CROSBY ● MCA 31143 (3.98/4.98) | MERRY CHRISTMAS | 3 |
| 35 | — | AMY GRANT ▲ A&M 540001 (10.98/16.98) | HOME FOR CHRISTMAS | 27 |
| 36 | 34 | METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98) | MASTER OF PUPPETS | 252 |
| 37 | 24 | THE BEATLES ▲ CAPITOL 46442* (10.98/16.98) | SGT. PEPPER'S LONELY HEARTS CLUB BAND | 162 |
| 38 | — | NIRVANA ▲ DGC 24727*/Geffen (10.98/16.98) | MTV UNPLUGGED IN NEW YORK | 1 |
| 39 | — | JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98) | GREATEST HITS | 230 |
| 40 | 33 | TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98) | TRACY CHAPMAN | 33 |
| 41 | 25 | THE BEATLES ▲ CAPITOL 46443* (14.98/26.98) | THE BEATLES | 63 |
| 42 | 22 | THE BEATLES ▲ CAPITOL 97039* (15.98/30.98) | 1967-1970 | 86 |
| 43 | 41 | AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98) | BACK IN BLACK | 175 |
| 44 | 30 | COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) | AUGUST & EVERYTHING AFTER | 25 |
| 45 | 43 | ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98) | UNPLUGGED | 28 |
| 46 | 37 | CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98) | CHRONICLE VOL. 1 | 187 |
| 47 | — | SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) | SLEEPLESS IN SEATTLE | 4 |
| 48 | 39 | ENIGMA ▲ CHARISMA 39236/MIRGIN (10.98/16.98) | THE CROSS OF CHANGES | 30 |
| 49 | 38 | SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98) | TOP GUN | 115 |
| 50 | 44 | BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98) | BARNEY'S FAVORITES VOLUME 1 | 8 |

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

Merchants & Marketing

IN-STORE TOURS OFFER ALTERNATIVE

(Continued from preceding page)

marketing manager for HMV. "If the performance is running in other stores, it loses that special something."

And while recent appearances by Julie Andrews, José Carreras, and Nas were "phenomenally" successful, says Feldman, the trade-off "is that labels are always looking to accommodate lesser-known artists and we're always soliciting them for the major names."

Apart from that, adds Feldman, in-stores are terrific morale boosters for the staff. "When we opened our Herald Square store in Manhattan, David Bowie was there signing autographs and greeting our employees," he recalls, adding, "It really energized our staff."

Not surprisingly, some artists will want to perform in a certain store because it's comfortable and the atmosphere conveys a mood that fits their image, says Charlie Peacock, president of Nashville-based Re:think Records. The small independent label, which is distributed by EMI, is promoting the self-titled debut album of Sarah Masen, a 20-year-old Detroit singer/songwriter whose music melds rock, pop, gospel, and folk elements.

Peacock describes Masen as a well-read individual who enjoys visiting bookstores, adding that the artist is performing at 21 Borders Books & Music stores throughout the country on a two-month tour. She plays between 45 minutes to an hour, accompanied by acoustic guitar and drums.

In addition to music stores and bookstores, nontraditional music retail outlets that offer specialty new age/world music product, such as boutiques, gift stores, and metaphysical bookshops, are also actively promoting new artists through concert sponsorships and in-store performances.

Currently, North Star Music, an independent label based in Rhode Island, is busily promoting its top-selling artist, new age pianist Robin Spielberg, through the specialty niche market and is registering some big sales in small places.

"In the last 24 months, Robin has sold between 160,000 to 200,000 CDs, which is an incredible number for a new age concert pianist who's just breaking out," says Richard Waterman, president of North Star Music. Her four albums have sold 1,800 copies, according to SoundScan.

The label produces instrumental music and sells direct to more than 2,000 specialty store accounts. And while many of those customers range in size from small mom-and-pops to large chains like the Nature Company, Barnes & Noble, and Borders, it's the smallest accounts that have delivered some of the biggest results, often in some of the smallest towns.

At Weekends, a mostly seasonal gift shop in Lexington, Mich., near Lake Huron, the pianist received a great response, she says. The retailer promoted her upcoming performance via its own newsletter and mailing list, which included 9,000 names, she notes. In addition, the store used word-of-mouth,

posters, bag stuffers (in the form of bookmarks), and advertising.

The result, Spielberg says, was amazing. "The place was packed, the people were terrific, and we sold 115 CDs after one performance."

In a similar situation, Spielberg teamed up with pianist Danny Wright in a concert sponsored by the Antiquities Museum Shop, a gift store in New Hope, Pa. The double billing drew, she says, 1,600 people.

The store has sponsored Wright's concerts for many years, and according to Antiquities' owner,

Daniel Mill, the public has come to expect the concerts each spring and fall, with ticket sales rising each year.

That contrasts sharply with an in-store performance Spielberg made at the opening of a chain bookstore in New York, which resulted in only three CDs sold. Spielberg is quick to add that she's also had plenty of success playing the big chains.

"It's amazing how resourceful and creative small stores can be when it comes to selling CDs and promoting a show," Spielberg says.



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BMG Stiffens Its MAP Policy; Wherehouse Case Near End

WELCOME ABOARD: BMG Distribution becomes the fifth major to amend its minimum-advertised-price (MAP) policy so that it applies to all advertisements, regardless of who funded the ads. In a letter dated Nov. 11, the company says that any advertising of BMG product at a price below its MAP is a violation. That amended policy is effective Jan 2, 1997.

Previously, if an account paid for such an ad itself, and the price was below the corresponding BMG MAP, the company didn't consider it a violation.

With the amendment, BMG's policy now states that a first violation results in the account losing funding for the advertised title for three months following BMG's notification of the failure. If there is a second violation within a 12-month period, the account is ineligible to receive cooperative advertising funds for both titles for six months.

If there is a third violation within a year of the first, BMG, in effect, cuts off the account's co-op funds for a year.

Moreover, the BMG policy apparently considers account promotions that include premiums, concurrent campaigns, and any combination thereof that result in BMG product being advertised below MAP.

In another policy change, BMG has notified accounts that they must maintain sufficient inventory to back up a cooperative advertising commitment or BMG will nullify payment of funds for that ad.

BMG executives were unavailable for comment.

With BMG's move, PolyGram Group Distribution (PGD) remains the major distributor with by far the weakest MAP policy. But sources within the company say that they are discussing ways to strengthen it. However, PGD is the only distributor with a below-cost policy that cuts off the sale of front-line product to accounts caught in violation.

AFTER MORE THAN 18 months of being on an endless merry-go-round, Wherehouse Entertainment is suddenly galloping toward the finish line. On Dec. 13, the company likely will emerge from Chapter 11 protection with new owners in Cerberus Partners, a new head honcho in turnaround specialist Tony Alvarez, a clean balance sheet, and a \$30 million revolving credit facility. In short, Wherehouse should be a lean, mean competitor: ready and able to hold its own in the highly competitive music retail jungle.

Already, Alvarez, who is acting as a consultant for Wherehouse until Cerberus takes the reins officially, is said to be talking about growing the chain. While Alvarez makes those plans, the company is still negotiating to determine which of three financial companies it will reach a credit agreement with. The banks vying to supply the credit line, according to sources, are Bank of Boston, Congress Financial, and CIT.

At the Nov. 4 hearing, where the court approved the company's disclosure statement, the judge dispensed

with most of the objections that were presented that day, according to individuals familiar with the proceeding.

However, a key bondholder objection, which concerns how much equity they were allotted under the company's reorganization plan (Billboard, Oct. 26), was deferred until the confirmation hearing Dec. 13. Some participants suggest that the judge is not sympathetic to the bondholders' plight, but others say they expect the objection to develop into a "dogfight." Still others say the judge delayed rendering a judgment in hopes that Cerberus and the bondholders' group will resolve their differences peacefully.

In the meantime, creditors have received the reorganization plan, letters of recommendations from various members of the creditors' committee, and a ballot. Objections to the plan have to be mailed to the court by Dec. 3, while ballots have to be back by Dec. 9.

In order for the plan to pass, two conditions must be met: More than 50% of the creditors must approve it, with those approving accounting for

more than two-thirds of the amount owed by Wherehouse.

Needless to say, the official creditors' committee, where the bondholders have a majority, is voting against the plan. The unofficial trade committee is recommending acceptance of the plan, as are Cerberus and the chain itself.

WITH THE COMPLETION of Muze's acquisition of the Phonolog division of Trade Services Corp., **Tony Patterson** has been named chairman/CEO of Muze. Patterson previously was VP/GM of Trade Services' entertainment division. **Trevor Huxley** remains president of Muze, and **Paul Zullo**, executive VP.

After the acquisition was completed, about 30 employees at Phonolog were laid off, apparently due to duplication of job functions within the two companies. Patterson says he didn't know how many jobs were affected, referring that question to Trade Services, which didn't respond to inquiries by press time. But he says that the company put a generous termination package in place and that some former staffers continue to work with Muze on a consultant basis.

Muze has placed kiosks with a computerized album database in more than 3,000 record stores. The company also is marketing computerized databases for videos and books.

Phonolog also has made efforts to computerize its music and video databases, but the heart of its business remains hard-copy versions that are updated monthly. Phonolog subscriptions number 1,200. Between the two companies, they service 15,000 music, book, and video stores with their product, Patterson says.

The merger of the two companies presents "an opportunity that I am excited about," says Patterson. "When I look at where electronic commerce is going, we are uniquely positioned to take advantage of all these emerging opportunities."



by Ed Christman



Disney

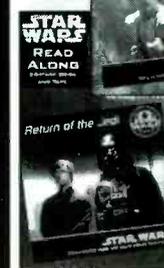
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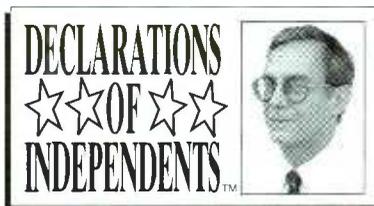
Just such an album is "Gravikords, Whirlies & Pyrophones: Experimental Musical Instruments," a new compilation by the creative Roslyn, N.Y., firm Ellipsis Arts.

The label, which most recently issued a compilation of African griot music and its contemporary applications (Billboard, Oct. 26), here attempts a wide-ranging consideration of "homemade" instruments and their imaginative usages. The set, comprising an 18-track CD and a 96-page book illustrated in full color, is an eye- and ear-opening experience.

"Gravikords, Whirlies & Pyrophones" was compiled and annotated by **Bart Hopkin**, who edits the quarterly journal Experimental Musical Instruments, which examines the far frontiers of musical invention. **Tom Waits**—an enthusiastic subscriber to Hopkin's publication, a connoisseur of electric bullhorns, and no stranger to odd noises, as such albums as "Bone Machine" and "Frank's Wild Years" attest—contributes an amusing foreword to Hopkin's text.

Hopkin says in his introduction, "There are many, many ways to create musical sound, for nature has provided us with a great richness of sound-making possibilities. Yet most musical instruments are not intended to explore those possibilities anew; they are modeled after pre-existing types. Some instrument makers, however, do not design according to type. This book and CD are devoted to those people—the individuals who follow a different muse in musical instrument design."

Some of the instruments heard on the Ellipsis Arts CD will be familiar to students of the esoteric and unusual: **Leon Theremin's** eponymous electronic device (memorably played here by theremin virtuoso **Clara Rockmore** on an interpretation of a **Saint-Saëns** com-



by Chris Morris

position), or composer **Harry Partch's** unique musical menagerie, which included the harmonic canon, kithara, and marimba eroica.

Still others are more obscure, and some are downright wacky. Take, for example, **Hans Reichel's** daxophone, which he overdubs in disquieting imitation of a human voice; **Sugar Belly's** bamboo saxophone, applied to a primal reggae piece; or **Ken Butler's** bicycle wheel guitar, which is made out of . . . just what you think it's made out of.

As displayed in the booklet (which includes profiles of all 18 of the musicians heard on the CD, plus 19 others), many of these instruments—like **Reed Ghazala's** photon clarinet, **Brian Ransom's** ceramic "deities of sound," or **Fred "Spaceman" Long's** handmade "jokers"—are triumphs of design that are as worthy of an art museum as they are a concert stage. Some of them—like **Michel Moglia's** towering, fire-belching *orgue à feu*, or pyrophone—we'd love to see and hear in action.

"Gravikords, Whirlies & Pyrophones" is a pixilated and fascinating piece of work that's at once a sonic surprise party and a visual feast. And how can you not love an album that ends with a version of "New York, New York" played on an organ made out of ear horns?

STILL IN THE MARKET: **Joyce Lynn**, president of Great Bay Distribution Inc. in Baltimore, called Declarations of Independents to say that despite industry rumors to the contrary, her company remains up and running, even though local one-stop JEK has been sold to Valley Record

Distributors in Woodland, Calif. JEK and Great Bay are housed at the same address on Aliceanna Street in Baltimore.

Lynn says that John Kmiec, former owner of the one-stop, has an interest, albeit not a controlling one, in her company. However, she adds, "Great Bay is going forward . . . One [company] has nothing to do with the other."
Hope that clears things up.

FLAG WAVING: We're hard pressed to think of a more potent depiction of the rock'n'roll life than **Slim Dunlap's** new Medium Cool/Restless album, "Times Like These."

The ex-Replacements guitarist, a longtime fixture on the Minneapolis/St. Paul music scene, has come up with a real beauty for his second solo release (the first, "The Old New Me," was issued in 1993). While the plain-spoken, humble Dunlap would resist such a weighty term as "concept album," the record is all of a piece—it's a sober yet vibrantly rocking take on the low-rent end of the rock'n'roll biz, with its attendant fiscal and romantic malaises.

"It's about the grueling pace you put yourself through to [play music], with no rewards whatsoever," Dunlap says. "It's like 11 short stories. It's supposed to read like a book."

He adds, "I tried to make a deep record about a tragic lifestyle, without making it seem that way . . . I didn't want to make a real dour, sad record."

Dunlap has succeeded smashing-ly: While songs like "Hate This Town" and "Little Shiva's Song" don't ignore the awful truth, these and others, like "Girlfriend," "Jungle Out There," "Chrome Lipstick," and "Radio Hook Word Hit," see the dark humor in a journeyman musician's travail.

As on "The Old New Me," some of Dunlap's inspirations are on display, and the compositions tip a friendly cap to the music of Minnesota homeboy **Bob Dylan** and to **Keith Richards** of the Rolling Stones. "When I was a kid, I thought that I was **Woody Guthrie** and **Bob Dylan**," he says. "Then I thought, 'There already is a Bob Dylan' . . . [But] I display my influences proudly."

The tried-and-true Replacements sound is also on display on such tracks as "Cooler Than" and the 'Mats-Stones hybrid "Cozy." On one song, "Nowheres Near," the connection to his old band is made explicit, as the 'Mats' former front man, **Paul Westerberg**, makes an appearance.

Dunlap recalls, "I stayed up for five days [in the studio] without stop. I ate a couple of times and never slept. On maybe the fourth day, I woke up to a knock on the door, and there the little fucker [Westerberg] was . . . He knew I was desperate and tired. He just somehow knew I was hurtin'."

According to Dunlap, all the pain and effort that went into making "Times Like These" was worth it.

"I wanted to walk away from this one saying, 'If I never made another record, I want to be able to say I made this one.'" Of the scuffling characters on his album, he says, "We all know people like that—I'm one. It's a little guy's record."

With barely a pause following a West Coast swing in support of the album, Dunlap and his band departed the Twin Cities on Nov. 13 for a series of dates in the Midwest and on the East Coast.

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Kid Rhino Bows Fisher-Price's 'Great Adventures'

GONE FISHERIN': Kid Rhino has released audio product through its latest high-profile licensing agreement, with giant toy manufacturer Fisher-Price (which racks up yearly sales of \$1 billion plus). Other big-name licensors that issue audio titles via Kid Rhino include Hanna-Barbera and McDonald's.

The initial two titles, both in Kid Rhino's spoken-word Storytime Adventure series, target Fisher-Price's primary audience of toddlers and pre-schoolers. Both titles are based on the toy line Great Adventures. "The Great Adventures By Fisher-Price Pirate Ship" and "The Great Adventures By Fisher-Price Castle" tapes were spun off from two of the most popular Great Adventures play sets and are priced at \$7.99 each.

Original story lines featuring Great Adventures characters are augmented by sound effects, along with fully orchestrated underscores. In "The Great Adventures By Fisher-Price Pirate Ship," a seagoing vessel helmed by Wise Captain Teech and his friendly first mate, Mr. Pym, is overrun by pirates. They urge the crew to mutiny against their well-mannered skipper, who among other things requires his crew to brush their teeth twice daily. In "The Great Adventures By Fisher-Price Castle," it's a glorious spring day in a long-ago time. Here, Good King McDuff demonstrates to his royal jester and Monty Pythonesque Gold



by *Moira McCormick*

Knights the importance of teamwork when they're challenged by bad guy King Smudge and his Naughty Knights.

In addition to "The Great Adventures" titles, audio product based on another top-selling Fisher-Price line, Little People, is in the works for Kid Rhino.

GREAT WHITE NORTH DEPT: In the last installment of Child's Play (Billboard, Nov. 9), we profiled kids' radio in the U.S. Now it's Canada's turn. Here's a look at Kids Now, the country's first national children's radio program, which is being picked up by an increasing number of stations.

Kids Now is written and produced by father/daughter team **Steve and Rachel Graham** of Belleville, Ontario. Twelve-year-old Rachel is the host of the program, which Steve says is available in four formats: a daily 2½-minute show, which covers such topics as movies, books, computers, and travel, and three weekly hourlong programs,

one country, one pop, and one talk.

Graham says seven stations have bought the show: three in Ontario; one in Montreal; one in Saskatoon, Saskatchewan; one near Halifax, Nova Scotia; and one in St. John's, Newfoundland. "We'll be adding stations in Calgary, [Alberta]; Edmonton, [Alberta]; and Toronto," he notes.

In addition to music, regular show elements include celebrity interviews (Rachel recently spoke with favorite performer **Garth Brooks**), media reviews, and Internet and computer news, as well as periodic tapings at schools, theme parks, malls, and special events.

"A number of the stations have been running the daily program during a.m. and p.m. drive," says Steve Graham, adding that he greatly enjoys working with kids. "They're so honest."

KID BITS: The creators of the toilet-training book and video series Once Upon a Potty have brought back "Potty" stars Prudence and Joshua for a 12-song audio recording, "The Ocean Of Love." This new project from composer/lyricist **Ari Frankel** and author/illustrator **Alona Frankel** is available from Baby Matters in New York... In honor of the 25th anniversary of the 1971 film "Willy Wonka And The Chocolate Factory," Hip-O Records/MCA has released the soundtrack on CD for the first time. The Oscar-nominated score, composed by

Anthony Newley and **Leslie Bricusse**, features kids' standards "The Candy Man" and "Pure Imagination," for starters, along with "(I've Got A) Golden Ticket," "Oompa Loompa," "The Bubble Machine," and other tunes written for this cinematic version of **Roald Dahl's** classic book "Charlie And The Chocolate Factory."

The ever-wonderful **Tim Cain** has released an especially wonderful new album, "Marooned On Tim's Island" (Tim's Tunes in Woodacre, Calif.), with one of the most delightful cover pictures we've yet seen... Listening Library in Old Greenwich, Conn., has issued five more superlative unabridged kids' books on tape:

Madeleine L'Engle's "A Swiftly Tilted Planet," the final book in her timeless "A Wrinkle In Time" trilogy, read by L'Engle herself; "I, Houdini," written and read by **Lynne Reid Banks**, author of "The Indian In The Cupboard"; "Babe The Sheep Pig" by **Dick King-Smith**, which inspired the surprise hit movie; "A Dog Called Kitty" by **Bill Wallace**; and "Chocolate Fever" by **Robert Kimmel Smith**... "Sing A Song With Babar," which features a dozen "musical tales" about **Jean de Brunhoff's** ageless elephant and his friends, is the latest from Oak Street Music in Winnipeg, Manitoba. A French version, "Chantez Avec Babar," was issued simultaneously.

Billboard

NOVEMBER 23, 1996

| 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® | |
|--------------------------|-----------------|-------|---|--|---------------|---|--|
| ARTIST/SERIES | TITLE | LABEL | CATALOG NUMBER/DISTRIBUTING LABEL | (SHELF PRICE) | | | |
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | | | |
| 1 | 1 | 19 | VARIOUS ARTISTS WALT DISNEY 60907 (10.98/16.98) | CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC | | | |
| 2 | 8 | 53 | READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette) | TOY STORY | | | |
| 3 | 4 | 64 | VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/16.98) | CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC | | | |
| 4 | 23 | 2 | VARIOUS ARTISTS WALT DISNEY 60887 (2.98/4.98) | DISNEY'S CHRISTMAS COLLECTION | | | |
| 5 | 3 | 42 | SING-ALONG WALT DISNEY 60889 (10.98 Cassette) | WINNIE THE POOH | | | |
| 6 | 5 | 64 | BARNEY ▲² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98) | BARNEY'S FAVORITES VOLUME 1 | | | |
| 7 | 2 | 10 | VARIOUS ARTISTS KID RHINO 72494/RHINO (9.98/15.98) | FOR OUR CHILDREN TOO! | | | |
| 8 | 7 | 64 | VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/16.98) | CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC | | | |
| 9 | 10 | 4 | ALVIN & THE CHIPMUNKS SONY WONDER 63392/EPIC (9.98/13.98) | CLUB CHIPMUNK-THE DANCE MIXES | | | |
| 10 | 9 | 24 | READ-ALONG WALT DISNEY 60268 (6.98 Cassette) | THE HUNCHBACK OF NOTRE DAME | | | |
| 11 | 6 | 8 | VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98) | DISNEY'S MUSIC FROM THE PARK | | | |
| 12 | NEW ► | | SING-ALONG WALT DISNEY 60922 (10.98 Cassette) | TOY STORY | | | |
| 13 | 13 | 31 | VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98) | DISNEY'S PRINCESS COLLECTION | | | |
| 14 | 21 | 3 | READ-ALONG WALT DISNEY 60272 (6.98 Cassette) | 101 DALMATIANS (LIVE ACTION) | | | |
| 15 | 17 | 2 | MICHAEL JORDAN KID RHINO 72497/RHINO (9.98 Cassette) | SPACE JAM: AUDIO ACTION-ADVENTURE | | | |
| 16 | 12 | 35 | READ-ALONG WALT DISNEY 60221 (6.98 Cassette) | OLIVER & COMPANY | | | |
| 17 | 11 | 46 | VARIOUS ARTISTS ▲³ WALT DISNEY 60605 (6.98/13.98) | DISNEY CHILDREN'S FAVORITES VOLUME 1 | | | |
| 18 | 16 | 29 | SING-ALONG WALT DISNEY 60891 (10.98 Cassette) | MICKEY'S FAVORITES | | | |
| 19 | 15 | 3 | VARIOUS ARTISTS WALT DISNEY 60914 (10.98/16.98) | MOUSE HOUSE | | | |
| 20 | 19 | 63 | KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98) | RETURN TO POOH CORNER | | | |
| 21 | 14 | 21 | LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98) | DEDICATED TO THE ONE I LOVE | | | |
| 22 | 20 | 51 | READ-ALONG ▲² WALT DISNEY 60254 (6.98 Cassette) | THE LION KING | | | |
| 23 | NEW ► | | VARIOUS ARTISTS SONY WONDER 67766/EPIC (9.98/13.98) | RUDOLPH, FROSTY AND FRIENDS FAVORITE CHRISTMAS SONGS | | | |
| 24 | RE-ENTRY | | CEDAR MOUNT KIDS CLASSICS BENSON 054 (3.98/6.98) | CHRISTMAS CAROLS | | | |
| 25 | 18 | 57 | BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98) | BARNEY'S FAVORITES VOLUME 2 | | | |

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.

National Record Mart Posts 2nd-Qtr. Loss

BY ED CHRISTMAN

NEW YORK—National Record Mart racked up another loss in its second fiscal quarter, although the results were slightly better than the company's performance in the same period last year.

For the quarter ending Sept. 28, National Record Mart posted a net loss of \$1.09 million on sales of \$21 million, as compared with the \$1.1 million loss the company had in 1995, when it generated \$20.9 million in sales in the same period.

This marks the second quarter in a row that the company has posted a loss so far this year.

Total sales for the quarter were up 0.76%, while comparable-store sales were up 0.57%.

On a cash-flow basis (or earnings before interest, taxes, depreciation, and amortization are deducted), the Pittsburgh-based chain posted a loss of \$622,000 in the quarter. Gross profit during the quarter was 38.4% of revenue, while selling, general, and administrative expenses were 40.9%.

In the same period last year, gross profit was 37.9%, while selling, general, and administrative expenses were 40.2%, with the company posting a cash-flow loss of \$481,000.

While noting that the results aren't as strong as management would like, Therese Carlise, senior VP/CFO for the 148-unit chain, says, "The results indicate that the company is experiencing an upturn." Carlise says that while comparable-store sales were only slightly positive for the overall quarter, in September the company posted a same-store increase of 6.1%, while in October, the first month of the company's third fiscal quarter, same-store sales were up 4.3%.

"So we are going into the new quarter with a nice surge," she says.

Earlier this year, particularly during April, May, and June, comparable-store sales were weak. In July, the company went into the black with a 0.33% increase in same-store sales, but in August the chain was back in the negative numbers.

Carlise says that in addition to the strengthening sales performance at the store level at the end of the quarter, NRM management believes some of the restructuring and other changes the company made during the year will be rewarded during the third quarter.

She says that in January the company brought on board Larry Mundorf as executive VP/COO, who has, among other things, restruc-

tured the field management staff.

In addition, during September and October, management improved in-store signage throughout the chain, giving it a consistent look, she adds.

"With all the changes we have made, we are more confident than we have ever been for Christmas," she says.

For the six-month period ending Sept. 28, National Record Mart posted sales of \$41.2 million, up 3.3% from the \$39.9 million in sales generated in the same period last year.

The gross profit margin improved slightly to 38.5%, up half a percentage point from the 38% the company posted in the first half of 1995. Selling, general, and administrative expenses almost held steady, coming in at 41.8% in the first six months this year, compared with 41.7% last year.

Net loss for the first half of the year was \$2.4 million, compared with \$2.6 million in the same period in 1995. In that period, the company posted a cash-flow loss of \$1.4 million, compared with a loss of \$1.2 million last year.

Net loss for the second quarter in both years was 22 cents per share. For the six-month period this year, the company's loss was 49 cents per share, vs. 52 cents in the same period last year. On Nov. 12, the day the company released its earnings results, the company's stock closed at \$1.44, down 44 cents from the previous day.

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He Hopes Life Imitates Art. Vice President Al Gore accepts a copy of "The American President" from Thomas Cantone, VP of studio and retail marketing for Hollywood Casino, which owns the Sands Hotel and Casino in Atlantic City, N.J. Gore, who stayed at the Sands a few days before the election, told Cantone that the Michael Douglas-Annette Bening movie was among his favorites. Columbia TriStar and the Hollywood Casino store jointly promoted an "American President" sweepstakes.

It's An Animated Fourth Quarter Wallace & Gromit Among Boxed Offerings

■ BY DREW WHEELER

NEW YORK—Although Disney's "Toy Story" is expected to be the biggest animated hit of the fourth quarter, rival home video vendors are betting that their titles' distinctive appeal to consumers will enable them to nip at the heels of Woody, Buzz Lightyear, and company.

The helical scans-across-the-water partnership of CBS/Fox Video and BBC Video may reach a pinnacle with the release of Nick Park's "A Close Shave," which won the 1995 Academy Award for best animated short film. The third clay-animated feature star-



Wallace and his dog, Gromit, speed to their next window-cleaning job in BBC Video's "A Close Shave," distributed in the U.S. by CBS/Fox.

ring dotty inventor Wallace and his silent, sensible dog Gromit, the \$9.98 "A Close Shave" is a merrily melodramatic yarn that draws the unwitting pair

into a sheep-shearing conspiracy that takes a sinister turn.

CBS/Fox is also releasing "A Close Shave" in a three-volume gift box alongside the two preceding Wallace and Gromit adventures, the Oscar-winning "The Wrong Trousers" and the Oscar-nominated "A Grand Day Out." The set is priced at \$24.98.

To ratchet America's W&G consciousness up even further, CBS/Fox is cross-promoting the title with publisher Bantam Doubleday Dell, which is releasing a W&G postcard book, plus books adapted from "A Close Shave" and "The Wrong Trousers."

"We've joined forces and joined resources to be able to do more high-

(Continued on page 79)

Toshiba DVD Unit Gets Mixed Review; World Series Title Aims For Record

YES, BUT . . . : The flag-bearers for DVD must be convinced it only rains on their parade. In recent weeks, there was the copy protection breakthrough that turned out to be a breakthrough deferred; a Nov. 1 launch in Japan that was followed almost immediately by a recall of defective programming; and now Video magazine's mixed review of a Toshiba unit playing Warner Home Video's "Batman Forever."

Video is a buff publication, what the early adopters read before they go out and buy. Subscribers may seek other ways to spend their money after perusing the DVD critique in the December issue—unless Toshiba gets another crack at wowing the editors with a system that's actually being shipped to retailers. Toshiba hasn't revealed a date for the U.S. introduction.

The player that new-product marketing VP **Craig Eggers** brought to Video probably will be further altered by the time DVD reaches stores, if only to include copy protection circuitry (encryption was also lacking on the sample discs). Eggers described the SD-3006 model as an engineering prototype still subject to operating glitches, Video reports.

Magazine staffers liked the looks of the player and "at first glance" judged the picture and sound quality to be "excellent." "Batman Forever" on DVD "looked a little better" than it did on laserdisc. But there were problems. The editors weren't able to use the player's high-speed search function, which froze after moving a few seconds backward or forward.

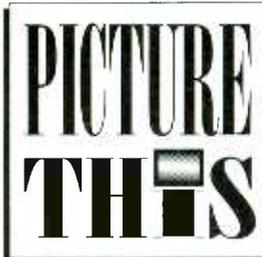
"Of more concern," says the magazine, was the onscreen interference that on three occasions broke up the picture into distinct blocks of color. As Video put it, "When a digital image gives up the ghost, it does so with all the grace of [the Chicago Bulls'] **Dennis Rodman** in full tantrum . . . The effect is eerily reminiscent of what occasionally happens to a direct broadcast satellite system in a bad rainstorm."

The magazine didn't have enough data to speculate on the exact cause of the problem but remained sanguine that it will be solved quickly. "Like a lot of anxious consumers, we can't wait to put a production model through the paces," Video said. Apparently, neither can Toshiba, which has scheduled a Tuesday (19) news conference at the fall Comdex show in Las Vegas; it will be simulcast to the press in New York.

Toshiba promises the "official launch" story, with the participation of a half-dozen Japanese and U.S. executives and representatives of other hardware and software suppliers. Warner Home Video president **Warren Lieberfarb**

won't be among them. He had been listed to deliver "a special announcement" on Toshiba's first media alert but disappeared from the second—the only name to be dropped.

It was Toshiba's error, according to Warner, adding that Lieberfarb may attend Comdex but has nothing more to say about DVD except to reaffirm support for the format. Warner had no comment on Video's sneak preview. Toshiba and Time Warner developed a DVD format that was merged a year ago with the Sony/Philips system.



by Seth Goldstein



GRAND SLAM: The World Series was one to remember for New York Yankee fans. It will also be memorable for Orion Home Video and Major League Baseball. They anticipate shipping a record number of copies of "The Official 1996 World Series Video" at \$19.98 suggested list. Nirvana arrives Nov. 14, about three weeks after the victory,

in a huge tri-state market that hasn't celebrated a Yankee triumph in 18 years.

Video meant little then. It's an industry now, and Major League Baseball's **Rich Domich** predicts a bonanza. "I know we're going to cross 300,000 units. I wouldn't be surprised if we hit 400,000," he says. Distributor Orion has sold about 500,000 cassettes of the last four World Series. With preorders reportedly topping 200,000 units at our deadline, Domich isn't concerned about retail awareness. "The stores know it's coming," he says. "Orion has done a fabulous job. I have this feeling it's going to go out and disappear."

The tape should sell itself locally, but Orion also has the impetus of a brand-new contract with Major League Baseball to focus on the Yankees and at least six more national titles due in 1997. Domich says the "1996 World Series" pulls out all the stops, including the victory lap around Yankee Stadium that Fox omitted from its live telecast and an interview with **Sister Marguerite**, sister of Yankee manager **Joe Torre** and brother **Frank** who received a heart transplant the day before the last game.

"If you sent this script to Hollywood, they would have thrown it back in your face," Domich adds. Getting the melodrama on tape required 15 minutes more than the usual hour. "The worst thing that's going to happen for fans is that the video is going to end," he predicts.

Because it's the Yankees, there may be buyers outside the tri-state area. Generally, 80% of demand is local, but Domich believes retail chains like Musieland and Trans World Music "are taking a stronger position nationally." Asked if an Atlanta Braves win would have tomahawked projections, he answers, "That is an understatement."

Acorn Gets The Jump On PBS With 2nd Batch Of 'Cadfael'

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Talk about Beltway spin.

Home video labels generally wait for a program to air on TV before bringing it to home video, but Acorn Media is doing the opposite with its second "Brother Cadfael" boxed set. In a "reverse window" maneuver, Acorn will release the programs before PBS airs them.

The Bethesda, Md.-based company last year shipped the first four "Cadfael" titles just after they aired on public TV. While Acorn does not break out sales figures, president Peter Edwards says the tapes sold "a

couple of tens of thousands of units"—enough to convince him to ship the next three episodes without help from broadcast.

Thus far, Cadfael, a medieval British monk whose calling includes detective work, hasn't needed PBS' help. His second set of adventures is outselling the first, Edwards reports.

In fact, Acorn has had nearly a year's headstart. It delivered the second batch of titles—available as single units for \$19.95 or as a \$59.85 boxed set—in April. PBS, which doesn't control home video rights, won't show them until March of '97. Edwards isn't exactly sure how the

(Continued on page 81)

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PLAYBOY HOME VIDEO

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'Pinocchio' Problem With Street Date; Klump Aloft

STREET-DATE ALERT? Of all the sell-through titles hitting stores in the next few weeks, "The Adventures Of Pinocchio" wouldn't seem to be the one retailers couldn't wait to move before street date. But, in fact, a few stores apparently jumped the gun on the New Line Home Video title.

A New Line spokeswoman says the company received word that some Kmart locations began selling the title two days prior to the title's official Nov. 5 release. At press time, New Line was trying to confirm the reports.

Kmart did not return our calls. If it did violate street date, it probably wasn't alone. Another dealer reported that the newly opened WOW! multimedia superstore in Long Beach, Calif., began selling "Pinocchio" Nov. 3.

Tower Music/Video, which operates WOW! with hardware dealer the Good Guys!, also didn't respond to questions about the alleged transgression.

In addition, there were reported incidents of early sales of "The Nutty Professor" and "Mission: Impossible," both scheduled for Nov. 12 release. The respective suppliers, MCA/Universal Home Video and Paramount Home Video, say they are not aware of any problems.

The Video Software Dealers Assn., which set up a retail hotline after massive street-date violations of MCA's "Jurassic Park" in 1993, reports receiving "just a couple" calls this time around. And most retailers and suppliers agree that the anecdotal information doesn't indicate anything widespread.

"Someone just screwed up and put out 'Pinocchio' early," says Wherehouse VP of video Lynn Duncan. A Buena Vista Home Video spokesman acknowledges that Buena Vista took a few more calls about "Toy Story" than other titles but says the problems were dealt with immediately.

Twentieth Century Fox Home Entertainment isn't worried about dealers jumping the Friday (22) street date for "Independence Day," says media relations VP Steven Feldstein. "We're not concerned at all. As with all our titles, our merchandising field reps will be on the lookout for any violations 10 days prior to street date."

To some, scattered violations are no big deal. "There's always a concern when any supplier ships 20 million units of a title," says a buyer at a national chain. "But everyone is more aware of the problem, and it's gotten a lot better."

COMPUTER DEAD: Scottsdale, Ariz.-based Sirius Publishing has signed a deal with Monterey Movie to put seven of the independent's

video titles on MovieCD, a recently announced format.

Included are "Grateful Dead: Dead Ahead"; "Grateful Dead: Ticket To New Year's Eve"; and the PBS series "Poetry Hall Of Fame Volumes I & II," "WWII: War In Europe," "WWII: War In The Pacific," and "The Louvre," hosted by the late actor Charles Boyer.

As previously reported, MovieCDs offer near VHS-quality playback on computer CD-ROM drives without requiring MPEG technology (Shelf Talk, Billboard, Nov. 2). Sirius, a multimedia program supplier, has also made MovieCD deals for New Line Cinema and Miramar product.

timedia program supplier, has also made MovieCD deals for New Line Cinema and Miramar product.



BALLOON TOUR: Unit sales for "The Nutty Professor" probably won't be as big as "Toy Story" or "Independence Day," but sizewise, the title will be in a class by itself.

To kick off the Nov. 12 release date for "The Nutty Professor," supplier MCA/Universal Home Video has made a 40-foot-high balloon of Sherman Klump, the title character played by Eddie Murphy.

A six-week-long balloon tour will make stops at seven retailers across the country. The unveiling of the "Klumpsize" inflatable takes place Nov. 11 at the Virgin Megastore in New York's Times Square. Virgin will give away posters, T-shirts, and other merchandise from the film and conduct a midnight sale of the title.

Other stops on the Klump tour include Planet Video in Racine, Wis.; Kmart in Dearborn Heights, Mich.; Hollywood Video in Lakewood, Calif.; Media Play in Salt Lake City; Best Buy in Tucson, Ariz.; and Tower Video in West Hollywood, Calif.

The giant balloon also will be featured in the Hollywood Christmas Parade Dec. 1.

'MUMFIE' DEALS: BMG Video's new children's series featuring the elephant character "Mumfie" will include two consumer offers.

When consumers purchase the debut title, "Britt Allcroft's Magic Adventures Of Mumfie—The Movie," they can get a free Mumfie plush toy. The video, due in stores Dec. 24, is priced at \$14.98.

Proof of video purchase and a \$4.99 shipping and handling fee are required to receive the toy. In addition, consumers can receive a \$3 rebate when they purchase the title plus any BMG Kids titles, including "Peter And The Wolf," "Cabbage Patch New Kid," and "Cabbage Patch Kids Clubhouse."

"Mumfie" is the latest character from British-based Allcroft, which first hit the video scene with "Thomas The Tank Engine And Friends" and "Shining Time Station."

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Label Distributing Label, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|------------|---------------|--|---|--------------------------------------|-----------------|--------|----------------------|
| | | | | ★ ★ ★ No. 1 ★ ★ ★ | | | | |
| 1 | 12 | 2 | TOY STORY | Walt Disney Home Video Buena Vista Home Video 6703 | Tom Hanks Tim Allen | 1995 | G | 26.99 |
| 2 | 2 | 4 | JAMES AND THE GIANT PEACH | Walt Disney Home Video Buena Vista Home Video 7894 | Richard Dreyfuss Susan Sarandon | 1996 | PG | 22.99 |
| 3 | 1 | 6 | TWISTER | Warner Home Video 20100 | Helen Hunt Bill Paxton | 1996 | PG-13 | 22.96 |
| 4 | 3 | 75 | E.T. THE EXTRA-TERRESTRIAL | MCA/Universal Home Video Uni Dist. Corp. 82864 | Henry Thomas Dee Wallace | 1982 | PG | 14.98 |
| 5 | 4 | 5 | WILLY WONKA AND THE CHOCOLATE FACTORY | Warner Home Video 14546 | Gene Wilder Jack Albertson | 1971 | G | 19.98 |
| 6 | 7 | 4 | THE ROLLING STONES ROCK & ROLL CIRCUS | ABKCO Video 3878110033 | Various Artists | 1996 | NR | 24.98 |
| 7 | 5 | 7 | OLIVER & COMPANY | Walt Disney Home Video Buena Vista Home Video 6022 | Animated | 1988 | G | 26.99 |
| 8 | 8 | 16 | COPS: TOO HOT FOR TV! | MVP Home Entertainment 1001 | Various Artists | 1996 | NR | 19.98 |
| 9 | NEW | | GOLDENEYE | MGM/UA Home Video Warner Home Video 905495 | Pierce Brosnan | 1995 | PG-13 | 19.98 |
| 10 | 15 | 4 | PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR | Playboy Home Video Uni Dist. Corp. PBV0797 | Various Artists | 1996 | NR | 19.98 |
| 11 | 6 | 188 | THE WIZARD OF OZ ♦ | MGM/UA Home Video Warner Home Video 205898 | Judy Garland Ray Bolger | 1939 | G | 19.98 |
| 12 | 9 | 4 | FLIPPER ◊ | MCA/Universal Home Video Uni Dist. Corp. 82825 | Paul Hogan Elijah Wood | 1996 | PG | 19.98 |
| 13 | 10 | 11 | BRAVEHEART | Paramount Home Video 33118 | Mel Gibson Sophie Marceau | 1995 | R | 24.95 |
| 14 | 11 | 5 | LES MISERABLES: 10TH ANNIVERSARY CONCERT | VCI Columbia TriStar Home Video 88703 | Various Artists | 1996 | NR | 24.95 |
| 15 | 19 | 3 | WALLACE AND GROMIT: A CLOSE SHAVE | CBS/Fox Video FoxVideo 8399 | Animated | 1996 | NR | 9.98 |
| 16 | 13 | 7 | PLAYBOY'S CHEERLEADERS | Playboy Home Video Uni Dist. Corp. PBV0796 | Various Artists | 1996 | NR | 19.98 |
| 17 | 14 | 298 | THE SOUND OF MUSIC ♦ | FoxVideo 4100444 | Julie Andrews Christopher Plummer | 1965 | G | 19.98 |
| 18 | 17 | 7 | COPS: IN HOT PURSUIT | MVP Home Entertainment 1003 | Various Artists | 1996 | NR | 19.98 |
| 19 | 21 | 11 | PLAYBOY: WET & WILD-BOTTOMS UP | Playboy Home Video Uni Dist. Corp. PBV0794 | Various Artists | 1996 | NR | 19.98 |
| 20 | 16 | 24 | RIVERDANCE-THE SHOW | VCI Columbia TriStar Home Video 84060 | Various Artists | 1996 | NR | 24.95 |
| 21 | NEW | | VAN HALEN: VIDEO HITS-VOLUME 1 | Warner Reprise Video 3-38428 | Van Halen | 1996 | NR | 19.98 |
| 22 | 18 | 10 | COPS: CAUGHT IN THE ACT | MVP Home Entertainment 1004 | Various Artists | 1996 | NR | 19.98 |
| 23 | 20 | 52 | MY FAIR LADY ♦ | FoxVideo 8166-30 | Rex Harrison Audrey Hepburn | 1964 | G | 24.98 |
| 24 | 24 | 13 | ALADDIN AND THE KING OF THIEVES | Walt Disney Home Video Buena Vista Home Video 4609 | Animated | 1996 | NR | 24.99 |
| 25 | 29 | 4 | PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996 | Penthouse Video WarnerVision Entertainment 57003-3 | Various Artists | 1996 | NR | 19.95 |
| 26 | 27 | 9 | THE BEATLES ANTHOLOGY | Capitol Video Turner Home Entertainment 5523 | The Beatles | 1996 | NR | 159.95 |
| 27 | 22 | 6 | THE X-FILES: SQUEEZE/TOOMS | FoxVideo 8991 | David Duchovny Gillian Anderson | 1993 | NR | 14.98 |
| 28 | 32 | 3 | THE BRIDGES OF MADISON COUNTY | Warner Home Video 13772 | Clint Eastwood Meryl Streep | 1995 | PG-13 | 19.98 |
| 29 | 31 | 4 | PENTHOUSE: AMATEUR VIDEO 2-SEXIEST CENTERFOLDS | Penthouse Video WarnerVision Entertainment 50792-3 | Various Artists | 1996 | NR | 19.95 |
| 30 | 28 | 6 | THE X-FILES: DARKNESS FALLS/THE ERLENMEYER FLASK | FoxVideo 8993 | David Duchovny Gillian Anderson | 1994 | NR | 14.98 |
| 31 | 33 | 23 | PLAYBOY: THE BEST OF JENNY MCCARTHY | Playboy Home Video Uni Dist. Corp. PBV0810 | Jenny McCarthy | 1996 | NR | 19.95 |
| 32 | 26 | 6 | THE X-FILES: BEYOND THE SEA/E.B.E. | FoxVideo 8992 | David Duchovny Gillian Anderson | 1994 | NR | 14.98 |
| 33 | 35 | 4 | DANCE THE MACARENA | Quality Video, Inc. 26033 | Wil Veloz | 1996 | NR | 19.95 |
| 34 | 25 | 9 | MUPPET TREASURE ISLAND | Jim Henson Video Buena Vista Home Video 7076 | The Muppets Tim Curry | 1996 | G | 22.99 |
| 35 | 23 | 9 | IT'S THE GREAT PUMPKIN, CHARLIE BROWN | Paramount Home Video 83718 | Animated | 1994 | NR | 12.95 |
| 36 | 34 | 8 | THE USUAL SUSPECTS | PolyGram Video 8006302273 | Stephen Baldwin Kevin Spacey | 1995 | R | 19.95 |
| 37 | NEW | | EYEWITNESS: WEATHER | DK Vision DK Publishing 0719-1 | Martin Sheen | 1996 | NR | 12.95 |
| 38 | 30 | 8 | SEVEN (DIRECTOR'S LETTERBOX EDITION) | New Line Home Video Turner Home Entertainment N4485V | Brad Pitt Morgan Freeman | 1995 | R | 19.98 |
| 39 | NEW | | THE WALLACE AND GROMIT GIFT SET | CBS/Fox Video FoxVideo 4101059 | Animated | 1996 | NR | 24.98 |
| 40 | 37 | 2 | JIMI HENDRIX: LIVE FROM THE ISLE OF WIGHT, 1970 | Rhino Home Video 72301 | Jimi Hendrix | 1970 | NR | 19.98 |

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996. Billboard/BPI Communications.

IT'S AN ANIMATED FOURTH QUARTER

(Continued from page 77)

profile promoting," says Joan Blanski, CBS/Fox VP of marketing. The two companies are "making sure that both sales forces have materials and information about each other's product, so that we can do stronger selling," she adds. "And hopefully it will generate joint displays."

The title has also benefited from ads on the Fox Kids Network and in Fox's Totally Kids magazine. CBS/Fox can pitch W&G to both children and grown-up animation buffs alike because the former loves the outlandish antics, while the latter can enjoy Park's subtly hysterical send-ups of film genres.

"What always surprises me is that they do appeal to adults, children, and everyone in between," says Park. "I've only really made films that I would like. I think it's partly that I have a strong memory of what I liked as a child, and I try to appeal to that at the same time as appealing to me as an adult now."



New Line Home Video has the newest version of "Pinocchio." Martin Landau stars as Gepetto, the shoemaker who becomes a single parent.

For that reason, says Blanski, "They're being marketed and positioned as family product, not children's product."

Park, who traveled to New York last month for a promotional visit that included an in-store appearance at the Virgin Megastore in Times Square, is well aware of the importance of home video. "It's become like the main source of income from the film," he says, "In Britain it's done extremely well. It's sold over a million [units]."

This year, more than a half-dozen North American firms have been licensed to carry such varied W&G ancillary items as T-shirts, mugs, calendars, alarm clocks, jewelry, and refrigerator magnets.

Although Park has currently turned his attention to other projects, rumors that "A Close Shave" would be Wallace and Gromit's last aren't true. "I've already got the idea for the next one," says Park, adding that W&G are "the sort of thing I'd like to think that I could come back [to] and make more anytime. I see it as a long-term thing."

"That's why I think we have to be a bit careful on the merchandise, not to over-expose it and make people at all sick of it."

American video retailers seem not to have overdosed on W&G just yet. "I ordered heavy, and I still wasn't prepared for it," says David Bleiler, sell-through buyer for Philadelphia's TLA Video. "All our stores sold out immediately of not only the single copies of 'A Close Shave,' but I was surprised that the three-packs went so fast. I had to scramble to four different distributors to find something that was in stock. For three of them, they were all out."

"I ordered what I could, restocked it, and I know that I'll be restocking through the holidays," Bleiler says.

Kevin Maher, video buyer for Ann

Arbor, Mich.-based Borders, says, "The Wallace and Gromit titles are already doing extremely well in our stores. That will definitely carry through the fourth quarter and beyond. The first two are perpetual best sellers for us—constantly in our top 10 and our top five. And the boxed set and 'A Close Shave' will be no different."

Borders is running a fourth-quarter merchandising contest for the store with the most creative W&G merchandising display. It has also set up sections dedicated to product from

CBS/Fox and BBC Video.

New Line Home Video has high hopes for "The Adventures Of Pinocchio," despite its lukewarm reception at the box office. "We knew that it was going to hit between \$15 million and \$20 million, just because of the nature of the competition," says Sarah Olson-Graves, VP of marketing. "We knew that this was a perfect video title."

She cites the popularity of stars Martin Landau and "Home Improvement's" Jonathan Taylor Thomas (the voice of the computer-animated Pinoc-

chio). Olson-Graves says the special effects by Jim Henson's Creature Shop are "the family seal of good approval, if anything is. His team and his legacy."

The title, which retails for \$19.98, is being aggressively cross-promoted with a rebate offer from Hormel Foods, a discount coupon for TCBY desserts, and a refund coupon from IBM toward the purchase of its "The Adventures Of Pinocchio" CD-ROM. New Line, IBM, and Scholastic have made the feature a framework for an "educational in-school literacy program" that stresses

the lessons learned by Pinocchio.

Students participating in the program have the chance to win 200 prizes, the largest being an IBM Aptiva home computer. A national broadcast and print ad campaign is scheduled to run from release date through the end of the year.

New Line has set up a World Wide Web site offering information and games relating to the title. The cover art for the title's first shipment features a double-image lenticular graphic.

(Continued on next page)

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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 | NEW ▶ | | TOY STORY (G) | Walt Disney Home Video Buena Vista Home Video 6703 | Tom Hanks Tim Allen |
| 2 | 4 | 4 | PRIMAL FEAR (R) | Paramount Home Video 328323 | Richard Gere Laura Linney |
| 3 | 1 | 6 | TWISTER (PG-13) | Warner Home Video 20100 | Helen Hunt Bill Paxton |
| 4 | 3 | 5 | FARGO (R) | PolyGram Video 8006386931 | Frances McDormand William H. Macy |
| 5 | 2 | 7 | THE BIRDCAGE (R) | MGM/UA Home Video M905536 | Robin Williams Nathan Lane |
| 6 | NEW ▶ | | ERASER (R) | Warner Home Video 14202 | Arnold Schwarzenegger Vanessa Williams |
| 7 | 5 | 4 | THE CRAFT (R) | Columbia TriStar Home Video 82413 | Fairuza Balk Robin Tunney |
| 8 | 8 | 3 | FEAR > (R) | MCA/Universal Home Video Uni Dist. Corp. 82823 | Reese Witherspoon Mark Wahlberg |
| 9 | 11 | 2 | MULTIPLICITY (PG-13) | Columbia TriStar Home Video 82443 | Michael Keaton Andie MacDowell |
| 10 | 10 | 2 | THE ARRIVAL (PG-13) | Live Home Video 60259 | Charlie Sheen Teri Polo |
| 11 | 9 | 3 | JAMES AND THE GIANT PEACH (PG) | Walt Disney Home Video Buena Vista Home Video 7894 | Richard Dreyfuss Susan Sarandon |
| 12 | 6 | 8 | THE TRUTH ABOUT CATS & DOGS (PG-13) | FoxVideo 0899585 | Uma Thurman Janeane Garofalo |
| 13 | 14 | 2 | BEAUTIFUL GIRLS (R) | Miramax Home Entertainment Buena Vista Home Video 8014 | Uma Thurman Matt Dillon |
| 14 | 7 | 8 | UP CLOSE AND PERSONAL (PG-13) | Touchstone Home Video Buena Vista Home Video 7892 | Robert Redford Michelle Pfeiffer |
| 15 | 13 | 6 | BEFORE AND AFTER (PG-13) | Hollywood Pictures Home Video Buena Vista Home Video 7047 | Meryl Streep Liam Neeson |
| 16 | 12 | 14 | EXECUTIVE DECISION (R) | Warner Home Video 14211 | Kurt Russell Steven Seagal |
| 17 | 18 | 5 | THE GREAT WHITE HYPE (R) | FoxVideo 8994 | Samuel L. Jackson Damon Wayans |
| 18 | NEW ▶ | | HEAVEN'S PRISONERS (R) | New Line Home Video Turner Home Entertainment N4443 | Alec Baldwin Mary Stuart Masterson |
| 19 | 24 | 2 | DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R) | Miramax Home Entertainment Buena Vista Home Video 8099 | Shawn Wayans Marlon Wayans |
| 20 | 21 | 3 | CELTIC PRIDE (PG-13) | Hollywood Pictures Home Video Buena Vista Home Video 8024 | Damon Wayans Daniel Stern |
| 21 | 15 | 8 | SGT. BILKO ◊ (PG) | MCA/Universal Home Video Uni Dist. Corp. 82596 | Steve Martin Dan Aykroyd |
| 22 | 16 | 7 | THE QUEST ◊ (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82869 | Jean-Claude van Damme Roger Moore |
| 23 | 19 | 12 | FROM DUSK TILL DAWN (R) | Miramax Home Entertainment Buena Vista Home Video 8016 | George Clooney Quentin Tarantino |
| 24 | 17 | 6 | A THIN LINE BETWEEN LOVE & HATE (R) | New Line Home Video Turner Home Entertainment N4442 | Martin Lawrence Lynn Whitfield |
| 25 | 23 | 18 | 12 MONKEYS ◊ (R) | MCA/Universal Home Video Uni Dist. Corp. 82751 | Bruce Willis Brad Pitt |
| 26 | 25 | 11 | THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R) | Miramax Home Entertainment Buena Vista Home Video 6181 | Andy Garcia Christopher Walken |
| 27 | 27 | 16 | HAPPY GILMORE ◊ (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 42898 | Adam Sandler |
| 28 | 20 | 10 | MULHOLLAND FALLS (R) | MGM/UA Home Video M905534 | Nick Nolte Melanie Lynskey |
| 29 | 34 | 2 | THE LAST SUPPER (R) | Columbia TriStar Home Video 79713 | Cameron Diaz Annabeth Gish |
| 30 | 28 | 4 | I SHOT ANDY WARHOL (R) | Evergreen Entertainment 3322 | Lili Taylor Jared Harris |
| 31 | 29 | 20 | MIGHTY APHRODITE (R) | Miramax Home Entertainment Buena Vista Home Video 7173 | Woody Allen Mira Sorvino |
| 32 | NEW ▶ | | MOLL FLANDERS (PG) | MGM/UA Home Video M905529 | Robin Wright Morgan Freeman |
| 33 | 38 | 15 | CITY HALL (R) | Columbia TriStar Home Video 77333 | Al Pacino John Cusack |
| 34 | 26 | 11 | THE SUBSTITUTE (R) | Live Home Video 60196 | Tom Berenger |
| 35 | 31 | 12 | WHITE SQUALL (PG-13) | Hollywood Pictures Home Video Buena Vista Home Video 6698 | Jeff Bridges |
| 36 | 37 | 20 | HEAT (R) | Warner Home Video 14192 | Robert De Niro Al Pacino |
| 37 | 35 | 5 | MYSTERY SCIENCE THEATER 3000: THE MOVIE (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82897 | Michael J. Nelson Trace Beaulieu |
| 38 | 32 | 10 | MARY REILLY (R) | Columbia TriStar Home Video 11053 | Julia Roberts John Malkovich |
| 39 | 22 | 4 | FLIPPER ◊ (PG) | MCA/Universal Home Video Uni Dist. Corp. 82825 | Paul Hogan Elijah Wood |
| 40 | NEW ▶ | | LOVER'S KNOT (R) | Cabin Fever Entertainment CF158 | Bili Campbell Jennifer Grey |

◆ 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.

Home Video

MERCHANTS & MARKETING

Think Builds A Car/Tape Deal With Mattel

■ BY MOIRA McCORMICK

CHICAGO—Packaging videos with other consumer goods is common enough, but it's usually major players that pair off. That makes the agreement between well-known Mattel and unsung-but-determined Think Media one for the books.

Mattel has bundled its "first edition" Ford Mustang Hot Wheels with Think's "How A Car Is Built." The tape, not surprisingly, depicts the construction of a Mustang. Available only at Kmart, the package carries a suggested list price of \$13.50. It is Think's initial mass-merchant exposure and is the result of advance planning.

The cassette has been on the market since May 1995, according to Think executive VP William Love, under its full title, "How A Car Is Built, With IQ Parrot." A more grown-up version came out four months later. Think since released a second children's title, "How A Tugboat Works, With IQ Parrot," which culminates with the docking of the Queen Elizabeth II.

"We first approached Mattel a year ago," says Love, whose credits include productions for Japanese Public Television. "When we didn't hear back from them right away, we made a number of follow-up calls." Just before February's Toy Fair in New York, "Mattel decided the video would go well with the Mustang," he adds. ("First edition" refers to a series of 12 newly tooled Hot Wheels, each a 1/64th scale die-cast replica of the original.)

Think's strong suit is persistence, according to president Robert Frye, former executive producer of ABC's "World News Tonight." He notes, "It took a year of negotiating with Ford to get them to let us film in their Mustang assembly plant."



Think Media and Mattel have joined forces in a toy car-and-video package available only in Kmart stores.

contract signing in January to deliver a purchase order to Think.

First, "we had to identify the right people to send [the proposal] to," Frye says. "Within any cultural environment, you have to take time and observe how it functions. In dealing with Mattel, we saw that they had a long lead time and knew we had to contact them far in advance. Learning how they work, we developed a good relationship with them."

"When we understood their needs,

we could provide for them—we went in with a specific idea, and it fit with their plans. Understanding your customer is good marketing."

Since Think was formed in 1994, "we've had to learn a lot of lessons to adapt. We knew we had a good, quality product," says Love. "How A Car Is Built" has received awards from Parents' Choice, National Parenting Publications, and the National Educational Media Network.

However, Think has had to face a kid vid market that has changed markedly over the last 18 months. The once-burgeoning genre of reality-based titles—quasi-documentary programs like "How A Car Is Built"—finally crested and began to subside.

"The market did get saturated," says Frye. Love adds, "There was a lot of product, and it was hard to differentiate yourself." Think got footholds in bookstores and kids specialty chains like Noodle Kidoodle and Learningsmith. To get into the mass merchants, the company had to reposition itself, leading to the Mat-

Frye maintains that although reality-based programming is played out, "there's still a need for this kind of programming. People respond to good stories." Think's strategy is to gain behind-the-scenes entry at blue-chip corporations and generate product "that the competition can't knock off," he says. "This is how a small independent producer can work."

"Keep knocking on a lot of doors," Love emphasizes, "and some will open."

IT'S AN ANIMATED FOURTH QUARTER

(Continued from preceding page)

Olson-Graves sees the legendary status of the Disney cartoon "Pinocchio" as an asset for the New Line version. "We did research, and the intent to purchase was very strong, based on recognition of 'Pinocchio,'" she notes. "It may as well be a trademark, it's so ingrained into everybody. We could only extend its popularity by bringing more to the story that you can only show through live action and great special effects."

Some retailers, however, are keeping their enthusiasm in check. Borders' Maher says, "I think it will do OK, but it has such limited exposure. I think that New Line trading on Jonathan Taylor Thomas is not exactly the demographic that I think is going to want to buy the movie. They seem to be trading on his teen-idol appeal... There's just some titles that get lost every fourth quarter, and I think that 'Pinocchio' is definitely going to be one of them."

TLA's Bleiler sees children's titles as divided between those from Disney and everything else. "Anything that's not Disney we're always a little wary of—as far as response, not artistic quality. But I do think that 'Pinocchio' will do a little better than the non-Disney titles. I did order it a little heavier than the usual non-Disney kids' title."

Another Disney challenger comes from one of his earliest competitors—Max Fleischer. Last month, Republic Pictures Home Video celebrated one of Fleischer's most enduring characters with "Betty Boop: The Definitive Collection," an eight-volume boxed set that

retails for \$69.98.

Each title can be purchased separately for \$9.98, with the first volume priced at \$7.98. "The Definitive Collection" compiles 115 of the celluloid sex symbol's cartoons—nearly her total output. Separate volumes feature the garter-flashing heroine before and after imposition of the Hays Office cen-



Republic honors Betty Boop with an eight-volume set, which includes cartoons made before the Hays Office censors started snipping.

sorship code and accompanied by such real-life musical stars as Louis Armstrong, Cab Calloway, and Ethel Merman. Richard Fleischer, son of Max, provides background comments on the first volume and closing remarks on the final one.

Although a half-century has passed since her last cartoon, Betty Boop is still aggressively merchandised on posters, T-shirts, and the like. "We hope she continues to live on," says Tom Szwak, senior VP of sales, "and gets to be an even grander old lady."

"We had done over 100,000 units out

of the gate," Szwak adds.

"I think it will appeal to a small niche audience, and I think we will have success with the boxed set," Maher comments. "I appreciate the fact that Republic released it in a boxed set, because that's the way I would want to sell it. I have no interest in the singles. We didn't even pick the singles up, as a matter of fact."

"I have no problem featuring and even discounting the boxed set, because I think that it's something that will definitely appeal to Betty Boop fans. It looks nice, the price point is right, and I think that it's good timing." Borders is featuring the set in its fourth-quarter catalog mailing.

Szwak is not surprised at the appeal of the boxed set. "I think it really speaks toward the great artwork. We're very proud of that. I think it somewhat ties in with the trend we've seen happening over the years, which is more toward collectibility than rentability," he says. "When it comes to gift sets and director cuts, people like to go for as much as is available."

TLA has no immediate plans to carry the Boop box for rental or sale. "I think that's just too specialized," Bleiler argues.

Betty has a fan in Cliff McMillan, video product manager for Sacramento, Calif.-based Tower. "It's been fairly quiet so far. I think, as we get closer to the holidays, it should do very well," he says. "Hopefully, it'll appeal to the same consumer that bought a ton of the Little Rascals boxed sets from us about two years ago."

Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE, Label Distributing Label, Catalog Number | Principal Performers | Type | Suggested List Price |
|-----------|-----------|---------------|--|--|------|----------------------|
| | | | ★ ★ NO. 1 ★ ★ | | | |
| 1 | NEW | | ENLARGED TO SHOW DETAIL PolyGram Video 4400439253 | 311 | LF | 19.95 |
| 2 | 1 | 6 | LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703 | Various Artists | LF | 24.95 |
| 3 | 3 | 2 | VIDEO HITS: VOLUME 1 Warner Reprise Video 3-38428 | Van Halen | LF | 19.98 |
| 4 | 4 | 4 | THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3B78110033 | Various Artists | LF | 24.98 |
| 5 | 2 | 10 | THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523 | The Beatles | LF | 159.95 |
| 6 | NEW | | WOW-1997 Sparrow Video Chordant Dist. Group 1615 | Various Artists | LF | 19.98 |
| 7 | 5 | 15 | WHATCHA LOOKIN' 4 Gospo Centric 72134 | Kirk Franklin And The Family | LF | 19.95 |
| 8 | 11 | 23 | BAD HAIR DAY Scotti Bros. Video 5055 | Weird Al Yankovic | SF | 9.98 |
| 9 | 17 | 4 | DOWN UNDER THE BIG TOP Starsong Video 20114 | Newsboys | LF | 19.95 |
| 10 | 6 | 91 | THE COMPLEAT BEATLES MGM/UA Home Video Warner Home Video 700166 | The Beatles | LF | 9.98 |
| 11 | 10 | 150 | OUR FIRST VIDEO Dualstar Video WarnerVision Entertainment 53304 | Mary-Kate & Ashley Olsen | SF | 12.95 |
| 12 | 18 | 74 | PULSE Columbia Music Video Sony Music Video 50121 | Pink Floyd | LF | 24.98 |
| 13 | 7 | 5 | TICKET TO NEW YEAR'S Monterey Home Video 31988 | Grateful Dead | LF | 29.95 |
| 14 | 15 | 37 | R.I.O.T. Sparrow Video Chordant Dist. Group 43161 | Carman | LF | 19.98 |
| 15 | 8 | 5 | ROAD MOVIE Warner Reprise Video 3-38443 | R.E.M. | LF | 19.98 |
| 16 | 12 | 32 | REMOТЕLY CONTROLLED Word Video 1695 | Mark Lowry | LF | 21.95 |
| 17 | 13 | 54 | LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130 | Stevie Ray Vaughan & Double Trouble | LF | 19.98 |
| 18 | 16 | 14 | A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144 | Various Artists | LF | 19.95 |
| 19 | 9 | 3 | LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301 | Jimi Hendrix | LF | 19.98 |
| 20 | 38 | 28 | CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084 | Luciano Pavarotti | LF | 9.99 |
| 21 | 14 | 5 | MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148 | Alice In Chains | LF | 19.98 |
| 22 | 21 | 107 | THE BOB MARLEY STORY Island Video PolyGram Video 4400823733 | Bob Marley And The Wailers | LF | 9.95 |
| 23 | 30 | 15 | R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196 | Carman | LF | 19.98 |
| 24 | 22 | 140 | LIVE AT THE ACROPOLIS Private Music BMG Video 82163 | Yanni | LF | 19.98 |
| 25 | 19 | 51 | GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573 | Alan Jackson | LF | 14.98 |
| 26 | 23 | 39 | LIVE AT MADISON SQUARE GARDEN Columbia Music Video Sony Music Video 50134 | Mariah Carey | LF | 19.98 |
| 27 | 24 | 59 | THE WOMAN IN ME PolyGram Video 8006336605 | Shania Twain | LF | 9.95 |
| 28 | 20 | 73 | VIDEO GREATEST HITS-HISTORY Epic Music Video Sony Music Video 50123 | Michael Jackson | LF | 19.98 |
| 29 | 27 | 32 | THE VIDEO COLLECTION: VOL. II Capitol Video 77820 | Garth Brooks | LF | 12.95 |
| 30 | 26 | 3 | SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509 | Vince Gill | LF | 19.98 |
| 31 | RE-ENTRY | | VIDEO LIBRARY Scotti Bros. Video BMG Video 75268-3 | Weird Al Yankovic | LF | 14.98 |
| 32 | NEW | | CRANK IT UP Warner Reprise Video 3-38460 | Jeff Foxworthy | SF | 9.98 |
| 33 | 29 | 150 | LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194 | Metallica | LF | 89.98 |
| 34 | 32 | 103 | HELL FREEZES OVER Geffen Home Video Uni Dist. Corp. 39548 | Eagles | LF | 24.98 |
| 35 | 25 | 35 | UNPLUGGED PolyGram Video 80063003825 | Kiss | LF | 19.95 |
| 36 | 36 | 47 | GRATEFUL TO GARCIA Channel One 39733 | Various Artists | LF | 9.95 |
| 37 | 35 | 104 | LIVE! TONIGHT! SOLD OUT! Geffen Home Video Uni Dist. Corp. 39541 | Nirvana | LF | 24.98 |
| 38 | RE-ENTRY | | REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083 | Reba McEntire | LF | 19.98 |
| 39 | 31 | 3 | RAINBOW BRIDGE (UNCUT) Rhino Home Video 72248 | Jimi Hendrix | LF | 19.95 |
| 40 | 37 | 2 | UNDER A TENNESSEE MOON Columbia Music Video Sony Music Video 50142-3 | Neil Diamond | LF | 19.98 |

○ 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.

ACORN GETS THE JUMP ON PBS WITH 2ND BATCH OF 'CADFAEL'

(Continued from page 77)

situation evolved, but he doubts that it will happen again.

"We actually would have preferred the reverse. We would rather have had it on television first to generate more awareness," Edwards says.

"But the fact that they are already out on video is not going to reduce the popularity of the television program. If anything, it is going to increase it."

The windows confusion has left plans for the third "Cadfael" series, slated for next year, "up in the air," he adds.

Drama and other categories of programming such as documentary, children's, and

travel have kept Acorn's sales strong for several years. But Edwards feels that the winds of change blowing across the special-interest landscape require him to embrace a broader gamut of genres.

Acorn recently hired a marketing VP to help target new programming avenues and new accounts and develop direct-response TV campaigns for selected titles. "While on one hand the special-interest market is perhaps healthier than it ever has been, at the same time there seems to be a little bit of a sense of a lost direction out there," Edwards notes.

"A year ago there were a few categories—trains, history, travel—that distributors were very confident would perform well, and now there is a little bit of glut in those areas. We are now moving into a phase where the industry has to be smarter and behave more like product managers."

One of the new genres that Acorn hopes to mine is comedy. The company is doing well with the "Mapp &

Lucia" boxed set, which contains five hourlong cassettes based on the novels of E.F. Benson, and "Red Green," a Canadian program that will expand by two installments in 1997.

"We are very much in the research-and-exploration mode,"

Edwards says. "We will be doing a lot of testing of one-offs coming from different programming areas and testing a variety of ways to advertise."

As for sales outlets, catalogs and specialty retailers still dominate. But Acorn also is trying harder to land mass merchants. And it's succeeding. The two leading warehouse clubs, Sam's and Price Costco, will start carrying Acorn titles in early '97.



Acorn's latest "Brother Cadfael" entry, starring Derek Jacobi, reached retail nearly a year before airing on PBS stations.



"Mapp & Lucia" leads a foray into comedy titles.

Top Special Interest Video Sales

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
|----------------------|------------|---------------|---|----------------------|
| RECREATIONAL SPORTS™ | | | | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 27 | MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360 | 14.98 |
| 2 | 3 | 15 | MLB UNBELIEVABLE! Orion Home Video 95009 | 14.98 |
| 3 | 2 | 21 | DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343 | 14.98 |
| 4 | 4 | 177 | MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770 | 19.98 |
| 5 | 7 | 35 | DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633 | 19.95 |
| 6 | 12 | 253 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 |
| 7 | 5 | 346 | MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173 | 19.98 |
| 8 | 13 | 5 | SUPER SLUGGERS Orion Home Video 96001 | 14.98 |
| 9 | 6 | 23 | GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325 | 14.98 |
| 10 | 11 | 71 | 100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793 | 14.95 |
| 11 | 15 | 77 | WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733 | 14.95 |
| 12 | 8 | 99 | LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153 | 19.95 |
| 13 | 9 | 37 | NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733 | 19.95 |
| 14 | RE-ENTRY | | 75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053 | 19.95 |
| 15 | 14 | 17 | MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116 | 19.98 |
| 16 | 17 | 5 | FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video | 24.95 |
| 17 | 19 | 13 | THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345 | 19.98 |
| 18 | NEW | | THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002 | 14.98 |
| 19 | 10 | 23 | KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112 | 19.95 |
| 20 | 20 | 3 | THE BROOKLYN DODGERS-GIFT BOX SET ESPN Home Video 44146 | 89.95 |

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
|---------------------|------------|---------------|--|----------------------|
| HEALTH AND FITNESS™ | | | | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 3 | 73 | THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659 | 12.98 |
| 2 | 1 | 5 | THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3 | 19.98 |
| 3 | 12 | 5 | THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3 | 19.98 |
| 4 | 4 | 45 | THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796 | 12.98 |
| 5 | 2 | 131 | YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088 | 14.98 |
| 6 | 19 | 3 | DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933 | 12.99 |
| 7 | 7 | 3 | THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3 | 19.98 |
| 8 | 8 | 3 | THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3 | 19.98 |
| 9 | 5 | 29 | THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122 | 14.98 |
| 10 | RE-ENTRY | | CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025 | 9.99 |
| 11 | 14 | 17 | RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video | 9.99 |
| 12 | 9 | 57 | THE FIRM: 5 DAY ABS BMG Video 80116-3 | 14.98 |
| 13 | 6 | 3 | THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3 | 19.98 |
| 14 | 20 | 27 | REEBOK WINNING BODY WORKOUT PolyGram Video 8006330553 | 19.95 |
| 15 | 10 | 25 | CRUNCH: TURBO SCULPT Anchor Bay Entertainment | 9.98 |
| 16 | 15 | 33 | THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043 | 19.95 |
| 17 | 11 | 19 | CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024 | 9.99 |
| 18 | 17 | 41 | CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240 | 14.98 |
| 19 | NEW | | CYCLE REEBOK: THE ULTIMATE ISLAND RIDE PolyGram Video 4400431073 | 14.95 |
| 20 | 13 | 117 | CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100 | 19.99 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996. Billboard/BPI Communications.

The Enter*Active File

MERCHANTS & MARKETING

Fuzzy Groove Offers Music From The Web

■ BY GINA VAN DER VLIET

LOS ANGELES—British multimedia company Modified has formed Fuzzy Groove, a new multimedia music label that promises to commercially release music that appears on its World Wide Web site (<http://www.modified.com>).

Fuzzy Groove's first release, "Chiller Killers: Net Sounds Vol. 1," is neither enhanced CD nor traditional audio CD. The CD-ROM, due Dec. 1, contains 12 different interactive audio and video tracks of electronic dance music that are delivered through Macromedia Shockwave technology and can be played through either the Netscape Navigator or Internet Explorer Web browser. However, the user does not have to be on the Internet to play the CD-ROM.

The release consists of songs whose grooves are composed with "drum'n'bass," techno, ambient, trance, and house beats. The user can alter the tempo and speed of each track's elements. Onscreen graphics accompany each track and



can be altered with the mouse and keyboard. Each song on the disc can be played in either a linear or non-linear way and is an expanded version of free Shockwave content available on the Modified Web site.

"The main difference here is that there's only so much a telephone wire can carry on the Internet," says

Joe Maas, Modified's Web director. "The CD-ROM therefore offers far more possibilities and much more sophisticated graphics, not to mention better sound quality, without the hassle of endless loading times. What's unique about it is that this is a fully interactive CD-ROM that provides users with a mixing desk environment. However, people do not need to be engineers to be able to use it."

Fuzzy Groove is selling "Chiller Killers" through the Internet for \$19.99. The label's releases are distributed by RCR and Pinnacle Records in the U.K.

Other international distributors include ND International and Eyes in Japan and Play It Again Sam in Europe. The label is negotiating for additional distribution in the U.S.



A screen from Fuzzy Groove's CD-ROM "Chiller Killers"

To promote its release, Modified is including free demos of the interactive disc in several CD-ROM magazines, including Launch, Boot, and Blender.

Modified, which was formed in 1995 by Andy Storer and Gordon Druce, first debuted on the Internet in March. Since then, Web surfers have gotten a taste of interactive audio tracks through its Web site, including "AutoWeb Groove Cruiser," which Modified bills as "the Web's first interactive music single."

Earlier this year, Modified put out its first commercial release, "frE-Quency," a CD-ROM that allows users to manipulate sounds as well as visual aspects on the disc.

Modified's goal, as Storer and Druce explain it, is to break away from the linear, traditional music CD-ROMs where the listener is the "passenger." The aim is to create an environment in which users become the "pilot and producer" by being able to cut their own groove and edit their own computer-created music videos.

"For us, the user is center stage with few constraints and barriers. It's a much more open approach to the notion of an audience and interface," says Storer.

Fuzzy Groove is one of the first independent record labels to get its start on the Internet. Fuzzy Groove manager Richard Frederick says that as a result of positive response to Modified's "frEQuency" CD-ROM, developing a multimedia music label was the next logical next to take.

Since much of the music on Modified's site is produced in-house, Fuzzy Groove will concentrate on bringing in more outside artists. So far, drum'n'bass DJ act Float Control has been signed to the label, as well as ambient techno-trance act Type 256.



A Fork In The Tale. Comedian Rob Schneider recently recorded the voice for the lead character in the adventure game "A Fork In The Tale" for AnyRiver Entertainment.

Surfing With 'Rent'; MTV, Yahoo Link Up

'RENT' ON THE NET: The hit Broadway show "Rent" is coming to the Internet. The Tony Award- and Pulitzer Prize-winning musical opens on the Internet on Monday (18) at <http://www.siteforrent.com>. The event marks the simultaneous opening of "Rent" in Boston. Computer users will be able to hear and see highlights of the play through the use of Internet technologies, including RealAudio and Shockwave. The site, which was developed by K2 Design, will also enable users to buy tickets to the New York and Boston shows through a link to Ticketmaster's Web site.

MTV TEAMS WITH YAHOO! MTV and Yahoo! are joining forces to create a search guide for music content on the Web. The new site, titled unFURled, will launch in January 1997 and will be accessible from Yahoo! and MTV Online's existing Web sites, as well as MTV's area on America Online. In addition to its listing of music-themed Web sites, unFURled will include Web site reviews, news, live event listings, and weekly columns.

CAPITOL OFFER: Capitol Records is offering a premium to consumers who purchase its "Romeo + Juliet" enhanced CD directly through its Web site (<http://www.hollywoodandvine.com>). Internet consumers who purchase the album, which sells for \$11.99 plus \$4 shipping and handling, will receive a free Capitol/Dr. Marten's sampler CD that contains cuts by Radiohead, Foo Fighters, Everclear, and other acts. The label has also taken the unconventional approach of allowing users to listen to the entire album in the Shockwave Audio format at the site.

BITS'N'BYTES: The first global netcast of the MTV Europe Awards took place Nov. 14 at MTV Europe's Web site (<http://ema.mtve.com>). Archive information from the event is accessible at the site, which uses VDOnet technology. . . Ticketmaster is preparing to netcast the 1996 National Ticketmaster Music Showcase in its entirety at <http://www.ticketmaster.com> on Thursday (21) . . . Dreamworks Interactive has launched on the Web at <http://www.dreamworksgames.com> . . . Microsoft (<http://www.microsoft.com/pdc/>) is screening highlights from its recent Site Builder and Professional Developers conferences in select United Artists theaters in 25 cities on Thursday (21)-Friday (22) . . . Alice Cooper is the voice behind one of the lead characters on the new Atlantean Interactive CD-ROM game "The Lords Of Tantrazz" . . . The alternative news radio program "Pacifica Network News" has debuted on the Web at <http://www.webactive.com> . . . Todd Hollenshead joins id Software (makers of "Quake" and "Doom") as CEO, replacing Jay Wilbur, who exits . . . Rolling Stone magazine has launched its Web site at <http://www.rollingstone.com>. The site was developed in association with Firefly Network Inc. . . Multimedia elements from the Barenaked Ladies ECD "Rock Spectacle" are available on the Internet at <http://www.rocktropolis/bnl>. The modern rock act will hold a live chat at the site on Tuesday (19) at 7 p.m.

Coffeehouses, Eateries Get Interactive

House Of Blues And Apple Develop Hi-Tech Venues

■ BY DOUG REECE and BRETT ATWOOD

LOS ANGELES—Care for some computer chat with your café latté? Apple Computer and House of Blues are among the companies that have ambitious plans to open a series of interactive-themed venues that bring video-teleconferencing and Internet access to the public dining experience.

Apple Computer is teaming with London-based Mega Bytes International for a series of new interactive-themed coffeehouses. The first Apple Cafe is expected to open in Los Angeles sometime in 1997, with several more to follow. North Hollywood, Calif.-based Landmark Entertainment will design the restaurants, which will include video-teleconferencing and Internet access at each table.

Each Apple Cafe will also contain VIP rooms that are accessible to corporations or individuals that pay a membership fee for exclusive access to the area. A percentage of VIP membership fees will be donated to the Artists Rights Foundation, a non-profit organization that aims to preserve film and television in its original form.

In addition, Macintosh software and other Apple merchandise will be sold at each Apple Cafe. This new-business move comes at a key time for the struggling computer company, which has seen its profile and fortunes shrink considerably in the shadow of the Microsoft Windows 3.1/95 PC.

Alongside its trademark jambalaya and spicy musical performances, the House of Blues is preparing to serve up a new interactive-intensive restaurant that will open in Chicago Nov. 24.

Just don't call it a cybercafe, says Marc Schiller, VP of House of Blues' new-media division.

"We are going to create the first 'intelligent' club," he says. "We don't want people to think that they are going to be putting a quarter in a machine to use the Internet. That short of thing is a passé fad. This is not just a bar and a nightclub. We are

about to launch Sun's new network computer and [Hasbro Interactive's] Scrabble Internet game, and we also have people coming in for lunch meetings in our conference rooms. People aren't going to have to go to [convention centers] to see hot, new technology anymore."

The House of Blues' new multimillion-dollar restaurant promises to offer patrons a chance to interact with technologically advanced public venues not yet developed.

Schiller says the club is being hardwired with phone lines directed to more than 100 high-speed outlets

'We are going to create the first "intelligent" club'

reaching all booths, bars, and tables in the club. The club is also equipped with T1 cables and ISDN lines that will allow video-teleconferencing at each table.

To create this environment, the restaurant has partnered with Sun Microsystems and PictureTel to provide the network and video-teleconferencing technology, respectively. Telos boxes for audio transmissions and four wired conference rooms are also featured in the hi-tech club.

Schiller says that while the Chicago House of Blues has mainly corporate functions in mind with its new technological slant, the restaurant will offer many recreational interactive benefits.

Speaking of the "full interaction of concerts," Schiller describes digital stereo teleconference-delivered performances originating from various House of Blues venues. Schiller also envisions concerts in which artists on separate stages would interact with each other during club performances.

"I was watching Eric Clapton play at the House of Blues in Los Angeles, and an associate came over to me with a cellular phone so I could hear Bob

Dylan playing in the New Orleans House of Blues," says Schiller. "I started thinking, 'Wouldn't it be hot if a screen could come down, Clapton could look up at Dylan, and they could speak and play with each other?'"

This kind of show might also be broadcast online via House of Blues Entertainment's partnership with Real Audio at <http://www.liveconcerts.com>.

There are also plans to place monitors behind bars at various restaurant sites, which will allow customers requesting portable conferencing units to interact with patrons in bars at all of the chain's locations.

Of course, much of this interactivity between the restaurants is predicated on the retrofitting of the other House of Blues restaurants.

While Schiller is excited about the new possibilities wrought by more sophisticated network and computer technology, he is careful to emphasize House of Blues' social intentions.

"People can become too enamored by all of this technological stuff, but it doesn't have any meaning unless it's doing something good for people," says Schiller. "What we see is people communicating with each other and beginning to realize there is more sameness than difference between them, no matter the culture, and that's what has always been our philosophy."

Meanwhile, other venues, such as Hollywood, Calif.-based Billboard Live, have also taken new technologies into consideration in their structure.

Steve Strauss, VP of operations at the club, says that through its World Wide Web site at <http://billboard-online.com>, online users can access 24-hour video streaming from the club. Computer users who have downloaded Xing's StreamWorks player can get an inside peek at the club at the Web site, as well as watch music videos from its internal program, Billboard Live Television.

Billboard Live also features built-in wiring that will allow it to connect with sister venues in the future.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► JIMMY WEBB

Ten Easy Pieces
PRODUCER: Fred Molin
Guardian 52826

Featured in *Music To My Ears*, Sept. 14.

★ CHAVEZ

Ride The Fader
PRODUCERS: John Agnello, Bryce Goggin
Matador 200

The opening rolling-coaster sound bite foreshadows the thrills within, as the men of Chavez rise to the sophomore challenge. It's egghead banging to be sure, but such tracks as the bristling "Top Pocket Man" and "Cold Joys" distill guitar euphoria to its essence. The dissonance/tunefulness ratio suggests an idealized alchemy of King Crimson, Television, and Hüsker Dü, yet the first single, the oddly affecting noise ballad "Unreal Is Here," represents a fresh rock aesthetic.

VANESSA DAOU

Slow To Burn
PRODUCERS: Peter Daou, Vanessa Daou
Krasnow Entertainment/MCA 54323

Pop/dance artiste Vanessa Daou wisely moves away from the blatant sexual imagery that novelist Erica Jong injected into last year's "Zipless," opting instead to showcase her own more subtle and intelligent prose. The result is far more sensual and provocative, as Daou whispers and purrs over caressing electronic-pop rhythms. Her technical vocal limitations are compensated by her ability to breathe depth and varying personalities into the numerous characters inhabiting her stories. All the while, the melody and groove of each song fluidly seep into the next, effecting a romantic suite that works best when consumed as a whole.

VARIOUS ARTISTS

A Gala Concert For Hal Prince
PRODUCER: Rainer Wallraf
TriStar 36788

Wow! Harold Prince sure has some incredible Broadway credits. Not as the creator of the works, mind you, but as their perceptive producer and/or director. This two-disc concert recording cut in Germany last year—featuring his son Charles as conductor—skims the surface of the great scores Prince has been associated with, such as "Candide," "A Funny Thing Happened On The Way To The Forum," "Fiddler On The Roof," "Cabaret," "She Loves Me," "Company," "Evita," "Follies," "Pacific Overtures," "Sweeney Todd," "The Phantom Of The Opera," and the current hit revival of "Show Boat." The singers are excellent, including many graduates of Prince-associated productions and two singers with solid American musical theater credentials, Len Cariou and Debbie Shapiro Gravitte.

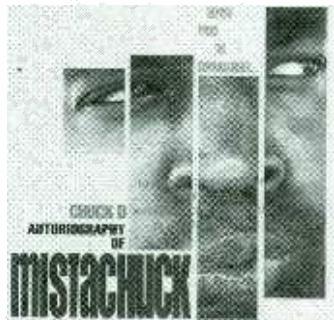
R & B

► TONY TONI TONÉ

House Of Music
PRODUCERS: Tony Toni Toné
Mercury 314 53

Act that debuted ahead of its time cre-

SPOTLIGHT



CHUCK D

The Autobiography Of Mistachuck
PRODUCERS: various
Mercury 314 532 944

The history of Public Enemy is that of a rap band that bum-rushed a "cold-getting-dumb" show to raise righteous rage at the problems plaguing black America. It offered up solutions and sparked an Afro-conscious movement that has since moved on. In the new-jack '90s, materialism and nihilism are running rampant, and PE's leader has returned to his mission. Aware that his stentorian voice has lost some of its sway, he mocks himself in the first cut but later uses the album to challenge what he calls "the big Willie syndrome." He also attacks television tabloid talk shows and other things he views as detrimental to his race and culture. All this over tightly wound beats that are right for rap's new generation.

actively with its 1988 gold album and 1990 platinum follow-up returns to the music scene with set sure to please R&B consumers thirsty for more than cotton candy beats and schoolyard lyrics. Tracks bear subtle creative similarities to trio's previous outings, but the group's mastery of hip, alternative sound will prevent album from being seen as derivative. Diversity reigns as bouncy, hip-hoppish tracks such as

SPOTLIGHT



VARIOUS ARTISTS

The Complete Motion Picture Music Soundtrack—Evita
PRODUCERS: Nigel Wright, Alan Parker, Andrew Lloyd Webber, David Caddick
Warner Bros. 46346

Madonna's much-heralded portrayal of the late Argentine first lady is a successful maiden voyage into the world of pop musicals. Also featuring cast members Antonio Banderas, Jonathan Pryce, and Jimmy Nail, "Evita" is faithful to the hit Broadway production, with the exception of lead single "You Must Love Me," which was written expressly for this production. Other highlights include unofficial theme "Don't Cry For Me Argentina" and a sprightly, flamenco-flavored arrangement of "Oh What A Circus." A huge project that promises to take center stage this Christmas season as the film opens on both U.S. coasts before its worldwide rollout early next year.

"Let's Get Down" and "Don't Fall In Love" meld with earthier songs like "Til Last Summer" and "Thinking Of You."

COUNTRY

CARYL MACK PARKER

PRODUCERS: Christy DiNapoli, Caryl Mack Parker, Scott Parker, and Brian David Willis
Magnetone 112

Though this is her recording debut, Caryl Mack Parker is an assured singer,

SPOTLIGHT



THE PRESIDENTS OF THE UNITED STATES OF AMERICA II

PRODUCERS: Chris Ballew, Dave Dederer, & Jason Finn
Columbia 67577

The Seattle trio that brought the world "Peaches" delivers a sophomore album filled with equally delightful and quirky power pop. Driven by front man Chris Ballew's three-string guitar, bassist Dave Dederer's two-string bass, and drummer Jason Finn's thumping backbeat, the Presidents thrive on high-energy riffs and shamelessly silly lyrics. Highlights include modern rock hit "Mach 5," "Ladies & Gentlemen Part I," "Lunatic To Love," "Volcano," and the inane "Froggie." An album with potential at modern rock, mainstream rock, and pop outlets. More important, a work that establishes the Presidents as a vital rock act capable of transcending novelty status.

songwriter, performer, and musician. The level of her writing in particular makes her a standout among younger artists. Beginning country artists don't ordinarily have material as good as her first single, "Better Love Next Time"; "One Night Stand"; or "Deeper Than That." The latter is a beautiful ballad that would make a logical second single. It seems to run in the family: She and her husband, Scott Parker, are both prolific writers, and his stone country song "Bourbon Confession" (written with Stephony Smith) is a little masterpiece of country misery.

JAZZ

★ LEE KONITZ

Rhapsody II
PRODUCER: Lee Konitz
Evidence 22159

Drawing from his long career of style-shifting, hard-to-categorize playing, saxophonist Lee Konitz follows up his "Rhapsody" album with these offbeat duet, trio, and quartet tracks. With a guest cast that includes Gerry Mulligan, John Scofield, Clark Terry, Toots Thielemans, and others, most tracks are free improvisations, bound to neither consonance nor dissonance. Highlights of an experimental set include Konitz's bluesy duets with Scofield, Judy Niemack's light-spirited vocal number "Round And Round And Round," and impressionistic treatments of standards "Body And Soul" (with Thielemans and Kenny Werner) and "Lover Man" (with Mulligan). Pianist Peggy Stern and violinist Mark Feld-

VITAL REISSUES

SONNY RED

Out Of The Blue
REISSUE PRODUCER: Michael Cuscuna
Blue Note (Connoisseur series) 52440

The label continues its Connoisseur series of rare, long-out-of-print '50s and '60s Blue Note albums with six new releases (focusing on three areas: pure hard bop, bluesy soul jazz, and mid-'60s "new thing" albums), and alto-sax player Sonny Red's sought-after debut album, recorded the winter of 1959-60, straddles the first two camps confidently. For this album, Red worked with a band that also happened to have been Miles' working rhythm section the year before—Wynnton Kelly on piano, Paul Chambers on bass, and Jimmy Cobb on drums, with Roy Brooks subbing for Chambers (whose eponymous album is also being released on the label) on a few cuts. Red's cross-stick 'n' toms "Bluesville" leads the struttin' stuff.

EMITT RHODES

Listen, Listen: The Best Of Emmitt Rhodes
PRODUCERS: Emmitt Rhodes, Larry Marks, Peter Pilafian, Harvey Bruce
Varese Sarabande 5612

Emitt Rhodes
PRODUCERS: Emmitt Rhodes, Harvey Bruce
One Way/MCA Special Products 22078
Fantastic rereleases by multi-instrumentalist Emmitt Rhodes, whose self-titled 1970 debut was hailed by critics as one of the best albums of the decade—finely crafted pop songs, catchy melodies, delivered in a voice with affable lyricism. The other album reissued now, "Listen, Listen," pulls together five tracks from Rhodes' band Merry-Go-Round, cuts from his three solo LPs, plus the first new Rhodes song in two decades, "Isn't It So." A string of label and marketing mishaps left Rhodes overlooked in the '70s. It would be a shame for him to be overlooked again this-time around.

man also prove excellent collaborators in a project that some may think sounds less like avant-garde expression than highly evolved noodling. Still, it's a welcome break from the commonplace, with liner notes by cartoonist/jazz fan Harvey Pekar.

LATIN

► SELENA

Siempre Selena
PRODUCERS: Brian "Red" Moore, A.B. Quintanilla III, José Hernández
EMI Latin 53585

Slickly packaged, second posthumous set by pop/Tejano superstar is a so-so grab bag of previously unreleased English- and Spanish-language romantic ballads that nonetheless is sure to appeal to idol's vast and loyal legion of ardent fans, particularly with her biopic due next April. Fast-moving album already has yielded two top 10 hits, which indicates that Selena's fans have not grown weary of slow-paced love songs like potential singles "Como Quisiera" and "Tú Robaste Mi Corazón."

► MICHAEL SALGADO

De Buenas Raíces
PRODUCER: Joe S. López
Joey 8558

Powerful follow-up to surprise 1995 smash "En Concierto" amply demonstrates that charismatic Tejano Michael Salgado—who traffics back-to-the-roots cumbias and conjuntos—is for real. His gravelly, well-cured baritone graces syncopated cumbias such as current smash "Palomita Blanca" and scorching conjunto numbers like "Llorar Llorar" with equal ease.

NEW AGE

★ DOGON

Notdunjusta
PRODUCERS: Dogon
New Dog 32057

Dogon produces a disarming brand of ambient music that mixes soft techno beats, electro-blip melodies and spoken fragments. Those household ambient ingredients, however, are brewed in an idiosyncratic mix full of humor by Venezuelan Miguel Noya and Paul Godwin from the U.S. The title, "Notdunjusta," is drawn from "It was not done, just ahhh..." Dogon works this kind of wordplay sensibility into songs like "Chet's Dream," with its female spoken voice breathlessly intoning inversions of what sounds like "fondue" over hypnotic synthesizer cycles. Dogon manages to be simultaneously seductive and serene, funny and ironic.

CLASSICAL

★ LUTOSLAWSKI: SYMPHONY NO. 4, FUNERAL MUSIC, CHAIN II, ETC.

Antoni Wit, Polish National Radio Symphony Orchestra, Krzysztof Bakowski
PRODUCER: Beata Jankowska
Naxos 55302

The world's pre-eminent budget-price label has issued one of its finest albums to date with this collection of the best-known orchestral works by late Polish master Witold Lutoslawski. Foremost is the harrowing "Funeral Music For Strings," a sheer heart attack of grief. Also included are the hallucinatory Symphony No. 4, anxious "Interlude,"

(Continued on page 85)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

♣ **Betcha By Golly Wow!** (3:31)

PRODUCER: ♣
WRITERS: T.R. Bell, L. Creed
PUBLISHER: Warner-Tamerlane, BMI
NPG/EMI 11657 (cassette single)
This is an astonishingly safe preview into the artist's hotly touted three-CD EMI debut, "Emancipation." He follows the blueprint of the Stylistics' original recording almost to the letter, offering only the scant and fleeting hints of the offbeat brilliance on which he has built his career. That said, this is certainly a pleasant and hit-worthy effort, thanks in large part to a sweetly romantic falsetto vocal and the warm familiarity of the song.

♣ **BOYZ II MEN You're Not Alone** (4:00)

PRODUCER: Shawn Stockman
WRITER: S. Stockman
PUBLISHERS: Slim Sho/Ensign, BMI
Motown 32007 (c/o PGD) (cassette single)
What better way can there be to keep warm during the early strains of winter than with a cozy *Boyz II Men* ballad? The lads are joined by crooner Brian McKnight for a softly rhythmic jam that was first heard last year on the act's "Christmas Interpretations" collection. Isolated from the holiday tone of that project, this song stands tall as a timeless recording that could dominate top 40, AC, and R&B airwaves well into the new year. For a real tingle, go directly to the a cappella version, which allows an unobstructed consumption of those lovely voices.

★ **THE MIGHTY DUB KATZ It's Just Another Groove** (no timing listed)

PRODUCER: Norman Cook
WRITER: not listed
PUBLISHER: not listed
REMIKERS: Lisa Marie Experience
Sm:Je Communications 9055 (c/o Profile) (cassette single)
The much-anticipated follow-up to "Magic Carpet Ride" is finally unleashed, and it's as infectious as its predecessor. Group mastermind Norman Cook has concocted a mouthwatering rhythm stew, seasoned with chunks of disco, pinches of trance/house, and a dash of Euro-pop. Factor in a kicky and aggressive remix by the Lisa Marie Experience, and you have the recipe for deserved top 40 radio and dancefloor success. Look for a full-length album by these Katz in early '97. Contact: 212-529-2600.

♣ **GAVIN HOPE The Tears I Cry** (4:15)

PRODUCER: Dave Pickell
WRITERS: J. Collins, C. Medina
PUBLISHER: Mellow Drama, SOCAN
Quality 7282 (cassette single)
Hope is a rising Canadian pop singer who enjoyed widespread airplay there earlier this year with "Can I Get Close." He follows that single with a sensitive ballad that could make him a stateside star. He has a friendly style and a flexible range that works extremely well inside this song's spare arrangement. A variety of shuffling remixes are offered, though none are as tempting as the beat-less "Unplugged" version. Have a listen.

♣ **ILEGALES La Morena (Burn It Up)** (4:00)

PRODUCER: not listed
WRITER: V. Dotel
PUBLISHER: not listed
REMIKERS: Steve Chavez, Charles Chavez, Albert Castillo
Logic 59058 (c/o BMG) (cassette single)
Add this photogenic male quartet to the lengthening list of acts gunning to penetrate the pop airwaves with bilingual

dance music. This track, its import version already familiar to dancefloors, comes with a battery of fresh remixes added to spike club play and hedge bets for radio approval. The chants are infectious, and the tempo shifts are direct descendants of Planet Soul's "Set U Free," but they work just fine.

R & B

♣ **MONA LISA Just Wanna Please U** (4:20)

PRODUCERS: Tim "Dawg" Patterson, Hiram Hicks, DJ Clark Kent
WRITERS: K. Price, M. Lisa
PUBLISHERS: Clark's True Funk/Longitude/Lindseyanne/The Music Force, BMI; Kimdeal, ASCAP
REMIKERS: Stevie J.
Island 7312 (cassette single)
Mona Lisa continues to breathe life into a depressed R&B music scene with "Just Wanna Please U," which she co-penned with Kelly Price. Though the Bobby Caldwell sample almost makes listeners forget the budding singer, the remix targets her voice like a homing device. Her songwriting shows room for growth and development, but her pipes are mature beyond her years.

♣ **KAYCEE It's Alright** (4:04)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Columbia 78404 (c/o Sony) (cassette single)
Kaycee hits the ground running with her first release. An apparent student of the Mary J. Blige school of jeep dolls, she flexes a smoky lower register and an assertive style that are treated well by the track's chugging groove and retro-soul keyboard flavor. She is buoyed by guest appearances by Nonchalant and Mistra, who kick a bit of star power and help elevate this cut from the crowd of similar-sounding R&B radio contenders. From the forthcoming album "That's What Girls Are Made Of."

♣ **ROGER & ZAPP Living For The City** (4:12)

PRODUCER: Roger Troutman
WRITER: not listed
PUBLISHER: not listed
Reprise 8418 (c/o Warner Bros.) (cassette single)
The act's current greatest-hits collection is fleshed out with a new recording of a Stevie Wonder favorite. Slowed down to suit Roger & Zapp's clanging electro-funk signature sound, the song gains an interesting new depth, as a heavily distorted vocal bleeds with guttural blues angst. Still as relevant today as when it was first recorded, "Living For The City" is primed to be embraced by a whole new generation of kids—as are Roger & Zapp, who sound quite refreshing within the jungle of sound-alike hip-hop acts.

♣ **ALL-IN-1 STARRING A.J. I Like The Girlz And The Beast** (3:55)

PRODUCER: Roy Battle
WRITERS: A.J., All-in-1, R. Battle, Los
PUBLISHER: not listed
Sound by Charlie 001 (c/o Liason) (CD single)
Don'tcha want a little freestyle funk to break up the monotony? Why not! This band breaks it down for real here, no machines, no samples... just hard-driving drums and bass the way they used to kick it back in the good ol' days. A.J. is a singer with style who lands somewhere between James Brown and Teddy Pendergrass, wailing and improvising with ample soul and lots of blues. Mature R&B listeners will want to dig through retail racks for this, since radio probably will not touch it. A shame, since it's smokin'.

COUNTRY

♣ **JOHN BERRY She's Taken A Shine** (3:39)

PRODUCER: Chuck Howard
WRITERS: G. Barnill, R. Bach
PUBLISHERS: Mike Chapman Enterprises/Bayou Liberty/All Nations/Emdar/Full Keel/Texas Wedge, ASCAP
Capitol 10370 (CD promo)
What a great little love song! Penned

by Greg Barnill and Richard Bach, it tells the story of Rosie, a wallflower working at the local diner who eventually blossoms after she falls in love. The lyrics paint a vivid picture of two lovers and how Rosie's life changes in the light of a good relationship. Berry delivers the song in a straightforward manner that brings the story to life and the skillful production lets his impressive vocals shine.

★ **DERYL DODD That's How I Got To Memphis** (3:14)

PRODUCERS: Chip Young, Blake Chancey
WRITER: T.T. Hall
PUBLISHERS: Unichappel/Morris/Tom T. Hall/John D. Lent, BMI
Columbia 78462 (c/o Sony) (7-inch single)
With Alan Jackson's current hit single, "Itty Bitty," and this fine new recording from Dodd, country music's new generation seems to be developing a renewed appreciation for the songwriting gifts of Tom T. Hall. And so it should be. This is a classic-sounding country tune, well deserving of a revival, and Dodd does justice to the love and longing in the lyric. A wonderful record that should easily boost Dodd's status at country radio.

★ **BR5-49 Even If It's Wrong** (3:11)

PRODUCERS: Jozef Nuyens, Mike Janas
WRITER: G. Bennett
PUBLISHERS: Bobbex/Five Towers/Castle, BMI
Arista 3061 (c/o BMG) (7-inch single)
This band has so much talent and personality that it will be an absolute sin if it doesn't achieve the mass acceptance it so richly deserves. The second single from the group's new album sparkles with a retro energy that could win fans at country radio. The musicianship makes the track absolutely percolate, and the lead vocalist has an engaging everyman quality that will draw listeners into this empathetic tune. Fresh and fun, this could be the future of country music.

♣ **CHRIS WARD When You Get To Be You** (3:15)

PRODUCERS: James Stroud, Dann Huff
WRITERS: D. Robbins, C. Wright, M.D. Ehmg
PUBLISHERS: Hamstein Stroudvarious/WB/Curtis Wright Songs/Corey Rock, ASCAP; Dr. Dan, BMI
Giant 8507 (7-inch single)
Ward has a winning vocal style that he puts to excellent use on this rollicking single. The production by James Stroud and Dann Huff is spirited, and the lyric is well written. Ward's performance has charm and personality, and

NEW & NOTEWORTHY

SANDRA ST. VICTOR Rise (3:59)
PRODUCERS: Mack 96, Sandra St. Victor
WRITERS: S. St. Victor, V.J. Smith
PUBLISHERS: EMI-Arpy/Maanani/Arvermale, ASCAP
REMIKERS: Maurice Joshua, Eric "E-Smoove" Miller
Warner Bros. 8486 (cassette single)
One-third of the Family Stand takes her first, long-anticipated solo steps, previewing the sterling "Mack Diva Saves The World" album with a down'n'dirty funk throwdown. St. Victor could give the jeep-soul masses a few important lessons in style and nuance, as evident in a performance here that is riddled with enough subtext to fill a book. On the surface, listeners are served some tasty bass licks and a tough beat that will easily roll with hard-headed hip-hop enthusiasts. The track benefits tremendously from remixes by Eric "E-Smoove" Miller and club legend Maurice Joshua, who take turns kicking silky retro-R&B and house music rhythms beneath St. Victor's taut melody. A potential multiformat smash that requires immediate attention.

though the field is crowded, this lively and thoroughly satisfying single may catch programmers' attention.

DANCE

★ **NEW ETHICS Save Me** (no timing listed)

PRODUCER: Scott Wozniak
WRITER: S. Wozniak
PUBLISHERS: 2 Kids And A Dog/3 Dog, ASCAP
REMIKERS: S. Wozniak
Freeze 50104 (12-inch single)
With this gospel-charged house anthem, up-and-coming producer/tune-smith Scott Wozniak offers one of his most commercially viable records to date. His natural flair for insinuating grooves is now balanced by a traditional song sensibility that renders this track as pleasant to hear lounging in your living room as it is while twitching on the dancefloor. Early positive response to a test-pressing of this record from East Coast spinners triggers promise for a much-deserved and quick national breakthrough. Contact: 212-294-2900.

♣ **CONNIE HARVEY Make Sweet Music** (7:47)

PRODUCER: Eric Kupper
WRITER: not listed
PUBLISHER: not listed
EightBall 110 (12-inch single)
Harvey is one of those rare divas who is never afraid to step away from the safety zone of her last hit to experiment. After playfully dabbling in Euro-pop and hi-NRG, she makes an inspired foray into spiritual-house. Producer Eric Kupper keeps the church organs whirling and the beats skittling along, while Harvey convincingly testifies in front of a hand-clapping choir. Raise your hands to the sky! Contact: 212-337-1200.

♣ **PROYECTO UNO Pumpin'** (8:18)

PRODUCERS: Magic Juan, Nelson Zapata, Ray "Roc" Checo
WRITER: not listed
PUBLISHER: not listed
REMIKERS: Hex Hector, the Vargas Brothers, Richard "Humpty" Vission, Pete Lorimer
H.O.L.A. 41009 (c/o PolyGram) (12-inch single)
Latin male quintet is on the verge of its first mainstream hit with this red-hot invitation to work up a house-party sweat. The rapid-fire rapping rattles the brain, while the forceful beats get the butt happily bouncing. Added club programming incentive is provided by Hex Hector, Richard "Humpty" Vission, Pete Lorimer, and the Vargas Brothers. Wicked good fun.

AC

♣ **ENYA On My Way Home** (3:28)

PRODUCER: Nicky Ryan
WRITERS: Enya, R. Ryan
PUBLISHERS: EMI Songs/SBK-Blackwood, BMI
Reprise 8056 (c/o Warner Bros.) (CD single)
Reprise revisits Enya's "The Memory Of Trees" and plucks this sweeping excursion into soothing new-age pop. Enya's dreamy, angelic voice is sewn into a quasi-classical arrangement of strings and acoustic guitars. Her performance ultimately grounds the song, as the music takes flight and winds through countless highs and lows. An excellent way to ring in the holiday season without resorting to "Jingle Bells" too soon.

★ **TOM ROBINSON Connecticut** (no timing listed)

PRODUCER: Al Scott
WRITER: T. Robinson
PUBLISHER: not listed
Cooking Vinyl 050 (cassette single)
Robinson will always be remembered and revered as the groundbreaking troubadour who scored a surprise mid-'70s hit with "Glad To Be Gay." On this peek into his fine new album, "Having It Both Ways," he proves that his talent for painting rich and warmly uplifting lyrical images is intact. In fact, this dig-

nified tribute to the late Dan Hartman reveals a maturity that Robinson's many descendants could learn from. He maintains a light yet emotional tone amid a swirl of acoustic guitars, swelling synths, and softly shuffling rhythms. A viable choice for triple-A and college radio formats. Contact: 612-331-9441.

♣ **CRAIG T. COOPER Sensitivity** (4:23)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Sin-Drome 1211 (cassette single)
Cooper's lovely "A Romantic Letter" album should enjoy a nice surge of interest following the impact of this instrumental rendition of a soul jam made famous by Alexander O'Neal. Cooper's fluid guitar playing is a vivid substitute for vocals, though he is backed by light harmonies. Sophisticated R&B listeners will find this an enticing diversion, though this track's larger audience will be at jazz and AC radio.

ROCK TRACKS

♣ **BUTTHOLE SURFERS TV Star** (no timing listed)

PRODUCER: Steve Thompson
WRITER: not listed
PUBLISHER: not listed
REMIKERS: Sean Freehill, King Coffey
Capitol 7087 (CD promo)
"Electriclarryland" could actually spawn a long-deserved pop smash for the Surfers with this jittery acoustic-pop ditty. The smooth and peppy album version gets a fun and funky kick from the use of mild hip-hop beats and turntable scratching. The goofy la-la-la hook is nearly impossible to shake off, thanks in part to underlining guitar licks that drive it home.

♣ **DOKKEN From The Beginning** (4:49)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
CMC International 87205 (CD single)
This can't be Dokken! There's no metallic pose, nor is there any macho swagger. But it actually is the once-headbanger Dokken, digging up a 1972 Emerson, Lake & Palmer classic and delivering it with beatnik restraint. Don Dokken comes across as if he's having the time of his life here, shining over a strumming acoustic guitar/bongo arrangement. Can this be the start of a comeback? If the Beavis and Butt-head generation has its say, it very well might.

RAP

♣ **GHOSTFACE KILLAH FEATURING RAEKWON & CAPPADONNA Camay/Daytona 500** (4:08)

PRODUCER: not listed
WRITERS: R. Diggs, D. Coles, C. Woods, D. Hill, B. James
PUBLISHERS: BMG, ASCAP, Careers-BMG, BMI
Razor Sharp/Epic 8732 (c/o Sony) (cassette single)
A low-key equivalent to "Ice Cream," "Camay" is a personalized tale of Wu-Tang Clan members' lusty interests, set to samples of Teddy Pendergrass' singing "just another fool in love." Destined for more airplay is "Daytona 500." RZA's high-energy sample of "Nautilus" leaves listeners' hearts racing, and the Force MDs chorus drives listeners wild.

♣ **GAME RELATED Soak Game** (4:18)

PRODUCERS: Kevin Lee Robinson, Ken Franklin
WRITERS: K. Hardy, C. White, K. Franklin, Levitt
PUBLISHER: No Sal/Big K/Fur-Kay, BMI
Robbins Entertainment 72008 (cassette single)
A high-quality release, "Soak Game" is another California "playa" anthem that does a lot of talking 'bout money-hungry women and how much "game" the rappers have—all done to the tune of an L.V.-styled chorus.

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: Doug Reece (L.A.), Shawnee Smith (N.Y.).

(Continued from page 83)

and serpentine "Chain II" and "Partita" for solo violin and orchestra. The recording is crystalline, the performances more than potent.

GOSPEL

► ANOINTED Under The Influence

PRODUCERS: Mark Heimermann & Chris Harris
Myrrh 7017006615
Like their R&B mentors, from Stevie Wonder to Babyface, Anointed deftly crosses lines of demarcation, creating a sound that defies the narrow dictates of any one contemporary format while simultaneously embracing them all. Having co-written most of the album's 10 songs, the threesome emerges as a surprisingly solid songwriting team. In an album filled with strong shots, highlights include the title song, which appears in acoustic and full-band arrangements and is both lyrically substantive and insidiously hooky. "Waiting In The Wings" lays soulful, seamless vocals over a wash of acoustic and ringing electric guitars and a rock-steady backbeat and is just begging for multiformat airplay. "Take Me Back" is a spine-tingling ballad. Anointed is that rare group that, in the process of making great records, is also pointing the way to the future of a genre of music.

CONTEMPORARY CHRISTIAN

JENI VARNADEAU Colors Of Truth

PRODUCERS: John Elefante & Dino Elefante
Pamplin 9604
Pamplin Music, a Portland, Ore.-based independent, is striving to carve a niche in the Christian music community, and fine albums like this are a step in the right direction. Jeni Varnadeau's songwriting talents and her evocative vocals, combined with John and Dino Elefante's textured production, provide an intriguing mixture that works effectively on this collection of edgy, acoustic rock tunes. "Between You And Me" is a particularly affecting cut, marked by Varnadeau's strong vocal performance and a poignant lyric. The title cut is a beautiful slice of poetry penned by Cheryl Jones Rogers and Lowell Alexander. "Stronger Than You," "Fences," and "Father Knows Best" are among the other highlights on this impressive album.

CHRISTMAS

NASHVILLE MANDOLIN ENSEMBLE Gifts

PRODUCERS: Butch Baldassari & Paul Martin Zonn
Columbia 67799
"Gifts" is an uncommonly lovely Christmas album from a group that's striving to keep alive the spirit of a 19th century art form. Mandolin orchestras were all the rage at the turn of the century, and Michigan instrument maker Orville Gibson was so taken by the instrument that he improved on the usual Italian "bowl-back" instrument and designed the new pear-shaped "A" mandolin and the scroll-body "F" design, which remain the industry standards. Mandolin groups went out of fashion after World War I, and the mandolin survived only in bluegrass and string bands. Recent years have seen a resurgence in interest in the old form, and out of that, the Nashville Mandolin Ensemble was formed in 1990 by a group of Nashville pickers. The NME includes mandolins, mandolas, a mandocello, guitar, penny whistle, bass, and clarinet. They play music ranging from Bach to bluegrass and, as this collection shows, can deftly handle Christmas songs from "Cantique De Noel" to "Sleigh Ride."



CHILDREN'S

SKY DANCERS

Razzmatazz Entertainment
50 minutes each, \$14.95 each
The much-publicized, female-oriented first trio of releases from Cabin Fever's boutique children's label focuses on an unusual troupe of dancers who can twirl not only across the floor but also in the sky when they transform into the Sky Dancers. Clamshell-packaged and categorized by color—the tapes are named "Pink," "Blue," and "Yellow" and come with necklace, earrings, and ponytail holder premiums, respectively—the programs are kinder, gentler cousins of the "Power Rangers" and "VR Troopers." The adventures, which unfold as the Sky Dancers seek to save their kingdom of Wingdom from malice, focus more on friendship and teamwork than anything else.

HEALTH & FITNESS

CRUNCH: FAT BLASTER PLUS, CARDIO GROOVE, BEST ABS AND ARMS, KILLER LEGS

Anchor Bay Entertainment
35 minutes each, \$9.98 each
"Crunch" is back for a new video season of sweat with four titles targeted at various areas of the body. "Fat Blaster Plus" (the sequel to last year's mixed-impact workout), "Cardio Groove," "Best Abs And Arms," and "Killer Legs" continue the series' tradition of fun, fast-action segments combined with irreverent on-screen messages. "Crunch," which succeeds in its efforts to cater to reach all levels of fitness enthusiasts, recently was renewed for a second season on ESPN2 and has been churning up its share of direct-sales business via a TV ad campaign.

YOUR BEST BODY

CBS/Fox Video
approximately 45 minutes each, \$14.98
Each of the three fitness tapes in this new series offers a simulated one-on-

one session with a certified personal trainer to the stars: "Abs & More!" features Keli Roberts, "Sculpt & Groove" is led by Kacy Duke, and "Target & Tone" boasts Kathy Kaehler. Together these women have a client list that includes Meg Ryan, Jennifer Aniston, Michelle Pfeiffer, and Denzel Washington. Although each program targets a different type of workout, the focus for all three is on a tough, intermediate-to expert-level regimen, and the atmosphere is decidedly funky and upbeat.

INSTRUCTIONAL

PC GUIDE

Inter Trade Corp.
60 minutes, \$14.95
The ever-changing landscape of the personal computer industry makes for tough subject matter for the numerous videos that try to keep up with it. In its fourth edition, "PC Guide" offers novices and beginners a crash course in accelerating onto the information superhighway in clear and concise terms. Unlike many of its competitors, this program does not require viewers to have a PC on hand while watching, but rather relies on full-size computer screen shots to demonstrate the ins and outs of a variety of software packages that cater to business- and entertainment-seeking users. (Contact: 770-446-2650)

MADE FOR TV

THE MERRY MISHAPS OF MR. BEAN, THE FINAL FROLICS OF MR. BEAN

PolyGram Video
50 minutes each, \$19.95 each
The peacefulness of the holidays just doesn't seem to find its way to Rowan Atkinson's Mr. Bean in "Merry Mishaps." The comic for all seasons gets himself into all sorts of mishaps and cooks up one unusual Christmas dinner to boot. There's the scene in which he attempts to try out a set of Christmas lights in a department store and winds up killing the electricity for the entire block, and the scene in which he ends up out in the cold, locked out of his newly personalized room. "Final Frolics" features some trousers trouble, a well-targeted golf spoof, a bout with insomnia, and more.



YOU DON'T KNOW JACK SPORTS

Berkeley Systems
PC CD-ROM
This sports-specific follow-up to last year's sleeper hit confirms that, when it comes to interactive trivia games, "You Don't Know Jack" is in a league of its own. The same irreverent attitude and game show format allow one to three contestants to test their knowledge on subjects covering the wide world of sports. And jocks don't necessarily have an advantage. Sports trivia is ingeniously combined with pop-culture references. For instance, an episode of "Frasier" is used to describe Jack Youngblood's baseball achievement, and the lineup of Guns N' Roses is involved in a question on figure skating. To further level the playing field, some questions touch on more obscure sports, like lawn darts or Minoan bull-vaulting. This time around, the questions appear on an AstroTurf background, and the cheers-and-jeers sound effects include high-fives and knockouts. While the new host lacks some of the sarcastic edge of the original Nate, he certainly keeps things moving fast and smoothly. Jack is back just in time to provide the halftime entertainment for all those Super Bowl parties.

WIPEOUT XL

Psygnosis
Sony PlayStation
The most eagerly anticipated racing game of the year has arrived. As the sequel to last year's hi-tech PlayStation hit, "Wipeout XL" is a fast, furious, and futuristic game that places gamers in a simulated anti-gravity racing environment. Speed succeeds, but there are also several weapons that can be used to take out your competitors. In addition to its well-rendered 3D graphics, "Wipeout XL" contains a cool soundtrack that is filled with the underground stars of the emerging electronic and

ambient dance movement. Notably, the soundtrack includes killer cuts from the Prodigy, Future Sounds Of London, Underworld, and the Chemical Brothers. A must buy.



JAMES HERRIOT'S FAVORITE DOG STORIES By James Herriot

Read by Christopher Timothy
Audio Renaissance
Three hours (unabridged), \$16.95
James Herriot's warm, humorous novels about his life as a veterinarian in Yorkshire, England, have delighted animal lovers for decades and spawned the BBC-TV series "All Creatures Great And Small." Christopher Timothy, who starred as Herriot in the TV show, tells the vet's entertaining dog stories so naturally it's almost impossible to believe that he's not the author. His tone is nostalgic as he recalls the comic idiosyncrasies of dogs and their owners—sighing at poignant moments—and affectionate as he remembers the dogs in his own family. This audio is a treat from beginning to end. There's also a collection of cat stories available and, if this whets your appetite, Audio Renaissance has released unabridged audios of Herriot's novels "All Creatures Great And Small" and "All Things Bright And Beautiful" (each comprising 12 tapes for \$49.95). The perfect gift for the animal lover on your holiday list.

THE ENCHANTMENT OF LILY DAHL By Siri Hustvedt

Read by the author
Airplay
Seven hours (unabridged), \$21.95
Siri Hustvedt's complex, mesmerizing novel pulls the reader into the small town of Webster, Minn., a place of contradictions. On the surface, this is a typical sleepy town, with its cafe, gas station, and tiny population. But underneath, each inhabitant has his or her internal life, full of secrets, old scandals, disturbing memories, or unfulfilled dreams. The cast of characters is vivid and memorable. There's protagonist Lily Dahl, a 19-year-old waitress at the Ideal Cafe who yearns for a more glamorous life and idolizes Marilyn Monroe; Mabel, a colorful, eccentric, elderly actress; Dolores, a sarcastic, wisecracking, bitter, "loose woman"; Hank, Lily's conventional and dull fiancé; the Bodler brothers, two taciturn farmers who grew up thinking that their mother had abandoned them as children, but long after their father's death, discovered that he had murdered her—too late for justice or explanations; and Martin, Lily's childhood friend who grew up in an abusive home and who, as an adult, is sensitive and intelligent but unmistakably creepy (his bedroom is plastered with news clippings about murders).

Into this setting comes Edward Shapiro, an artist from the big city whose cosmopolitan demeanor immediately attracts Lily. Like everything else in the book, Edward's portraits work on many levels, representing his subjects' inner dreams and fantasies. But what begins as a romance between Lily and Edward becomes a Gothic mystery as various townspeople report seeing Lily in places she hasn't been, and there are rumors of a mysterious dead woman whom no one can name. It all comes to a shocking but satisfying conclusion. Hustvedt's quiet, searching voice is perfect for the atmosphere of the book. This is the type of audio that stays with you long after you've turned off the cassette player. (Contact: 212-879-1201)

IN PRINT

GOOD VIBRATIONS—A HISTORY OF RECORD PRODUCTION By Mark Cunningham; foreword by Brian Eno

Castle Communications (distributed by the Penguin Group)
378 pages, \$14.95

This fine new volume by British music journalist Mark Cunningham offers a scintillating peek into the rarified world of the recording studio as seen through the eyes of the people on the control-room side of the glass.

Loaded with anecdotes from such industry giants as George Martin and the Beatles, Phil Ramone, Brian Eno, Brian Wilson, Tom Dowd, Tony Visconti, Chris Thomas, Trevor Horn, and Hugh Padgham, "Good Vibrations" is rich with juicy details about some of the most famous—and infamous—recording dates of the modern era.

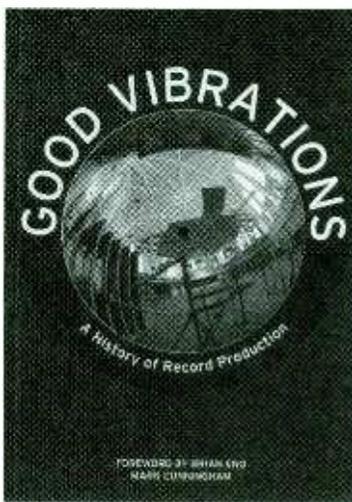
Cunningham opens the book with a historical overview of recording equipment, starting with Thomas Edison's phonograph and

proceeding through Les Paul's invention of the multitrack recorder in the '30s. From there, the book jumps between the U.K. and the U.S., where recording innovations took place at breakneck

pace in the '50s and '60s.

Although Cunningham tries to present an objective view of record production, his bias toward British classic rock becomes evident in the chapters on the progressive rock era and the subsequent techno explosion of the '80s. He lavishes undue attention on acts whose impact on the record-making process has been modest (i.e., Yes and Genesis) while practically ignoring such behemoths of pop music production as Quincy Jones and Babyface. Accordingly, much of this book will likely hold little interest to readers who aren't fans of the artists in question.

Nevertheless, despite its shortcomings, "Good Vibrations" is the only book in recent memory to shine the spotlight on record production—a highly misunderstood and all-too-often overlooked profession. Cunningham deserves high marks for opening the door to further study of the record-making craft. **PAUL VERNA**



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3850 ANNAPOLIS LANE, SUITE 140M,
MINNEAPOLIS, MN 55447-5443
FAX 612-559-6502

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DIRECTOR PROGRAMMING

CMT, Country Music Television, the 24 hour country music video network located in Nashville, Tennessee, has an immediate opening for an individual to direct the programming strategy for all its networks. The ideal candidate will have a minimum of five years experience in a programming management capacity with thorough knowledge of country music videos, artists and music industry trends. Experience in television/cable/radio programming required. Some television production experience and knowledge of programming software helpful.

Interested persons should send resume and cover letter with salary history in confidence to:

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1515 Broadway
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DIRECTOR OF MEDIA RELATIONS WANTED

BMG distributed label is seeking Director of Media Relations. Candidate should have 3-5 years publicity experience for record label or music-oriented public relations firm, good writing skills, and solid press contacts. Knowledge of internet a plus. Experience in some of the following formats preferred: soundtracks, classical, latino, jazz, world music. Position requires strong communications skills, both written and verbal, and computer skills. Send resume and salary history to:

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(Continued on page 88)

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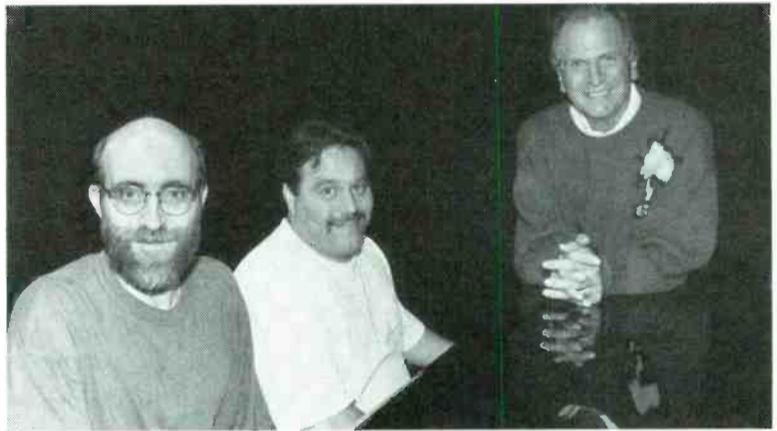
Update

NEW COMPANIES

Gordon Audio Productions was formed by Glenn Gordon to offer a range of digital-quality services, including voice imagery, syndicated radio program production, and commercial spots. A 20-year radio industry veteran, Gordon was most recently production director for Entertainment Radio Networks. He has mixed and produced specials for such artists as Gloria Estefan, Sting, Elton John, Michael Bolton, and the Gin Blossoms. 5948 Vista de la Luz, Woodland Hills, Calif. 91367. Phone: 818-710-9067; fax: 818-710-1720.

Phone: 212-905-9049.
 A management, publishing, and production company, Starborne Entertainment, was formed and will be

run by David "the Pooch" Spangenberg. Staff includes Joann Fegley, Joey Hamon, and James Greco. Contact the Philadelphia-based company at 215-483-6666.



Party For Peanuts. Windham Hill/Dancing Cat artist George Winston performed selections from his latest album, "Linus & Lucy—The Music of Vince Guaraldi," at a recent Berkeley, Calif., event. The album is solo pianist Winston's tribute to the work of the late "Peanuts" music composer. Net proceeds from the benefit concert were presented to the Saint Anthony Foundation and the Berkeley Food Pantry. Pictured, from left, are Winston; Dave Guaraldi, son of Vince Guaraldi; and Lee Mendelson, producer of the "Peanuts" TV specials.

Elite Entertainment Records is an independent label formed as a subsidiary of JFK Entertainment Productions. The label, run by Barbara Slater, has signed artists Raw Beans, Capitol L.S., and DJ L.S. One and producers Ques and Vital. Elite is seeking to add to its roster. Lincolnton Station, 2266 Fifth Ave., P.O. Box 77, New York, N.Y. 10037.

LIFELINES

MARRIAGES

Jill Alyson Rommes to Jason Wayne Crowe, Nov. 2 in Nashville. Bride is the directories coordinator for BPI Communications.

DEATHS

Andrea Vyvyan Clarke Sheen, 49, of cancer; Oct. 28 in New York. She was a film rights and clearance expert who most recently ran Sheen & Associates, her own clip, talent, and music clearance company. Her lengthy broadcasting career included a stint as archive manager for NBC Network News. Sheen also taught at a number of universities. She is survived by her daughter, Calandra; her mother, Carmen; a brother; and three sisters.

Eddie Harris, 62, of cancer; Nov. 5 in Chicago. See story, page 14.

Eric Barbella, 27, of injuries sustained in a car accident, Nov. 7 in Palm Springs, Calif. Barbella, who was most recently bassist for Silver Lake, Calif., band Toucheandly, had also performed with area act Glue. He is survived by his mother and brother.

GOOD WORKS

BROADWAY CARES, AGAIN: For the fourth year, Broadway Cares/Equity Fights AIDS is making available the two-CD "Cabaret Noel: A Broadway Cares Christmas" to benefit the charity. The set contains 45 holiday songs, 22 of which were previously unrecorded. All the artists and writers donated their work, and the Musicians Union and American Federation of Television and Radio Artists supported the project by allowing their members to make the donations, according to D.C. Anderson, who produced the album, released by Lockett Palmer Records, with Dennis Drake. The album is available by calling the Cabaret Connection toll-free at 888-666-3482 or Broadway Cares/Equity Fights AIDS at 212-951-1142.

development agency, as its official spokesman and will partner with the organization for his upcoming tour. Chapman recently traveled to Honduras to meet the three children he sponsors through World Vision. His tour, Signs of Life, covers 80 cities, including Dallas; Houston; Chicago; Denver; Anaheim, Calif.; and New York. Contact Maureen O'Connor at 310-201-8867.

OFFICIAL SPOKESMAN: Steven Curtis Chapman, the multi-Grammy-winning artist on Sparrow Records, has joined with World Vision, the international Christian relief and

BACK TO THE BEGINNING: World Hunger Year returns to the birthplace of the Hungerthon, WNEW-FM, for the 1996 radiothon Friday (22)-Nov. 24 to raise money and awareness of the war against hunger in the U.S. World Hunger Year co-founders Bill Ayres and Harry Chapin created the Hungerthon in 1975 on the station with air personalities Scott Muni and Vin Scelsa, and the station was its home until 1989. Contact: Erin Callahan at 212-629-8850, extension 122.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER
 Nov. 15, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650, extension 306.
 Nov. 20, SESAC New York Music Awards, Supper Club, New York. 212-586-3450.
 Nov. 21-23, Show Market 96: Live Entertainment Trade Fair, Sant Jordi Palace,

Barcelona, Spain. 34-3-443-01 34.
 Nov. 23, "How To Start & Grow Your Own Record Label Or Music Production Company," Holiday Inn, Brookline, Mass. 508-526-7983.
 Nov. 24, "Promoting & Marketing Music Toward The Year 2000," Holiday Inn, Brookline, Mass. 508-526-7983.

DECEMBER
 Dec. 4, Billboard Music Awards, Hard Rock Cafe, Las Vegas. 310-451-7111.
 Dec. 5, New York NARAS Heroes Awards, Laura Belle, New York. 212-245-5440.

JANUARY
 Jan. 5-7, Mobile Beat DJ Show & Conference, Crowne Plaza, Las Vegas. 716-385-9920.
 Jan. 7-10, Macworld Expo, Moscone Convention Center, San Francisco. 800-645-EXPO.
 Jan. 9-12, 1997 International Winter Consumer Electronics Show, various locations, Las Vegas. 703-907-7674.

FEBRUARY
 Feb. 3-6, ComNet Conference And Exposition, various locations, Washington, D.C.

Programming

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Check, Please. Shoppers at Brick Plaza in Manahawkin, N.J., found WJRZ-FM Jersey Shore morning man Cosmo Rose comfortably parked in bed with his pajamas and fluffy slippers on, as the winner in an on-air station bet. Rose wagered show producer Adam Johnson that the New York Yankees would win the World Series. As victor, he performed his afterglow show in his jammies, while Johnson, in tux, served him steak and home fries. Shown with the pair is Nina Rose (no relation), purported to be the area's largest belly dancer.

Office Radio: No Longer Monolithic Soft AC Still On Top, But It Has To Compete

■ BY STEVE KNOPPER

At one time, attracting office workers to radio was about as creative an effort as taking coffee black or with sugar.

More often than not, a boss plopped a stereo on a central table or piped in music through an overhead speaker—and all employees listened to the same station all day every day.

So the most unobtrusive stations, mostly playing the dreaded elevator music, were generally the only ones grabbing a huge slab of market share for eight hours every weekday.

But personal stereos and a gradual trend toward workplace freedom have changed all that. It's common today for employees to listen to their own choice of station softly in a cubicle or with headphones—

whether it's rock, R&B, heavy metal, classical, country, or top 40. Soft ACs continue to dominate the at-work Arbitron ratings, but they now compete much more fiercely than their predecessors did years ago.

"It doesn't make it as easy as it used to be for AC radio stations," says Jim Ryan, PD of soft AC WLTW New York. "These days, where people do have more freedom of choice, AC stations have to be darn good radio stations. They don't just automatically win anymore because they're AC."

DANCING THROUGH THE OFFICE

Until the late '70s, it was beautiful music stations, with their soft, tinkly instrumentals, that had the lock on elevators and offices (not to mention dentists' chairs). Then, says Pennington, N.J.-based Arbitron analyst Julian H. Breen, the first rock listeners grew up and joined the work force—sometimes even as managers. So rock and dance music became more acceptable for office listening.

Meanwhile, other changes were taking place in white-collar offices. Sony Walkmans, introduced in 1979, were the first of a wave of personal stereos with headphones, making listening habits more private. More recently, "casual-dress Fridays" have taken root in offices around the country.

The Internet, too, has allowed workers to express themselves more individually. In addition to E-mail and customized lists of World Wide Web sites, some employees listen to radio stations through their office PCs.

Peggy Miles, president of the Washington, D.C.-based Intervox consulting, says that RealAudio, Xing, and other Internet audio providers have begun to catch on over the last 18 months or so. She hesitates to predict when or if at-

work Internet radio listening will become an office mainstay, but she says, "I think it could happen a lot quicker than everybody thinks."

DEMOGRAPHICS: LOOSEN THE TIE

Meanwhile, the demographics of office workers—stereotypically a middle-aged man wearing a tie, carrying a briefcase, and reporting to a gray office promptly every weekday morning—have changed dramatically. Steve Streit, PD of soft rock WASH Washington, D.C., says that radio stations now have to think about the huge numbers of people telecommuting or working from their homes.

They must also consider that the work force has changed substantially over the past several decades, with more women, African-Americans, Hispanics, and other minority listeners in offices, both as managers and employees. (Breen notes, in recent Arbitron rating trends, a significant rise in the number of black soft-AC stations.)

"I'm not at all a sociologist, but we've seen that bosses are a little less uptight and people have a little more freedom within the last five years," says Mark Edwards, PD of soft AC WLIT Chicago. "Having a radio on the desk, in most cases, isn't going to keep people from working. We know we have a station that doesn't get in the way of what people do at work."

WLIT's aggressive early 1996 marketing campaign included TV ads saying, "If you've got to work, you might as well enjoy it." In the subsequent spring '96 Arbitron book, the station surged to No. 1 during office hours and rose to No. 3 overall with listeners 12-plus. Breen attributes this, like the similar surge of New York's at-work-oriented adult dance station WKTU, to the advertising push. WKTU, for instance, launched a

New Marketing Tactic Cooked Up Broadcasters In U.K. Open Themed Bar/Cafes

■ BY MIKE MCGEEVER

LONDON—U.K. broadcasters have developed a taste for attracting listeners' appetites as well as their listening time, as a number of prominent radio outlets pursue station-themed bar/cafes in the region.

Metro FM/Newcastle won the race to cook up the first radio-themed restaurant when it recently debuted FMs in the heart of its coverage area in northeast England. In London's Leicester Square, Capital Radio followed with the opening of its 2 million pound (\$3.2 million), 250-seat Capital Radio Cafe Nov. 19. The high-profile launch included performances by the Tony Rich Project and Sheryl Crow.

Capital is in the process of mov-

ing its headquarters to new facilities above the cafe. Besides the lack of space at its current base north of central London, the outlet's move to

'There is an obvious common bond between music and socializing'

busy Leicester Square is being undertaken as a brand-building and profile-raising strategy. Competition for London's listeners is the

fiercest it has ever been. In London, 95.8 Capital FM and 1152 Capital Gold AM are the No. 1 and No. 2 commercial radio stations, respectively.

Metro's foray into the food and beverage business is a joint venture with brewing giant Scottish & Newcastle Retail. The brewers invested 600,000 pounds (\$1 million) in the project, transforming a former pub into a venue that, according to Metro programme director Giles Squire, "has one of the largest collections of pop memorabilia in the country."

Many of the items displayed at FMs—including Marvin Gaye's shoes and stage suit, Johnny Rotten's jumper, and Mick Jagger's

(Continued on next page)



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| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE LABEL & NUMBER/PROMOTION LABEL | ARTIST |
|-------------------------|--------|--------|---------|--|------------------------------------|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 1 | 1 | 14 | IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345 | ◆ CELINE DION 3 weeks at No. 1 |
| 2 | 2 | 2 | 23 | CHANGE THE WORLD REPRISE 17621 | ◆ ERIC CLAPTON |
| 3 | 3 | 3 | 17 | I LOVE YOU ALWAYS FOREVER ATLANTIC 87072 | ◆ DONNA LEWIS |
| 4 | 4 | 4 | 7 | WHEN YOU LOVE A WOMAN COLUMBIA 78428 | JOURNEY |
| 5 | 5 | 5 | 9 | YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222 | ◆ ELTON JOHN |
| 6 | 7 | 7 | 12 | LET'S MAKE A NIGHT TO REMEMBER A&M 581862 | ◆ BRYAN ADAMS |
| 7 | 9 | 10 | 6 | UN-BREAK MY HEART LAFACE 24200/ARISTA | ◆ TONI BRAXTON |
| 8 | 6 | 6 | 8 | DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC | ◆ PHIL COLLINS |
| 9 | 8 | 8 | 21 | FOREVER COLUMBIA ALBUM CUT | ◆ MARIAH CAREY |
| 10 | 21 | — | 2 | IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459 | ROD STEWART |
| 11 | 12 | 13 | 7 | LOVE IS THE POWER COLUMBIA ALBUM CUT | MICHAEL BOLTON |
| 12 | 10 | 9 | 30 | GIVE ME ONE REASON ELEKTRA 64346/EEG | ◆ TRACY CHAPMAN |
| 13 | 11 | 11 | 39 | BECAUSE YOU LOVED ME 550 MUSIC 78237 | ◆ CELINE DION |
| ★★★ AIRPOWER ★★★ | | | | | |
| 14 | 29 | — | 2 | I FINALLY FOUND SOMEONE COLUMBIA 78480 | ◆ BARBRA STREISAND AND BRYAN ADAMS |
| 15 | 13 | 12 | 43 | NOBODY KNOWS LAFACE 24115/ARISTA | ◆ THE TONY RICH PROJECT |
| 16 | 19 | 24 | 3 | YOU MUST LOVE ME WARNER BROS. 17495 | ◆ MADONNA |
| 17 | 14 | 14 | 45 | INSENSITIVE A&M 581274 | ◆ JANN ARDEN |
| 18 | 15 | 15 | 22 | WHERE DO WE GO FROM HERE MERCURY 578102 | ◆ VANESSA WILLIAMS |
| 19 | 16 | 20 | 6 | THE MOMENT ARISTA 13260 | ◆ KENNY G |
| 20 | 18 | 18 | 36 | ALWAYS BE MY BABY COLUMBIA 78276 | ◆ MARIAH CAREY |
| 21 | 20 | 17 | 11 | KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398 | ◆ JOHN MELLENCAMP |
| 22 | 17 | 16 | 10 | MISSING YOU VIRGIN 38553 | ◆ TINA TURNER |
| 23 | 22 | 22 | 5 | THAT THING YOU DO! PLAY-TONE/EPIC SOUNDTRAX 78401/EPIC | ◆ THE WONDERS |
| 24 | 30 | — | 2 | FLY LIKE AN EAGLE WARNER SUNSET ALBUM CUT/ATLANTIC | ◆ SEAL |
| 25 | 24 | 27 | 22 | JEALOUSY ELEKTRA 64301/EEG | ◆ NATALIE MERCHANT |

Adult Top 40

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE LABEL & NUMBER/PROMOTION LABEL | ARTIST |
|-------------------------|--------|--------|---------|--|-----------------------------------|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 1 | 1 | 22 | I LOVE YOU ALWAYS FOREVER ATLANTIC 87072 | ◆ DONNA LEWIS 7 weeks at No. 1 |
| 2 | 2 | 2 | 23 | CHANGE THE WORLD REPRISE 17621 | ◆ ERIC CLAPTON |
| 3 | 3 | 3 | 15 | IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345 | ◆ CELINE DION |
| 4 | 5 | 5 | 10 | HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE | ◆ ALANIS MORISSETTE |
| 5 | 4 | 4 | 8 | WHEN YOU LOVE A WOMAN COLUMBIA 78428 | JOURNEY |
| 6 | 6 | 6 | 15 | KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398 | ◆ JOHN MELLENCAMP |
| 7 | 7 | 7 | 20 | COUNTING BLUE CARS A&M 581462 | ◆ DISHWALLA |
| 8 | 8 | 8 | 19 | I GO BLIND REPRISE ALBUM CUT | HOOTIE & THE BLOWFISH |
| 9 | 9 | 9 | 13 | MOUTH UNIVERSAL 56018 | ◆ MERRIL BAINBRIDGE |
| 10 | 11 | 20 | 4 | FLY LIKE AN EAGLE WARNER SUNSET ALBUM CUT/ATLANTIC | ◆ SEAL |
| 11 | 14 | 16 | 7 | JUST BETWEEN YOU AND ME VIRGIN 38575 | ◆ DC TALK |
| 12 | 10 | 10 | 27 | YOU LEARN MAVERICK 17644/REPRISE | ◆ ALANIS MORISSETTE |
| 13 | 12 | 11 | 34 | GIVE ME ONE REASON ELEKTRA 64346/EEG | ◆ TRACY CHAPMAN |
| 14 | 15 | 17 | 13 | LET'S MAKE A NIGHT TO REMEMBER A&M 581862 | ◆ BRYAN ADAMS |
| 15 | 19 | 21 | 10 | IF IT MAKES YOU HAPPY A&M 581874 | ◆ SHERYL CROW |
| 16 | 16 | 14 | 12 | BIRMINGHAM EPIC 78385 | ◆ AMANDA MARSHALL |
| 17 | 13 | 12 | 17 | NOWHERE TO GO ISLAND 854664 | ◆ MELISSA ETHERIDGE |
| ★★★ AIRPOWER ★★★ | | | | | |
| 18 | 23 | 25 | 4 | DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE | ◆ NO DOUBT |
| 19 | 18 | 15 | 26 | WHO WILL SAVE YOUR SOUL ATLANTIC 87151 | ◆ JEWEL |
| 20 | 17 | 13 | 26 | JEALOUSY ELEKTRA 64301/EEG | ◆ NATALIE MERCHANT |
| ★★★ AIRPOWER ★★★ | | | | | |
| 21 | 22 | 23 | 12 | WHERE DO YOU GO ARISTA 13225 | ◆ NO MERCY |
| 22 | 20 | 19 | 7 | THAT THING YOU DO! PLAY-TONE/EPIC SOUNDTRAX 78401/EPIC | ◆ THE WONDERS |
| 23 | 21 | 22 | 9 | DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC | ◆ PHIL COLLINS |
| 24 | 25 | 26 | 4 | YOU MUST LOVE ME WARNER BROS. 17495 | ◆ MADONNA |
| 25 | 24 | 24 | 19 | TUCKER'S TOWN ATLANTIC 87051 | ◆ HOOTIE & THE BLOWFISH |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 50 adult contemporary stations and 57 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

OFFICE RADIO: NO LONGER MONOLITHIC

(Continued from preceding page)

massive fax promotion campaign that targeted office workers after changing from country to dance in February '96.

The 9 a.m.-to- 5 p.m. adult audience, which includes office workers, dentists, mechanics, supermarket checkout clerks, and traveling salespeople, is "a lot of listeners," Breen says. "That can really swing the numbers around."

SOLID BLOCK OF MUSIC

Programming to the at-work audience, for many stations, is easier than nabbing finicky rush-hour drivers. Fewer listeners scan the dial. People want a solid block of continuous music, not distractive DJs cracking jokes.

"When you're hoping for a big drive show, you're hoping for a big audience for 20 minutes," says Suzy Mayzel, interim PD at KOIT, a soft AC in San Francisco. "When you're targeting to at-work listeners, you're hoping for long time spent listening."

How do stations reach these listeners? Some stations use marketing. For example, KYSD Los Angeles has been running "Tune out your boss" ads in recent weeks.

But programmers mostly say they don't do anything. According to WLIT's Edwards and WLTW's Ryan, their stations' playlists will be roughly the same during drive time as during work hours. "It does affect the way some stations program. It does not affect the way we program," Ryan says. "Even the hardest of what we play is not going to be annoying to make people lose concentration."

But some skeptical programmers say that at-work numbers aren't as

important as analysts purport. They say that Arbitron diaries reward stations for the at-work audience even if they're unpopular among their listeners. He says a big portion of the at-work audience is chained to a station because the boss makes everybody listen to it. Thus, the most popular stations don't necessarily get the biggest at-work ratings.

And Barry James, PD of AC WTMX Chicago, which hit No. 4 12-plus during work hours in the spring Arbitron book, criticizes the notion of an office full of employees

listening to their own radios.

"Think about how close those cubicles are. You know and I know that they all can't have a little cube radio next to them. It'd be so noisy you couldn't work," he says.

"Think about the drone that would be going on in that office. That's a fallacy, in my opinion. I don't believe that there's an office full of cubicles and everybody's sitting there with a Walkman on. It would be a very free-form, very avant-garde kind of management style to be able to allow that."

NEW MARKETING TACTIC COOKED UP

(Continued from preceding page)

maracas—were obtained by Squire at auctions.

The venue has also been equipped with full studio/broadcasting facilities, which Metro FM will use for regular live programs and interviews.

The concept of FMs originated 18 months ago when the brewers and the broadcaster recognized similarities in their respective target markets, says Metro marketing director Neil Hunter. "We are both leading players in the entertainment industry," he says, "and there is an obvious common bond between music and socializing. After discussing the proposal with S&N, we were delighted when the brewery gave the go-ahead and offered us [the pub]." In the U.K., breweries own and operate many of the pubs in which their products are sold.

Scottish and Newcastle Retail's regional director of operations, Philip Lay, says, "S&N is well

established and has strong community links in Newcastle. The radio bar provides a totally new type of entertainment value."

Capital teamed up with London restaurateurs My Kinda Town for its marketing effort. The Capital Radio Cafe will feature regular contests, studio tours, and appearances by artists. The cafe will also furnish a concert ticket service, which allows customers to order tickets from their tables. The building will incorporate the Capital Radio Cafe Store, where the station's merchandise will be sold.

Meanwhile, another U.K. commercial broadcaster, Jazz FM, with stations in Manchester and London, also recently announced plans to open themed restaurants in its broadcasting areas after setting up a business development arm, Jazz FM Enterprises. Last month, the broadcaster launched a record label, Jazz FM Records.



Guess Which One Is In Radio! WXKS (Kiss 108) Boston lucky listener Michael Viola, left, sees how DJs really dress. At the Ringling Brothers and Barnum & Bailey Circus show at Boston's Fleet Center, Viola was announced the winner of a trip to London to see the Cranberries. Viola is shown with Kiss 108's Matt Siegel and Ringling Brothers' Tammy the Clown.

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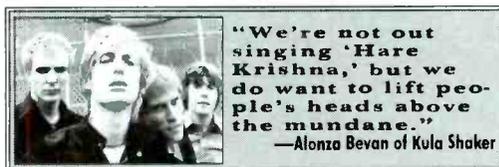
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Tattva, acintya bheda bheda Tattva" isn't your usual rock song refrain. "Tattva" means "the unchanging truth" in Sanskrit, and the phrase adds up to a centuries-old Indian aphorism that points to "how we're all one yet also individuals, how we're like God and yet not like God," explains Alonza Bevan, bassist for Kula Shaker.

"Of course, there've been hundreds of books written about that concept," Bevan says, "so the lyric is just a sound bite representing a whole philosophy. But we thought the bit might sound cool in a pop song."

No. 13 on Modern Rock Tracks this week, "Tattva" is emblematic of the sitar-spangled mantras on Kula Shaker's debut Columbia album, "K." Channeling the Eastern bent of late-'60s psychedelic rock into a Brit-pop melange, the London band aims to address top-

ics other than "beer and sex and all those things so many other bands seem to be singing about," Bevan says. "We're not all shaved up and running down High Street singing 'Hare Krishna,' but we do want to help lift people's heads out of the mundane."



"We're not out singing 'Hare Krishna,' but we do want to lift people's heads above the mundane."
—Alonza Bevan of Kula Shaker

"In the West, there's such an emphasis on the 9 to 5, the material," Bevan continues. "Somehow, we lost a sense of spirit. Everybody's just out to get their lit-

tle bit of honey: getting laid, getting drunk on the weekends. But there's more than that, certainly. You can see it in the people's eyes on the street in India. They may possess absolutely nothing, but they're content. What they do have is faith, hope. They know they're on a journey, and this is just a stop on the wheel of life."

Along with their reverence for Indian music and mysticism, Bevan and his bandmates—vocalist/guitarist Crispian Mills, organist Jay Darlington, and drummer Paul Winter-Hart—are more than familiar with a legacy emanating closer to home. "Tattva" is pop music, after all," Bevan says. "The great thing about it is that even with this thread of ancient philosophy running through the song, at the end of the day it's still fun."

Billboard®

NOVEMBER 23, 1996

Billboard®

NOVEMBER 23, 1996

Mainstream Rock Tracks

| T. WK. | L. WK. | WKS. ON | TRACK TITLE | ARTIST |
|--------|--------|---------|---|---|
| | | | ALBUM TITLE (IF ANY) | LABEL/PROMOTION LABEL |
| 1 | 1 | 6 | ★★★ No. 1 ★★★ ME WISE MAGIC BEST OF VOLUME 1 | VAN HALEN WARNER BROS. |
| 2 | 2 | 10 | HERO OF THE DAY LOAD | METALLICA ELEKTRA/EEG |
| 3 | 3 | 20 | OPEN UP YOUR EYES LEMON PARADE | TONIC POLYDOR/A&M |
| 4 | 4 | 7 | ANGELS OF THE SILENCES RECOVERING THE SATELLITES | COUNTING CROWS DGC/GEFFEN |
| 5 | 5 | 4 | SWALLOWED RAZORBLADE SUITCASE | BUSH TRAUMA/INTERSCOPE |
| 6 | 6 | 7 | CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE" | TOM PETTY AND THE HEARTBREAKERS WARNER BROS. |
| 7 | 8 | 12 | LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP | STONE TEMPLE PILOTS ATLANTIC |
| 8 | 7 | 10 | BITTERSWEET ME NEW ADVENTURES IN HI-FI | R.E.M. WARNER BROS. |
| 9 | 10 | 14 | BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE | SOUNDGARDEN A&M |
| 10 | 9 | 11 | HAIL HAIL NO CODE | PEARL JAM EPIC |
| 11 | 11 | 15 | MUZZLE MELLON COLLIE AND THE INFINITE SADNESS | THE SMASHING PUMPKINS VIRGIN |
| 12 | 15 | 10 | I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH | SOCIAL DISTORTION 550 MUSIC |
| 13 | 12 | 11 | BURDEN IN MY HAND DOWN ON THE UPSIDE | SOUNDGARDEN A&M |
| 14 | 18 | 22 | FREE BILLY BREATHE | PHISH ELEKTRA/EEG |
| 15 | 14 | 18 | LIE ON LIE NOTWITHSTANDING | CHALK FARM COLUMBIA |
| 16 | 13 | 8 | BLACKBERRY THREE SNAKES AND ONE CHARM | THE BLACK CROWES AMERICAN/REPRISE |
| 17 | 21 | 20 | LONG DAY YOURSELF OR SOMEONE LIKE YOU | MATCHBOX 20 LAVA/ATLANTIC |
| 18 | 16 | 17 | OVER NOW UNPLUGGED | ALICE IN CHAINS COLUMBIA |
| 19 | 19 | 9 | STINKFIST AENIMA | TOOL ZOO |
| 20 | 24 | 9 | ★★★ AIRPOWER ★★★ BOUND FOR THE FLOOR AS GOOD AS DEAD | LOCAL H ISLAND |
| 21 | 26 | 35 | LOOKING FOR STIR | STIR AWARE/CAPITOL |
| 22 | 22 | 17 | SHAME WITHER BLISTER BURN + PEEL | STABBING WESTWARD COLUMBIA |
| 23 | 27 | 29 | GROW YOUR OWN BIG FINE THING | DARLAHOOD REPRISE |
| 24 | 25 | 25 | CHARLIE BROWN'S PARENTS PET YOUR FRIENDS | DISHWALLA A&M |
| 25 | 31 | 12 | WOULD? UNPLUGGED | ALICE IN CHAINS COLUMBIA |
| 26 | 30 | 34 | WHAT I GOT SUBLIME | SUBLIME GASOLINE ALLEY/MCA |
| 27 | 23 | 23 | MESSAGE OF LOVE TRIAL BY FIRE | JOURNEY COLUMBIA |
| 28 | 17 | 6 | TEST FOR ECHO TEST FOR ECHO | RUSH ANTHEM/ATLANTIC |
| 29 | 40 | 2 | HALF THE WORLD TEST FOR ECHO | RUSH ANTHEM/ATLANTIC |
| 30 | 29 | 31 | THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR | MARILYN MANSON NOTHING/INTERSCOPE |
| 31 | 32 | 28 | UNTIL IT SLEEPS LOAD | METALLICA ELEKTRA/EEG |
| 32 | 20 | 13 | WHAT'S UP WITH THAT RHYTHMEEN | ZZ TOP RCA |
| 33 | 34 | 39 | SWEET THISTLE PIE THE GOLDEN AGE | CRACKER VIRGIN |
| 34 | NEW | 1 | MACH 5 ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA II | COLUMBIA |
| 35 | 35 | 40 | HAVE YOU SEEN MARY WAX ECSTATIC | SPONGE COLUMBIA |
| 36 | NEW | 1 | ONE HEADLIGHT BRINGING DOWN THE HORSE | THE WALLFLOWERS INTERSCOPE |
| 37 | 38 | 2 | DROWNING IN A DAYDREAM WISEBLOOD | CORROSION OF CONFORMITY COLUMBIA |
| 38 | NEW | 1 | WALK ON WATER BEAVIS AND BUTT-HEAD DO AMERICA SOUNDTRACK | OZZY OSBOURNE GEFFEN |
| 39 | 33 | 26 | ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH | NIRVANA DGC/GEFFEN |
| 40 | NEW | 1 | FATHER THE WHY STORE | THE WHY STORE WAY COOL MUSIC/MCA |

Modern Rock Tracks

| T. WK. | L. WK. | WKS. ON | TRACK TITLE | ARTIST |
|--------|--------|---------|---|---|
| | | | ALBUM TITLE (IF ANY) | LABEL/PROMOTION LABEL |
| 1 | 1 | 4 | ★★★ No. 1 ★★★ SWALLOWED RAZORBLADE SUITCASE | BUSH TRAUMA/INTERSCOPE |
| 2 | 2 | 14 | WHAT I GOT SUBLIME | SUBLIME GASOLINE ALLEY/MCA |
| 3 | 4 | 6 | DON'T SPEAK TRAGIC KINGDOM | NO DOUBT TRAUMA/INTERSCOPE |
| 4 | 8 | 8 | THE DISTANCE FASHION NUGGET | CAKE CAPRICORN/MERCURY |
| 5 | 5 | 4 | ANGELS OF THE SILENCES RECOVERING THE SATELLITES | COUNTING CROWS DGC/GEFFEN |
| 6 | 7 | 11 | I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH | SOCIAL DISTORTION 550 MUSIC |
| 7 | 6 | 6 | BITTERSWEET ME NEW ADVENTURES IN HI-FI | R.E.M. WARNER BROS. |
| 8 | 3 | 15 | NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK | EELS DREAMWORKS/GEFFEN |
| 9 | 11 | 9 | BOUND FOR THE FLOOR AS GOOD AS DEAD | LOCAL H ISLAND |
| 10 | 13 | 5 | LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP | STONE TEMPLE PILOTS ATLANTIC |
| 11 | 18 | 5 | BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE | SOUNDGARDEN A&M |
| 12 | 17 | 3 | MACH 5 ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA II | COLUMBIA |
| 13 | 19 | 27 | TATTVA K | KULA SHAKER COLUMBIA |
| 14 | 9 | 12 | HAIL HAIL NO CODE | PEARL JAM EPIC |
| 15 | 15 | 16 | IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH | THE LEMONHEADS TAG/ATLANTIC |
| 16 | 16 | 12 | SCOOBY SNACKS COME FIND YOURSELF | FUN LOVIN' CRIMINALS EMI |
| 17 | 21 | 32 | ★★★ AIRPOWER ★★★ ALL MIXED UP 311 | 311 CAPRICORN/MERCURY |
| 18 | 14 | 11 | MUZZLE MELLON COLLIE AND THE INFINITE SADNESS | THE SMASHING PUMPKINS VIRGIN |
| 19 | 12 | 9 | DOWN 311 | 311 CAPRICORN/MERCURY |
| 20 | 10 | 10 | IF IT MAKES YOU HAPPY SHERYL CROW | SHERYL CROW A&M |
| 21 | 34 | 2 | LOVE ROLLERCOASTER BEAVIS AND BUTT-HEAD DO AMERICA SOUNDTRACK | RED HOT CHILI PEPPERS GEFFEN |
| 22 | 22 | 20 | BURDEN IN MY HAND DOWN ON THE UPSIDE | SOUNDGARDEN A&M |
| 23 | 28 | 31 | STINKFIST AENIMA | TOOL ZOO |
| 24 | 24 | 23 | DEVIL'S HAIRCUT ODELAY | BECK DGC/GEFFEN |
| 25 | 26 | 30 | OPEN UP YOUR EYES LEMON PARADE | TONIC POLYDOR/A&M |
| 26 | 20 | 17 | ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH | NIRVANA DGC/GEFFEN |
| 27 | 29 | 34 | THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR | MARILYN MANSON NOTHING/INTERSCOPE |
| 28 | 23 | 18 | READY TO GO REPUBLICA | REPUBLICA DECONSTRUCTION/RCA |
| 29 | 33 | 38 | FREE BILLY BREATHE | PHISH ELEKTRA/EEG |
| 30 | 30 | 25 | 6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE | THE WALLFLOWERS INTERSCOPE |
| 31 | 25 | 26 | HEAD OVER FEET JAGGED LITTLE PILL | ALANIS MORISSETTE MAVERICK/REPRISE |
| 32 | 35 | 40 | NAKED EYE FEVER IN FEVER OUT | LUSCIOUS JACKSON GRAND ROYAL/CAPITOL |
| 33 | 27 | 19 | EL SCORCHO PINKERTON | WEEZER DGC/GEFFEN |
| 34 | 31 | 24 | WHOEVER YOU ARE SACRED COW | GEGGY TAH LUAKA BOP/WARNER BROS. |
| 35 | 32 | 29 | KING OF NEW ORLEANS FRICTION, BABY | BETTER THAN EZRA SWELL/ELEKTRA/EEG |
| 36 | NEW | 1 | DESPERATELY WANTING FRICTION, BABY | BETTER THAN EZRA SWELL/ELEKTRA/EEG |
| 37 | 36 | 37 | LIE ON LIE NOTWITHSTANDING | CHALK FARM COLUMBIA |
| 38 | 37 | 39 | STUPID GIRL GARBAGE | GARBAGE ALMO SOUNDS/GEFFEN |
| 39 | 40 | 2 | IT'S ALRIGHT IT'S OK VEILED | LEAH ANDREONE RCA |
| 40 | 38 | 13 | OVER NOW UNPLUGGED | ALICE IN CHAINS COLUMBIA |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.



HITS! IN TOKIO

Week of November 3, 1996

- ① Virtual Insanity / Jamiroquai
- ② I Love You Always Forever / Donna Lewis
- ③ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ④ Dub-I-Dub / The Axel Boys Quartet
- ⑤ If It Makes You Happy / Sheryl Crow
- ⑥ When You Love A Woman / Journey
- ⑦ Otonari Naraba / Kenji Ozawa
- ⑧ Angel / Simply Red
- ⑨ Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- ⑩ Me Wise Magic / Van Halen
- ⑪ Macarena (Bayside Boys Mix) / Los Del Rio
- ⑫ Korega Watashino Ikurumichi / Puffy
- ⑬ Lemon Tree / Fool's Garden
- ⑭ Say You'll Be There / Spice Girls
- ⑮ Rizumu / UA
- ⑯ Dance Into The Light / Phil Collins
- ⑰ Change The World / Eric Clapton
- ⑱ Out Of The Storm / Incognito
- ⑲ Alfie / Vanessa Williams
- ⑳ Slow Flow / The Braxtons
- ㉑ Grateful When You're Dead - Jerry Was There / Kula Shaker
- ㉒ I May Be Single / Elisha LaVerne
- ㉓ Lovefool / Cardigans
- ㉔ Hit Me Off / New Edition
- ㉕ The Moment / Kenny G
- ㉖ C'Mon'n Ride It (The Train) / Quad City DJ's
- ㉗ Now You're Not Here / Swing Out Sister
- ㉘ When I Fall In Love / Natalie Cole And Nat King Cole
- ㉙ Boy / Marcella Detroit
- ㉚ Setting Sun / The Chemical Brothers
- ㉛ Pride / Miki Imai
- ㉜ The Boy From Ipanema / Crystal Waters
- ㉝ Aneurysm / Nirvana
- ㉞ You Don't Know / Cyndi Lauper
- ㉟ You Must Love Me / Madonna
- ㊱ Escaping / Dina Carroll
- ㊲ Runaway Train / Cara Jones
- ㊳ Boom Boom Boogie / Snow
- ㊴ She Can Rock It / The Power Station
- ㊵ No Diggity / Blackstreet Featuring Dr. Dre
- ㊶ Moving Through Sound / Stevie Seals Colorcode
- ㊷ Corcovado / Everything But The Girl
- ㊸ Naked Eye / Lucious Jackson
- ㊹ Love Makes Me Run / Ice
- ㊺ Nagisa / Spitz
- ㊻ If Your Girl Only Knew / Aaliyah
- ㊼ Head Over Feet / Alanis Morissette
- ㊽ Gott Get You Into My Life / Ruback
- ㊾ Who You Are / Pearl Jam
- ㊿ The Wake - Up Bomb / R.E.M.

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81.3FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

Holiday Concerts Begin To Dot Calendar; WPLJ Scores With Hall & Oates Show

DECKED OUT: With radio Hallloween feasts a distant glow in the dark, stations are decking their promotional budgets with bells and balls for the feel-good event of the year, seasonal concerts.

While **WXKS** (Kiss 108) Boston traditionally takes the cake for its summer Kiss Concert, New York's **WHTZ** (Z100) puts on the icing with its annual Jingle Ball.

The Dec. 5 event at Madison Square Garden is themed "Women Who Rule the Yule" and includes on the ticket **No Doubt**, **Jewel**, **Tracy Chapman**, **Sheryl Crow**, **Patti Rothberg**, and **Shawn Colvin**. Proceeds from the concert, which sold out in one day, go to the Ronald McDonald House and **SHARE**, a breast/ovarian cancer self-help organization.

According to **Jeff Dinetz**, VP/GM of Z100, which has a newly positioned mainstream top 40 posture, 22 of its current top 30 artists are female, as is 60% of its audience.

Such events benefit stations twofold. First, they endear listeners to a particular place on the radio dial, assuring them that they play an active role in the station's activities. Second, benefiting local charities is the stuff that lures local TV cameras and newspapers and creates that warm, fuzzy vibe within a community that exemplifies the marketing term "value-added."

Other seasonal concerts (with kitschy names) just being posted include **WBRY** Providence, R.I.'s **Hedonist Holiday Bash**, Dec. 4; **Kiss 108's Acoustic Kissmas**, Dec. 6; **KSCA** Los Angeles' **FM 101.9 Unwrapped**, Dec. 6; **KMXV** Kansas City, Mo.'s **Merry Christ-Mix**, Dec. 12; **WFLZ** Tampa, Fla.'s **Christmas Thing**, Dec. 14; and **KNDD** (the End) Seattle's **Deck the Hall Ball**, Dec. 7, the lineup for which includes **Silverchair**, **eels**, the **Presidents Of The United States Of America**, and **Butthole Surfers**.

Portions of the proceeds for the **Deck the Hall Ball** go to the **NW Children's Charities**. The event's ornate 16-page invitation offers bios of each band, representing each with an intricate medieval-style playing card defining their "energy." **Silverchair**, for example, represents faith, meditation, discernment, and resignation; while the **Presidents** embody energy, power, steadfastness, tenacity, and a sense of protection.

Quite clever, though I really could have done without the handful of glitter that poured out of the envelope, leaving my hands, my clothes, and my phone glistening in gold like **Liberace** accouterments for the rest of the day.

A perfect example of matching a station's demographic with such a promotional event is **WPLJ** New York's 25th anniversary concert Nov. 9, starring '70s-'80s radio mainstays **Daryl Hall** and **John Oates** at the **Nassau Coliseum** on Long Island, N.Y.

Talk about adult education. The legendary adult top 40 station strategically played to its target demo, attracting a predominance of

women 35-plus who won free tickets via station contesting. **WPLJ's** presence was cemented with on-stage appearances from the entire on-air staff. The event was hosted by **PD Scott Shannon** and morning co-host **Scott Pettingill**.



by Chuck Taylor

Hall & Oates showed few signs of wear, ably tearing through a two-hour set of more than a dozen of their 29 top 40 hits scored between 1976 and 1990, along with covers and a couple new tunes. Highlights included surprisingly timeless performances of "Sara Smile," which peaked at No. 4 in 1976; "She's Gone," No. 7 in 1976; and an audience favorite, "You Make My Dreams," No. 5 in 1981. Hall also kicked out a mean version of his self-penned "Everytime You Go Away," a No. 1 hit for **Paul Young** in 1985.

It also didn't hurt that the pair—now in their late 40s—appeared as fresh and pumped as they did a decade ago. (Since you're no doubt wondering, Hall's hair is shorter, but still competently capable of flipping back and forth in rhythm, while Oates has shed the curls and mustache for a clean-cut, contemporary reworking.)

And bringing a touch of today to the occasion was warm-up act the **Bacon Brothers**, as in actor **Kevin** and brother **Michael**. The folk/rock duo was received politely—until it closed with a tailored version of **Kenny Loggins**' "Footloose" (which **Bacon** starred in). The audience, at that point, roared.

It was a challenge not to feel like we all had been transported back to Hall & Oates' mid-'80s heyday—though in my case, I was effortlessly jarred back to 1996, thanks to the Long Island native sitting directly behind me who lovingly continued to screech, "Daryl! Daryl! Daryl!" like a, uh, broken record.

Incidentally, look for the release of Hall's upcoming solo effort, "Can't Stop Dreaming," in 1997. Copies are available now from **Brian Doyle** at **Untied Records**, 212-980-3101.

FORMATS: HOT AC COOLS OFF

After a day of stunting with non-stop show tunes, the formerly modern rock-leaning **WMXV** (Mix 105) New York flipped Nov. 14 to triple-A as 105 FM "the Buzz." As part of its "100% geek-free music" image, current core artists include **Crow**, **Blues Traveler**, **Primitive Radio Gods**, **Hootie & the Blowfish**, and

Peter Gabriel.

Longtime top 40 **KKLQ** (Q106) San Diego returns to the mainstream fold after experimenting with AC.

WBLZ (Memphis Blues 1240) Memphis segues from blues to gospel. Its FM, **KMZN**, remains blues but is adding more R&B product.

It's a hot time in Baton Rouge, La., this week. First, **WYCT** (Young Country) Baton Rouge flips handles to **WEMX** (Max 94.1) and switches its target from 18-34 to 25-44. Second, crosstown **WGGZ** (Eagle 98) becomes the latest '70s outlet to complete its segue to classic rock. And third, **WLSS** (Loose 102), which had essentially been a modern AC since Labor Day, readds rhythmic product. **Loose 102**, the former **WFMF**, will keep its new name and calls. Also, **Chris Wegmann**, VP/GM of **KVLY/KFRQ** McAllen, Texas, is the new GM at top 40 **Loose 102**, replacing **Manuel Broussard**.

FOLKS: NO TIME FOR PLAY

John Hogan, GM of **WPCH** Atlanta, is named senior VP for parent company **Jacor** and will oversee 26 stations in eight markets. In addition, **WFLA/WFLZ/WDUV** Tampa GM **Dave Reinhart** becomes "Florida Gulf Coast GM" for **Jacor**, overseeing its **Sarasota, Fla.**, outlets. And after a year as GM of **Jacor's WZAZ/WJBT/WSOL-FM** Jacksonville, Fla., **Lee Armstrong** Clear is the new GM at co-owned **KMJM/KATZ-AM-FM** St. Louis, replacing the exiting **Steve Mosier**.

The long-vacant PD seat at album **KISW** Seattle goes to classic rock **KG** San Diego PD **Clark Ryan**.

Lee Michaels, PD of gospel **WCAO** (Heaven 600) Baltimore, is the acting PD at new gospel convert **WPGC-AM** (Heaven 1580) Washington, D.C., replacing **Damon Williams**. He will also consult the station.

WIL St. Louis PD **Ray Massie** is named operations manager at **KFRG/KOOJ** Riverside, Calif. He replaces **Lee Logan**, now at **South Central Communications**. **Massie** will also be OM of **KXFG**, a new sign-on at 92.9, licensed to **Sun City, Calif.** The outlet will simulcast **KFRG** to the southern portion of **Riverside County** beginning in January of '97.

WWSN (Hits 107.5) Charlotte, N.C., hires **KQKS** (KS104) Denver vet **Stacy Cantrell** as PD. **Cantrell** was most recently in the **World Wide Web** site design business. **John McFadden** remains aboard as assistant PD/music director.

WGTZ (Z93) Dayton, Ohio, brings in **Mary Franco** as PD, succeeding **Louis Kaplan**. **Franco** was formerly with **Paxon Communications** and was MD at **WMXV** (Mix 105) New York.

Airplay Monitor editor Sean Ross and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, Janine McAdams, and Marc Schiffman contributed to this column.

WGOK GM Johnson-Ware Keeps Priorities Focused

IRENE JOHNSON-WARE, 35-year-on-air veteran of gospel **WGOK** Mobile, Ala., and three-term president of the **National Black Programmers' Coalition** (NBPC), makes herself very clear.

"First and foremost, I am a child of God," she says. And those who have heard any of her prayers and invocations at national conventions can attest to her faith. Daughter of **James Edison Weaver**, 82, who has been the deacon of **Greater Mount Olive Baptist Church** in Mobile for more than 60 years, **Johnson-Ware** grew up and is still active in the church.

As GM of **Roberds Broadcasting's** 24-hour gospel AM **WGOK** and young-leaning R&B mainstreamer **WYOK**, **Johnson-Ware** has her hands full. Under PD **Steven Ross** and consultant **Tony Gray**, **WYOK** beat rival **WBLX** one book after its start-up; the two were tied

in the summer book. Thirty-eight-year-old **WGOK** has been through several format incarnations in which it tried to program a little something for everyone, including blues, jazz, and R&B; it went full-time gospel when **WYOK** was launched.

But **Johnson-Ware** has been the gospel announcer since she began in the early '60s, doubling as the station's receptionist. Currently, she hosts a daily 11 a.m.-3 p.m. shift, picking new music with operations manager **Felicia Albritton**.

"I mix my music," **Johnson-Ware** explains of her balance of contemporary and traditional, upbeat and stately, tunes. "When I come on in the morning at 10, I play an inspirational tune, something that says, 'Thank you, Lord, for another day.' As I get into 11 a.m., I have a funeral home that sponsors the hour, so I play something uplifting with a beat to it, so if the family is listening, it gets them through the day. I try to be kicking—I'm up against 'The Young And The Restless' and all that! I encourage people to call and tell a friend. At noon, when everybody's going to lunch, I try to play . . . the hits, music that is really hitting: **Kirk Franklin**, **John P. Kee**, **Dorothy Norwood**, new group the **Williams Sisters**—they are very strong—and **Beverly Crawford**. Music that's good and uptempo."

In 35 years, she has seen major changes in the music, the station, and the industry itself. The key to **WGOK's** survival, says **Johnson-Ware**, is that "we've always been a community-minded station." During her tenure, the station has been through three owners; **Johnson-Ware** has been GM for 16 years. While she says she's had opportunities to go elsewhere, "I love Mobile,

and I chose to stay here. The industry doesn't really change [here]. I didn't want to take my kids off somewhere and find the job was phased out. Then I'd be stuck trying to start life over again," she says.

Johnson-Ware knows her music. Born in the Alabama suburb of **Blackshear**, she began singing in her church's choir, and as a teenager, performed with the **Spirits Of Heaven**, a group that became popular

enough to open for every major gospel act that came to the market, including **Sam Cooke** and the **Soul Stirrers**. She served as VP of **Jewel Records** in 1966—among the first black women to hold that title at a record company—and was responsible for signing the **Rev. C.L. Franklin**, **Aretha's** father, to a recording contract. She also served as a consultant to **ABC Records** and **PolyGram**; she is listed as a co-producer with

Joe Medlin on the great **Albertina Walker's** recording of "God Is Love."

She promoted gospel concerts and was involved in former industry collectives **National Assn. of Television and Radio Announcers** (NATRA) and the **Black Music Assn.** She was also a gospel magazine columnist, first for now-defunct **Record World** and then for **Black Radio Exclusive**. All the while, she was the voice of gospel on **WGOK**. Also, she married twice and raised two sons. Both, **Darryl** and **Ronnie Johnson**, are promotion executives.

Johnson-Ware's proudest moment came in 1968 in Atlanta, where as a member of **NATRA** she promoted the city's largest-ever fund-raising gospel concert at the **Coliseum**. The sold-out event featured such top talent as the **Mighty Clouds Of Joy**, the **Blind Boys**, **Shirley Caesar**, and others.

This year, she presided over **NBPC's** annual confab at the beginning of **November** in **New Orleans**. The 19-year-old organization, originally called the **Young Black Programmers' Coalition**, has gone through some growing pains, but **Johnson-Ware** is proud to point out that the **NBPC** is finally financially stable. In addition to providing networking and education for members, the group raises money for college scholarships. **Johnson-Ware** plans to run for another term in office.

The **NBPC**, says **Johnson-Ware**, is really "a full-time job." Officers include VP **Toni Bell** of **WHRK/WDIA** Memphis; second VP **Horatio Handy** of **KVOL** Lafayette, La.; and treasurer **Toni St. James** of **KJMS** Memphis. "We have a large board, and I am surrounded by people who render much. I have about five people that I can [call to] get things done." **JANINE McADAMS**



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 Bone Thugs-N-Harmony, Days Of Our Lives
- 2 Pac, I Ain't Mad At Cha
- 3 Jeru The Damaja, Ya Playin' Ya Self
- 4 Blackstreet (Feat. Dr. Dre), No Diggity
- 5 Do Or Die, Po Pimp
- 6 Keith Sweat, Nobody
- 7 Jay-Z, Can't Knock The Hustle
- 8 702, Steelo
- 9 Alfonso Hunter, Just The Way
- 10 Nas, Street Dreams
- 11 Johnny Gill, Let's Get The Mood Right
- 12 Dr. Dre, Been There Done That
- 13 Ginuwine, Pony
- 14 Outkast, Atlanti
- 15 Mr. X, Flossin
- 16 The Roots, Concerto Of The Desperado
- 17 Richie Rich, Let's Ride
- 18 Mo Thugs Family, Thug Devotion
- 19 Monifah, You Don't Have To Love Me
- 20 Westside Connection, Bow Down
- 21 Montell Jordan, Falling
- 22 Rugged, Lost And All Alone
- 23 Jason Weaver, Stay With Me
- 24 De La Soul, Itzsozeezee
- 25 D'Angelo, Me And Those Dreamin' Eyes Of...
- 26 Monica, Ain't Nobody
- 27 Lost Boyz, Music Makes Me High
- 28 Ghost Town DJs, My Boo
- 29 E-40 Feat. Top Short & K-Ci, Rapper's Ball
- 30 Keith Murray, The Rhyme

*** NEW ONS ***

- Seal, Fly Like An Eagle
 Lil' Kim, No Time
 R. Kelly, I Believe I Can Fly
 Digital Underground, Walk Real Kool
 Aaliyah, One In A Million
 DeJa Gruv, You're Not Around
 Flesh-N-Bone, World So Cruel
 Donna Summer/Bruce Roberts, Whenever There Is Love
 Eric Benet, Spiritual Thang
 Terrence T. The Fam-League, Thank You DJ



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Patty Loveless, Lonely Too Long
- 2 Reba McEntire, The Fear Of Being Alone
- 3 Mary Chapin Carpenter, Let Me Into Your
- 4 Ricochet, Love Is Stronger Than Pride
- 5 John Michael Montgomery, Ain't Got Nothing On Us
- 6 Tim McGraw, Maybe We Should Just Sleep On It
- 7 David Kersh, Goodnight Sweetheart
- 8 Billy Ray Cyrus, Trail Of Tears

- 9 John Berry, Change My Mind
- 10 Trace Adkins, Every Light In The House
- 11 Deana Carter, Strawberry Wine
- 12 Terri Clark, Poor, Poor Pitiful Me
- 13 Brooks & Dunn, Mama Don't Get Dressed Up
- 14 The Mavericks, I Don't Care If You Love Me
- 15 Toby Keith, Me Too
- 16 Faith Hill, I Can't Do That Anymore †
- 17 Tracy Lawrence, Is That A Tear †
- 18 Shania Twain, God Bless The Child
- 19 Crystal Bernard, Have We Forgotten What... †
- 20 Alan Jackson, Little Bitty †
- 21 Deryl Dodd, That's How I Got To Memphis †
- 22 Trisha Yearwood, Everybody Knows †
- 23 Sammy Kershaw, Politics, Religion And Her †
- 24 Mindy McCready, Maybe Hell Notice Her Now †
- 25 Trisha Tritt, More Than You'll Ever Know †
- 26 Billy Dean, I Wouldn't Be A Man †
- 27 Ty Herndon, She Wants To Be Wanted Again †
- 28 Bryan White, That's Another Song †
- 29 Mark Wills, High Low And In Between
- 30 Rick Trevino, Running Out Of Reasons To...
- 31 Kevin Sharp, Nobody Knows
- 32 Cledus T Judd, (She's Got A Butt) Bigger...
- 33 Wade Hayes, Where Do I Go To Start All Over
- 34 Brady Seals, Another You, Another Me
- 35 Rhett Akins, Love You Back
- 36 Caryl Mack Parker, Better Love Next Time
- 37 Neal McCoy, Going, Going, Gone
- 38 Baillie & The Boys, Some Kind Of Luck
- 39 Helen Darling, Full Deck Of Cards
- 40 Waylon Jennings, Deep In The West
- 41 Ray Vega, Remember When
- 42 Dolly Parton, Just When I Needed You Most
- 43 Burnin' Daylight, Love Worth Fighting For
- 44 Lisa Brokop, West Of Crazy
- 45 James Bonamy, All I Do Is Love Her
- 46 Gary Allan, Her Man
- 47 Randy Travis, Would I
- 48 Mark Chesnut, It's A Little Too Late
- 49 LeAnn Rimes, One Way Ticket
- 50 BR-5-49, Cherokee Boogie

*** NEW ONS ***

- Chris Ward, When You Get To Be You
 David Lee Murphy, She's Really Something To See



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Been There Done That
- 2 Bush, Swallowed **
- 3 Counting Crows, Angels Of The Silences
- 4 2Pac, I Ain't Mad At Cha
- 5 Red Hot Chili Peppers, Love Rollercoaster **
- 6 Sublime, What I Got
- 7 311, All Mixed Up
- 8 Sheryl Crow, If It Makes You Happy
- 9 Bone Thugs-N-Harmony, Days Of Our Lives
- 10 No Doubt, Don't Speak
- 11 Marilyn Manson, The Beautiful People
- 12 Soundgarden, Blow Up The Outside World
- 13 Tool, Track #1
- 14 Fugees, No Woman, No Cry
- 15 Blackstreet (Feat. Dr. Dre), No Diggity

- 16 Metallica, Hero Of The Day
- 17 Beck, Devil's Haircut
- 18 New Edition, I'm Still In Love With You
- 19 Fiona Apple, Shadowboxer
- 20 Cake, The Distance
- 21 Seal, Fly Like An Eagle
- 22 Presidents Of The United States, Mach 5
- 23 R.E.M., Bittersweet Me
- 24 Madonna, You Must Love Me
- 25 En Vogue, Don't Let Go
- 26 Babyface, This Is For The Lover In You
- 27 Toni Braxton, Un-Break My Heart
- 28 Braids, Bohemian Rhapsody
- 29 Celine Dion, It's All Coming Back To Me Now
- 30 Social Distortion, I Was Wrong
- 31 Weezer, El Scorcho
- 32 Hootie & The Blowfish, Sad Caper
- 33 Heads, Damage I've Done
- 34 Shaquille O'Neal, Still Can't Stop...
- 35 Ginuwine, Pony
- 36 Jewel, You Were Meant For Me
- 37 Westside Connection, Bow Down
- 38 Fun Lovin' Criminals, Scooby Snacks
- 39 Geggy Tah, Whoever You Are
- 40 Keith Sweat, Nobody
- 41 Allen Ginsburg & Friends, The Ballad Of...
- 42 Dishwalla, Charlie Brown's Parents
- 43 The Cranberries, When You're Gone
- 44 Wild Orchid, At Night I Pray
- 45 Lemonheads, If I Could Talk I'd Tell You
- 46 Gravity Kills, Enough
- 47 Spirits, Drive
- 48 Presidents Of The United States, Lump
- 49 LL Cool J, Hey Lover
- 50 Az Yet, Last Night

*** NEW ONS ***

- The Smashing Pumpkins, Thirty-three
 Snoop Dogg, Snoop's Upside Ya Head
 B Real/Busta Rhymes/Coolio, Hit 'Em High
 Mint Condition, What Kind Of Man Would I Be
 † Betcha By Golly Wow
 The Chemical Brothers, Setting Sun
 Dru Hill, Tell Me
 Garbage, Milk



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Patty Loveless, Lonely Too Long
- 2 Shania Twain, God Bless The Child
- 3 Ricochet, Love Is Stronger Than Pride
- 4 Trace Adkins, Every Light In The House
- 5 Brooks & Dunn, Mama Don't Get Dressed Up
- 6 Deana Carter, Strawberry Wine
- 7 Mary Chapin Carpenter, Let Me Into Your
- 8 Tracy Byrd, Big Love
- 9 Reba McEntire, The Fear Of Being Alone
- 10 Terri Clark, Poor, Poor Pitiful Me
- 11 Kenny Chesney, Me And You
- 12 John Berry, Change My Mind
- 13 Gary Allan, Her Man
- 14 Billy Ray Cyrus, Trail Of Tears
- 15 Alan Jackson, Little Bitty

- 16 James Bonamy, All I Do Is Love Her
- 17 Rick Trevino, Running Out Of Reasons To
- 18 Ty Herndon, She Wants To Be Wanted Again
- 19 Neal McCoy, Going, Going, Gone
- 20 Daryle Singletary, Amen Kind Of Love
- 21 Billy Dean, I Wouldn't Be A Man
- 22 Tim McGraw, Maybe We Should Just Sleep On It
- 23 David Kersh, Goodnight Sweetheart
- 24 LeAnn Rimes, One Way Ticket
- 25 Faith Hill, I Can't Do That Anymore
- 26 Randy Travis, Would I
- 27 Trisha Yearwood, Everybody Knows
- 28 Sammy Kershaw, Politics, Religion And Her
- 29 Tracy Lawrence, Is That A Tear
- 30 Bryan White, That's Another Song

*** NEW ONS ***

- Deryl Dodd, That's How I Got To Memphis
 Toby Keith, Me Too



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Alanis Morissette, Head Over Feet
- 2 Celine Dion, It's All Coming Back To Me Now
- 3 Madonna, You Must Love Me
- 4 Eric Clapton, Change The World
- 5 Toni Braxton, Un-Break My Heart
- 6 Sheryl Crow, If It Makes You Happy
- 7 John Mellencamp, Key West Intermezzo
- 8 En Vogue, Don't Let Go
- 9 No Doubt, Don't Speak
- 10 Counting Crows, Angels Of The Silences
- 11 Donna Lewis, I Love You Always Forever
- 12 Dishwalla, Counting Blue Cars
- 13 Chris Isaak, Think Of Tomorrow
- 14 Merrill Bainbridge, Mouth
- 15 Seal, Fly Like An Eagle
- 16 Hootie & The Blowfish, Sad Caper
- 17 Elton John, You Can Make History
- 18 Jewel, Who Will Save Your Soul
- 19 Tori Amos, I'm On Fire
- 20 Melissa Etheridge, Come To My Window
- 21 RuPaul, Snapshot
- 22 Collective Soul, The World I Know
- 23 Wallflowers, 6th Avenue Heartache
- 24 Toni Braxton, You're Makin' Me High
- 25 Bryan Adams, Let's Make A Night To Remember
- 26 Fiona Apple, Shadowboxer
- 27 Melissa Etheridge, Nowhere To Go
- 28 Sting, I'm So Happy I Can't Stop Crying
- 29 Deep Blue Something, Breakfast At Tiffany's
- 30 Phil Collins, Dance Into The Light

*** NEW ONS ***

- † Betcha By Golly Wow
 Ani DeFranco, Joyful Girl
 Gloria Estefan, Im Not Giving Up On You
 R. Kelly, I Believe I Can Fly
 Linda Perry, Fill Me Up

Music Video

PROGRAMMING

Teens Criticize Clips With Violent, Sexual Imagery

BY EILEEN FITZPATRICK

SAN FRANCISCO—Record labels and artists need to start making videos that show less violence and more positive images of women, according to a panel of teenagers assembled as part of a live focus group at the 18th annual Billboard Music Video Conference, held here Nov. 7-9.

"If they cut out the sex, violence, and drugs," said 14-year-old Lydia, "it would force them to be more creative and subtle."

Another teen panelist added, "It would force them to use the English language to express themselves, and maybe they would be more popular with older audiences."

Moderated by San Francisco State University media professor Michelle A. Wolf, the racially mixed panel comprised teens from the Bay Area. The panel also said gangster rap negatively influenced teens.

"A lot of guys say they are their own person but go around quoting rappers," said one female teen. "And that whole Westside thing, they shouldn't have even gone there."

Young women on the panel loudly complained that most females in video-clips are "barely dressed" and portrayed as "hos," an image they agreed isn't realistic and is often damaging.

"It's hard on a girl's self-esteem," said one young woman on the panel, "and it doesn't represent me or anyone I know."

Another young woman agreed. "I can't relate to any of the women I see in videos," she said. "They have fake hair, and the rest of them is fake, too."

Some African-American teenagers on the panel added that women in music videos usually reflect "the white image of beauty."

Artists such as Alanis Morissette and Courtney Love were praised for portraying a "strong woman."

"I know they get that 'angry white female' label, but I think they're just being expressive," said Lydia, "and sometimes you do feel anger like that."

Despite the strong feelings against negative female depictions, one young man on the panel admitted that they strongly influence his watching and buying habits.

"Sometimes it catches my eye when

I see a woman in a bikini in a music video," said 14-year-old Justin. "I know it's to sell the video, and it does help."

Network- and industry-regulated censorship attempts were seen as futile exercises doomed for failure.

"Most every CD I have has a parental sticker," said Lydia. "But I didn't buy Marilyn Manson because I knew my parents wouldn't like it."

Other panelists commented that Marilyn Manson's macabre video was "disturbing" and that the band was out to "shock" viewers. However, most panelists praised the band for its creativity.

"I like Marilyn Manson because I like the music, not because the lead singer is an ordained minister of the Church of Satan," said 12-year-old Vito.

Others said that blacking-out nudity or obscene gestures serves little purpose. "We know what they're doing, so why put a black box over someone giving the middle finger?" said one teen.

All agreed that teens will be exposed to censored material regardless of the attempts of record labels or networks.

"Parents should be able to say what their kids should and should not see, and maybe the V-chip is a better idea," said 14-year-old Lee.

All of the panel members said their primary source for music videos was MTV. Some on the panel said they also watched VH1, BET, and the Box. With the exception of local programmer California Music Channel, the teens were unable to cite any San Francisco-based music video programming influences.

Viewing time for the participants ranged from a half-hour to more than 25 hours a week. Nearly all said they watch MTV to learn about new music instead of listening to the radio.

In addition, a majority said they often purchase albums based on watching, and liking, a video.

As an example, some panelists said after viewing recent clips from 311, No Doubt, 2Pac, the Prodigy, and OutKast, they wanted to own the album.

However, some teens said that videos that were played too often had a negative impact on their will to purchase the music.

"I loved the Toni Braxton video for about a week," said Lydia. "But the video was on so much I felt like she was stalking me. I didn't buy the album."

PRODUCTION NOTES

LOS ANGELES

Director Josh Taft was behind the Stone Temple Pilots video "Lady Picture Show" for Satellite Films. Taft also directed photography, while Eric Matthies produced. Danielle Cagaanan was executive producer.

R.E.M.'s new video "How The West Was Won And Where It Got Us" was directed by Satellite Films director Lance Bangs. Dawn Rose produced, Danielle Cagaanan executive-produced, and Lee Daniel served as director of photography.

NEW YORK

Picture Vision director Michael Salomon directed the video "Shangri-La" by the Rutles. David Waterston directed photography, while Tom For-

rest served as producer.

NASHVILLE

Planet Pictures director Gerry Wenner was responsible for the Jason & the Scorchers video "Victory Road," for which he also directed photography; Robin Beresford produced.

Wenner was also the director/director of photography behind the clip "Everybody Knows" by Trisha Yearwood for Planet Pictures, while Beresford once again served as producer.

OTHER CITIES

The video for "Possibly Maybe" by Bjork, shot on location in London, was the work of director Stephane Sednaoui and producer Ellen Jacobsen for Propaganda Films.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 23, 1996.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- 2Pac, Toss It Up

BOX TOPS

- Mo Thugs Family, Thug Devotion
 Keith Sweat, Nobody
 Alfonso Hunter, Just The Way
 Bones Thugs-N-Harmony, The Dayz Of Our Lives
 Jason Weaver, Stay With Me (Remix)
 Braids, Bohemian Rhapsody
 En Vogue, Don't Let Go (Love)
 Wild Orchid, At Night I Pray
 2Pac, I Ain't Mad At Cha
 Westside Connection, Bow Down
 Faith Evans, I Just Can't
 Toni Braxton, Un-Break My Heart
 Jay Z, Can't Knock The Hustle
 E-40, Rappers Ball
 Mista, Lady

NEW

- Aaliyah, One In A Million
 Chalk Farm, Lie On Lie
 The Chemical Brothers, Setting Sun
 DC Talk, Between You And Me
 Eric Benet, Spiritual Thang
 Failure, Stuck On You
 Flesh-N-Bone, World So Cruel
 Ghostface Killah, Daytona 500
 James Brown, Hooked On Brown
 Republica, Drop Dead Gorgeous
 Seal, Fly Like An Eagle
 Sponge, Have You Seen Mary
 Tamia, Keep Hope Alive
 Tony Toni Tone, Let's Get Down
 II D Extreme, You Got Me Goin'
 Big C-Style Presents, G's Come Out At Night
 Digital Underground, Walk Real Kool
 Foesum, Runnin' Game
 Mack 10 & Tha Dogg Pound, Nuttin' But The Cav! Hit
 Reign, Indestructible

- Rose Family, Beaches And Cream
 Ruscola, Let's Get Personal



Continuous programming
 3201 Dickerson Pike
 Nashville, TN 37207

- Avenue Blue, Naked City
 Blues Traveler, But Anyway
 Toni Braxton, Un-Break My Heart
 Phil Collins, Dance Into The Light
 Sheryl Crow, If It Makes You Happy
 Dave Matthews Band, So Much To Say
 Celine Dion, It's All Coming Back To Me Now
 Dog's Eye View, Small Wonders
 Gloria Estefan, You'll Be Mine
 Melissa Etheridge, Nowhere To Go
 Hootie & The Blowfish, Sad Caper
 Jewel, You Were Meant For Me
 Elton John, You Can Make History
 Dave Koz, Don't Look Back
 Donna Lewis, I Love You Always Forever
 Alanis Morissette, You Learn (Live)
 Nirvana, Aneurysm
 Oasis, Don't Look Back In Anger
 R.E.M., E-Bow The Letter
 Sting, I'm So Happy I Can't Stop Crying



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Base Is Bass, Why (new)
 Seal, Fly Like An Eagle (new)
 New Edition, I'm Still In Love... (new)
 Cardigans, Love Fool (new)
 Presidents Of The United States, Mach 5 (new)
 Future Sound Of London, My Kingdom (new)
 Inbreds, North Window (new)
 Bush X, Swallowed (new)
 Red Hot Chili Peppers, Love Rollercoaster (new)
 Blackstreet, No Diggity

- Alanis Morissette, Head Over Feet
 Sheryl Crow, If It Makes You Happy
 Sloan, Everything You've Done Wrong
 Nirvana, Aneurysm
 Moist, Leave It Alone
 R.E.M., E-Bow The Letter
 Celine Dion, It's All Coming Back To Me Now
 Corey Hart, Black Cloud Rain
 I Mother Earth, Another Sunday



Continuous programming
 1111 Lincoln Rd.
 Miami Beach, FL 33139

- Jaguars, Detras De Los Cerros
 Republica, Ready To Go
 Luis Miguel, Dame
 Los Lagartos, Metro Busco Amor
 Sheryl Crow, If It Makes You Happy
 Duncan Sheik, Barely Breathing
 Cafe Tacuba, Chilinga Banca
 Metallica, Hero Of The Day
 Bryan Adams, Let's Make A Night To Remember
 La Ley, Hombre
 R.E.M., E-Bow The Letter
 Donna Lewis, I Love You Always Forever
 Toni Braxton, You're Makin' Me High
 The Cardigans, Lovelof
 Pet Shop Boys, Se a Vida e
 Tracy Bonham, Mother Mother
 Soraya, Quedate
 Jamiroquai, Virtual Insanity
 Nirvana, Aneurysm
 Shakira, Pies Descalzados, Suenos Blancos



1/2-hour show weekly
 Signal Hill Dr, Wall, PA 15148

- Big Tent Revival, If Loving God Was A Crime
 Third Day, Consuming Fire
 Charlie Daniels, Somebody Was Prayin' For Me
 S.C. Chapman, Lord Of The Dance

- Eric Champion, Dress Me Up
 Morella's Forest, Hang Out



Five hours weekly
 223-225 Washington St.
 Newark, NJ 07102

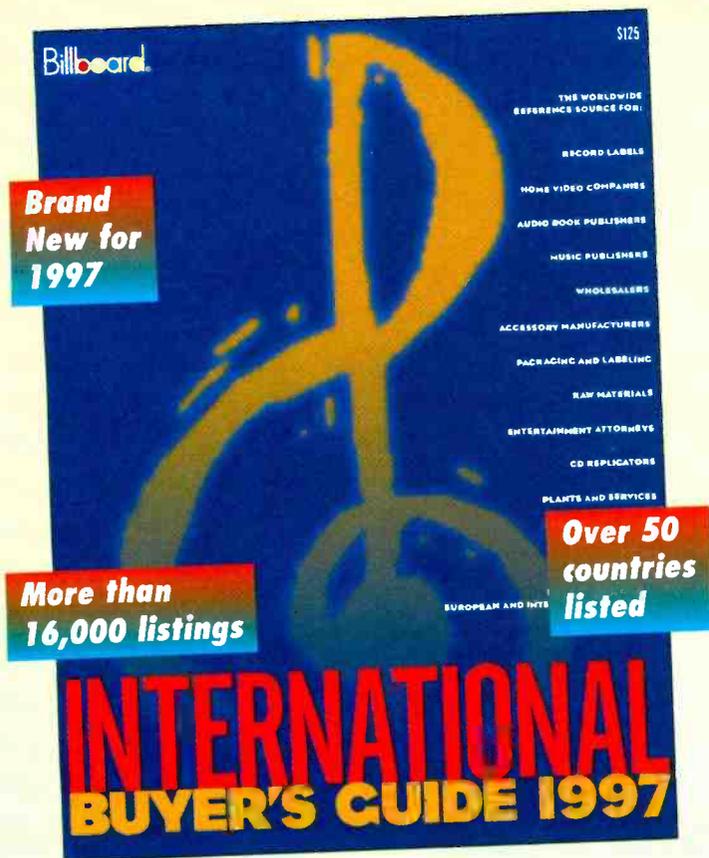
- Leah Andreone, It's Alright It's Ok
 Susanna Hoffs, All I Want
 Wild Colonials, Charm
 Soul Coughing, Soundtrack To Mary
 Dave Koz, Don't Look Back
 The Lemonheads, If I Could Talk...
 Chris Isaak, Think Of Tomorrow
 Amanda Marshall, Birmingham
 Tracy Chapman, New Beginning
 311, All Mixed Up
 Toni Braxton, Un-Break My Heart
 Norman Brown, After The Love
 Puff Johnson, Over And Over
 D Generation, No Way Out
 Dishwalla, Charlie Brown's Parents
 Marilyn Manson, The Beautiful People
 Case, More To Love
 Vanessa Daou, Two To Tango
 Nil Lara, How Was I To Know
 Jonathan Richman, Dancing In A Lesbian



15 hours weekly
 10227 E 14th St.
 Oakland, CA 94603

- Dr. Dre, Been There Done That
 Babyface, This Is For The Lover In You
 Ginuwine, Pony
 2Pac, I Ain't Mad At Cha
 Richie Rich, Let's Ride
 Blackstreet, No Diggity
 112 Featuring The Notorious B.I.G., Only You (Remix)
 Mo Thugs Family, Thug Devotion
 Toni Braxton, Un-Break My Heart
 Goodfella, Sugar Honey Iced Tea

Billboard's 1997 International Buyer's Guide



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, **service and supply companies**, home video companies, public relations firms, schools, **entertainment attorneys**, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find more than 50 pages of informative ads, and an **entire section** of manufacturing specification charts on blank tape.

With IBG '97, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

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BDBG3126

U.K. COPYRIGHT LAW

(Continued from page 1)

during the Commons' brief discussion—despite the extensive lobbying of a range of record-industry bodies.

In a rare display of unanimity, the U.K. Musicians' Union (MU), the IMF, and labels' collecting body Phonographic Performance Limited (PPL) had all asked for the document to include a provision that public premises, such as shops and bars, should pay a fee for playing radio or music TV broadcasts to their customers (Billboard, July 6). The owners of such premises are liable for payments if they play records for the enjoyment of their clientele but pay nothing if the music is heard via a radio or TV.

The new regulations are being introduced to comply with a directive—the so-called Rental Directive—from the European Union that includes a strong exhortation to national governments to introduce a payment liability on shop and bar owners.

However, PPL chief executive Charles Andrews says, "What the government have tried to do is change existing legislation as little as possible and implement only that which they thought was strictly necessary to comply with the directive."

He describes as "deeply frustrating" the government's failure to implement the directive's provisions on license payments for radio and TV broadcasts in public places.

That sentiment is shared by the

artists' organizations, which are also unhappy about another omission in the regulations.

The IMF, through its subsidiary body the Assn. of United Recording Artists (AURA), and the MU have welcomed the fact that the regulations give artists a statutory right to broadcast royalty payments for the first time. However, they are disturbed that their rights are effective only against the record companies and not against the radio stations.

Historically, only record companies were entitled to royalties from radio stations. The labels, though, voluntarily gave 32.5% of such income to performers.

Aware that the impending new regulations would give artists a legal right to income for the first time, PPL concluded a deal with AURA at the end of last year whereby broadcast royalty income would be split 50-50 between labels and performers.

Since then, the IMF and MU have lobbied trade ministers that they should have rights enforceable against the broadcasters and not just against the labels. In addition, the MU argued for the 50-50 split to be enshrined in the regulations. The document says only that the performers' share of the royalty income should be "equitable."

Government Trade Minister Ian Taylor addressed the issue of whether performers should have a

right enforceable against the stations during the Commons debate. However, he stated, "Only record producers in the U.K. have had rights enabling them to obtain royalties from users. We do not consider it desirable to disturb the traditional relationship between producers and users."

Taylor added that the government "considers it undesirable" to remove the royalty exemption on public playing of radio broadcasts. He said making shops and bars pay such fees "would impact on other, very different situations."

Of the Rental Directive's provision for such royalty payments, Taylor argued that "the directive does not expressly require" the U.K. government to make such a ruling.

The last opportunity the record industry has to change the regulations as they now stand will come when the document is presented Parliament's upper chamber, the House of Lords.

Observers believe, though, that the brief appearance in the Commons indicates a lack of government enthusiasm for the issue, and that the new legislation may be tacked on to the beginning or end of any day's business in the Lords without prior notification.

Nonetheless, IMF general secretary James Fisher says his organization is now lobbying hard among sympathetic members of the Lords and hopes for a substantial debate.

RECORD LABELS IN EUROPEAN UNION FACE PRICE-FIXING INQUIRIES

(Continued from page 1)

The move comes at a time when the Dutch industry is undergoing a second investigation and follows a renewed government interest in the price of music in Australia (Billboard, Sept. 7). In Australia, the record industry organizations have made submissions—or are in the process of doing so—to a government committee of inquiry, which is expected to produce a report and make recommendations next year.

In the EU, the first of the four government investigations took place in the U.K. in 1993-94. The probe there, by the Monopolies and Mergers Commission, was known to have been closely followed by other European governments.

However, in Italy, the latest government inquiry is seen by some observers as having been precipitated by two factors. First, Italian record retailers' association Vendomusica produced a report into business conditions that has been construed as alleging potentially anti-competitive practices among the major labels. Suggestions by retailers of collusion between labels is what produced the government inquiries in both the U.K. and the Netherlands.

In Italy, the retailers' comments were compounded by statements from Culture Minister and Deputy Prime Minister Walter Veltroni, who declared that the government would seek ways to reduce the price of CDs. New releases sell here at an average price of 36,000 lira (\$23.50), making CD prices in Italy among the highest in Europe. The average wholesale value of a CD is 22,000 lira (\$14.50).

FIMI and its membership strongly deny any collusion over prices.

Italy's antitrust authority, L'Autorita Garante della Concor-

renza e del Mercato, headed by ex-Prime Minister Giuliano D'Amato, concluded its preliminary research into the matter Oct. 24 and published its intent to go ahead with a judicial investigation beginning Nov. 1.

A statement from the body says the investigation is into the Italian affiliates of the five majors and FIMI and will consider "the hypothesis of an agreement between these record companies, which claim a 90% market share, toward a commercial policy of standardizing the wholesale price of CDs and music cassettes over the past five years."

The statement adds, "The authority deduces that the uniformity of pricing and other contractual practices toward retailers practiced by the majors could be the result of agreements or practices which violate [competition law]."

"FIMI was born exactly for the benefit of the principal record companies and could constitute the ambience in which these presumed agreements were defined," the statement continues.

Arnaldo Albini Colombo, president of the 300-member Vendomusica, denies suggestions that his organization precipitated the investigation.

He says, "We did not accuse the major record companies of operating a cartel. However, a recent document published by Vendomusica reporting on the problems of specialist music retailers in Italy did make three points which were taken into consideration during the preliminary inquiry by the antitrust authority."

Colombo says the authority asked for more details, which Vendomusica supplied. He says, "The three elements which we consider could indi-

cate a price-fixing strategy are the uniformity of wholesale prices, which pre-supposes an agreement; the 6% surcharge on transport/delivery, which is typically applied by the major labels; and a surcharge of 3,000-4,000 lira [\$2-\$2.60] applied by all the major labels for CD releases which benefit from substantial TV advertising campaigns."

FIMI spokesman Roberto Galanti says the federation and its principal members are confident of being absolved of the charges of collusion.

"We are calmly waiting for the outcome of the investigation," he says. "We will give our maximum cooperation toward the authority's investigation, and we are absolutely confident that we will be cleared of any allegations made against us. As an industry federation, FIMI does not concern itself with the pricing policy of individual company members."

A spokesman for the antitrust authority says that the judicial stage of the inquiry is likely to last several months. If the allegations are proved, FIMI and the labels would be able to appeal the decision in the courts.

However, such allegations have never been proved within the EU. The U.K.'s Monopolies and Mergers Commission found no evidence to support such claims despite a yearlong inquiry, and the record industry in the Netherlands was similarly vindicated by the Dutch Department of Commerce's Economic Control Unit three years ago.

However, the Dutch labels are being investigated once more following a complaint by a retailer to the competition authority.

VIRGIN STAYS WITH PROVEN MARKETING FOR ENIGMA

(Continued from page 1)

put in brief appearances on the latest set, but the most startling new theme running through "Le Roi Est Mort" is the voice of Cretu.

"I didn't start off by saying, 'OK, now I've got to sing,'" says Cretu. "I'm not a professional singer. I've no real explanation how it happened."

Cretu is the first to admit that "Le Roi" does not break any ground, saying that he wanted to make an album that was "middle of the road, at least within the terms of Enigma."

Virgin Germany managing director Udo Lange, who handles A&R for the project from Munich, says the set is "a combination of the first and second records—it's got the best elements of both."

The success of "Sadness," the first single from "MCMXC a.D.," with Gregorian plainsong set to a laid-back Euro-beat, was the blueprint for a host of imitations, the inspiration for other projects such as Deep Forest and Sacred Spirit, and arguably the catalyst for the huge interest in chant that resulted in the worldwide success of the Monks of Santo Domingo de Silos.

"It was a trendsetter and inspiration for a certain kind of music. That's the best proof that you did something new," says Cretu. "This new album can't be a trendsetter, because there are not too many elements to be copied."

Like the last two albums, "Le Roi" was produced by Cretu at his home studio on the Spanish Balearic island of Ibiza. The producer says he never thinks of the commercial context of his work and is unhindered by thoughts of what the public will appreciate.

"Michael has 100% control over the artistic side of things," says Lange. "We talk about things, but I wouldn't tell him what to do."

Presenting Enigma anonymously was a big leap of faith for the record company in 1990, says Cretu, who was already well known for albums released under his own name on Vir-

gin, such as "Die Chinesische Mauer" (The Great Wall of China), and for his production duties for his wife, Sandra, who has sold 10 million albums worldwide, according to Virgin.

Cretu did not want his name or image to accompany the Enigma albums in order to allow people to listen to them with an open mind. "When I told that to the record company, they fell off their chairs," he says. "But it worked."

Enigma has always been marketed as a concept rather than an act. For the first album, press photos and videos for the project featured images of hooded monks. By the time of the second album, it was no secret that the producer was Cretu, although his image

was still not used.

"We started off the Enigma puzzle with the first album, and now the puzzle has been solved," says Jürgen Thürnau, managing director of Munich-based Mambo Musik, Enigma's management company and publisher. "Now Enigma's become a brand name."

Cretu has done limited press for the new album, speaking to a few select journalists, mainly from well-regarded German newspapers. While not shy by nature, Cretu says, "I don't enjoy being famous. The music is the star."

Says Thürnau, "That's no problem for me as a manager. He's not like an act that you have to tour, do press conferences in every country, and take into every TV station in the world."

INDUSTRY FIGHTS MILITARY BAN

(Continued from page 10)

set for early December. Department of Defense officials have told the court they will hold off on issuing regulations applying to the law until the disposition of the lawsuit is settled. At this point, no one knows yet who would be punished under the law: service personnel, commissaries, distributors, retailers, or manufacturers. Nor has there been any stated penalties for violation.

Industry sources estimate that \$500 million-\$600 million in sound recordings are sold and \$400 million in video product is sold or rented at military commissaries each year.

Although the apparent targets of the law are "adult" magazines like Playboy and Penthouse, opponents say that the definition for material is over-broad and ambiguous, and that mainstream, non-controversial material could fall under the dragnet.

They argue further that even if the material might be viewed as indecent (federal definitions of indecent material are somewhat similar to the definition within the act), as long as it is not obscene material, adults have a right to

view or listen to the material under the First Amendment and 14th Amendment equal protection guarantees.

Says RIAA president/COO Hilary Rosen, "While this amendment is clearly meant to target the sale of adult magazines, our concern is that it also includes the sale of sound recordings. The act clearly violates the First Amendment rights of members of our armed forces, who are obviously responsible adults with the ability to decide for themselves what magazines they want to read, what music they want to listen to, and what videos they want to watch. It's absurd to think that Congress would want to take away from these men and women the very rights that they're protecting for all of us as Americans."

Jeffrey Eves, president of VSDA, says, "In addition to being over-broad, the act seeks to deny our servicemen equal access to video product in the marketplace, which we think is grossly unfair."

Mickey Granberg, NARM director of government relations and public affairs,

In Germany, the campaign for "Le Roi"—one of the most costly for Virgin this year—will be short on media promotion and will instead feature TV advertising on national cable and terrestrial channels, national 1,300-square-foot billboard sites, fly posters, and a strong point-of-sale presence at retail. The first 3.5 million copies of the album sold in key territories have a translucent PVC cover, which allows the artwork to be seen from both sides.

A single, "Beyond The Invisible," was released Oct. 21 in Germany and is getting a cautious thumbs-up from radio. The single entered the German chart at No. 46 for the week ending Nov. 4; in its second week, it is at No. 54.

Ulli Jelinek, head of music at Radio

Gong 2000 in Munich, is playing "Beyond The Invisible" once every two days. He says he wants to see how the song performs before increasing its rotation.

At Radio Schleswig-Holstein in Kiel, Germany, the single is being played once a day. Says head of music Stephan Hampe, "We are still a little hesitant about playing it, as Enigma is more of an album act than a radio act. Even so, we think that the song is very appealing and will definitely continue to support it."

Virgin's Lange says the single is "an additional help," but adds, "the success of the album does not depend on it."

Like many in the industry, Ruth (Continued on next page)

adds, "It's an affront to the people in the armed services. First they're asking them to put their lives on the line and then they deny them their basic rights. It's patently unconstitutional and, what's more, it's sad to have to waste time and money to fight things like this."

The Military Honor and Decency Act was introduced in the House earlier this

year by lawmakers Robert K. Dornan, R-Calif.; Christopher H. Smith, R-N.J.; and Roscoe G. Bartlett, R-Md.

Although the law wants to empty commissary shelves of girlie magazines and explicit videos and records, it doesn't mention sexually explicit books. As worded, it also doesn't cover Coast Guard bases.

PHIL RAMONE, N2K FORM ENCODED MUSIC

(Continued from page 10)

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JON SPENCER BLUES EXPLOSION LEADS BLUES-PUNK REVIVAL

(Continued from page 1)

Spencer and bluesman R.L. Burnside (Billboard, June 22) and an album by 20 Miles, Bauer's roots duo, observes that these bands "can't come across as blacks, but they can come across as rude white delinquents, like the early Rolling Stones . . . This is like today's version of it, but it's better."

In recent years, the number of such blues-damaged combos has proliferated, but it largely remains a tightly knit community of players—one so incestuous that a musical family tree can be drawn with ease.

Jack Yarber, who plays guitar and drums for Memphis' Oblivians, says, "There's not many people who's into it, and once you come across each other, if you can stand each other, then you can dig playin' with each other."

To date, blues-punk bands—whose albums are released by such tiny indie labels as In the Red in Anaheim, Calif.; Crypt in Burbank, Calif.; Sympathy for the Record Industry in Long Beach, Calif.; and PCP Entertainment in New York—have flown under the commercial radar.

Chrome Cranks bassist Jerry Teel expresses uncertainty about the market potential of these uncompromising, in-your-face acts: "Anything can happen. Everything gets into the mainstream at some point. I don't know if it'll happen before I have to hang it up and get a day job."

"I think it's important that people realize that this is not a new trend," Spencer says. "People like to think it is, but we had the Cramps, we had the Gun Club, we had the Panther Burns. It's been going on for a while."

The Panther Burns were founded in Memphis in 1978 by theater artist Gus Nelson, who took on the persona "Tav Falco." Writer Robert Gordon has said that Falco was "thinking of a country blues revival with a punk aesthetic." Through the '70s and '80s, the Panther Burns cut a series of albums that placed the songs of country bluesmen Leadbelly and Furry Lewis and contemporary northern Mississippi blues performers Burnside and Junior Kimbrough in a punk context.

Bred in Cleveland and officially founded in New York in the late '70s, the Cramps played a horror-movie version of rockabilly that came to be known as "psychobilly"; the group performed without a bassist, utilizing instead Bryan Gregory and Poison Ivy Rorschach's echoing, trebly two-guitar attack, now much favored by today's twisted roots combos.

"I'm sure the Cramps have a lot to answer for all this stuff, and that instrumentation they did first, as far as contemporary bands," says Larry Hardy of In the Red Records.

The Cramps in turn inspired Jeffrey Lee Pierce to found the Gun Club in L.A. in the late '70s; the band's 1981 Slash debut, "Fire Of Love," featured roiling punk-rock covers of Son House's "Preaching The Blues" and Tommy Johnson's "Cool Drink Of Water." (Pierce died in Salt Lake City earlier this year at the age of 37.)

Contemporary musicians also cite such inspirations as the Rolling Stones; the garage-punk bands of the '60s, which played their received approximation of the Stones' and Yardbirds' carbons of American blues; and such Detroit proto-punk units as the MC5 (originally an R&B band) and the Stooges (whose vocalist, Iggy Pop, once sought lessons from Chicago blues drummer Sammy Lay).

If one band were to be considered ground zero for today's punky blues acts, it is probably the Gibson Brothers

in Columbus, Ohio. "They're a big root of all this," says Spencer. "I was just a big fan of them."

Founded as a duo in the summer of 1985 by guitarist/vocalist Don Howland and drummer Dan Dow, the Gibsons quickly recruited singer/guitarist Jeffrey Evans. With Evans and Howland, who shared an affection for American roots music, as its eventual core, the group cut several crudely exciting albums for Homestead Records.

Following the breakup of Spencer's noise band Pussy Galore in New York in 1989, Spencer and his wife, Cristina Martinez, joined the Gibson Brothers for an East Coast tour. Martinez left the band after that tour, but Spencer stayed on, playing rhythm guitar in a bassless quartet, for two tours and the recording of the Sympathy album "Memphis Sol Today!," cut in one drunken eight-hour session at Memphis' Sun Studios in 1991.

Hardy, who has released a vintage Gibson Brothers live album and several Blues Explosion singles, says, "Both



BLACKTOP

the Gibson Brothers guys turned [Spencer] on to a lot of stuff."

In the late '80s, another renegade blues-punk unit was founded in Detroit: the Gories, a bassless trio fronted by singer/guitarist Mick Collins, one of the few black performers working in the punk style.

Hardy says, "They started on their own in Detroit, oblivious to Pussy Galore, the Gibson Brothers, or any of that. It just so happened that Spencer joined the Gibson Brothers, and they did some shows with the Gories, kindred spirits, and suddenly they're involved in this whole little circle, too."

After the Gibson Brothers fragmented in 1991, Spencer returned to New York and hooked up with the Honey-moon Killers, a band that included Teel and drummer Russell Simins; the group recorded the bluesy, rackety album "Hung Far Low" for indie Fist Puppet Records. Around the same time, Teel and Spencer collaborated with two former Gibson Brothers colleagues, bassist Rob Kennedy and former Panther Burns drummer Scott Jarvis—a "rhythm section for hire" known collectively as the Workdogs—on the psycho-blues session "One Night Only!"

Soon thereafter, Spencer, Simins, and Simins' friend Bauer aligned themselves as the Jon Spencer Blues Explosion and cut their debut, "Crypt Style," for Crypt Records.

Nearly all the central figures in the genre have gone on to forge their own bands or play with like-minded veterans of the style.

Howland—who says of his old band, "The Gibson Brothers were ugly and were really piss-poor musicians"—today teaches school in Columbus and fronts a two-man band, the Bassholes.

The duo—which originally included Gibsons drummer Rich Lillash and today features Bim Thomas in that role—wear their influences on their (album) sleeves: The cover of their In the Red debut, "Blue Roots," copies the design of Kent Records' old Blues Archive series, while the jacket of their

sophomore release, "Haunted Hill!," duplicates the art on bluesman Frank Frost's 1961 album "Hey Boss Man."

However, Howland is no purist: The Bassholes' most recent single for In the Red covers punk songs by the Germs and the Frogs.

Howland is skeptical about the motives of some of the bands that have followed in the Gibsons' wake: "I think a lot of it's wanting to be like Jon Spencer . . . Jon is very successful with his take on the history of music, and I think people want to be like him, because girls like Jon Spencer."

Howland's erstwhile partner Evans today resides in Memphis, where he leads the band '68 Comeback. The first edition of the group (heard on singles compiled on the Sympathy CD "Golden Rogues Collection") included drummer Peggy O'Neill of the Gories and Fireworks guitarist Darin Lin Wood, who would go on to play with Collins' short-lived punk-blues combo Blacktop, which cut one fierce album for In the Red.

A second, far bluesier version of the



OBBLIVIAN

band, which made a 10-inch EP for Austin, Texas' Undone Records and a double-7-inch single for Sympathy, included guitarists/drummers Yarber, Eric Friedl, and Greg Cartwright of the Oblivians and Walter Daniels, the singer and harp player for the late Austin-based blues-punk act Jack O'Fire, led by Tim Kerr of Poison 13 and the Big Boys. (Kerr went on to found an unrecorded band, the King Sound Quartet, with Collins.)

For his part, Evans sees his continuing involvement with the blues as a reflection of both his ongoing mania for record collecting and the nature of life in his adopted hometown of Memphis.

"Living in the South and living in a predominantly black city—pardon the pun—colors your perspective on the way things come out," Evans says. "Saturday night, I went to this little Irish bar, Murphy's. It's a place where some of the Rhodes College people hang out,

where some of the midtown people hang out. The entertainer was a 57-year-old black guy named Robert Belfour, who grew up in Holly Springs, Miss., along with Junior Kimbrough. This is what young people drink and dance to on a Saturday night in Memphis."

The Oblivians continue to play and record on their own; they have two Crypt albums and a collection of singles on Sympathy to their credit. Their latest album, "Popular Favorites," includes a Brownie McGhee cover and a version of an obscure single by Memphis street musician Uncle Ben.

"We all pretty much dig Hound Dog Taylor," Yarber says, drawing a comparison to the late Chicago bluesman's bassless trio. "I think you can hear that in some of our songs."

In New York, Teel views his heavily Stones-oriented band the Chrome Cranks, which is fronted by vocalist/songwriter Peter Aaron, as a natural reaction to his hometown's nihilistic no wave and punk acts of the past: "I got tired of stuff being so



GIBSON BROS.

extreme, anti-rock. The stuff I've always listened to is the rootsier stuff, the really crazed, over-the-top rockabilly and weird '50s novelty stuff, and the garage stuff, the MC5 and the Stooges. Those are the records I listen to all the time."

Several roots-damaged combos—most of them not aligned with the genre bands of the '80s—have sprung up in recent months. The one sporting the highest profile is Bauer's 20 Miles, a tough punk-blues act that also includes the guitarist's brother, drummer Donovan. The twosome's nine-song, triple-7-inch In the Red single "Ragged Backyard Classics" will soon be succeeded by a Fat Possum album featuring appearances by Mississippi's Othar Turner's five-and-drum band and blues singer/guitarist Jessie Mae Hemphill's drummer R.L. Boyce.

Crypt's recent blues-punk releases have included "Bad With Wimen," an

album by D.M. Bob & the Deficits, a trio based in Hamburg, where Crypt's home office is located, and singles by Lansing, Mich., duo Bantam Rooster and Columbia, Mo., trio the Revelators.

The most elusive punk-blues unit of them all is Tucson, Ariz.'s Doo Rag. The group, comprising guitarist Bob Log and percussionist Thermos Malling, has recorded two albums for its own Bloat Records that feature a primal style of country blues that alternates between cover, songs and demented originals. Malling, who uses a cardboard beer crate as his drum kit, is heard on two tracks of the Blues Explosion's "Now I Got Worry."

Howland says of the act, "I saw them in San Francisco . . . They had a big club filled with college rock-type people dancing. And I'm thinking, 'This sounds closer than anything I've heard to that old stuff.'"

"Now I Got Worry," viewed by many as the style's best shot for national recognition, entered the Heatseekers album chart at No. 4 the week ending



CHROME CRANKS

Nov. 2 and stands at No. 42 this week. The album, which has sold 22,000 units thus far according to SoundScan, has sold well at such indie retail outlets as Amoeba Records in Berkeley, Calif., where buyer Steve Cirelli says it was in the store's top five its first week and continues to sell.

Cirelli says other acts in the genre "probably have a regional thing, but Spencer has broken out everywhere."

In the Red's Hardy says the blues-punk genre may have far-reaching impact. "I think there's a lot of people who'll go, 'Wow, now I want to check out a Rufus Thomas record or an R.L. Burnside album,' 'cause they're really into the Blues Explosion . . . These kids'll go start their own bands, and me that's more important than record sales. I see it being influential—like, musicians will like it, and people will be inspired by it."

VIRGIN STAYS WITH PROVEN MARKETING FOR ENIGMA

(Continued from preceding page)

Laycock, managing director of retailer Saturn Hansa in Cologne, Germany, is very confident about the album. However, she also says that "it has not generated much interest yet as nothing has been heard from it except for the single. The single is selling well."

Even so, retail is exercising caution about the project since experience shows that the third album from many acts can be a disappointment, according to Laycock.

A video for "Beyond The Invisible," directed by Julien Temple, is airing on MTV Europe, which was given a week's exclusivity on the clip.

Individual Virgin companies are concentrating on similar marketing areas as the German affiliate, although there will be little international press done, and the timing of the single's release will differ from region to region.

Virgin is featuring the album on a World Wide Web site

(<http://www.enigma3.co.uk>). Cretu will hold an online conference at the site Dec. 14.

Virgin claims Enigma is the most successful German act internationally, a claim that no one has disputed to date.

Mambo's Thürnau admits that the size of the Enigma phenomenon initially took him and his colleagues aback. "We were surprised," he says. "You always hope for success in England or America, but to see it do so well, we were especially pleased."

What gratifies Cretu, he says, is that "the sales are completely balanced all over the world. The first sold more than 10 million—and it's not 9 million in America and 1 million throughout the rest of the world. There are so many people who it appeals to regardless of the color of their skin or religion or tradition."

For most Virgin companies, this is one of the largest releases of the year.

After the phenomenal success of the last two albums, Lange says that he does not have to fight as hard for this project. "Normally Germany is not the center of the A&R world, so we have to fight very hard for our international acts," he notes. "With Enigma, we've surpassed that. Everybody picks it up straight away."

Cretu is also happy with the way in which his music has become a priority equal to that of another Virgin act, the Rolling Stones.

Last year, Virgin and Cretu struck a deal for another five albums after "Le Roi," which the record company says should run until at least 2010, with an album every three years. "It's probably the last recording contract in my life," jokes Cretu.

Assistance in preparing this story by Wolfgang Spahr in Hamburg and Ellie Weinert in Munich.

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CCMA Awards Honor Lisa Daggs, Vince Gill

■ BY DEBORAH EVANS PRICE

NASHVILLE—Cheyenne recording artist Lisa Daggs was named entertainer of the year and Vince Gill netted three accolades at the fourth annual Christian Country Music Assn. (CCMA) awards show, held Nov. 14 at the Ryman Auditorium here. Bryan White and Rebecca Holden were hosts for the show, which was taped for broadcast later that evening on the Family Net.

Daggs is a Sacramento, Calif., native who has had a strong presence at Christian radio this year with the singles "Be Like Noah," "The Gift," and "Two True Believers" from her current set, "Love Is The Bottom Line."

Gill was the evening's most-awarded artist, with wins in the mainstream country artist of the year and musician of the year categories, as well as in the video category for "Go Rest High On That Mountain." Gill was unable to attend the awards show and accepted his honors via video.

Gill also made a video presentation saluting country veteran Loretta Lynn, who was honored with CCMA's Living Legend Award for her achievements in the country music industry.

Gene Higgins of the Higgins Music Group was the recipient of the CCMA's Pioneer Award. Higgins founded the CCMA in 1992 and served as president of the organization until he decided to return to performing and publishing, establishing the Higgins

Music Group in May of this year. Current president Darroll Alexander assumed the position following Higgins' departure.

The awards show concluded the CCMA's annual convention, a four-day series of seminars and showcases held at the Baptist World Center here. The theme of this year's convention was "Building a Better Country."

The CCMA award winners were chosen by 12,000 voting members of the organization. For the second consecutive year, the show was produced by Lyndon LaFevers of Nashville-based LIKAZOO Productions. The following is a complete list of winners:

Entertainer of the year: Lisa Daggs (Cheyenne Records)

Female vocalist: Paula McCulla (Gateway Entertainment)

Male vocalist: Ken Holloway (Ransom Records)

Vocal group: The Fox Brothers (Sierra Nashville)

Vocal duo: Seneca
Mainstream country artist: Vince Gill (MCA Records)

Song: "Lake Of Fire," recorded by Jeff McKee, written by Jeff McKee and Buddy Hyatt (Mountainview Records)

New artist: Wilcox & Pardoe (Light Records)

Musician: Vince Gill
Video: "Go Rest High On That Mountain," Vince Gill, directed by John Lloyd Miller

Radio personality: Marty Smith, "Cross Country" (syndicated radio program)

Radio station: WSSA Morrow, Ga.

Pioneer Award: Gene Higgins
Living Legend Award: Loretta Lynn.



DAGGS

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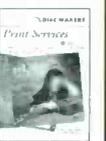
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HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

DIVA DEBUT: "I Finally Found Someone" by **Barbra Streisand** and **Bryan Adams** (Columbia), from the film "The Mirror Has Two Faces," wins Hot Shot Debut honors for entering the Hot 100 at No. 28. The single is also the highest entry on the Hot 100 Singles Sales chart, at No. 29 with 22,500 units scanned. The best sales markets were New York (8,000 units), Chicago (2,000 units), and Boston (1,800 units). The title is also the highest new entry on Hot 100 Airplay, with 16 million audience impressions, which is good enough for the No. 39 ranking on that chart.

This is Streisand's first single to hit the Hot 100 since her duet with **Don Johnson**, "Till I Loved You," in 1988 (see Chart Beat, page 106). Over the past 32 years, Streisand has had 40 singles reach the Hot 100; her duet with Adams brings the total to 41. In the '60s, most of Streisand's singles were culled from Broadway musicals, but in the '70s, as her interest shifted from Broadway to movies, the singles she released reflected this change.

Incidentally, the last three soundtrack singles Adams sang on, "(Everything I Do) I Do It For You," "All For Love," and "Have You Ever Really Loved A Woman?," all had multiple-week stays at No. 1 on the Hot 100.

SUPER SELLERS: All of the 28 titles that earned bullets on Hot 100 Singles Sales posted sales improvements of 10% or better. "Don't Let Go (Love)" by **En Vogue** (EastWest/EEG) improved 75% and jumped 22-11 on Hot 100 Singles Sales. The song is prominently featured in the TV ads for the movie "Set It Off."

"Mouth" by **Merril Bainbridge** (Universal) posted a 31% gain and moves 11-9 on Hot 100 Singles Sales. **Montell Jordan** is also gaining steam at retail. "Falling" (Def Jam/Mercury) does just the opposite of the title, moving 14-12 on Hot 100 Singles Sales on a 32% sales gain.

Three singles distributed by Arista are among the most improved sellers this week, and not because of aggressive sales pricing. "Come See Me" by 112 (Bad Boy/Arista) posted a 51% gain and moves 50-39 on Hot 100 Singles Sales because of the availability of two new extended configurations. "The Moment" by **Kenny G** (Arista) improves 40% and moves 68-57 on Hot 100 Singles Sales. "Touch Myself" by **T-Boz** (Rowdy/LaFace/Arista) rebounds 65-54 on Hot 100 Singles Sales because of the new **Richie Rich** remix.

MACARENA MELTDOWN: Not coincidentally, singles sales of **Los Del Rio's** "Macarena" (Bayside Boys mix) (RCA) dropped below the 100,000-unit range the same week the single was deleted from distribution. "Macarena" moved 90,000 units and slipped 2-3 on Hot 100 Singles Sales. Prior to this week, the single had scanned more than 100,000 units every week since early August.

The song is still tipping the Macarena meter. Hawaiian Punch is the latest to jump aboard, using the "Macarena" song and dance in a new TV spot, substituting "Hey Macarena" for "Aah Hawaiian."

OOPS: Thanks to Billboard's research maven, **Silvio Pietroluongo**, for pointing out that **Madonna** released five, not four, soundtrack singles prior to "You Must Love Me," contrary to last week's Hot 100 Singles Spotlight.

AL TELLER PLANS RESTRUCTURING FOR ALLIANCE

(Continued from page 5)

Teller has decided to downsize considerably the number of labels INDI distributes and to consolidate the two distributors into one. Sources suggest that INDI will be left with roughly 100 labels when the smoke clears.

Apparently in anticipation of that, INDI and Passport have slowed payments to labels so that they will not be "upside down"—a term used when a label has been overpaid by a distributor—when the distribution relationship ends. The sluggish payment strategy has had the undesirable effect, however, of sparking

speculation that the company is on the verge of filing for Chapter 11.

However, **Craig Bibb**, an analyst with **PaineWebber**, in a report issued Nov. 11, says that the company has plenty of cash to pay its bills. He points out that Alliance's \$150 million revolver is more than adequate to meet the company's cash needs. But he also notes that Alliance has received \$75 million in new equity during the quarter, thanks to a \$42.5 million equity investment from **BT Capital** and approximately \$20 million in cash that **Red Ant** had on hand when it

merged with Alliance.

Nonetheless, slow payments and inadequate service have members of the independent-label community complaining about the effectiveness of Alliance's independent distribution effort. Says one label president, "If Alliance executives spent as much time getting my records into the store as they do selling their company to Wall Street, I'd be a much happier man."

Company sources respond that the restructuring is being made to address just such complaints.

EMI-CAPITOL PURCHASES 50% OF RAP, HIP-HOP LABEL PRIORITY

(Continued from page 10)

sion in February (Billboard, March 9), EMI-Capitol has had virtually no black music presence on the West Coast. The Los Angeles-based Priority has had tremendous success over the years with **Ice Cube**, **N.W.A.**, **Ice-T**, and such projects as the "Friday" soundtrack. It currently has a number of acts on The Billboard 200, including **Westside Connection**, **Originoo Gunn Clappaz**, and **2Pac's** "Me Against The World," which it distributes for **Interscope**.

"It was absolutely one of the factors that made the deal more appealing. I think Bryan is going to look, with coop-

eration from us, to a more active role in other areas as well," says **Koppelman**.

In fact, both parties say they expect Priority to handle certain EMI-Capitol releases that are more appropriate for an indie approach. "I certainly hope they'll put out records through us," stresses **Turner**. "This gives them a huge option for domestic or international material that might not fit into **Gary Gersh's** or **Davitt Sigerson's** game plans."

Gersh is Capitol Records president (U.S.), and **Sigerson** is EMI Records president (U.S.).

For Priority, the infusion of cash and support available from a corporation the size of EMI-Capitol allows the label to compete in an increasingly more expensive marketplace.

"The costs have just skyrocketed in terms of putting out hip-hop records, especially in terms of marketing and videos," says **Turner**. "With the mainstream numbers that these records are selling, mainstream marketing and A&R budgets are required. As an indie, we didn't have the room to make very many mistakes, and it was an uncomfortable position. This deal allows us to remain competitive and spend the money that has to be spent."

Turner says he has no plans to use the funds to delve into genres other than R&B, rap, and hip-hop. Priority flirted with alternative music over the last few years, signing or distributing acts such as **Magnapop** and **Sons Of Elvis**. However, in August, it abandoned its rock aspirations, dropping alternative acts signed to Priority and letting go its 10-person rock staff (Billboard, Aug. 31).

"I like success and selling records," says **Turner**. "Right now, with the way retail is and the way we are, I want to be where I know we're doing OK, and we're at the top of our game in hip-hop and rap. Things might change in a couple of years, but I have no plans to expand outside of hip-hop, rap, and R&B."

Over the years, Priority has put out a number of controversial albums, including **N.W.A's** "Straight Outta Compton," which featured the incendiary "Fuck Tha Police," and **Ice Cube's** "Death Certificate," which caused a stir with the tunes "Black Korea" and "No Vaseline." **Turner** does not expect any change, even with its new financial partner.

"The existing criteria is that [EMD] has put out everything we put out," he says. "I guess as a partner, if there was something they were concerned about, we'd have the ability to do anything we want with that record and put it out separately, not unlike what **Interscope** does with **MCA**."



Celebrating the new pact between Priority Records and EMI-Capitol North America, from left, are EMI-Capitol executive VP/GM **Terri Santisi**, EMI-Capitol chairman/CEO **Charles Koppelman**, Priority president/CEO **Bryan Turner**, and Priority president of sales **Mark Cerami**.

CD REPLICATOR JOINS RIAA TO FIGHT PIRACY

(Continued from page 10)

al copyright infringement, **ASR** was liable even though it claimed to have been deceived. As part of its settlement with the **RIAA**, **ASR** offered to campaign against piracy.

At press time, the **RIAA** was awaiting final approval of the settlement from one of its member companies, according to **RIAA** senior regional counsel **Chuck Lawhorn**. However, notwithstanding a settlement, **ASR** will pursue its anti-piracy efforts, according to **Schor**.

"In the course of working out an agreement between us, we've established a good relationship with the **RIAA**," says **Schor**, adding that he and his staff have learned a great deal about piracy from their involvement with the association.

Schor says he hopes the anti-piracy program will encourage other independent replicators to contact the **RIAA** when piracy-related matters arise. "We're going to work together to try to get our arms wrapped around this kind of stuff so other duplicators and replicators don't fear involvement with the **RIAA**," he says.

Schor attributes the spread of piracy in part to the proliferation of small replicators with heavy debt burdens. "As more and more replicators open

up, you have fewer CDs to spread around," he says. "Some of these manufacturers will do what they have to do to pay off loans they've taken out on their equipment."

As part of its effort to stem piracy, **ASR** will enforce stringent standards of rights clearance, according to **Schor**. "We believe that offering one of the most secure plants to replicate CDs or duplicate cassettes is one of the best marketing tools we can offer our customers—the music companies and the artists," he says. "We want other people within our industry to think along the same lines."

BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/PROMOTION LABEL) |
|-----------|-----------|----------|--|-----------|-----------|----------|---|
| 1 | 7 | 2 | BEYOND THE INVISIBLE ENIGMA (VIRGIN) | 14 | 20 | 8 | YA PLAYIN' YASELF JERU THE DAMAJA (PAYDAY/LONDON/ISLAND) |
| 2 | — | 7 | IN DE GHETTO BAD YARD CLUB FEAT. CRYSTAL WATERS (MERCURY) | 15 | — | 5 | NO FEAR ORIGINOO GUNN CLAPPAZ (DUCK DOWN PRIORITY) |
| 3 | 2 | 6 | NAKED EYE LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL) | 16 | 10 | 10 | MORE THAN YOU'LL EVER KNOW TRAVIS TRITT (WARNER BROS.) |
| 4 | 8 | 2 | YOU COULD BE MY BOO THE ALUMINUM FEAT. TITI-TIENS, RHP & JOTINO (RYBE/VIRGIN) | 17 | 16 | 2 | GOODNIGHT SWEETHEART DAVID KERSH (CORB) |
| 5 | 11 | 11 | SET IT OFF ORGANIZED NOIZE (EASTWEST/EEG) | 18 | — | 1 | NEVER MISS THE WATER CHAKA KHAN FEAT. MESH'ELL NDEGHELLO (REPRISE) |
| 6 | 6 | 8 | LATIN SWING JONNY Z (QUALITY/WARLOCK) | 19 | 14 | 3 | POOR, POOR PITIFUL ME TERRI CLARK (MERCURY NASHVILLE) |
| 7 | 3 | 11 | CHANGE MY MIND JOHN BERRY (CAPITOL NASHVILLE) | 20 | 22 | 3 | THERAPY HELTAH SKELTAH (DUCK DOWN/PRIORITY) |
| 8 | 4 | 7 | MORE TO LOVE CASE (SPOILED ROTTEN/DEF JAM/MERCURY) | 21 | 13 | 9 | LOVER'S GROOVE IMMATURE (MCA) |
| 9 | — | 1 | FRONT LINES (HELL ON EARTH) MCBB DEEP (LOUD/RCA) | 22 | 19 | 15 | ORDINARY GIRL L'ONEAL RICHIE (MERCURY) |
| 10 | 9 | 3 | THE REAL THING THE WORLD/NOISE MESSAGE TRIBE (WARNER ALLIANCE/WARNER BROS.) | 23 | 15 | 3 | AIN'T GOT NOTHIN' ON US JOHN MICHAEL MONTGOMERY (ATLANTIC) |
| 11 | 5 | 16 | I DO PAUL BRANDT (REPRISE) | 24 | — | 1 | FIRED UP! FUNKY GREEN DOGS (TWISTED/MCA) |
| 12 | 18 | 2 | SUGAR HONEY ICE TEA GODFELLAZ (AVATAR/POLYDOR/A&M) | 25 | — | 1 | GOD BLESS THE CHILD SHANIA TWAIN (MERCURY NASHVILLE) |
| 13 | 12 | 5 | ME AND YOU KENNY CHESNEY (BNA/RCA) | | | | |

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

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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



NOVEMBER 23, 1996

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-------------------------------------|-----------|------------|---------------|--|---------------------------------------|---------------|
| *** No. 1/Hot Shot Debut *** | | | | | | |
| 1 | NEW | | 1 | MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98) 1 week at No. 1 | THE DON KILLUMINATI: THE 7 DAY THEORY | 1 |
| 2 | NEW | | 1 | MO THUGS FAMILY MO THUGS 1561*/RELATIVITY (10.98/16.98) | FAMILY SCRIPTURES | 2 |
| 3 | | 5 | 4 | CELINE DION ▲ ⁶ 550 MUSIC 67541/EPIC (10.98 EQ/16.98) | FALLING INTO YOU | 1 |
| 4 | | 7 | 7 | NO DOUBT ▲ ⁴ TRAUMA 92580/INTERSCOPE (10.98/15.98) HS | TRAGIC KINGDOM | 4 |
| 5 | | 1 | — | THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98) | ANTHOLOGY 3 | 1 |
| 6 | | 3 | 1 | VAN HALEN WARNER BROS. 46332 (11.98/17.98) | BEST OF VOLUME 1 | 1 |
| 7 | | 8 | 6 | KENNY G ARISTA 18935 (10.98/16.98) | THE MOMENT | 2 |
| 8 | | 16 | 11 | SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98) | SET IT OFF | 4 |
| 9 | | 6 | — | BABYFACE EPIC 67293* (10.98 EQ/16.98) | THE DAY | 6 |
| 10 | | 2 | — | GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98) | IRONMAN | 2 |
| 11 | | 11 | 9 | TONI BRAXTON ▲ ² LAFACE 26020/ARISTA (10.98/16.98) | SECRETS | 2 |
| 12 | | 9 | 2 | WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98) | BOW DOWN | 2 |
| 13 | | 12 | — | ALAN JACKSON ARISTA 18813 (10.98/16.98) | EVERYTHING I LOVE | 12 |
| 14 | | 13 | 8 | ALANIS MORISSETTE ▲ ¹³ MAVERICK/REPRISE 45901 WARNER BROS. (10.98/16.98) HS | JAGGED LITTLE PILL | 1 |
| 15 | NEW | | 1 | REBA MCENTIRE MCA 11500 (10.98/16.98) | WHAT IF IT'S YOU | 15 |
| 16 | | 4 | — | E-40 SICK WID IT 41591/LJIVE (11.98/16.98) | THA HALL OF GAME | 4 |
| 17 | | 10 | 3 | JOURNEY COLUMBIA 67514 (10.98 EQ/16.98) | TRIAL BY FIRE | 3 |
| 18 | | 15 | 10 | KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98) | KEITH SWEAT | 5 |
| 19 | | 14 | 5 | COUNTING CROWS DGC 24975*/Geffen (10.98/17.98) | RECOVERING THE SATELLITES | 1 |
| 20 | | 18 | 15 | BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98) | ANOTHER LEVEL | 3 |
| 21 | | 17 | 13 | MARILYN MANSON NOTHING 90086/INTERSCOPE (10.98/16.98) | ANTICHRIST SUPERSTAR | 3 |
| 22 | | 19 | 12 | LEANN RIMES CURB 77821 (10.98/15.98) | BLUE | 3 |
| 23 | | 21 | 14 | NEW EDITION ▲ MCA 11480* (10.98/16.98) | HOME AGAIN | 1 |
| *** Greatest Gainer *** | | | | | | |
| 24 | | 44 | — | SOUNDTRACK CAPITOL 37715 (10.98/15.98) | ROMEO & JULIET | 24 |
| 25 | | 26 | 29 | DEANA CARTER ● CAPITOL NASHVILLE 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 25 |
| 26 | | 24 | 22 | 311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98) | 311 | 12 |
| 27 | | 22 | 16 | SHERYL CROW A&M 540587 (10.98/16.98) | SHERYL CROW | 6 |
| 28 | | 23 | 19 | CLINT BLACK RCA 66671 (10.98/16.98) | THE GREATEST HITS | 12 |
| 29 | NEW | | 1 | LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98) | ALL WORLD | 29 |
| 30 | | 29 | 24 | VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98) | JOCK JAMS VOL. 2 | 10 |
| 31 | NEW | | 1 | THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67577* (10.98 EQ/16.98) | II | 31 |
| 32 | | 30 | 25 | 2PAC ▲ ⁶ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) | ALL EYEZ ON ME | 1 |
| 33 | | 36 | 26 | TOOL ZOO 31087* (10.98/16.98) | AENIMA | 2 |
| 34 | | 20 | — | DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98) | ANUTHATANTRUM | 20 |
| 35 | NEW | | 1 | RICHEL RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98) | SEASONED VETERAN | 35 |
| 36 | | 28 | 21 | LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98) | YOUR SECRET LOVE | 9 |
| 37 | | 27 | 18 | NIRVANA DGC 25105*/Geffen (10.98/16.98) | FROM THE MUDDY BANKS OF THE WISKAH | 1 |
| 38 | | 33 | 30 | BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98) | E. 1999 ETERNAL | 1 |
| 39 | | 32 | 17 | KORN IMMORTAL 67554/EPIC (10.98 EQ/16.98) | LIFE IS PEACHY | 3 |
| 40 | | 61 | — | VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98) | MTV PARTY TO GO — VOLUME 10 | 40 |
| 41 | | 35 | 28 | OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98) | ATLIENS | 2 |
| 42 | | 37 | 31 | METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98) | LOAD | 1 |
| 43 | | 25 | 20 | MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98 EQ/16.98) | A PLACE IN THE WORLD | 20 |
| 44 | | 34 | 27 | SOUNDTRACK PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98) | THAT THING YOU DO! | 21 |
| 45 | | 38 | 35 | GEORGE STRAIT ▲ MCA 11428 (10.98/16.98) | BLUE CLEAR SKY | 7 |
| 46 | | 42 | 36 | SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98) | SUBLIME | 36 |
| 47 | | 39 | 34 | ELTON JOHN MCA 11481 (10.98/16.98) | LOVE SONGS | 24 |
| 48 | | 43 | 45 | DONNA LEWIS ● ATLANTIC 82762/AG (10.98/15.98) HS | NOW IN A MINUTE | 31 |
| 49 | | 31 | 23 | PHIL COLLINS FACE VALUE 82949/AG (10.98/16.98) | DANCE INTO THE LIGHT | 23 |
| 50 | | 51 | 43 | SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS | THE WOMAN IN ME | 5 |
| 51 | | 60 | 58 | CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS | FASHION NUGGET | 51 |
| 52 | | 40 | 33 | R.E.M. WARNER BROS. 46320* (10.98/16.98) | NEW ADVENTURES IN HI-FI | 2 |

| 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 |
|---------------------------|-----------|------------|---------------|--|---|---------------|
| 53 | | 63 | 75 | MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98) | THIS IS THE TIME — THE CHRISTMAS ALBUM | 53 |
| 54 | | 45 | 41 | FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98) | THE SCORE | 1 |
| 55 | | 46 | 37 | DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98) | PICTURE THIS | 27 |
| 56 | | 48 | 39 | PEARL JAM EPIC 67500* (10.98 EQ/16.98) | NO CODE | 1 |
| 57 | | 49 | 44 | TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98) | NEW BEGINNING | 4 |
| 58 | | 65 | 69 | JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98) | WHAT I DO THE BEST | 39 |
| 59 | | 52 | 46 | BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98) | BORDERLINE | 5 |
| 60 | | 64 | — | AZ YET LAFACE 26034/ARISTA (10.98/15.98) | AZ YET | 60 |
| 61 | | 54 | 53 | QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98) | GET ON UP AND DANCE | 31 |
| 62 | | 53 | 49 | JOHNNY GILL MOTOWN 530646 (10.98/16.98) | LET'S GET THE MOOD RIGHT | 32 |
| 63 | | 50 | 32 | PHISH ELEKTRA 61971/EEG (10.98/16.98) | BILLY BREATHE | 7 |
| 64 | NEW | | 1 | TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98) | JUST THE SAME | 64 |
| 65 | | 59 | 51 | JOHN MELLENCAMP MERCURY 532896 (10.98 EQ/16.98) | MR. HAPPY GO LUCKY | 9 |
| 66 | | 56 | 40 | NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98) | STARDUST | 20 |
| 67 | | 70 | 57 | DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98) | CRASH | 2 |
| 68 | | 69 | 63 | GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS | GARBAGE | 20 |
| 69 | | 79 | 71 | JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98) | CRANK IT UP — THE MUSIC ALBUM | 21 |
| 70 | | 77 | 70 | FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS | TIDAL | 70 |
| 71 | NEW | | 1 | SOUNDTRACK GEFEN 25002 (10.98/16.98) | BEAVIS AND BUTT-HEAD DO AMERICA | 71 |
| 72 | | 58 | 48 | VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) | SO SO DEF BASS ALL-STARS | 32 |
| 73 | | 75 | 68 | JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS | PIECES OF YOU | 25 |
| 74 | | 71 | 59 | THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98) | MELLON COLLIE AND THE INFINITE SADNESS | 1 |
| 75 | | 55 | 42 | SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98) | HIGH SCHOOL HIGH | 20 |
| 76 | | 72 | 56 | 112 BAD BOY 73009/ARISTA (10.98/15.98) | 112 | 37 |
| 77 | | 57 | 50 | CHRIS ISAAK REPRISE 46325/WARNER BROS. (10.98/16.98) | BAJA SESSIONS | 33 |
| 78 | | 78 | 65 | THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS | BRINGING DOWN THE HORSE | 56 |
| 79 | | 67 | 54 | NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98) | IT WAS WRITTEN | 1 |
| 80 | | 62 | 38 | RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98) | REMEMBER | 38 |
| 81 | | 66 | 55 | MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS | MAXWELL'S URBAN HANG SUITE | 43 |
| 82 | NEW | | 1 | SELENA EMI LATIN 53585 (8.98/14.98) | SIEMPRE SELENA | 82 |
| 83 | | 82 | 72 | MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS | TEN THOUSAND ANGELS | 40 |
| 84 | | 83 | 81 | BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS | SIXTEEN STONE | 4 |
| 85 | | 76 | 64 | ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98) | UNPLUGGED | 3 |
| 86 | | 85 | 76 | MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98) | DAYDREAM | 1 |
| 87 | | 68 | — | MAZZY STAR CAPITOL 27224* (10.98/15.98) | AMONG MY SWAN | 68 |
| 88 | | 47 | — | ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98) | DA STORM | 47 |
| 89 | | 96 | 99 | KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98) | WHATCHA LOOKIN' 4 | 23 |
| 90 | | 87 | 85 | ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 5 |
| 91 | | 92 | 90 | GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS | GINUWINE... THE BACHELOR | 90 |
| 92 | | 95 | 79 | AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98) | ONE IN A MILLION | 20 |
| 93 | | 86 | 61 | WEEZER DGC 25007*/Geffen (10.98/16.98) | PINKERTON | 19 |
| 94 | | 102 | 84 | VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98) | JOCK JAMS VOL. 1 | 30 |
| 95 | NEW | | 1 | 311 CAPRICORN 100390/MERCURY (19.98 VIDEO/CD) | ENLARGED TO SHOW DETAIL | 95 |
| 96 | NEW | | 1 | TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98) | PIECE OF MIND | 96 |
| 97 | | 107 | 92 | 2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98) | ME AGAINST THE WORLD | 1 |
| 98 | | 93 | 74 | THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98) | TO THE FAITHFUL DEPARTED | 4 |
| 99 | | 84 | 60 | OASIS ▲ ⁴ EPIC 67351 (10.98 EQ/16.98) | (WHAT'S THE STORY) MORNING GLORY? | 4 |
| 100 | | 88 | 67 | RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98) | EVIL EMPIRE | 1 |
| 101 | | 122 | 106 | STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98) | SIGNS OF LIFE | 20 |
| 102 | | 101 | 89 | SOUNDGARDEN ▲ A&M 540526* (10.98/16.98) | DOWN ON THE UPSIDE | 2 |
| 103 | | 81 | 66 | VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98) | SUPER DANCE HITS — VOL. 1 | 60 |
| *** Pacesetter *** | | | | | | |
| 104 | | 175 | — | VARIOUS ARTISTS SPARROW 57562 (15.98/17.98) | WOW 1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS | 104 |
| 105 | | 80 | 62 | GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL (10.98/16.98) | LINUS & LUCY - THE MUSIC OF VINCE GUARALDI | 55 |
| 106 | | 94 | 82 | BRYAN ADAMS ● A&M 540551 (10.98/16.98) | 18 TIL I DIE | 31 |

○ 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.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-------------|-----------|-----------|---------------|--|---|---------------|
| 107 | 97 | 87 | 29 | HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886/AG (10.98/16.98) | FAIRWEATHER JOHNSON | 1 |
| (108) | 118 | 104 | 5 | VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98) | DANCE MIX U.S.A. VOL. 5 | 101 |
| 109 | 98 | 97 | 26 | PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98) | THE TROUBLE WITH THE TRUTH | 86 |
| 110 | 105 | 93 | 33 | BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98) | BETWEEN NOW & FOREVER | 52 |
| 111 | 108 | 96 | 9 | POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98) | LIFE LOVE & OTHER MYSTERIES | 46 |
| (112) | 129 | 133 | 5 | JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98) | CHRISTMAS ISLAND | 112 |
| (113) | 125 | 128 | 5 | MERRILL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) [RS] | THE GARDEN | 113 |
| 114 | 100 | 88 | 21 | BECK ● DGC 24823/GEFFEN (10.98/16.98) | ODELAY | 16 |
| 115 | 90 | — | 2 | LUSCIOUS JACKSON GRAND ROYAL 35534/CAPITOL (10.98/15.98) | FEVER IN FEVER OUT | 90 |
| 116 | 91 | 52 | 4 | JERU THE DAMAJA PAYDAY/LONDON 124119/ISLAND (10.98/16.98) | WRATH OF THE MATH | 35 |
| 117 | 74 | — | 2 | GRATEFUL DEAD ARISTA 14025 (27.98 CD) | DOZIN' AT THE KNICK | 74 |
| (118) | 124 | 109 | 47 | JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [RS] | JARS OF CLAY | 46 |
| 119 | 114 | 108 | 274 | METALLICA ▲ ⁷ ELEKTRA 61113/EEG (10.98/15.98) | METALLICA | 1 |
| (120) | 133 | 117 | 35 | "WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98) | BAD HAIR DAY | 14 |
| 121 | 115 | 114 | 26 | THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98) | MISSION TO PLEASE | 31 |
| 122 | 41 | — | 2 | DANZIG HOLLYWOOD 162084 (10.98/16.98) | BLACKACIDEVIL | 41 |
| 123 | 117 | 111 | 100 | GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 29689 (10.98/15.98) | THE HITS | 1 |
| 124 | 103 | 73 | 9 | RUSH ● ANTHEM 82925/AG (10.98/16.98) | TEST FOR ECHO | 5 |
| 125 | 89 | 47 | 3 | HOUSE OF PAIN TOMMY BOY 1161* (10.98/16.98) | TRUTH CRUSHED TO EARTH SHALL RISE AGAIN | 47 |
| 126 | 106 | 78 | 14 | LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) [RS] | MACARENA NON STOP | 41 |
| 127 | 104 | 95 | 7 | MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98) | DEFINITION OF A BAND | 76 |
| 128 | 116 | 110 | 11 | TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98) | THE RESTLESS KIND | 53 |
| 129 | 111 | 83 | 6 | SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98) | A FEW SMALL REPAIRS | 39 |
| 130 | 127 | 119 | 43 | LA BOUCHE ▲ RCA 66759 (9.98/15.98) | SWEET DREAMS | 28 |
| 131 | 110 | 103 | 12 | COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98) | MACARENA TROPICAL DISCO | 93 |
| (132) NEW ► | — | — | 1 | BODEANS SLASH/REPRISE 46216/WARNER BROS. (10.98/16.98) | BLEND | 132 |
| 133 | 119 | 98 | 8 | SOCIAL DISTORTION 550 MUSIC 64380/EPIC (10.98 EQ/16.98) | WHITE LIGHT WHITE HEAT TRASH | 27 |
| 134 | 130 | 122 | 6 | TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) [RS] | DREAMIN' OUT LOUD | 116 |
| 135 | 109 | 91 | 15 | SOUNDTRACK ▲ MIRAMAX 162047/HOLLYWOOD (10.98/17.98) | THE CROW: CITY OF ANGELS | 8 |
| 136 | 142 | 145 | 63 | FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98) | IT MATTERS TO ME | 29 |
| 137 | 73 | — | 2 | WILCO REPRISE 46236/WARNER BROS. (10.98/16.98) | BEING THERE | 73 |
| 138 | 139 | — | 2 | GEORGE CLINTON CAPITOL 33911* (10.98/15.98) | GREATEST FUNKIN' HITS | 138 |
| 139 | 120 | 105 | 15 | ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98) | DREAMLAND | 54 |
| 140 | 113 | 101 | 51 | LL COOL J ▲ ⁷ DEF JAM 523845/MERCURY (10.98 EQ/17.98) | MR. SMITH | 20 |
| 141 | 126 | 100 | 39 | ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98) | WHAT THE HELL HAPPENED TO ME? | 18 |
| 142 | 144 | 139 | 107 | BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98) | GREATEST HITS | 8 |
| 143 | 112 | 86 | 6 | THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98) | F.B.I. | 45 |
| 144 | 136 | 130 | 52 | R. KELLY ▲ ³ JIVE 41579* (10.98/16.98) | R. KELLY | 1 |
| 145 | 128 | 116 | 3 | SIMPLY RED EASTWEST 61993/EEG (10.98/16.98) | GREATEST HITS | 116 |
| 146 | 137 | 120 | 73 | NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98) | TIGERLILY | 13 |
| 147 | 131 | 112 | 13 | WHITE ZOMBIE ● GEFFEN 24976 (9.98/12.98) | SUPERSEXY SWINGIN' SOUNDS | 17 |
| 148 | 155 | 151 | 142 | CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98) | THE COLOUR OF MY LOVE | 4 |
| 149 | 121 | 102 | 8 | ZZ TOP RCA 66956 (10.98/15.98) | RHYTHMEEN | 29 |
| 150 | 141 | 107 | 15 | A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98) | BEATS, RHYMES AND LIFE | 1 |
| 151 | 151 | 125 | 19 | SOUNDTRACK ● REPRISE 46360/WARNER BROS. (11.98/17.98) | PHENOMENON | 12 |
| 152 | 149 | 131 | 42 | TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98) | TIME MARCHES ON | 25 |

| 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 |
|----------------|-----------|-----------|---------------|--|---|---------------|
| 153 | 147 | 141 | 122 | HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) [RS] | CRACKED REAR VIEW | 1 |
| (154) | 183 | 181 | 51 | DC TALK ▲ FOREFRONT 25140 (10.98/16.98) | JESUS FREAK | 16 |
| 155 | 123 | 77 | 7 | THE ROOTS DGC 24972*/GEFFEN (10.98/16.98) | ILLADELPH HALFLIFE | 21 |
| 156 | 145 | 140 | 9 | KENNY CHESNEY BNA 66908/RCA (10.98/15.98) [RS] | ME AND YOU | 140 |
| 157 | 154 | 137 | 105 | EAGLES ▲ ⁶ GEFFEN 24725 (12.98/17.98) | HELL FREEZES OVER | 1 |
| 158 | 162 | 146 | 11 | MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98) | MORE... | 47 |
| 159 | 146 | 136 | 51 | GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98) | FRESH HORSES | 2 |
| 160 | 140 | 138 | 6 | CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98) | NEW WORLD ORDER | 137 |
| 161 | 138 | — | 28 | THE BEATLES APPLE 34448*/CAPITOL (19.98/30.98) | ANTHOLOGY 2 | 1 |
| 162 | 163 | 161 | 39 | MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98) | SMELLS LIKE CHILDREN | 31 |
| (163) NEW ► | — | — | 1 | KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) [RS] | MEASURE OF A MAN | 163 |
| (164) | 178 | 171 | 33 | STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98) | TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP | 4 |
| 165 | 143 | 126 | 18 | VARIOUS ARTISTS ● RCA 66745* (9.98/15.98) | MACARENA CLUB CUTZ | 65 |
| 166 | 134 | 115 | 17 | POE MODERN 92605/AG (10.98/15.98) [RS] | HELLO | 71 |
| 167 | 158 | 168 | 6 | ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) [RS] | I'M HERE FOR YOU | 158 |
| (168) NEW ► | — | — | 1 | CHIP DAVIS AMERICAN GRAMAPHONE 296 (10.98/14.98) | HOLIDAY MUSIK | 168 |
| 169 | 148 | 132 | 64 | COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98) | I THINK ABOUT YOU | 40 |
| (170) NEW ► | — | — | 1 | JOHNNY CASH AMERICAN 43097*/WARNER BROS. (10.98/16.98) | UNCHAINED | 170 |
| 171 | 172 | 150 | 7 | VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) | THE BEST OF COUNTRY SING THE BEST OF DISNEY | 129 |
| 172 | 150 | 123 | 38 | STABBING WESTWARD ● COLUMBIA 66152 (9.98 EQ/15.98) [RS] | WITHER BLISTER BURN + PEEL | 67 |
| 173 | 165 | 144 | 8 | FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98) [RS] | COME FIND YOURSELF | 144 |
| 174 | 153 | 129 | 23 | GLORIA ESTEFAN ● EPIC 67283 (10.98 EQ/16.98) | DESTINY | 23 |
| 175 | 166 | 159 | 60 | TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98) | ALL I WANT | 4 |
| 176 | 174 | 153 | 53 | COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98) | GANGSTA'S PARADISE | 9 |
| 177 | 152 | 113 | 24 | VINCE GILL ● MCA 11422 (10.98/16.98) | HIGH LONESOME SOUND | 24 |
| 178 | 132 | 121 | 3 | TRACY BYRD MCA 11485 (10.98/16.98) | BIG LOVE | 121 |
| 179 | 156 | 135 | 10 | TINA TURNER VIRGIN 41920 (10.98/16.98) | WILDEST DREAMS | 61 |
| 180 | 180 | 178 | 207 | KENNY G ▲ ¹¹ AR STA 18646 (10.98/16.98) | BREATHLESS | 2 |
| 181 | 160 | 124 | 12 | THE JERKY BOYS MERCURY 532892 (10.98 EQ/16.98) | THE JERKY BOYS 3 | 18 |
| 182 | 191 | 195 | 3 | GARY ALLAN DECCA 11482/MCA (10.98/15.98) | USED HEART FOR SALE | 182 |
| 183 | 186 | 174 | 28 | DISHWALLA A&M 540319 (10.98/16.98) [RS] | PET YOUR FRIENDS | 89 |
| 184 | 170 | 162 | 106 | VINCE GILL ▲ ⁸ MCA 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 6 |
| 185 | 168 | 127 | 16 | SOUNDTRACK CAPITOL 37190 (10.98/16.98) | TRAINSPOTTING | 48 |
| 186 | 182 | 160 | 49 | SOUNDTRACK ● LONDON 448295 (10.98/16.98) | BRAVEHEART | 45 |
| (187) NEW ► | — | — | 1 | VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98) | STAR BRIGHT | 187 |
| 188 | 171 | 177 | 18 | JOHNNIE TAYLOR MALACO 7480 (9.98/14.98) | GOOD LOVE! | 108 |
| 189 | 159 | 118 | 4 | XZIBIT LOUD 66816*/RCA (10.98/15.98) | AT THE SPEED OF LIFE | 74 |
| 190 | 169 | 163 | 8 | JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/16.98) | FACES | 83 |
| 191 | 164 | 134 | 11 | TRISHA YEARWOOD MCA 11477 (10.98/16.98) | EVERYBODY KNOWS | 52 |
| 192 | 173 | 194 | 104 | ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98) | GOLD | 63 |
| 193 | 161 | — | 2 | JONI MITCHELL REPRISE 46326/WARNER BROS. (10.98/16.98) | HITS | 161 |
| 194 | 184 | 182 | 42 | THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98) | WORDS | 31 |
| 195 | 167 | 157 | 9 | REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98) [RS] | REPUBLICA | 153 |
| (196) RE-ENTRY | — | — | 12 | CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98) | UNRELEASED & REVAMPED (EP) | 21 |
| 197 | 177 | 158 | 25 | TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98) | GETTIN' IT (ALBUM NUMBER TEN) | 3 |
| (198) RE-ENTRY | — | — | 8 | SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) [RS] | 40 OZ. TO FREEDOM | 173 |
| 199 | 195 | 192 | 5 | CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) [RS] | I STOLED THIS RECORD | 180 |
| (200) RE-ENTRY | — | — | 109 | DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98) | UNDER THE TABLE AND DREAMING | 11 |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|-------------------------------------|---------------------------|---------------------------------|-------------------------|----------------------------|---|--|--|
| 112 76 2Pac 32, 97 311 26, 95 | Tracy Byrd 178 | Celine Dion 3, 148 | Alan Jackson 13, 90 | Mindy McCreedy 83 | The Presidents Of The United States Of America 31 | 71 | The Best Of Country Sing The Best Of Disney 171 |
| Aaliyah 92 | Cake 51 | Dishwalla 183 | Jars Of Clay 118 | Reba McEntire 15 | Quad City DJ's 61 | Braveheart 186 | Dance Mix U.S.A. Vol. 5 108 |
| Abba 192 | Mariah Carey 86 | Do Or Die 55 | The Jerky Boys 181 | Tim McGraw 175 | R.E.M. 52 | The Crow: City Of Angels 135 | Jock Jams Vol. 1 94 |
| Bryan Adams 106 | Mary Chapin Carpenter 43 | E-40 16 | Jeru The Damaja 116 | John Mellencamp 65 | Rage Against The Machine 100 | High School High 75 | Jock Jams Vol. 2 30 |
| Trace Adkins 134 | Johnny Cash 170 | Eagles 157 | Jewel 73 | Natalie Merchant 146 | Collin Raye 169 | Phenomenon 151 | Macarena Club Cutz 165 |
| Alice In Chains 85 | Tracy Chapman 57 | Gloria Estefan 174 | Elton John 47 | Metallica 42, 119 | Republica 195 | Romeo & Juliet 24 | MTV Party To Go — Volume 10 40 |
| Fiona Apple 70 | Steven Curtis Chapman 101 | Jeff Foxworthy 69 | Montell Jordan 158 | Robert Miles 139 | Richie Rich 35 | Set It Off 8 | So So Def Bass All-Stars 72 |
| Az Yet 60 | Kenny Chesney 156 | Kirk Franklin And The Family 89 | Journey 17 | Mint Condition 127 | The Tony Rich Project 194 | That Thing You Do! 44 | Super Dance Hits — Vol. 1 103 |
| Babyface 9 | Chip Davis 168 | Fugees 54 | Cledus "T." Judd 199 | Joni Mitchell 193 | LeAnn Rimes 22 | Transpotting 185 | Wow-1997: The Year's 30 Top Christian Artists An 104 |
| Merrill Bainbridge 113 | Terr Clark 64 | Fun Lovin' Criminals 173 | R Kelly 144 | John Michael Montgomery 58 | Rush 124 | Stabbing Westward 172 | Weezer 93 |
| The Beatles 5, 161 | George Clinton 138 | Kenny G 7, 180 | Korn 39 | Alanis Morissette 14 | Rusted Root 80 | Stone Temple Pilots 164 | Westside Connection 12 |
| Beck 114 | Natalie Cole 66 | Garbage 68 | La Bouche 130 | Mo Thugs Family 2 | Adam Sandler 141 | George Strait 45 | White Zombie 147 |
| John Berry 190 | Phil Collins 49 | Gary Allan 182 | Tracy Lawrence 152 | NAS 79 | Bob Seger & The Silver Bullet Band 142 | Sublime 46, 198 | Wilco 137 |
| Clint Black 28 | Shawn Colvin 129 | Donna Lewis 48 | Ann Nesby 167 | Ann Nesby 167 | Selena 82 | Keith Sweat 18 | Vanessa Williams 187 |
| BLACKstreet 20 | Coolio 176 | House Of Pain 125 | New Edition 23 | Nirvana 37 | Kevin Sharp 163 | George Winston 105 | Xzibit 189 |
| Bodeans 132 | Counting Crows 19 | Chris Isaak 77 | Nirvana 37 | No Doubt 4 | Simply Red 145 | The Waitflowers 78 | |
| Michael Bolton 53 | The Cranberries 98 | The Isley Brothers 121 | Original Gun Clappaz 88 | Outkast 41 | The Smashing Pumpkins 74 | Weezer 93 | |
| Sone Thugs-N-Harmony 38 | The Cranberries 98 | Dave Matthews Band 67, 200 | Outkast 41 | Pearl Jam 56 | Social Distortion 133 | Westside Connection 12 | |
| Toni Braxton 11 | Sheryl Crow 27 | Maxwell 81 | Pearl Jam 56 | Phish 63 | Soundgarden 102 | White Zombie 147 | |
| Brooks & Dunn 59 | Cypress Hill 196 | Curtis Mayfield 160 | Phish 63 | Poe 166 | SOUNDTRACK | Wilco 137 | |
| Garth Brooks 123, 159 | Da Brat 34 | Mazzy Star 87 | Poe 166 | Point Of Grace 111 | Beavis And Butt-Head Do America | Wow-1997: The Year's 30 Top Christian Artists An 104 | |
| Jimmy Buffett 112 | Danzig 122 | | Point Of Grace 111 | | | Trisha Yearwood 191 | |
| Bush 84 | The Dayton Family 143 | | | | | ZZ Top 149 | |
| | dc Talk 154 | | | | | | |
| | Deana Carter 25 | | | | | | |

FOO FIGHTERS WIN BIG AT THE BILLBOARD MUSIC VIDEO AWARDS

(Continued from page 1)

which honors a video for its role in advancing the career of an artist. "We're so thrilled to have won these awards," said Linda Ingrisano, VP of visual marketing at Capitol Records. "[The video] captures the spirit of the song, and viewers never seem to tire of watching it . . . It's great to even be nominated, but this win means so much to us."

Director Hype Williams of Big Dog Films was honored as the year's best director. Williams has built a strong following in the R&B, rap, and hip-hop video community with his ability to balance street-wise imagery with a sleek directing style.



RIMES

The prolific director lensed more than 20 videos over the past year, including the nominated clips R. Kelly Featuring Ronald Isley's "Down Low (Nobody Has To Know)," Busta Rhymes' "Woo-Hah! Got You All In Check," and 2Pac Featuring Dr. Dre's "California Love." Williams' victory breaks a two-year winning streak by director Spike Jonze, who was honored last year for Weezer's "Buddy Holly." Alanis Morissette and LeAnn Rimes



BONE THUGS-N-HARMONY

same video premiered one day earlier during a "Cyberlunch" presentation at the Billboard Music Video Conference, also held at the Crowne Plaza Hotel, Nov. 7-9. The multimedia music video is expected to debut on the Internet soon.

Among the other artists honored at the awards ceremony were Bone Thugs-N-Harmony, Rhymes, de Talk, Stone Temple Pilots, George Michael, Kristine W., Blackstreet Featuring Dr. Dre, D'Angelo, the Philosopher Kings, and Third Day.

Following is a complete list of winners:

Maximum Vision: Foo Fighters, "Big Me" (Roswell/Capitol)

Best director: Hype Williams, Big Dog Films.

POP/ROCK

Clip of the year: Alanis Morissette, "Iron-



STONE TEMPLE PILOTS

ic" (Maverick/Reprise).

New artist clip: Alanis Morissette, "Iron-ic" (Maverick/Reprise).

Local/regional show: "California Music Channel," San Francisco.

CONTEMPORARY CHRISTIAN

Clip of the year: de Talk, "Jesus Freak" (Forefront).

New artist clip: Third Day, "Consuming Fire" (Reunion).

RAP

Clip of the year: Bone Thugs-N-Harmony, "The Crossroads" (Ruthless/Relativity).

New artist clip: Busta Rhymes, "Woo-Hah! Got You All In Check" (Elektra).

Local/regional show: "Video Underground," New York.

JAZZ/AC

Clip of the year: Herbie Hancock, "The Melody" (Hancock Music).

New artist clip: The Philosopher Kings, "Charms" (Columbia).

Local/regional show: "Jazz Alley TV," Arvada, Colo.

HARD ROCK/METAL



were also multiple winners at the event, which was hosted by Tyler Stewart and Ed Robertson of Reprise recording act Barenaked Ladies. The modern rock act debuted multimedia content from its enhanced CD "Rock Spectacle," due Tuesday (19).

Stewart and Robertson delivered a comedic video tribute to their fellow famous Canadians in the entertainment industry. The duo received applause and laughter when a slide of rocker Bruce Springsteen, who is strongly identified with his "Born In the U.S.A." album, was presented between such noted Canadians as Jim Carrey, Morissette, Bryan Adams, and William Shatner.

Celebrity presenters at the hourlong event included Rappin' 4-Tay, Donell Jones, and Robbie Allen of Themadore, which won as best new act in the hard rock/metal category.

Morissette's "Iron-ic" was honored as best clip and best new artist clip in the pop/rock category, while Rimes' "Blue" won best clip and best

new artist clip in the country category. Aristomedia president Jeff Walker, upon accepting the second award on behalf of Rimes, noted that the double victory represented the first major music-industry awards for the 14-year-old singer.

San Francisco-based "California Music Channel" and New York-based "Video Underground" picked up two awards each in the local/regional show categories.

Herbie Hancock's computer-generated "The Melody" video was honored as best clip of the year in the jazz/AC category. An interactive version of the

POST OFFICE HOLIDAY VIDEO TIE-IN

(Continued from page 6)

In fact, the cassette had been used as an in-store aid for several years before the USPS became the exclusive sales agent, Fink notes. LIVE was involved in negotiations with the Postal Service starting about eight months ago and used its "Tom & Jerry" animated feature in a recent test Golden Book conducted in five post offices.

"It went well," Fink adds, but LIVE took a backseat when the parties decided that they needed an outside fulfillment house to oversee inventory, point-of-purchase displays, and the like. The project requires "a lot of labor," Ellenbogen notes.

Technicolor Video Services in Camarillo, Calif., is duplicating the title and shipping it in 50-unit cartons to each location. Smaller post offices have received the minimum order, the largest, several hundred copies. Combined, says Ellenbogen, they account for 75% of all postal transactions; another 21,000 weren't considered big enough to participate.

As far as he can tell, the rollout, which started Nov. 1, is going smoothly, but Ellenbogen says he "doesn't have a clue" where and how problems might develop. "There is no mechanism for this, so we had to invent one," Ellenbogen says. "It's a chance to promote our full-length videos and act as a national test of Postal Service retail marketing" during the busiest time of the year.

Ellenbogen wants to bring the cassette back to USPS in 1997, "and we would be happy to do so every year." Since the USPS can't discount any postal product, "this is intended to give them a competitive edge," he adds. A continuing relationship would be a convenient way to recycle the cassettes that the Postal Service doesn't sell.

However, it's different dealing with

a quasi-governmental body. Ellenbogen says Golden Books didn't try to include musical clips from a fourth LIVE cassette, "The Little Drummer Boy," in part because the Biblical story has religious overtones.

The USPS arrangement represents Golden Books' first effort at reviving a dormant video business. Ten years ago, then-owner Western Publishing marketed a line of storybook-animation cassettes adapted from the Golden Books library of children's titles. Overtaken by Disney's more sophisticated techniques, it never caught on.

Ellenbogen, who joined the company early this year from Broadway Video, hopes to introduce a new, up-to-date series under the same label. The initial titles, owned by Golden Books but produced elsewhere, should arrive next spring.

INFINITY MERGER

(Continued from page 6)

has become wary of the Justice's involvement in merger approvals.

In its release, Joel Klein, acting assistant attorney general in charge of Justice's anti-trust division, addressed radio's suspicions by saying that any deal that does not threaten competition, or ones that remedy situations that do, should create no antagonism between the entities.

"You won't have a problem with us. That's the message the radio industry should take away from this case," Klein said.

Still ahead are FCC approval of the merger, as well as shareholder approval from Infinity and Westinghouse stockholders. A vote is expected on the latter Dec. 10.

Westinghouse is mulling over what to call its new radio entity. "This is like trying to name a new brand of Doritos," says Jordan. "We're going to try to do this scientifically." He expects a decision to be made early next year.

Clip of the year: Stone Temple Pilots, "Big Bang Baby" (Atlantic).

New artist clip: Themadore, "Amerasian" (Atlantic).

Local/regional show: "Punk TV," Denver.

DANCE

Clip of the year: George Michael, "Fastlove" (DreamWorks/Geffen).

New artist clip: Kristine W., "One More Try" (RCA).

Local/regional show: "Flux Television," San Francisco.

COUNTRY

Clip of the year: LeAnn Rimes, "Blue" (Curb).

New artist clip: LeAnn Rimes, "Blue" (Curb).

Local/regional show: "California Music Channel," San Francisco.

R&B/URBAN

Clip of the year: Blackstreet Featuring Dr. Dre, "No Diggity" (Interscope).

New artist clip: D'Angelo, "Me And Those Dreamin' Eyes Of Mine" (EMI).

Local/regional show: "Video Underground," New York.

ALTERNATIVE/MODERN ROCK

Clip of the year: Foo Fighters, "Big Me," (Roswell/Capitol).

New Artist Clip: Foo Fighters, "Big Me," (Roswell/Capitol).

Local/regional show: "Bohemia After Dark," Portland, Ore.



by Geoff Mayfield

BY ANY MEASURE: "Did it break a million?" asked one savvy pundit, trying to estimate the first-week sales of the posthumous **Tupac Shakur** album released under the pseudonym **Makaveli**. No, but the actual number—just shy of 664,000—stands as one of the largest debuts since The Billboard 200 began using SoundScan data 5½ years ago. The opening-week figure ranks sixth among the 59 albums that have debuted at No. 1 since May 1991. It is also the 13th largest week, debut or otherwise, during the SoundScan era.

Incidentally, the seventh-largest total for a chart-topping debut belonged to Shakur, earned in March when the double-length "All Eyez On Me" topped 565,500 units. This week's higher total reinforces the lesson: Death sells.

Of course, conspiracy buffs have traded speculation that Shakur's death was staged, either the product of some elaborate witness protection program or a Machiavellian scheme engineered to bolster the rapper's sales potential. I don't know how to evaluate these rumors, other than to say that I firmly believe that **Elvis** is dead and I never bought the **Paul-is-dead** hoax. But for purposes of analyzing Makaveli's first-week sales, the only salient point is that most consumers think Shakur was killed in September.

STREAKS: Death Row will be the first label to place chart-topping debuts in back-to-back weeks on The Billboard 200 next week, when the second set from **Snoop Doggy Dogg** makes its entrance. That will make Interscope the first distributing label to do so since Geffen placed "MTV Unplugged In New York" by DGC's **Nirvana** and its own **Eagles'** "Hell Freezes Over" in November 1994.

Snoop's debut will mark the fifth straight week that an album debuts atop the big chart, a streak that occurred only one other time, when the **Smashing Pumpkins**, **Tha Dogg Pound**, **Alice In Chains**, **R. Kelly**, and the **Beattles** succeeded each other in last year's Nov. 11-Dec. 9 issues.

In the fourth quarter of 1993, Snoop set the SoundScan-era record for first-week sales by a rookie act with 803,000 units. Early retail reaction, including the street-date violations that place "Tha Doggfather" at No. 59 on Top R&B Albums, suggest that the new Snoop will top a half-million units but will likely have a lower first-week number than this week's Makaveli sum.

HARK, THE HERALD ANGELS: The early blast of snow that recently hit Michigan and northern Ohio and the increased presence of holiday titles on our Top Pop Catalog Albums list, including the No. 1 "Miracles—The Holiday Album" by **Kenny G**, set the stage for the annual return of Billboard's Top Christmas Albums chart. Starting next week, this 40-position, SoundScan-based list will appear every other week through the Jan. 13, 1997, Billboard.

Though published bi-weekly, it'll be compiled weekly. During those off weeks, it'll be available to Billboard Information Network and SoundScan subscribers.

COOKING: Sometimes you need more than one stigmaty to push an album forward. **Cake** regains a bullet on The Billboard 200 (60-51 on an 18% gain) thanks mainly to alternative airplay (8-4 on Modern Rock Tracks), but the band also benefits from MTV, budding airplay at mainstream rock stations, and a "Late Night With Conan O'Brien" rerun . . . Two Geffen-distributed acts are percolating. **Garbage** has been on the grow, with a 6% gain last week and a smaller increase this week (69-68), as it has benefited from modern rock play of "#1 Babe," a track from the "Romeo + Juliet" soundtrack that is not on the group's set, as well as a "VH1's Fashion Awards" performance . . . A profile on NPR's "Morning Edition" and a campaign in the L.A., San Francisco, and Seattle markets spur a 130% sales gain and a debut at No. 30 on Heatseekers for **Wild Colonial** . . . After 28 weeks of steady decline, **Stone Temple Pilots'** latest has seen gains in four of the last five weeks (178-164 this week). The delayed launch of its concert swing, which began with three sold-out dates in Southern California, is one catalyst, as is multiformat growth for "Lady Picture Show" (8-7 on Mainstream Rock Tracks; 13-10 on Modern Rock Tracks) . . . Theatrical exposure stokes "Set It Off" (16-8, a 36% gain) and "Romeo + Juliet" (44-34, a 120% gain). **Madonna's** "Evita," **Barbra Streisand's** "The Mirror Has Two Faces," and **Whitney Houston's** "The Preacher's Wife" soundtracks will all be out by Nov. 29.

VIRGIN TO TAKE DC TALK MAINSTREAM

(Continued from page 14)

Virgin situation is that they can be that promotion and marketing arm into the mainstream that we've never had," he says. "We've always wanted our art to be out there for the world to hear, and this is a dream come true for us."

ForeFront Communications Group president Dan Brock is equally enthusiastic. "For de Talk, if there could be a perfect sort of situation, this is it," he says.

Brock adds that the timing of the deal is also good on a corporate level. Virgin parent EMI purchased ForeFront earlier this year (Billboard, July 13). He adds, "The contract with de Talk with us was up, and it was very appropriate for the new one to be a very big, worldwide contract, which is

beyond what I could have done on my own."

In addition to rereleasing "Jesus Freak" and de Talk's upcoming group projects, the new deal calls for Virgin to release any solo projects by the individual members. McKeehan says that there are no immediate, concrete plans for such sets, but that there will probably be solo outings in the future, even though the group will always be the primary focus.

Virgin's game plan for the group began with release of the single "Just Between You And Me." "This song was identified early in the game as a very radio-friendly cut," Quartararo says. "We held it back and waited until everything was in place and then released the record with full pop-mar-

keting strategy."

Quartararo says the single will drive sales of the album at mainstream retail. "The single best thing we can do at mainstream retail is have a hit record at mainstream radio, which we're on our way to doing right now," he says. "What will happen next is you'll see the record will move in retail from the Christian racks to the pop racks."

The new agreement with de Talk marks Virgin's second involvement with a Christian act. Earlier in the year, the label pacted to promote Star Song band the Newsboys' current album, "Take Me To Your Leader," to the mainstream market.

"With the Newsboys, we didn't resign the band, we didn't redo the deal. On de Talk, the deal was redone,"

Quartararo explains of the difference between the two agreements. The Newsboys are not signed directly to Virgin, but Quartararo says the label has "entered a long-term agreement with the Newsboys. We are partners on the Newsboys [with Star Song]. We work the pop side of the campaign."

Quartararo says Virgin does not have immediate plans to add another Christian act to its roster but adds he is open to all possibilities.

Still, he does not view the label's involvement with de Talk and the Newsboys as a move by Virgin into "Christian music." EMI already has a Christian-music company—EMI Christian Music Group in Nashville—he notes.

His own approach, he says, is to view

potential Virgin acts simply in terms of their musical style. "I really don't believe that Christian music is a genre," he says. "I don't believe it's like rap or country or opera or classical. There is Christian music that is rock, Christian music that is black, Christian music that is gospel, and Christian music that is classical. Those are genres. The musical genre is the vehicle, but the fact that the song appeals to a Christian consumer and can get played on a Christian radio station doesn't mean it is genre-specific. It merely means the lyric content or the message is skewing that way."

"So I believe that de Talk will have huge potential in terms of alternative music formats, rock music formats, pop music formats, MTV, and VH1," he says.

Quartararo adds that Virgin executives would never encourage de Talk to alter the lyrical content of its music, any more than they would try to tell the Rolling Stones or the Smashing Pumpkins what kind of music to make.

McKeehan agrees. "We write about life's experiences, but at the center of our life is faith in God, and you'll always hear that sprinkled throughout our music," he says.

"I don't foresee any changes. We can write songs about relationships, like 'Just Between You And Me.' We can write songs against racism, like 'Colored People.' We can write songs about moral decay and social decadence, like 'What Have We Become.' We will touch on the issues we've touched on. Is every song going to be preachy? No, but we're going to share things that matter to us through our music."

Though Quartararo says Virgin cannot and would not try to hide the fact that de Talk and the Newsboys are known primarily as Christian acts, he admits that fact is not exactly being trumpeted either.

"You don't want to give pop radio any reasons or excuses why they don't want to play something," he says. "These guys have two or three slots a week to fit in new records. It's very competitive. We work records only on the basis of 'we've got a hit record, and you need to play it.' We don't give them any more information than they need."

He adds, "We will never represent the Newsboys or de Talk as other than what they are. We are proud of who they are. We just believe we can expand their market and their consumer base. And we're going to work the pop market the way pop records get worked."

DATE SET FOR AUSTRALIAN MOVE TO ELECTRONIC POINT-OF-SALE DATA FOR CHARTS

(Continued from page 10)

need to identify retail's ownership of the uncompiled data, and the control of the information outside its chart use.

"For the first time ever," says AMRA chairman Barry Bull, "we were being asked to supply information on every single sale, not just selections of it. It was to be done electronically, and the people who were asking us to provide this extremely confidential and vital information were our suppliers [the members of ARIA]."

"If [the data] was misused by a supplier or got into the hands of a rival retailer," continues Bull, "it would

have been extremely business-threatening. Information is power today; it is everything. We needed to ascertain that if the information was to be used for anything other than the charts, it would be with AMRA's approval."

To settle the issue, AMRA has accepted a firm written assurance from ARIA that the data obtained through ARIAnet will be for the compilation of charts. A secondary use—to identify market trends, for example, and to quantify sales of specific music genres—will not be advanced until a code of ethics and practice is devised, if possible by the first quarter of next year.

ARIA's White says the association believes "the logical step would be to set up a hard-hitting committee of some AMRA board members, two or three wholesalers, and a representative of non-AMRA retail members and thrash out a code of practice."

"People have to be aware that the data produced will not be available to those who do not own it, and that it will not be sold or provided to parties that can use the information against those who provide it. The whole point is to expand market sales, and to provide information to [suppliers] and retailers to better service the public and maximize [market] opportunities."

EPOS data is encrypted before leaving stores so that no individual source can be identified when it is sent by modem to ARIA's offices in Sydney. "Retailers are guaranteed 100% security," says Denis Handlin, chairman of the ARIA chart committee and of Sony Music Entertainment Australia.

Bucking trends abroad, Australian retailers decided not to press for payment for the EPOS data. According to White, ARIA will cover the \$1.2 million (\$1.5 million Australian) for the preparation and dissemination of the

information and supply completed statistics to retailers free of charge and in advance. "The payback is vastly greater than if the information had been paid for," he says.

AMRA's Bull adds, "Unlike similar bodies in the U.K. and Canada which are funded by selling the data to record companies, AMRA is amply funded by membership and associate membership of our industry partners." (Australian record companies are associate members of AMRA.)

"So we elected not to charge them, especially as plans for ARIAnet were already quite advanced by the time we were invited to become involved. Rather, we opted for cooperation, ensuring we have control over the security and use of the information, and we get some statistics back in return that would be of benefit to use in the long run."

At present, ARIA gathers sales data manually from approximately 200 outlets to produce 27 state and national charts. When ARIAnet is fully operational, discount department stores such as Kmart and Target—which sell large quantities of AC-oriented product—will be more fully represented. "We sold an incredible number of Tina Arena albums out of these stores," says Sony Music's Handlin, "which could have pushed the 'Don't Ask' album to No. 1 for more than [its] solitary week, and I'm sure other record companies have had similar situations."

COUNTRY COULD BENEFIT

Likewise, country music is expected to make a stronger showing. "Country music doesn't get a lot of exposure in mainstream media here," says Bob Kirchner of Australia's Country Music Assn. "So the perception is that it's not a big seller, when, in fact, someone like

Slim Dusty outsells most popular acts in this country."

"We saw how SoundScan showed the true size of the country music scene in the U.S. and figure that ARIAnet will give a far better sales representation of how country music sales have grown enormously [here] in recent times. It will be of particular benefit to second-tier acts like Brian Letton and Craig Giles."

Chris Neck, a director of AMRA and operator of indie store Murray Neck MusicWorld in Alice Springs, says, "It's important that an accurate chart is available. If not, we're kidding ourselves about the authenticity of the data and which product is selling in which markets. It's important to the industry that there be electronic accumulation of data and that it's presented in a responsible manner."

To that end, ARIA has recruited Professor Ronald Bulley, who heads the economics department at the University of New South Wales, to analyze ARIAnet data. According to Bull, this is imperative if retail is to continue its role as the best barometer of customer needs and as breaker of acts.

"Right now, we only have access to shipping figures provided by ARIA. We need to know the exact sales figures for these genres and what they represent of the total national sales arena," says Bull. "They're out of the charts, so they don't get much attention from the record companies. We need to know what is selling in different areas so trends can be tabled and understood."

1-800 MUSIC NOW

(Continued from page 5)

"very pleased" with how 1-800 MUSIC NOW's business has progressed.

At that time, he acknowledged that the company had switched from trying to drive sales through print and radio advertising to promoting the operation on cable television, which he described as being more effective.

In fact, industry sources suggest that 1-800 MUSIC NOW briefly flirted with the idea of trying to buy the Jukebox Network as an engine to drive sales.

When asked to assess how 1-800 MUSIC NOW has performed, one label executive says that it "was a glorious attempt to approach the consumer in a different manner." But based on the business his company has done with the account, he labels the effort a failure.

A senior distribution executive suggests that the reason 1-800 MUSIC NOW is not working is that "people want the product right away. Who wants to wait three extra days and then pay \$3 for an album?"

HOLOGRAMS TO BE USED IN FLAPF'S ANTI-PIRACY EFFORT

(Continued from page 10)

"At first, the holograms are for us, the industry," Abaroa says. "It will allow us to concentrate our efforts on product with no hologram." He says that, at present, Flapf does not know precisely the pattern of movements of pirate discs and tapes across the huge Latin region. "We can make a start on that by being able to identify our own product," he says.

Later, and as part of the yearlong, \$5 million anti-piracy campaign in the Latin region (Billboard, Nov. 9), Abaroa says Flapf and the labels will

aim to make consumers aware of the hologram as a mark of legitimacy and a standard of quality.

"Latin America has the potential to be a major player in the global music market in the next few years," he says. "In order to realize this potential, however, it is vital that we defeat the pirates."

Andre Midani, president of Warner Music Latin America, adds, "The hologram is the first professional step the industry has taken in laying the groundwork for more efficient action."

While also welcoming the hologram project, Frank Welzer, president, Latin America, Sony Music International, cautions, "It will not stem the tide of illegitimate product sold in the street and flea markets."

"We are at a dangerous time because pirate CDs are being rapidly introduced into the marketplace," he adds. "And unless the worldwide anti-piracy focus comes to bear heavily on Latin America, the situation will continue to worsen."

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Dion Adds Her Star Power To Billboard Music Awards

International superstar Celine Dion is set to perform at the 1996 Billboard Music Awards, held for the first time in Las Vegas.

The Sony Music artist has earned accolades from around the world, including Grammy, Juno, Felix and World Music Awards. In the past six years she has released seven albums, four in English and three in her native French, and has sold over 40 million albums worldwide. Since its release in March, "Falling Into You" has sold over 13 million copies and has remained in the Top 5 on The Billboard 200 chart. The single, "Because You Loved Me," topped Billboard's Hot 100 chart for six weeks and was No. 1 on Billboard's Adult Contemporary chart for a record-breaking 18 weeks.



CELINE DION

board Heatseeker Impact act Dishwalla. The four man Santa Barbara-based group came into the public eye when it recorded a track for the Carpenters tribute album. The group's A&M debut single, "Counting Blue Cars," has been on Billboard's Hot 100 for 34 weeks.

The awards show will feature appearances by an array of the year's top-charting acts, including ZZ Top, Brooks & Dunn and Toni Braxton, and a special live musical performance by the recently reunited New Edition. Hot young comedian Chris Rock will host the Billboard extravaganza. Additional star performers will be announced in the coming weeks.

Look for the Billboard Music Awards website, accessible through Billboard Online (www.billboard.com) and FOXWORLD.com.

Billboard Web Site Has New Address

Billboard Online has traded in its "hyphen" for a simpler World Wide Web address. Effective immediately, all you need to know to arrive at Billboard Online is this new address—<http://www.billboard.com>.

Our old, hyphenated address will still get you to Billboard Online, but all users are urged to change their address books and take the simpler route to Billboard's home on the Internet.

If you haven't visited Billboard Online yet, please check it out at the new address. The site includes free daily updates of music news; great trivia from Fred Bronson; weekly chart highlights from Billboard magazine (now with music samples from the Music Previews Network);

new release schedules from the ICE newsletter; and lots of other timely information about the music business.

If you are a regular Billboard Online visitor, you know there is always something new on the site. The most recent addition is a weekly listing of the No. 1 title on every Billboard chart—including the week's unpublished charts.

Billboard Online also includes a subscriber section which provides electronic access to the current Billboard as well as a fully searchable archive of Billboard charts and editorial and several other industry databases. For subscription information contact Sam Bell at 212-536-1402/800-449-1402 or E-mail shell@billboard-online.com.



UPCOMING CONCERTS

- Friday, Nov. 15 Marshall Crenshaw/Victor DeLorenza
- Saturday, Nov. 16 Lee Rocker
- Monday, Nov. 18 Artist Underground/Billboard Live Jam
- Thursday, Nov. 21 Dazz Band
- Friday, Nov. 22 Zen Cowboys/The Gathering/Chicken Hawk
- Saturday, Nov. 23 Alex D'Grassi
- Monday, Nov. 25 Battle of the Bands
- Wednesday, Nov. 27 The Stars of The Commitments
- Friday, Nov. 29 The Dramatics
- Saturday, Nov. 30 Vanessa-Mae

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Barbra Returns To Hot 100 With Film Cut

JUST BECAUSE Barbra Streisand records a movie theme, there's no guarantee that the song will chart in the upper reaches of the Hot 100. Remember "Yentl"? The single from that film, "The Way He Makes Me Feel," rose no higher than No. 40. And just because Streisand records a duet, there's no assurance the song will be a big hit. Remember "Till I Loved You," her collaboration with Don Johnson? It debuted at No. 67 and peaked at No. 25 in its seventh chart week.

So the debut of her latest single should be considered a triumphant return to the Hot 100, as "I Finally Found Someone" from "The Mirror Has Two Faces" earns Hot Shot Debut honors, blasting onto the chart at No. 28. Over on the Adult Contemporary chart, it makes an impressive move, leaping 29-14.

Teaming with Streisand on her new Columbia single is Canadian vocalist Bryan Adams, who's had quite a few movie hits of his own, capped by his "Robin Hood: Prince Of Thieves" theme. "(Everything I Do) I Do It For You," which was No. 1 for seven weeks in 1991. Adams is Streisand's sixth duet partner when it comes to charted singles. The others are Neil Diamond, Donna Summer, Barry Gibb, Kim Carnes, and Johnson. The collaborations with Diamond and Summer produced No. 1 singles: "You Don't Bring Me Flowers" and "No More Tears (Enough Is Enough)," respectively.

The "Mirror" single is Streisand's first to appear on the Hot 100 since that "Till I Loved You" duet with Johnson eight years ago. That's the longest break in Streisand's run of singles since she first charted with "People" in 1964. "I Finally Found Someone" is Streisand's first single to originate in a motion picture since "The Way He Makes Me Feel," just over 13 years ago. And "I Finally" joins "You Must Love Me" from "Evita" and "Because You Loved Me" from "Up Close & Personal" as leading Oscar contenders for best original

song. The latter, like the Streisand song, was produced by David Foster.

MAN IN BLACK: While Barbra Streisand's chart span on the Hot 100 is now extended to 32 years and seven months, another chart veteran has racked up even more time on The Billboard 200. With the debut of "Unchained" on American Recordings, Johnny Cash has a chart span that is two weeks shy of 38 years. That dates back to his debut on the Billboard album chart with "The Fabulous Johnny Cash" in December 1958. The "Unchained" album enters Top Country Albums at No. 26. Another veteran artist returns to that chart: Kenny Rogers enters at No. 68 with "The Gift" (Magnatone).



by Fred Bronson

MEN IN BLACK: Leave it to William Simpson of Los Angeles to

discover this chart fact: Blackstreet, No. 1 on the Hot 100 for the third week with "No Diggity" (Interscope), is the 11th artist with a color in its name to have a chart-topping single. But of those 11, the only two to be No. 1 longer than one week both have "black" in their name. Joan Jett & the Blackhearts were on top for seven weeks with "I Love Rock 'N Roll" in 1982. The colorful artists with one week apiece at No. 1 include Simply Red, Bobby Brown, Karyn White, Barry White, Whitesnake, Al Green, Lorne Greene, Blue Swede, and the Shocking Blue.

NOT THE PARENT TRAP: Kula Shaker bullets 19-13 on Modern Rock Tracks with "Tattva" (Columbia), as the 11th artist with a color in its name to have a chart-topping single. But of those 11, the only two to be No. 1 longer than one week both have "black" in their name. Joan Jett & the Blackhearts were on top for seven weeks with "I Love Rock 'N Roll" in 1982. The colorful artists with one week apiece at No. 1 include Simply Red, Bobby Brown, Karyn White, Barry White, Whitesnake, Al Green, Lorne Greene, Blue Swede, and the Shocking Blue.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| | YEAR-TO-DATE OVERALL UNIT SALES | | YEAR-TO-DATE SALES BY ALBUM FORMAT | |
|---------|---------------------------------|------------------------|------------------------------------|------------------------------------|
| | 1995 | 1996 | 1995 | 1996 |
| TOTAL | 547,870,000 | 577,940,000 (UP 5.5%) | CD | 302,328,000 341,407,000 (UP 12.9%) |
| ALBUMS | 466,048,000 | 475,779,000 (UP 2.1%) | CASSETTE | 163,035,000 133,152,000 (DN 18.3%) |
| SINGLES | 81,822,000 | 102,161,000 (UP 24.9%) | OTHER | 685,000 1,220,000 (UP 78.1%) |

| OVERALL UNIT SALES THIS WEEK | ALBUM SALES THIS WEEK | SINGLES SALES THIS WEEK |
|------------------------------|-----------------------|-------------------------|
| 14,391,000 | 11,859,000 | 2,532,000 |
| LAST WEEK | LAST WEEK | LAST WEEK |
| 13,359,000 | 10,902,000 | 2,457,000 |
| CHANGE | CHANGE | CHANGE |
| UP 7.7% | UP 8.8% | UP 3.1% |
| THIS WEEK 1995 | THIS WEEK 1995 | THIS WEEK 1995 |
| 13,528,000 | 11,551,000 | 1,977,000 |
| CHANGE | CHANGE | CHANGE |
| UP 6.4% | UP 2.7% | UP 28.1% |

| | 1995 | 1996 | CHANGE |
|----------------|-------------|-------------|-----------|
| MAJOR CHAIN | 224,611,000 | 228,310,000 | UP 1.7% |
| CHAIN | 60,052,000 | 67,870,000 | UP 13% |
| INDEPENDENT | 59,768,000 | 62,546,000 | UP 4.7% |
| MASS MERCHANTS | 121,617,000 | 117,053,000 | DOWN 3.8% |

ROUNDED FIGURES FOR WEEK ENDING 11/10/96

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

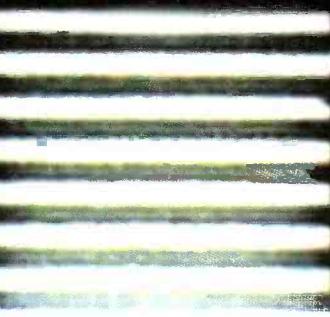




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Interview

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