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PAGE 8

Intl. Pop & Rock: Swede Dreams Are Made Of This

New Wave Of Nordic Bands Looks To U.S.

BY DOUG REECE

LOS ANGELES—As sales and awareness of Swedish acts continue to grow



KOMEDA

in Japan and the U.K., America is poised to be the next market infiltrated by the growing number of bands striking out of their home market.

Aside from the breakout success being experienced by Stockholm/Mercury act the Cardigans, bands such as Minty Fresh's Komeda, American's Fireside, and Columbia's Sophie Zelmani are slowly making inroads in the U.S. market.

(Continued on page 84)

Britain's Beth Orton Makes Heavenly Debut

BY PAUL SEXTON

LONDON—"What would you say our music sounded like?" Beth Orton calls



ORTON

out to one of her band members as they rehearse for a live performance on the BBC's prestigious "Later With Jools Holland" TV show.

(Continued on page 14)

U.K., Japan Embrace Swedish Acts

BY DOMINIC PRIDE

LONDON—Alternative acts from Sweden are broadening their horizons and looking to follow their compatriots Whale, the Cardigans, Komeda, and



THE CARDIGANS

the Wannadies onto the global stage.

Recent signings, such as Grass-Show to Food Records, home of Blur and Shampoo, show that Sweden is producing alternative acts that can compete in the U.K. with the latest Britpop bands. Meanwhile, many Swedish indie-pop bands, such as Eggstone, are finding that Japanese audi-

ences are fanatical about their music and image.

Sweden's history of creating international pop acts from Abba to Ace Of Base is legendary, but in the last two years, more has been heard abroad of



EGGSTONE

the country's huge English-language alternative rock and pop scene.

A national affinity for the English language and for British and U.S. culture is one reason Swedish acts have an edge in the international marketplace. Henrik Schyffert, guitarist with Whale, says, "There's a big music scene

(Continued on page 83)

ECM's Willemark And Möller Spin Nordic Tales

BY BRADLEY BAMBARGER

NEW YORK—"Sweden is a very large country, with animals and forest every-



WILLEMARCK, MÖLLER

where, and if you go to the birch, there are many musicians there, too. You just have to look behind the trees," explains Manfred Eicher, principal of ECM Records, from experience.

While in Sweden for the '92 premiere of composer Arvo Pärt's piece "Silouans Song," Eicher and Pärt vis-

(Continued on page 84)

Morissette Leads Billboard Awards

BY J.R. REYNOLDS

LAS VEGAS—Sparks were flying on the stage of the seventh annual Billboard Music Awards before the show even started, as a special-effects accident touched off a



MORISSETTE

CAREY



MADONNA AND TONY BENNETT

minor blaze at the Aladdin Hotel theater here. Once the show began, however, the heat continued to rise as Maverick recording artist Alanis Morissette walked away with top honors.

Morissette was named artist of the year, and her "Jagged Little Pill," which spent 12 weeks at No. 1 on The Billboard 200, was named album of the year.

After stagings in Los Angeles and, last year, in New York, the Billboard Music Awards were held

(Continued on page 81)

Retail Counts Thanksgiving's Blessings

Music Merchants See Mixed Results Video Sales Surge

BY DON JEFFREY

NEW YORK—The Thanksgiving weekend—the start of a foreshortened holiday selling season this year—yielded mixed results for music merchants.

Reports from retail chains throughout the country reveal sales ranging from 10% below last year's to 8% above.

Merchants whose revenue fell flat or behind a year ago blamed the weather, the lack of compelling album releases, and fickle consumers who spent their money on other entertainment options. Those who posted gains cited comparisons with a weak

Thanksgiving last year or the inventory problems of their competitors, which brought customers into other stores in search of desired titles.

Because Thanksgiving occurred on Nov. 28 this year, the time between that holiday and Christmas has been reduced to 26 days, about five fewer than normal. Retailers are hopeful that the abridged selling season will not mean lower sales.

"I have a feeling that the last week before Christmas is going to be a real nerve burner," says Dave Levesque, head music buyer for the 37-store Harmony House chain.

Chris Peluso, president of 170-store

(Continued on page 79)

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Home video's prayers were answered during the Thanksgiving recess as consumers finished their turkey dinners and then went out to buy record numbers of cassettes.

Sales ran 10%-15% ahead of last year for many retailers, ringing in a prosperous holiday season. "We're well ahead [of 1995] and somewhat ahead of expectations," says Kmart spokesman Dennis Wigent.

Comments Best Buy video merchandising manager Joe Pagano,

(Continued on page 79)

SWEDEN
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SEE PAGE 41

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REGGAE ★ STRICTLY THE BEST SEVENTEEN • VARIOUS ARTISTS • VP
WORLD MUSIC ★ CELTIC CHRISTMAS II • VARIOUS ARTISTS • WINDHAM HILL

Branson Readies V2 For The Runway Label To Establish Itself As A Global Player

■ BY JOHN FERGUSON
and JEFF CLARK-MEADS

LONDON—As Richard Branson's new V2 label takes flight, colleagues who helped get the original Virgin off the ground and Branson's new cabin crew are welcoming the re-emergence of the independent middle ground. Following the Zomba Group's growing global presence and its claim to be a viable international alternative to the majors in the wake of its acquisition of Pinnacle (Billboard, July 20), V2 has joined it in the center of the market that was once the domain of Virgin, Chrysalis, Island, and A&M.

Nic Powell, one of Branson's partners in the founding of the Virgin Group, comments, "I think there is a distinct lack of financially powerful independents these days."

Powell, now co-chairman of U.K.-based film production company Scala Pictures, adds, "There isn't the equivalent of Virgin, Island, or Chrysalis anymore—and I think there's room for one."

Moving into that middle ground, though, has not been easy. Jeremy Pearce, CEO of the V2 Group, says that he faced a punishing schedule from his appointment at the beginning of the year to V2's official launch Nov. 27. However, he argues that the result is that V2 has a 10-year head start on the original Virgin label in the global marketplace. "We are in the enviable position that we have the resources to position V2 from day one in a place that took Virgin Mark 1 10 years to reach," he says.

Pearce says he has no doubt that there is a place for V2 in the global music market. "I think there is a perception that most of the independent companies either have been sold or have restrictive arrangements with the majors," he says.

"A lot of artists don't want to sign with majors," he adds. "There is a strong feeling that majors interfere with bands, so there is definitely room for independents. On the other hand, the problem has been, if you sign with an independent, unless that indie is signed up with a major, you don't have any economic strength. So with us, we hope they are getting the best of both worlds."

V2 aims to operate in all major music territories around the world, and it already has a number of international operations up and running. V2 U.K.'s GM is David Steele (for-

merly with AVL and his own label, Organic); V2 France will be headed by Thierry Chasagne (ex-Sony Music France); Patrick Orth, most recently manager of German band Die Toten Hosen, has been named GM of the German operation; while Helen McLaughlin, previously with Sony's Licensed Repertoire Division in the U.K. and a former international product manager at Sony Sweden, will run V2 Sweden.

Pearce adds that a GM is expected to be appointed for the group's North American operation in the next few weeks, while a Benelux affiliate should be open by the end

of the year.

For 1997, V2 will be looking to open offices in Australia, Italy, and Spain, while in Asia, the priority will be to link up with a local partner. Says Pearce, "We have a way to go [in Asia]. What we would like to do is have some sort of joint-venture arrangement in Japan, and a separate joint venture for the rest of that region. We want to find a way to get involved with the local repertoire. But realistically, we don't have the ears for that, so we are going to have to do that in the form of joint ventures. I would rather do that than

(Continued on page 85)



PGD Toughens Its Policies On Retailer Pricing Levels

■ BY DON JEFFREY

NEW YORK—PolyGram Group Distribution (PGD) has tightened policies aimed at preventing retailers from selling the company's music at prices deemed too low.

PGD has instituted changes in its minimum advertised price (MAP) policy and its Below Cost Policy, which will result in suspension of advertising funds and product shipment to violators.

The distributor has expanded MAP penalties so that now all cooperative advertising funds to an account will be stopped for 90 days whether or not PGD has paid for the ad that violates the MAP. Previously, PGD cut off funds only if it had picked up the tab for the noncompliant ad.

For a CD with an equivalent list price of \$16.98, PGD's minimum advertised price is \$11.88; for product with a \$17.98 equivalent list, the MAP is \$12.88. Thus, if a retailer advertises such CDs below those prices, cop money is cut off for 90 days.

The policy also applies to video product. For videos with a list price of \$19.95, the MAP is \$12.95; on \$24.95 product, the MAP is \$16.95.

The other major change is to PGD's Below Cost Policy, which has been expanded from front-line, or full-priced, product to midline and budget CDs.

PGD says it now will suspend for 90 days shipment of all product to accounts that sell its CDs below cost. Previously, the cutoff applied to front-line titles only. For a CD

with a \$16.98 list, the wholesale price is \$10.50; for most midline product, it is \$7.66; and for the bulk of the budget titles, it is \$6.52.

The only exception to this rule is Christmas music, which retailers are allowed to sell below cost from Dec. 26 through Jan. 25.

Distributors have toughened MAP policies at the behest of beleaguered music retailers, who have to compete with merchants selling product at or just above cost. Chains such as Musicland, Warehouse Entertainment, Camelot, and Blockbuster have experienced severe financial distress, in part because competitive pricing has drained sales and squeezed profit margins.

The biggest violators of MAP policies and the Below Cost Policy have been mass merchants such as Wal-Mart and electronics chains like Circuit City and Lechmere.

All major distributors now have MAP policies in place.

But PGD is the only distributor with a Below Cost Policy, which it instituted in September 1994.

A senior PolyGram executive, who asked not to be identified, says, "I think you see a general understanding of the MAP and Below Cost Policy. There have been several violations, and we've enforced our policies where they've occurred. I think our Below Cost Policy leads the industry clearly, and we get credit for that from our account base consistently."

THIS WEEK IN BILLBOARD

RACE RELATIONS

In Latin America, where the use of terms that distinguish people of various colors is not considered disparaging—unlike in the U.S.—the lawsuit against Brazilian artist Tiririca is noteworthy. Latin American bureau chief John Lannert has the story. **Page 28**

BROADCASTING IS IN HIS BLOOD

Longtime TV host and radio DJ Wink Martindale is riding the retro revival. In addition to being seen on the game show "Debt," he can be heard on the New Music of Your Life syndicated radio format. Radio editor Chuck Taylor reports. **Page 70**

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Billboard Music Group

IT'S ALL COMING BACK TO DION

Thank you very much for the informative Billboard Exclusive by Chuck Taylor on Celine Dion in the Nov. 9 edition ["550's Celine Dion Takes Stardom To Next Level"]. Everybody should stand back, because Dion is going to take off like rocket boosters in 1997. The 1996 Billboard Music Awards and Grammys are just the beginning. René Angélil and the rest of Celine's advisers should invest in some heat-resistant clothing, because Celine and her music are only going to get hotter.



DION

Brian Mickelson
Milwaukee

A UNIFORM STYLE OF MUSIC?

Regarding the article by Bill Holland, "Industry Fights Military Ban" [Billboard, Nov. 23], in the event that the Military Honor & Decency Act forces the removal of popular music titles from military sale, servicepeople have an alternative to the base exchange. Since 1980, Pack Central, a mail-order seller of cassettes and CDs, has served military personnel overseas and stateside. Our catalog offers 22,000 selections from all categories—Disney to West-side Connection. We have more than 4,500 satisfied military customers who were unhappy with the limited selection offered by their PXs. We are ready, willing, and able to serve!

Robert Paris
President
Pack Central Inc.
North Hollywood, Calif.

BELIEF IN BOTH BELIEVERS

I read with great interest Larry Flick's recent feature article [Billboard, Nov. 30] on Whitney Houston's "Preacher's Wife" soundtrack, as it features "I Believe In You And Me." I'm glad a wide audience will be exposed to such a great song. But the story and the single review in the same issue neglected to mention the song's original version by the Four Tops on Casablanca



HOUSTON

Records in 1982, an extraordinary performance which remains a perennial favorite and is still in print.

Harry Weinger
Director of Catalog Development
PolyGram Chronicles
New York

FORCE OF WINDY CITY RAP

There are two things that make Chicago's hip-hop community unique, and they should have been highlighted more in the "Chicago Fire" article in the Billboard Rap Spotlight [Nov. 23].

1.) The plethora of community action: Chicago has video shows, 70 area retailers that buy and sell local and national product, independent record labels and artists' self-released product, venues, shows, a National Academy of Recording Arts and Sciences chapter, a Rap Coalition branch, an ASCAP office, studios, two urban-formatted college radio stations, and a ton of underground radio stations. And Chicago is the third-largest city of consumers pur-

chasing urban music.

2.) The coming together of the often-polarized West Side and South Side in the name of urban music. For a group like Do Or Die (from the West Side) to come out on the small Creator's Way label (from the South Side) and sell 60,000-plus units in Chicago neighborhoods is incredible. And for a label like Creator's Way to strongly recover from the loss of the Do Or Die project to Rap-A-Lot Records by concurrently releasing two successful singles by Twista and Snipaz is nothing shy of remarkable.

Although some Chicago performers have achieved a level of national success (Da Brat, who is associated more with Atlanta than Chicago; R. Kelly; Common; Do Or Die; and Crucial Conflict), they are just the first to be exposed to the rest of the world. There's a lot more success to come in a minute from Chicago, owned by Chicago, and controlled by Chicago!

Wendy Day
The Rap Coalition
Chicago

CROW'S 'WINDING ROAD'

On behalf of Sheryl and everyone at A&M, thank you for your passionate defense ["Sheryl Crow's 'Winding Road,' Music To My Ears, Billboard, Nov. 30] of her integrity and artistry.

Al Cafaro
President
A&M Records
Hollywood, Calif.

There should have been no need for Timothy White's column defending Sheryl Crow. Sheryl has generously credited others but has failed to credit herself. As the executive producer of the "Women For Women" (Mercury) albums benefiting the National Alliance of Breast Cancer Organizations, I've witnessed Sheryl's steadfast commitment to the cause through the album series as well as public service announcements and live appearances on annual "Lifetime Applauds" shows promoting breast health awareness.

The innuendoes implicating her in the demise of Messrs. Gilbert and O'Brien are fallacious; the fact is that her activities have helped save lives and contributed to the improved quality of life for many more.

Mark Fine
Senior VP
Hammer & Lace Records
PolyGram Group Distribution
Los Angeles

While I appreciate Timothy White's gallantry in defending Sheryl from our perceived attacks, I must yet again try to correct a misperception. I have never accused Sheryl of being responsible for John [O'Brien's] or Kevin [Gilbert's] deaths. I knew both characters far too well to place culpability anywhere other than somewhere in their own pasts.

But for me, the tragedy of John's death, and his absence from my life, are cruelly compounded by the fact that he died believing that I had betrayed him, his friendship, and his work. And for this, yes, I have held Sheryl, and others, including David Anderle, as well as myself, responsible. And continue to do so.

I've wrestled with my feelings about it

and have come to grips with them to a certain extent, but I will always live haunted by the memory of his voice on my answering machine, berating me for stab-



CROW

bing him in the back and cheating him and betraying him and lying to him, etc., to which I never had the opportunity to reply. And the mental picture of his last hours. And Sheryl's bizarrely cold and unfeeling response to me when I called her and told her he was dead. And the thought that somehow I could have done something different, somewhere, somehow.

It's all just very sad and very complicated, too complicated to be explained in the black-and-white terms of either professional jealousy or misogyny (an inference I take particular exception to). This is a personal issue, involving confusing, violent emotions, and has little relation either to music or to money. I hope you appreciate my desire to make this clear and also my desire to put all this to rest.

David Baerwald
Los Angeles

Timothy White replies: I thank all of the above for their thoughtful letters. However, if Baerwald sincerely feels that his tensions with O'Brien and his uncredited use of O'Brien's book title ("Leaving Las Vegas") in a song he co-wrote with Crow and others is a "personal issue," he should not have transformed it into a public one by writing his L.A. Weekly article. The ongoing recriminations legitimized by that act have inflicted pain throughout the music industry, in which a community of professionals manages to collaborate on thousands of projects yearly without turning them into rituals of spitefulness and insinuation.

A correction regarding Baerwald's misperception: The "Music To My Ears" column on Crow did not say that Baerwald accused Crow of being responsible for O'Brien's or Gilbert's deaths, but rather that he and others "implied that Crow was somehow a factor in the deaths"—whether in articles, quoted statements, or, now, a letter to an editor. I am not the only non-aligned journalist who has come to this conclusion, as evidenced by an excerpt from writer Fred Schruers' Nov. 14 cover story on Crow in Rolling Stone: "Baerwald wrote a heartbroken piece for L.A. Weekly accusing Crow of causing him to betray his friend and, by pointedly saying he didn't blame anyone for O'Brien's suicide, somehow blamed her."

Self-deception is a sadder act than any supposed betrayal, because it steadily seduces, misleads, and deceives innocent bystanders, while making its once-innocent host a traitor to his better self. Baerwald assumes control over something of which he had no legitimate power—O'Brien's career and death—so that he can assume power over something of which he has no legitimate control: Crow's career and life.

Manipulation, however mournful, is still manipulation. As to what Baerwald could do differently, perhaps this matter will be put to rest only when otherwise lucid and well-meaning persons like him desire to leave the clarity of it completely alone. Very sadly, I stand by my column.



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Record Biz Lobbying At WIPO Meet

Telecom, Hardware Firms Argue Other Side

■ BY JEFF CLARK-MEADS

LONDON—The record industry may be losing the charm offensive at the World Intellectual Property Organisation (WIPO) diplomatic conference.

So far, it is the opponents of the international record business who appear to have made progress in influencing the thinking of delegates at the most important copyright convention of the digital era.

Though the conference began in Geneva, Switzerland, on Dec. 2, by the morning of Dec. 5, the debate had not begun because of the number of procedural points that had been raised. Nic Garnett, director general of the International Federation of the Phonographic Industry, says it is possible that the delay is a tactic orchestrated by the telecommunications and hardware industries.

WIPO is meeting to discuss protection of music and other copyrights in the digital-delivery age (Billboard, Dec. 7) in a conference scheduled to run Dec. 2-20. The meeting's objective is to produce a treaty that will be signed by the 160 member nations of WIPO.

Garnett says that the telecom and hardware industries, in concert with Internet access providers, have been lobbying among delegates with the

message that the music industry's demands for new protection are a barrier to the development of the information superhighway. They have had, Garnett says, some success.

"There are delegations—particularly the Asian ones, but the African ones as well—who are impressed by the scope if not the message of the lobbying of the hardware people," Garnett states. "The hardware people are putting a vast amount of resources into their lobbying."

He continues, "We've already seen quite a lot of the Asian groups raising procedural points. I hope that is not connected with any grand scheme—under the auspices of the hardware collective—to slow down the conference, but we can't rule out the possibility."

Nonetheless, Garnett is optimistic that the record industry will come away from the conference with at least the basis for further negotiations.

He points out that there are three elements that the labels would like to see put into place:

- a protection of reproduction rights, including a provision that music be deemed to have been reproduced even if it merely moves from one digital storage area to another as a so-called "ephemeral copy"
- that producers have the right to define "when, how, and where recordings are released"
- the outlawing of technology that would circumvent the above provisions.

Garnett says he believes that the diplomats attending the conference are aware of the record industry's needs and concerns. "[The record industry] has been lobbying in Washington and Brussels on this for five years," Garnett states. "I think the issues are understood."

Though the delegates are aware of what the record industry wants, they are under strong pressure not to grant it. The "hardware collective" has expressed its opposition to a draft treaty that would enhance the standing of music copyrights and is arguing that the music industry's claims could lead to a severe stunting of online business.

Tom Vinje, spokesman for Internet-

access company Netscape, states, "One cannot overestimate the extent to which copyright owners will use laws if they exist."

Vinje argues that a key concern of his industry is that ephemeral copies—the temporary copies of data held in nodes during network transmission—will be subject to the reproduction rights for which the record industry is arguing.

Says Vinje, "Telecom operators such as British Telecom have raised the point that when they send messages across the world, it is necessary to make these ephemeral copies."

"The problem they are faced with is that they have little or no control over what users of their systems put over the networks. The dilemma is that if online service providers are going to be made liable, that will significantly affect investment in infrastructure. That could dwarf the market for online services."

Assistance in preparing this story was provided by Peter Chapman in Geneva.



Capitol Improvements. Capitol Records and the city of Los Angeles recently celebrated the launch of a multimillion-dollar expansion project anchored by the label's Hollywood headquarters. A highlight of the event was the lighting of the Christmas tree atop the Capitol Tower. Label executives and community leaders attended the ceremony, as did children from the Los Angeles Department of Children's Services and the Selma Avenue School, who were treated to a special appearance by Santa Claus. Pictured in front of the label's newly constructed lobby, from left, are Bill Welsh, president emeritus of the Hollywood Chamber of Commerce; Jackie Goldberg, L.A. council member (Hollywood); Gary Gersh, president/CEO, Capitol Records; Richard J. Riordan, mayor of L.A.; Charles Goldstuck, CFO, Capitol; and Rocky Delgadillo, assistant deputy mayor of L.A.

Two Classical Charts Debut In Billboard

Billboard inaugurates two classical charts this week. Top Midline Classical and Top Budget Classical, each 15 positions long, replace the 2-year-old Top Off-Price Classical chart, which last ran in the Nov. 30 issue of Billboard.

The change was prompted in part by a suggestion from the National Assn. of Recording Merchandisers' Classical Committee, which comprises suppliers and retailers.

The midline chart will be reserved for CDs that have a wholesale cost of \$8.98-\$12.97. The budget chart is for CDs with a wholesale cost of less than \$8.98.

Albums with a wholesale value of more than \$12.97 will continue to appear on the Top Classical Albums and Top Classical Crossover charts.

"In classics, budget and midline are figuring more prominently as part of the mix, and this gives us information that's going to be more useful. The business has changed dramatically over the past four or five years, and this is a response to those changes," says Joe Micallef, president of Allegro Corp. and chairman of the Classical Committee.

"Budget-priced titles were overwhelming the old Off-Price Classical chart," says Geoff Mayfield, Billboard director of charts. "The volume rung by these albums proves that American consumers look to budget lines to familiarize themselves with composers and repertoire. But if one seeks a name performer or orchestra at an economical price, those titles reside in midline, a category that deserves a higher profile in Billboard."

The new charts will be orchestrated by Marc Zubatkin, Billboard classical charts manager.

Marc Whitmore Forms Organic Label Pamplin To Distribute Imprint In Christian Market

■ BY DEBORAH EVANS PRICE

NASHVILLE—Music-industry veteran Marc Whitmore has formed Organic Records, an alternative label under the umbrella of Portland, Ore.-based Pamplin Music. The label will be distributed in the Christian market by Pamplin and in the mainstream and international markets by various companies on a per-project basis.

Whitmore will serve as managing director of the new label and will be based in the company's Burbank, Calif., office. He will continue to be a partner in Whitmore, Jacobsen & Burkhart, a West Coast-based management firm that handles a large roster, including Christian acts Margaret Becker and Ron Kenoly, actor Willie Ames, and classical artist Mona Golabek, as well as writers, directors, and

other creative personalities.

Paul Jacobsen will serve as director of A&R for Organic, and Richard Burkhart will serve as director of marketing. The Nashville office will in-



clude director of communications Jay Swartzendruber and director of creative services David Bach.

Organic's initial signings include European alternative band Split Level and veteran hard rockers Bride. Both are slated to release their Organic debuts in March 1997. The first album from Texas-based act Spy Glass Blue is due in April. Organic has also signed Nashville-based group Say-So, a favorite on the college circuit, and will release its debut in March.

Whitmore and Pamplin president/COO Gary Randall are concerned with the focus and direction of Organic. Whitmore says Pamplin operates on a large scale for an independent and targets mostly the contemporary Christian pop audience. He and Randall agree that there is a need for a label like Organic. "[Pamplin is] going after bigger-name artists and the church market and AC market," Whitmore says. "I said, 'I feel we're really missing out on music for the kids. We're missing out on a lot of great grass-roots bands.' Gary said, 'Go for it. Go do it.'"

Whitmore says Organic will have complete autonomy, even though it is owned by Pamplin, and it will be run like a European company in terms of its executive structure. "We don't have a CEO. We're not going to run ourselves like a standard American company," he says. "I'm the managing director, and all these other people are directors of different areas."

Whitmore says Organic plans to release eight to 12 albums next year. Pamplin will handle distribution in the Christian market, and Whitmore will

work closely with Pamplin VP of sales Tom Ramsey. In the general market, instead of signing one blanket distribution deal, Organic will negotiate mainstream distribution for each release, in an effort to find the best match and most enthusiasm for each act. Organic will be distributed by Pila in Germany and by other distributors in the rest of Europe.

Whitmore says he is a big fan of Bride and Split Level, a band he discovered in Europe when it opened a tour for Christian acts Guardian and
(Continued on page 14)

Frank Brown To Assume Presidency Of MTV Asia

■ BY GEOFF BURPEE

HONG KONG—With Frank Brown's appointment as president of MTV Networks Asia, the Singapore-based channel is calling upon an executive with years of experience in media advertising sales and business development.

Effective Jan. 1, Brown is promoted from his current post as executive VP of MTV Networks Asia, which he joined in 1995 after seven years at MTV Europe's advertising sales unit in London. Prior to that, he worked at U.K. advertising agency Maslin Rees Fitton & Partners and at advertising trade paper Campaign.

Brown succeeds Peter Jamieson, who will relocate to London as executive VP of MTV Networks International in the new year. Before joining MTV in Singapore in January 1995, Jamieson worked for 30 years in the record industry.

The man to whom Brown will report, MTV Networks International president Bill Roedy, says the handing over of the Asian baton will not mean a change in MTV's tactics or objectives. The company will continue to assist the development of a television infrastructure in the region and will seek to maximize its distribution and revenues, Roedy states.

However, noting the difficulty MTV faces in familiarizing Asian companies with the concept of advertising on a satellite channel, Roedy states that Brown is "more experienced than anybody in the world in ad sales."

Jamieson—a self-described "child of the recording industry"—says of his successor, "The leading light is taking over the company."

MTV Networks Asia, still very much in the red following the burden of a second start-up after its original STAR TV
(Continued on page 85)

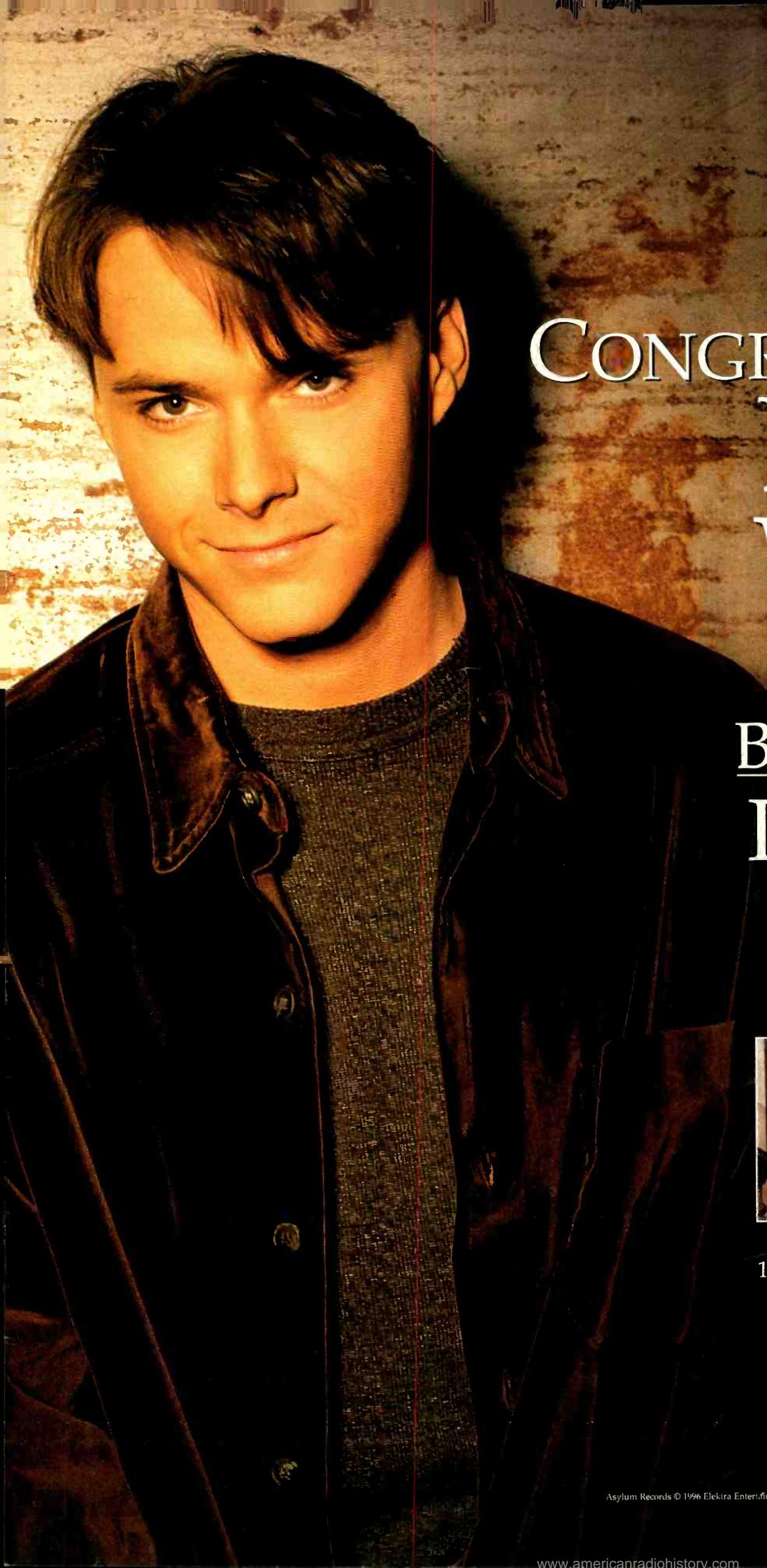
Billboard's Ellis Named Crave VP

Billboard associate publisher Michael Ellis will leave the company at year's end for a position as VP of A&R for new Sony imprint Crave Records.

In addition to his role as associate publisher of Billboard, Ellis is publisher of Airplay Monitor, Billboard's sister publication, and VP of the Billboard Music Group. Ellis rose steadily through the ranks at BPI during his 11-year career with the company.

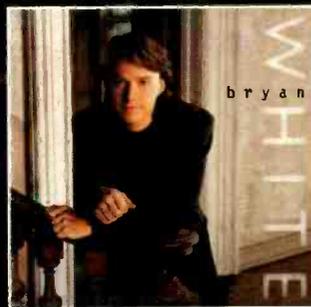
Effective Jan. 1, Geoff Mayfield, director of charts for Billboard magazine, will report directly to Howard Lander, president/publisher of the Billboard Music Group. A new publisher of Airplay Monitor will be named shortly.

"Michael has been a major asset to our chart operations, as he understood the delicate balance between record labels, radio, retail, and our publishing needs," says Lander. "He guided Billboard through the dual conversion to Broadcast Data Systems and SoundScan information and was one of the founding fathers of the Airplay Monitor. He will be missed greatly."



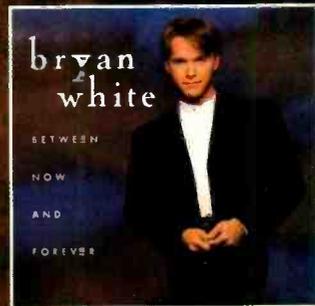
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Duncan Embraces Optimism On 'Blue Skies'

Myrrh Christian Artist Makes Lyrical, Musical Shift

■ BY DEBORAH EVANS PRICE

NASHVILLE—Bryan Duncan is one of Christian music's most mercurial artists. His albums have encompassed a variety of emotional territory, from the soul-searching of 1994's "Slow Revival" to the exultation of last year's "Christmas Is Jesus" and the reverence of this year's "My Utmost For His Highest: Quiet Prayers."

With the Dec. 23 release of "Blue Skies," Duncan's fans will find the Myrrh artist in a sunnier mood, and his label is predicting that the album will be a bright spot in the post-holiday retail environment.

"In the past two years, I've done a Christmas record, which was quite conservative, and a 'Quiet Prayers' record, which was quite conservative," Duncan says. "Now I'm back to the rhythm'n'blues stuff that I like. It's more of the original sound that I'm known for, even though lyrically, it's more optimistic than the last couple of records."

"Blue Skies" is Duncan's 10th solo album. A veteran Christian act who first gained attention as a founding member of the Sweet Comfort Band in the '70s, Duncan has carved a successful niche at Christian radio and retail with albums like 1986's "Holy Rollin'"; his 1990 Myrrh debut, "Anonymous Confessions Of A Lunatic Friend"; and 1992's "Slow Revival."

In addition to receiving airplay on Christian radio stations with singles like "Traces Of Heaven," "When It Comes To Love," and "Step By Step," Duncan has had exposure at mainstream top 40, primarily with the tune "Love Takes Time." He has been a nominee for the Gospel Music Assn.'s Dove Award for male vocalist of the year for the past three years.

"He is different and unique, and we are really passionate about Bryan," says Myrrh VP of marketing Andrew Tempest. "All of our artists represent our tag line, which is 'real-life music.' [Our] artists are real, but Bryan is so

real that he gets into trouble sometimes. He's not afraid to get up and say he doesn't understand [life] sometimes, and he speaks the truth."

In an industry where much of the music offers abundant optimism and easy answers, Duncan is known for openly questioning and sharing his struggles in song. "I went through an angry time," Duncan says. "I was disappointed about a lot of things in my life. I expected something from God



DUNCAN

that I didn't see happening. Eventually, you begin to think [we're] not on the same page, me and God. I went through a lot of anger and frustration of what was important and why God wouldn't go in particular directions for my benefit. I think it's just called growing up."

In addition to the new lyrical direction, "Blue Skies" has a different musical feel than Duncan's past releases. The project was produced by Dan Posthuma, and instead of electronic sequences, Posthuma and Duncan chose to utilize a core group of musicians for a band-oriented sound that would accompany Duncan's signature blue-eyed soul delivery.

"We hired a band to play it live and put their own signature in it, rather than hiring all professional studio guys and charting it," Duncan says. "The biggest experiment was putting types

of people together—getting a funky drummer and more of a rock bass player, which is different because in the past, I've used more of a rock'n' roll drummer, and I usually go with someone funkier on bass."

The Riverside, Calif., resident wrote or co-wrote 10 of the 11 cuts on "Blue Skies." The title cut is the first single; it ships to Christian radio Dec. 17. (A mainstream single has not yet been determined.)

Tempest says the label plans to run numerous radio spots promoting the album. There will also be a syndicated Christmas radio special, hosted by Duncan and featuring labelmates Amy Grant, Crystal Lewis, and Anointed.

Another element of the marketing plan for "Blue Skies" is radio spots sponsoring weather reports. Plans also call for Duncan to call the top 20 Christian radio stations in the days following the album's release; he will be interviewed and read the weather report on the air.

There are also plans for a big push at retail. Myrrh's parent company, Word, will distribute the product to Christian outlets, and Sony will handle mainstream distribution.

Point-of-purchase materials are available for dealers, including a hanging mobile and a floor display.

Bob Elder, senior music buyer for the 185-outlet Family Bookstore chain based in Grand Rapids, Mich., is a supporter of Duncan's new album. "It is lively. It's such a change from where he's been," he says. "We're really excited about it. We're putting on a primary endcap the day after Christmas. We're very much behind it."

Duncan is managed by Ray Ware Management and is booked by the Street Level Agency. He is on a Christmas tour, performing material from his Christmas album. In the spring, he will begin touring in support of "Blue Skies," possibly with Crystal Lewis and Anointed in what may be billed as the Big Voices tour, according to Myrrh.

Goo Goo Dolls Sue Label Metal Blade Over Royalties

■ BY PAUL VERNA

NEW YORK—Rock act the Goo Goo Dolls, which broke through last year with the hit single "Name" and double-platinum album "A Boy Named Goo," is suing its record label, Metal Blade, for breach of contract.

In an action filed Nov. 26 in Los Angeles Superior Court, band members Johnnie Rzeznik and Robbie Takac charge Metal Blade with non-payment of royalties and failure to provide an accounting of the band's royalties. They also accuse Metal Blade of exploiting the band members' naiveté by forcing them to sign an unfair contract.

The suit says, "Despite the sale of millions of albums and the development of an international reputation as a major recording group, the group has never received one penny in royalties. Instead, the millions of dollars generated in record sales have been kept by the record label, which signed the band to a grossly unfair, one-sided, and unenforceable contract."

According to the suit, the Goo Goo Dolls have had a royalty rate of 8% with Metal Blade, and the label has had "control of and partial ownership in" the group's publishing. The Goo Goo Dolls seek termination of the contract, unspecified damages, back payment of royalties, legal fees, and an accounting from the label.

The lawsuit claims that "A Boy Named Goo" has sold 2.1 million copies in the U.S., and "Name" 400,000 units. According to SoundScan, U.S. sales of "A Boy Named Goo" total 1.2 million units, and sales of "Name" stand at 218,000.

Neither Warner Bros.—which distributes "A Boy Named Goo" under a one-off arrangement with Metal Blade—nor Goo Goo Dolls publisher Virgin Music Publishing are named as defendants in the suit. However,

a press release issued by the band says, "The band has instructed both companies to pay directly to [the band], not Metal Blade, any and all monies derived from the sales of their albums and musical copyright."

Rzeznik and Takac declined to comment on the suit; the band's lawyer, industry veteran Peter Paterno, could not be reached for comment by press time.

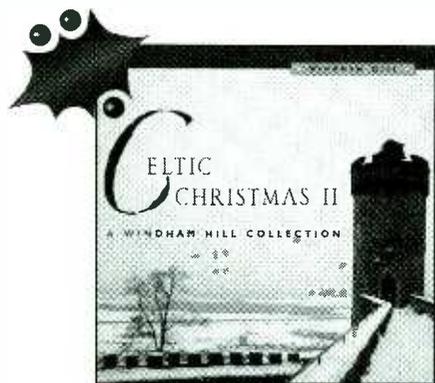
Metal Blade CEO Brian Slagel responded to the lawsuit with the following statement: "Metal Blade has supported the Goo Goo Dolls for eight years. We have lived up to all



our contractual obligations. It's unfortunate the Goo Goo Dolls have a desire to litigate." Slagel declined to elaborate on the statement or respond to questions regarding the lawsuit.

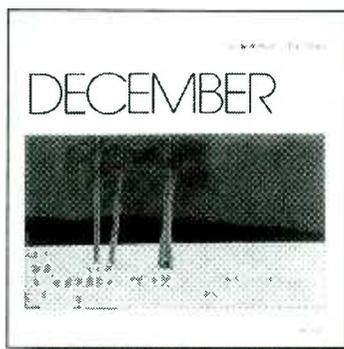
The Goo Goo Dolls—who hail from the Buffalo, N.Y., area—signed with Metal Blade in 1988 after a debut release on Celluloid Records, according to the suit. The band's contract was amended in 1990 and in 1992.

An independent label based in Simi Valley, Calif., Metal Blade specializes in hardcore heavy metal music, with a roster that includes such genre stalwarts as Slayer, GWAR, the Galactic Cowboys, and King Diamond. The label is readying releases by Grip Inc. (a band that features former Slayer member Dave Lombardo), as well as Slayer's "Nemesis," due early next year.



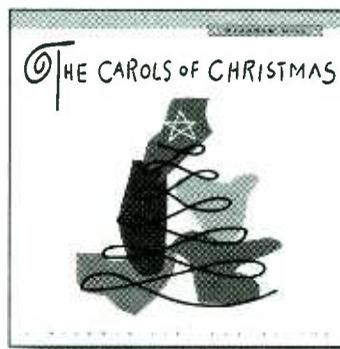
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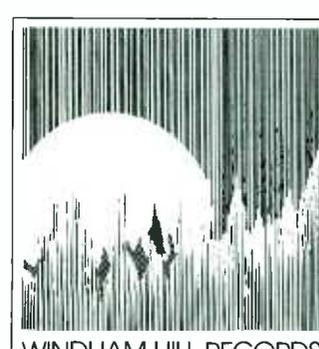
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Snow Displays Versatility, Growth On 'Justuss'

Elektra Artist Gains Reggae Community Support

■ BY ELENA OUMANO

Hot on the heels of his 1993 No. 1 single "Informer," Canadian reggae rapper Snow's EastWest album debut, "Twelve Inches Of Snow," blew up like the famous blizzard of 100 years earlier, peaking at No. 5 on The Billboard 200. "Murder Love," Snow's 1994 sophomore release, was less successful but yielded the "Anything For You" all-star remix, a grass-roots smash that still raises roars of dancefloor approval. It also further established the white artist "from foreign" as a figure of respect on the Jamaican music scene.

Snow's third album, "Justuss," due stateside Jan. 14 from Elektra, includes the "Anything" remix, along with 11 other tracks that testify to the artist's matured power and vitality.

"This LP is the best one," says the 27-year-old Snow (born Darrin O'Brien). "The second was pressure, and this was more fun. [Producers] Tony Kelly and Laurie [Bogin] brought out more of my creativity and different styles."

His nimble-tongued rude bwoy DJ (rapper) persona remains persuasive as ever in appealing dance tracks like opener "Steadly Woa" and "Mash Up Da Nation." But for this third effort, Snow tips the balance toward the sweetly intense tenor vocals he unveiled for only a track or two on his debut set. DJ stardom spans only a brief season or two, and Snow's plush, Afro-erotic crooning—a sure route to career longevity—surpasses even his mike rocking.

"I was always into singing when I was younger, more than deejaying," says Snow. "I'd sing over the tunes by artists like Junior Reid more than I deejayed. It was just that people would freak out more if I deejayed, so I kept doing it and doing it."

"Freedom," a Zulu-reggae duet improvised in Kingston, Jamaica's Mixing Lab studio after a chance encounter with radiant reggae singer Yami Bolo, makes for the kind of serendipitous vocal match usually

found only between those who share a gene pool. "Boom Boom Boogie" displays Snow's soul man working alongside his equally attractive dancehall don alter ego.

Recorded over seven months, half in Jamaica with the visionary Kelly and half in Canada with Bogin and Marcus Kane of Toronto's Au Productions, "Justuss" (the name of Snow's daughter) makes forays into old-school funk, R&B goldies, new jack rub-a-dub, and hip-hop edginess, displaying reggae's elastic musical amplitude. Snow's well-honed versa-



SNOW

tility pays respect as well to such divergent acts as Rick James, Marvin Gaye, Eek-A-Mouse, and Ini Kamoze.

STREET FOCUS

Initially, Elektra is taking "Justuss" to the streets. "Snow came off the huge 'Informer' hit," says Elektra marketing director Michelle Murray. "The next album did only OK here, but it did very well worldwide. So we have to reconnect Snow with his fans from the 'Informer' days and re-establish his credibility. We think this album is different because Snow

has created a musical journey from his life experience. This album has really strong songs and good thematic balance. 'Justuss' has powerful underlying meanings."

Elektra plans twofold marketing for the set, beginning with an underground campaign. "You have to cater to the base of any street-oriented music, then mainstream radio follows," says Murray.

Despite objections raised by some reggae radio jocks against "outsiders" who profit from Jamaican music, Snow has won many supporters, who are looking forward to this album. "Purists have a problem with non-Jamaican artists doing reggae," says WBLS New York radio personality Pat McKay. "But I choose to think of it as the greatest compliment to reggae culture, and Snow is a genuine, dedicated artist. He has a fine singing voice, he's a great writer, and he very generously includes other artists in all of his work. His authenticity amplifies the realities of his generation, and his sensitivity conjures up intimacy with every love song."

On Dec. 3, the label serviced two limited, special-edition imports. A 7-inch vinyl of "Freedom," manufactured by Jamaica's Dynamic Sounds, went to U.S. reggae DJs. The 12-inch vinyl Japanese import of "Boom Boom Boogie" went to reggae jocks the same day, as well as to college, mix-show, and mix-tape jocks.

"Boom Boom Boogie" was released in Japan in November, where it has gone gold [100,000 units], according to the label. The Japanese-made video is in power rotation on MTV Japan, at five to six spins per day.)

"Our second phase follows up two weeks later," says Murray. "We'll service our focus tracks, 'If This World Were Mine' and 'Mash Up The Nation,' and their remixes on a double-sided 12-inch and work them in the reggae-Caribbean hip-hop communities with our street-team efforts. We'll watch play in clubs and airplay

Morissette, Beatles In RIAA's November Certifications

■ BY CHRIS MORRIS

LOS ANGELES—Alanis Morissette racked up another million-selling month in November, bringing her Maverick/Reprise/Warner Bros. set "Jagged Little Pill" to a certified sales peak of 14 million units, according to the Recording Industry Assn. of America (RIAA).

The Canadian singer/songwriter's

album, which is her U.S. debut, is now in a three-way tie with Guns N' Roses' "Appetite For Destruction" (Geffen, 1987) and Hootie & the Blowfish's "Cracked Rear View" (Atlantic, 1994) as the second-biggest bow in history. The pack is led by Boston's self-titled 1976 debut, which holds at 15 million units.

"Jagged Little Pill" and "Cracked
(Continued on page 54)

on college shows closely and allow a natural percolation, an authentic vibe, to develop."

On Jan. 3, a full-length vinyl version of the album goes out to college and mix shows. "Once we do develop some sort of radio story out of the clubs and college radio and get a national profile, we're going to [push] singles at urban mainstream radio," says Murray.

On the retail side, Elektra is work-

'He stays on the cutting edge and maintains that following even when he crosses to R&B'

ing Snow as if he were a new artist, "in a lot of developing-artist campaigns with the major chains," says Murray. "We'll cover the mom-and-pop cartels fully, to make sure the black independent stores and one-stops are fully covered. There will be national account ads on the album, and we'll target listening-post stations on a case-by-case basis, meaning wherever radio is kicking in."

RETAIL IS READY

Early indications are that the retail reception will be warm. "He headed in the right direction when he went to

Jamaica for a while and hung out with artists like Ninjaman and Junior Reid," says Patrick Watson, reggae buyer for HMV Records on New York's Upper West Side. "That shows his dedication. What he has going for him is that he stays on the cutting edge and maintains that following even when he crosses over to R&B. Now he's showing his true versatility."

Consumer print ads announcing the album's retail availability will target underground reggae, Caribbean, and hip-hop publications. "We're also going to do some outdoor sniping advertising," says Murray.

INTERNATIONAL IMPACT

In addition to Japan and Jamaica, international plans include targeting Thailand, where "Justuss" bowed Nov. 28 with a bonus track by Thai superstar rapper Joey Boy. (Snow appears on Joey Boy's current album.) "The bonus track will be our single there," says Murray. "We expect really big numbers on this." Snow travels to Thailand this month for press, in-stores, performances, and TV appearances.

At the same time, the album will go to "most major European territories," Murray says. At the moment, no plans exist for touring or promotion there.

Snow has never toured the U.S., although his management says it is working on ironing out problems with his U.S. visa so that he can perform and promote the album.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Nancy Levin is appointed senior VP of Red Ant Entertainment in New York. She was senior VP of promotion for Priority Records.

Suzanne Berg is named senior VP of promotion for the GRP Recording Co. in New York. She was VP of promotion, adult formats, at Elektra Records.

Virgin Records promotes Bob Frymire to VP of promotion operations in Los Angeles and Patty Morris to national field promotion director in New York. Also in New York, Virgin names Mike Newman national college promotion manager. They were, respectively, senior operations director for promotion and marketing, national field operations coordinator, and a student at the University of Massachusetts.

Paul Bezilla is appointed general counsel/VP of corporate development for K-tel International in Minneapolis. He was director of legal affairs at Poly-



LEVIN



BERG



FRYMIRE



BEZILLA



RUTLEDGE



EHRMANN



MCQUEENEY



PETERS

Gram Music Publishing.

Ron Rutledge is promoted to VP of studio operations for A&M Records in Hollywood, Calif. He retains his title of studio manager.

Barry Ehrmann is named senior VP of Archive Recordings in New York. He was president of King Biscuit Flower Hour Records.

Silvertone Records in New York names Janet McQueeney director of artist development and Rey Roldan manager of publicity. They were, respectively, artist manager at Millene Management and a marketing con-

sultant, and manager of media and artist relations at Grass Records.

Erika Spieldoch is promoted to manager of artist development and touring at Mercury Records in New York. She was coordinator of artist development and touring.

Arista/Nashville promotes Wade Hunt to manager of creative services and Candace Nuyens to manager of A&R administration. They were, respectively, designer and coordinator of A&R administration.

Rick Brodey is promoted to director of pre-production at Rhino Records

in Los Angeles. He was manager of graphic production.

David Parker is promoted to director of post-production for EMI Christian Music Group in Brentwood, Tenn. He was manager of post-production for Sparrow Records.

Wes Hall is named Gavin promotion coordinator for Mercury Nashville. He was in charge of special projects for AristoMedia.

Chris Bergen is named national promotion manager for Interhit Records in New York. He was club/mix show promotion manager for

Strictly Rhythm Records.

PUBLISHING. Cindi Peters is named director of creative services for MCA Music Publishing and A&R representative for MCA Music Entertainment in Vancouver. She was an A&R representative for Geffen Records.

RELATED FIELDS. Betsy Alexander is named director of label and artist relations for Pacific Microsonics/HDCD in Los Angeles. She was director of international for Hollywood Records.

Bruce Cockburn Alights At Ryko Indie Pursued Canadian 'Triple Threat'

■ BY BRIAN Q. NEWCOMB

Bruce Cockburn will release his 23rd album, "The Charity Of Night," on Feb. 4, 1997, on Rykodisc, bringing to a close his relationship with Columbia Records.

He maintains a 27-year relationship with True North Records in his native Canada, where he's earned 16 gold and three platinum albums.

The move to the small Rykodisc for the world except Canada after a two-album stint on the colossal Columbia makes sense to the singer/songwriter.



COCKBURN

"It's sort of the nature of a company of [Columbia's] size that they're geared toward people with megahits," says Cockburn. "Whereas a company like Ryko is obviously used to dealing with people that don't get big hits. I'm not a hit-type artist. Once in a while we get lucky, and something leaks through, but that's not an aspect of what I do that

can be counted on. So, obviously, if these guys can promote the records in a way that gets them to an audience around the sort of standard mechanisms, then that's going to work better for us."

Don Rose, president and co-founder of the Salem, Mass.-based Rykodisc, says that his company eagerly pursued Cockburn. "When we heard that Bruce was moving on from Sony, we jumped on it and made it our business to seduce Bruce because we saw an opportunity to marry his audience with the kinds of things we do really well.

"We view Bruce as a triple threat—similar to Richard Thompson—meaning singer, songwriter, and guitarist; someone who is exemplary at [being] all three. We do well maximizing the potential of artists like that with a core following and a lot of credibility. We're less trend-driven and more appropriately scaled to help focus a lot of attention."

"It's nice to be pursued," Cockburn admits. "One of the things I'm looking forward to in particular is the ability to reclaim the territory we held in Europe. We lost some of the momen-

tum that we'd built up dealing with independents in some of [those] territories. I'm looking forward to getting that back because Ryko understands Europe. It has a different complexion, but it has the same grass-roots approach."

Rose sees the grass-roots approach—promoting Cockburn market by market as he tours this spring—as the best way to make consumers aware of "The Charity Of Night." "His tours create a focal point for us to generate a publicity campaign and all the retail events, as well as radio. That is certainly a centerpiece."

Rose also plans to spread the gospel according to Cockburn through the Internet. "He's had a fan-run [World Wide] Web site for years, and we're very Web-oriented from a marketing (Continued on page 32)



Star Struck. Members of A&M act Blinker The Star stop by A&M's Los Angeles lot after an appearance at the Roxy. Shown, from left, are A&M director of product development Scott Carter, band member Colin Wylie, A&M promotion exec Jay Hughen, band members Jordon Zadorozny and Pete Frolander, and A&M artist-relations exec Terry Dry.

Warner Bros. Is Brimming With Hope For Built To Spill

■ BY CHRIS MORRIS

LOS ANGELES—Warner Bros. will return to Built To Spill's alternative-rock roots to promote the Boise, Idaho, group's label debut, "Perfect From Now On," set for release Jan. 28.

Warner Bros. product manager Peter Rauh says, "Our primary objective in the first three months is to clearly communicate to Built To Spill's core audience that a new record is out and that this record is on Warner Bros.—which is an issue only because they may be looking to [indie labels] Up! or to K or to C/Z to see what new music might exist from Built To Spill." Rauh is also hoping that a strong press campaign will drive album awareness.

Built To Spill developed a formidable indie-rock reputation with its first two albums, "Ultimate Alternative Wavers" (C/Z, 1993) and "There's Nothing Wrong With Love" (Up!, 1994). The latter helped start a major-label bidding war that was ultimately won by Warner Bros.

"I don't really know what happened," says the band's singer, guitarist, and songwriter, Doug Martsch. "I don't know who heard the record or how it got into people's hands, or if just people heard that other people were interested. I don't know how that works."

The interest in Built To Spill was all the more unusual because the "band" was hardly a band at all, but rather an outlet for Martsch's writing.

He says. "The idea of Built To Spill in the beginning was to change lineups with every record. Every record had a different lineup, and prior to this record, for about a year, there was a band that we toured, but it didn't appear on any record."

When work on "Perfect From Now On" began with producer Phil Ek, it



BUILT TO SPILL

was conceived as a project that would be recorded by just Martsch and a drummer. But, says Martsch, "basically, I didn't like it very well and ended up just bagging the whole thing and starting again and getting a different band, and decided to play with a bass player. I think that had a lot to do with why it wasn't doing anything for me—the drummer was having to play without a bass player, and I think that lost a lot of energy or lost a lot of the groove."

Martsch began recording version two of "Perfect" with former Spinanes drummer Scott Plouf and bassist Brett Nelson, who worked on the Up! album. He says that disaster struck again: "The producer drove down with the tapes, and we think the tapes might have gotten damaged in the heat, so we ended up bagging everything that we had done. So then we ended up practicing for a couple of more weeks, and we recorded it a third time, and that's what we ended up using. At that point, we were basically running out of time, and we had to just record it all and mix it all in a month."

The third time proved to be the charm, however; for "Perfect From Now On" features a forceful guitar-driven sound, augmented by such instruments as John McMahon's cello and (Continued on next page)

Amos, Klein Aid Sex Assault Survivors; Female Artists Get Back To Groots

UNLOCK THE SILENCE: Tori Amos and Calvin Klein are banding together for a yearlong program called "Unlock The Silence," which will support Amos' nonprofit Rape, Abuse, and Incest National Network (RAINN). The Washington, D.C.-based organization, founded in 1994 with grants from Atlantic Records and Warner Music Group, operates a free, 24-hour hot line to assist survivors of sexual assault. RAINN is linked to more than 600 crisis centers around the country.

The pact kicks off with a Jan. 23, 1997, benefit concert by Amos at New York's Theater at Madison Square Garden (formerly the Paramount), sponsored by Klein's CK brand and Lifetime Television, which will broadcast an Amos special Jan. 24. Tickets for the concert go on sale Monday (9).

Klein's aid was unsolicited, Amos says, and he approached her about helping the foundation. "He heard about RAINN, and, for personal reasons, he was interested in the charity and wanted to be involved," she says. The timing was perfect. "We said we could really use the help.

The phone line is very expensive. We're having thousands of calls a month. Without outside support, we were starting to have real trouble."

To promote the concert, Amos will wear a CK/RAINN T-shirt in a number of ads. Additionally, Atlantic will do a mailer touting the campaign to 10,000 retail outlets, as well as a rerelease of Amos' first single, "Silent All These Years," to radio. Another phase of the promotion will be at department stores, where "Unlock The Silence" T-shirts will be sold. Purchasers of the \$25 shirt will receive a CK/RAINN CD, which will include songs recorded at the Jan. 23 concert. Additionally, CK Eyewear is planning a promotion with Sunglass Hut, which includes a \$1 donation to RAINN from each pair of sunglasses sold in March 1997.

Amos and Klein hope to raise \$500,000 through their promotional efforts. While that amount will not solve RAINN's long-term financial concerns, it is "a very good beginning," Amos says. "So many people—young women, and you'd be surprised by the amount of young men—come backstage to my shows, and they've acknowledged what happened to them. They might be seeing someone, but they're still grieving and need help. I'm not saying that RAINN is the next step, but it can be the answer to finding people who can take you to that next step. This isn't about a quick fix; this is about taking that next step."

MORE GOOD WORKS: Putumayo World Music will hold a benefit for Groots, an international network of grass-roots women's organizations, Dec. 12 at New York's Bot-

tom Line. The concert will feature six women—Catie Curtis, Vonda Shepard, Toshi Reagon, Barbara Kessler, Fiona Joyce, and Christine Kane—all of whom appear on Putumayo's latest album, "Women's Work." The collection also features Ani DiFranco, Janis Ian, Eliza Gilkyson, Kristen Hall, Laura Love, Ferron, and Toni Childs.

"In the past, we've tried to bring together live events to publicize the records we put out," says Putumayo president Dan Storper. "We thought it would be appropriate to put together a concert that celebrates the album's release and benefits this organization."

Putumayo had success with a 1994 benefit for the homeless held at New York's Carnegie Hall. That concert highlighted the up-and-coming singer/songwriters featured on "Shelter," a Putumayo compilation, as well as a number of homeless artists who appeared on "Voice Of The Homeless," released by San Diego-based M.A.G. Records and later picked up by MCA (Billboard, April 16, 1994). "As we did with the 'Shelter' concert, we want to bring some of the

unknown and known artists in front of the press, which resulted in high-profile exposure for some of the lesser-known artists," says Storper.

The shows, at 7:30 p.m. and 10:30 p.m., will be recorded for January broadcast on radio programs "World Cafe" and "Acoustic Cafe."

ARE YOU READY FOR SOME FOOTBALL? Following the success of last year's inaugural effort, the National Football League will once again hold the Super Bowl Concert Series. The series, held in New Orleans the week of Super Bowl XXXI, began as a way to allow locals to participate in festivities even if they did not hold tickets to the big game. Among the acts appearing this year are **Hootie & the Blowfish**, Jan. 24 at UNO Lakefront Arena; comedian **Jamie Foxx**, Jan. 23 at the Saenger Theater; and **David Copperfield**, Jan. 25 at UNO Lakefront. Proceeds from ticket sales will help fund a youth entertainment center to be built by the NFL in New Orleans. The 1997 Super Bowl will be played Jan. 27.

THIS AND THAT: Jack Kerouac will be feted on "Jack Kerouac: A Spoken Word Tribute With Music," an album coming from Rykodisc March 18, 1997. Participating acts include Aerosmith's Steven Tyler, Sonic Youth's Lee Ranaldo, Morphine, Juliana Hatfield, Lydia Lunch, John Cale, Robert Hunter, Patti Smith, and Warren Zevon... "Weird Al" Yankovic's Disney special "There's No Going Home" begins airing Wednesday (11).



by Melinda Newman

Artists & Music

Star Song's Tony Vincent Aims For Pop Crossover

BY DEBORAH EVANS PRICE

NASHVILLE—Years from now, Tony Vincent may look back on his sophomore album, "One Deed," as the record that changed the direction of his career. Although his debut established him as one of Christian music's most promising newcomers, Vincent is aiming for a much wider audience with the album's Jan. 14, 1997, release on Star Song.



VINCENT

With his 1995 debut, Vincent established an audience among Christian music fans with hits like "Must Be The Season," "Whole New Spin," "Simple Things," "Far Cry," and "Out Of My Hands." The 23-year-old singer/songwriter is appreciative of the support he's received from the Christian music audience, but says he didn't make his latest album strictly for that market. "We wanted to write the best songs we could regardless of who the audience was. My heart is always going to be represented in my writing, but I'm an entertainer, not a minister; and I think a lot of artists who sign with a Christian label are automatically thrown into the minister category, and I never felt I needed to have that. Sometimes you think, 'OK, I'm with a Christian record label, this is what I'm going to do.'"

Vincent first gained attention when a

demo version of his "Love Falling Down" became the No. 1 song on KLYT Albuquerque, N.M., in 1992. That led to Vincent signing with the Newsboys' manager, Wes Campbell (he's now managed by Cleveland-based Magic Promotion), and opening on the group's 50-city Not Ashamed tour. He also signed with Star Song and began working on his debut album with producers Brent Bourgeois and Charlie Peacock.

For "One Deed," he opted to work with producer Dennis Matkosky, known for his work with Laura Branigan, Chicago, Teddy Pendergrass, and others. Vincent co-wrote nine of the set's 10 cuts with Matkosky, Chris Pelcer, Kenny Greenberg, and Robert White Johnson (who penned Celine Dion's "Where Does My Heart Beat Now.")

"I was raised on pop radio and that's where a lot of my influences come from, [as well as from] a lot of the [British] artists that came over in the early '80s like Tears For Fears and the Cure," Vincent says. "I wanted those influences to still be a part of me, but at the same time I wanted what I was going through as an individual to be represented on the project. Not every song is a spiritual song. In fact, this album is much different than the first because it lends itself to a much more universal appeal. [This is not only] for the Christian genre. That's not how we wanted to go into this."

Star Song president Jeff Moseley feels that "One Deed" shows another dimension of Vincent's talent. "I'm real-

(Continued on page 13)

WARNER BROS.' BUILT TO SPILL

(Continued from preceding page)

Robert Roth's mellotron, which might be compared favorably to big studio noise attained by the Smashing Pumpkins.

"We wanted to make a big, long record that was expansive," Martsch says. "It had to do with having a lot of things I wanted to get done in each song. I had a lot of ideas and wanted to throw them all in."

The track times are expansive as well: The climactic song "Untrustable/Pt. 2 (About Someone Else)" clocks in at almost nine minutes.

Rauh says that the track has been divided into a two-part, 7-inch "jukebox single," complete with jukebox card, and shipped to college radio Dec. 3. "College is also going to receive a cassette of the record for the first time," he adds. "We ship the full album to college on Jan. 2."

A video is being created for "Untrustable," with delivery anticipated by mid- to late January. The clip will consist primarily of animated stop-motion footage by Mike Scheer, who contributed artwork to albums by Martsch's previous band the Treepeople and directed a video for the track "In The Morning" from "There's Nothing Wrong With Love."

Warner Bros. is taking dead aim at alternative retail by pricing "Perfect From Now On" at \$13.98. Rauh anticipates that this will translate into a price of \$11-\$12 at the store level.

Rauh says, "The records that preceded this one on the independent labels were all priced around \$12.98 or \$13.98, and we felt it was very appro-

priate not to come out at a \$15.98 list at this time with this artist. We're going to the retailers who have had strong awareness and success selling the previous titles. We thought those consumers would be much happier to see this record priced as it is than at a higher amount. Clearly, we also hope that this primes the pump for further success once commercial radio airplay or other kinds of promotional connections start occurring."

Warner Bros. will promote Built To Spill's catalog titles on Up! and C/Z, as well as K Records' 1996 compilation "The Normal Years," in a one-stop campaign early in the year. Rauh says, "I'm hoping to image the whole catalog, to point out to all buyers who may or may not be aware that there's already a body of work here that's pretty substantial and very exciting. I think our record is a natural extension of the artist's development."

He adds, "We'll be shipping 'Untrustable' to commercial radio in early March. My expectation is that that would be the first stage of a much more ambitious launch."

But don't look for a full-blown tour from Built To Spill, even though the band—which is co-managed by Martsch and his girlfriend, Karena Youtz, and booked by Twin Towers in New York—has solidified its lineup with the permanent addition of bassist Nelson and drummer Plouf.

"In the spring, we're gonna do very minimal touring," Martsch says. "We're just gonna go to the Northwest. I'm not into touring."

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Building Of Dual Foundation Precedes Global Beat's Debut Releases

BY TERRI HORAK

NEW YORK—Taking a cue from the adage "slow and steady wins the race," 3-year-old label Global Beat has set a street date of Jan. 15, 1997, for its first raft of four or five releases. It believes that it is well-situated to achieve its goal of creating a strong label identity and pop music followings for its diverse stable of artists.

With a focus on the concept of blending world music influences with distinctly contemporary, and accessible, styles such as dance and R&B, Global Beat Media Corp. founder and chairman/CEO Laurence Singer says that building a strong foundation was key for the imprint before issuing any product.

"It took longer than I expected, but my experience in business has been that if the infrastructure isn't solid and in place, it's difficult to build something for the long term, which is what I'm interested in," Singer says.

Attorney/entrepreneur Singer has been nurturing the idea of Global Beat since a 1981 trip to Ghana, though he did not begin working full time on it until forming the New York-based company in 1993.

Finally, with private investors and talent in place, Singer says, "Global Beat has positioned itself to take advantage of current trends, such as the emerging importance of global markets and the crossover of talent on an international basis."

So far, Global Beat artists scheduled to release product in January are African group Symbiose and Native American artist Wayquay, both of which have strong dance influences; Miami-based reggae/soca-influenced band the Coconutheads; and solo pianist/composer Tian, who hails from China and has a notable career as a classical performer.



WAYQUAY

Terracotta, which mixes jazz and rock with Indian accents, is also tentatively slated for a Jan. 15 release.

Global Beat will be distributed by M.S. Distributing in the U.S.

All the artists will be marketed individually to traditional radio formats, and the label will produce music videos and singles and provide tour support. Initially, the singles will go to appropriate formats in the U.S., including dance, R&B, top 40, and AC. The videos, meanwhile, will be worked at both American and international outlets.

"I think people are looking for something new. We're trying to establish a different format in a sense, but in marketing the music we have to go through the established formats," Singer says. "Because I can't compete promotionally dollar-wise with the major label, the idea is to sign groups that are distinguishable and unique. As with anything new, it's not easy to get attention, but the structure of the company is all geared toward that."

While Global Beat's staff is small, Singer will draw from a pool of independent contractors for services ranging from promotion to graphic design.

Regional development is a key goal in the marketing plan, and touring will play a big part in that, according to Singer. London-based, Paris-bred Symbiose will initially concentrate on touring in Europe. The Coconutheads will continue to build on their fan base in Florida, while Tian and Wayquay will work from New York. Tian, who is managed by Columbia Artists Management, performed a five-city American tour in October and has an Asian tour scheduled for next year.

There will be club mixes of Symbiose's single, "I Need Love," which will be worked initially in New York and London (Dance Trax, Billboard, Nov. 23). Remixes of the Coconutheads single and title track, "Roots Side," and a single from Wayquay, tentatively "Navigate," are also planned.

"Tribal Grind" is the debut album from singer/songwriter/poet Wayquay. Working with producer Strafe, Wayquay draws on styles from rock to ambient to jazz and describes her music as being "of the soul."

"It's a little bit of everything rolled into one, and the string that holds it all together is the message. It's geared toward healing whatever ails you," she says.

There is an underlying spirituality, or positivity, to all of Global Beat's music and, combined with contemporary sounds, it will be hard to deny the music's appeal, claims Singer. "If you can capture the spirit of the times and the spirit of people, then you have something to offer, and they will pay attention."



SYMBIOSE

very lucky because it's most important to do our thing [our way] without pressure to do it some other way. We're trying to offer something original, and it's very important in music to be free to express oneself," he says.

M.S. Distributing's national audio marketing director, Steve Glos, says that Global Beat product will fill the hole left when PolyGram's Independent Label Sales, which included the label Mango, jumped to Independent National Distributors Inc. last year.

"We got a taste of selling good reggae and world music, and Global Beat fills that gap. Plus, they're coming out with more pop-oriented stuff," Glos says. Initially, M.S. will focus on adult-leaning chains such as Borders and Hear Music.

Global Beat will have full international distribution in place in 1997, according to Singer, but already has a deal in China with the Shanghai Audio Video Publishing Co. to distribute Symbiose and Tian there next year.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VICENTE FERNANDEZ	Universal Amphitheatre Universal City, Calif.	Nov. 22-24	\$881,244 \$53/\$50.50/\$48	17,157 18,753. three shows	MCA Concerts Ralph Hauser Ent.
RUSH	Great Western Forum Inglewood, Calif.	Nov. 26-27	\$596,855 \$40/\$25	19,319 25,000. two shows	Avalon Attractions
TRAGICALLY HIP RHEOSTATICS	Corel Centre Kanata, Ontario	Nov. 28-29	\$551,774 (\$739,377 Canadian) \$20.79	26,539 two sellouts	MCA Concerts Canada
CHARLES AZNAVOUR	Molson Centre Montreal	Nov. 8-9	\$470,278 (\$625,470 Canadian) \$82.70/\$30.08	8,691 13,746. two shows	Sogestalt 2001
TONY BENNETT	Westbury Music Fair Westbury, N.Y.	Nov. 29- Dec. 1	\$347,331 \$45	8,610 three sellouts	Music Fair Prods.
NEIL DIAMOND	Frank Erwin Center, University of Texas at Austin Austin, Texas	Nov. 21	\$344,855 \$35	9,850 15,170	Arch Angel Music Concerts
NEIL DIAMOND	Kiefer UNO Lakefront Arena, University of New Orleans New Orleans	Dec. 1	\$331,975 \$35	9,485 sellout	Beaver Prods.
RUSH	America West Arena Phoenix	Nov. 29	\$320,540 \$35/\$25	10,858 12,000	Beaver Prods.
KISS JOHNNY BRAVO	Frank Erwin Center, University of Texas at Austin Austin, Texas	Nov. 5	\$272,699 \$40/\$29.50	7,929 13,506	PACE Concerts
SMASHING PUMPKINS GARBAGE	Cajundome Lafayette, La.	Nov. 26	\$267,050 \$25	10,682 sellout	Beaver Prods.

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TONY VINCENT

(Continued from page 11)

ly impressed at the maturity level of the record," Moseley says. "I think Tony has taken an incredible stride artistically on this record. It's less Euro dance and much more modern pop music. The lyrics are even more intelligent, and it's a more personal record."

Bob Elder, senior music buyer for the 185-outlet Family Bookstore chain based in Grand Rapids, Mich., says that Vincent's sophomore album is a stronger project than his first. "I think the consumers who bought his last album are going to like the direction he's going. I certainly do."

Moseley and Vincent both credit Matkosky with having a profound influence on that direction. "I think working with Dennis made Tony really re-examine how he wants to communicate and why he does what he does," Moseley says. "And I think due to some of that introspection, you see maturity really flow out of it."

"One Deed," the first single, is already doing extremely well at Christian radio, but Star Song and its parent company, EMI Christian Music Group, have yet to formulate a plan to push the single or album to the mainstream. Vincent says that EMI has first right of refusal on the project and that if it opts not to release it to the mainstream, he plans to pursue other opportunities. "We believe this is not a Christian album; it crosses boundaries," he says. "I don't want to try to play the cross-over game of [making music for] one audience and trying to stretch it to another one. I'm all for de Talk and Jars Of Clay doing that, but I've never felt that burden to try to make this group of people happy and that group of people happy. It has to give somewhere, and my obligation as an artist is to remain very honest to where I am, and that may ruffle some feathers."

Vincent readily admits that he wants to be a mainstream pop act and knows that admission could jeopardize his future in the Christian market. "It's a brave thing to do because I could lose it," he says. "[But] I would rather have songs that are great songs and hope my life is the thing that shows people there is a difference by the way I live."

Moseley acknowledges Vincent's mainstream pop aspirations but says, "I believe in taking one step at a time . . . I certainly want to explore every avenue with an artist I can, but I do believe you have to establish a base. He was established in the Christian marketplace, and we need to broaden that before we do anything else."

To that end, Moseley says that the label has an extensive campaign already under way in the Christian marketplace. "We've released a [commercial] CD single of 'One Deed' and have done extensive radio promotion to really set up the record."

The single, released to Christian Booksellers Assn. outlets on Oct. 29, sells for \$2.99 (cassette) and \$3.99 (CD). "We have a counter display that went along with the single that has a coupon for \$4 off the full release. And we have a free poster offer inside the single," Moseley says. An extensive print ad campaign is also to follow.

Moseley admits that a \$4-off coupon is a substantial incentive to consumers. "We wanted to induce [people to buy] Tony's record," he says. "I don't think a lot of people realize that Tony has had five top five singles from his debut project, four of those going to No. 1."

The Hollywood REPORTER®

Film & TV Music/MIDEM Special Issue: January 15, 1997

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BRITAIN'S BETH ORTON MAKES HEAVENLY DEBUT

(Continued from page 1)

When the program airs here, Saturday (14), the answer will reveal what a growing number of discerning buyers have already discovered: the unusual musical mélange of ambient dance, acoustic folk, and pop stylings that make up Orton's debut album, "Trailer Park."

Released here Oct. 14 on the Heavenly label, the album has received warm critical applause from both the weekly music press and style monthlies such as GQ and i-D. According to Heavenly's managing director, Jeff Barrett, the album has sold a respectable 11,500 units to date.

Barrett points out that the figure has been achieved with no headline tour and that the only single so far, the atmospheric "She Cries Your Name," received only specialist airplay. "I thought if we could do a safe 10,000-12,000 [units] by the end of this year, we'd be doing great," he says, noting that Orton has, in recent months, opened shows for John Martyn, the Beautiful South, and John Cale. "We must have picked up a couple of thousand sales off the Beautiful South dates," says Barrett. "People are picking up on it. I want to see her in the top 30 in February."

By then, Orton, 26 this month, will have completed January dates in Belgium, Holland, and Germany and will be immersed in a four-week, headlining British tour. "Touch Me With Your Love," the second single from "Trailer Park," will be released in the U.K. Jan. 20 by Heavenly, which is marketed by deConstruction, the dance label owned by BMG.

What sets Orton apart from other "sensitive" singer-songwriters is her background in club culture. Her work with such names as the Chemical Brothers, William Orbit, and Red Snapper is not only a passport to credibility in dance circles, but continues to inform her solo work; three tracks on "Trailer Park" were post-produced by club guru Andrew Weatherall. Yet the album's chief producer, Victor Van Vugt, is best known for his work with such modern rockers as Nick Cave and Tindersticks.

Orton's own description for her hybrid style? "Folk, jazz, and hip-hop all rolled into one," she says, adding with a laugh, "At the end of the day, it's just good taste. People used to say you couldn't do a folk song with hip-hop. I know it's all the rage now, but I swear, four years ago you couldn't get anybody to do it."

Born in the Norfolk city of Norwich, which is located in the east of England, Orton moved to London at age 12. At first she flirted with an acting career, with her biggest moment as a thespian coming when her local theater company performed in Russia. But she was enticed into music when dance producer Orbit saw her acting and they began working together. An early collaboration was on a cover of Martyn's "Don't Wanna Know About Evil," which appeared as a single in the U.K. under the name Spill.

The duo also made the album "Super Pinky Mandy"; it was released only in Japan, by Toshiba-EMI. Orton then guested on two Red Snapper singles and on "Alive:

Alone," from the Chemical Brothers' 1995 album, "Exit Planet Dust." "I never considered what I did to be purely dance," she says. "The stuff with William was more ambient, and Red Snapper was jazzy. I just like music."

"It never was a case of 'girl plus dance beats equals success,'" says Barrett. "What attracted me in the first place was her voice."

Gary Crowley, a presenter on the BBC's local London station, GLR, agrees. "Her voice is special," he says. "She Cries Your Name" is a fantastic piece of mood music, like a singer/songwriter with a club feel."

At independent retailer X Records in Bolton, buyer Hesper Regan says, "She's got excellent potential. She needs a lot more publicity, and it's one of those [albums] where you have to recommend it to people, but she's had a lot of interest from people that are into dance music. When the single ['She Cries Your Name'] first came out, it was at a special offer of 99 pence [about \$1.66], so a lot of people went for it without even hearing it."

Heavenly and deConstruction now have high hopes for Orton's international success. Barrett says that the BMG Group, which has first option on releasing "Trailer Park" worldwide, has responded with particular enthusiasm in France, Germany, Benelux, and Japan. No decision on a U.S. release has been reached yet, although Barrett adds that this is "at the top of the agenda."

"For a first album from an artist like this, the response so far is encouraging," says Tom Tomlinson, Heavenly label manager at deConstruction. "Later" will help a lot," he adds, stressing that the company is concentrating so far on Orton's domestic profile before attacking the international market.

For her part, Orton enjoys the team spirit at Heavenly, to which she was first attracted when her friends the Rockingbirds were signed to the label. "I remember thinking, 'Here's a label who in the height of the dance scene are putting on a country-and-western band.' That was genius. I knew they were right for me; they didn't make me feel like a piece of meat."

ORGANIC LABEL

(Continued from page 6)

Steve Taylor. "I could not believe what sound these three guys could create," he says. "The lead singer is from Ireland, and they reminded me of a U2 kind of band."

As an independent, Whitmore says, Organic will have the freedom to explore interesting options. One of the first plans is for an Organic truck, an "older-model truck with a flatbed and wooden slats on the side," which will make promotional appearances around the country, starting in January in the Northwest and ending in late April at the Gospel Music Week festivities in Nashville. "It's a fun little thing. We're going to go visit radio and retail and drop the product off the Organic truck," Whitmore says.

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SAN ANTONIO, TEXAS: Mining a field the band proudly calls "new Texas rockabilly," the Dead Crickets are expanding their touring circuit in central Texas. In recent weeks, the band has played New Braunfels' Gruene Hall, Austin's Zona Rosa, Shiner's Bocktoberfest, Houston's Satellite Lounge, and San Antonio's White Rabbit. As loyal Dead Crickethheads will attest, the band's live shows are packed with original tunes in the rockabilly tradition, with a few nods to such masters as Roy Orbison, Elvis Presley, and Buddy Holly.



THE DEAD CRICKETS

However, the band members swear that the name is not a bad-taste reference to Holly's deceased band, but that it came about after a fan slipped on a dead cricket and broke her leg at one of their shows. The band, which includes founder and vocalist/guitarist Kevin Geil, guitarist Dennis Fallon, upright bass/electric bassist Eric Seibel, and drummer Ralph Barrios, has released a new album, "Crazy For

My Baby." Produced by Barrios, it features 11 originals by Geil—a cowboy-hat-wearing, guitar-swinging, hip-swiveling showman—that range from the roots rock of "Every Day, Every Way" and the heartbreaking ballad "Hearts Won't Be Broken" to the rave-up "Cat Ranch Boogie." Founded in 1991, the Dead Crickets quickly became local favorites before Geil decided to take the band further. "We pretty much decided to let the ripples go out to the other cities and follow them instead of trying to hit the cities early in our career." The band has captured numerous area awards, including 1995 and 1996 honors for band and male vocalist of the year at the Current Music Awards, given by the local alternative weekly. The band's 1995 album, "Two Tons Of Steel," was used in a 1996 Shiner Bock beer regional advertising campaign. Cuts from the new album are getting airplay on San Antonio College's KSYM, KGSR Austin, and K11FT Houston. Contact Geil at 210-738-1498.

RAMIRO BURR

PHILADELPHIA: The Dirges seem to have found a key ingredient to success on the frat-house circuit: Absorb a little of that higher learning yourself. Technically the house band for Pennsylvania State University, the members of this modern rock five-piece outfit earned their musical stripes in concordance with sharpening their engineering skills. And with an emphasis on solid instrumentation, layered acoustic guitars, and folk-like harmonies, the Dirges have parlayed their success into a formidable following. "Think about it," says guitarist/keyboardist Steve Bodner. "Ten thousand people graduate from this college each year and move to places all across the country. We go right along with them." With the group already possessing a room-packing capability in clubs across Pennsylvania, student-body relocation brought demands for shows and albums throughout the Northeast, and the Dirges can be heard on radio stations from Washington, D.C., to New York.



THE DIRGES

Formed four years ago, the group, which also features guitarist/vocalist Eric Zimmerman, guitarist John Myers, bassist Tom Salamon, and drummer Brian Hassinger, debuted as the winner of Penn State's annual Battle of the Bands contest and was named favorite local band by the readers of the university's newspaper for three years in a row. The Dirges' three albums, "Fiber" (1993), "Splinter" (1994), and "Nifty Villa" (1996), have sold a cumulative 10,000 units, according to the band, which has opened for such national acts as Belly, the Connells, Rusted Root, and Helmet. Contact Doron J. Segal at 215-379-2379.

J. DOUG GILL

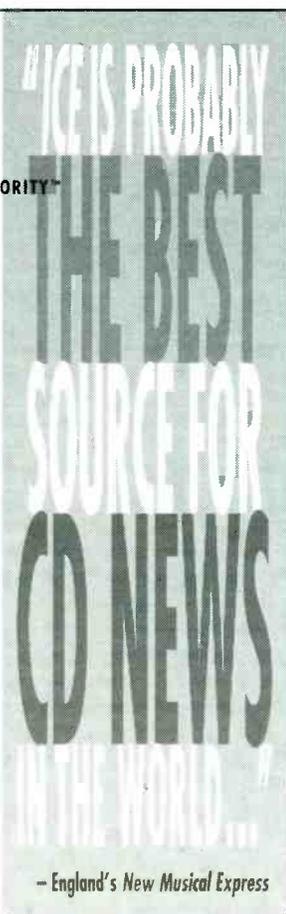
WASHINGTON, D.C.: Eva Cassidy, the angel-voiced singer who died of cancer Nov. 2 at age 33, swept the 11th annual Washington Area Music Awards (WAMA), winning 10 Wammies, including artist of the year, album of the year (for her posthumous "Live At Blues Alley"), and best female vocalist in the jazz and roots rock/traditional R&B categories. Cassidy was also inducted into the WAMA Hall of Fame, along with Roberta Flack, Sweet Honey In The Rock, and the Seldom Scene. Two other acts took 10 awards: Silver-haired roots rock champ Bill Kirchen took the musician of the year and songwriter of the year prizes and scored in the country and roots rock/traditional R&B categories, and folk rockers the Kennedys grabbed the best rock/pop album accolade for their "Life Is Large" album, as well as awards for playing and singing in the country and roots rock/traditional R&B categories. Local favorite emmett swimming took two alternative rock awards. Other locals with national releases also scored: Me'Shell Ndegéocello for rap/hop, Mary Chapin Carpenter for country female vocalist, and Toni Braxton for urban contemporary female vocalist. Braxton also won the Spotlight Award. Chuck Brown, who introduced Cassidy to record buyers on a local duets album a few years back, took two awards in the go-go category.

BILL HOLLAND



Each monthly issue of **ICE** brings you the scoop on hundreds of upcoming releases from every major and independent record label — the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in **ICE!**

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			DECEMBER 14, 1996	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	1	10	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	NO. 1 THE GARDEN
2	3	3	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
3	4	7	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN
4	10	8	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
5	7	19	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
6	2	2	DRU HILL ISLAND 524306 (10.98/16.98)	DRU HILL
7	8	15	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
8	9	10	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
9	11	25	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
10	23	8	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
11	16	17	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
12	5	2	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
13	12	14	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
14	34	3	PHILLIPS, CRAIG & DEAN STARSONG 20100 (9.98/14.98)	REPEAT THE SOUNDING JOY
15	17	12	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
16	35	3	STEVE GREEN SPARROW 51585 (9.98/14.98)	THE FIRST NOEL
17	20	18	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
18	18	9	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
19	13	20	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
20	14	17	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
21	19	42	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
22	36	2	MXPX TOOTH & NAIL 1060* (7.98/13.98)	LIFE IN GENERAL
23	37	23	4 HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
24	31	10	THE CARDIGANS MERCURY 533117 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
25	29	5	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE

26	32	8	RAY BOLTZ WORD 67867/EPIC (10.98 EQ/15.98)	NO GREATER SACRIFICE
27	33	10	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
28	21	5	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
29	15	2	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
30	22	10	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
31	40	5	RON KENOLY INTEGRITY 67802/EPIC (10.98 EQ/15.98)	WELCOME HOME
32	—	6	VANESSA-MAE ANGEL 55089 (9.98/16.98)	THE VIOLIN PLAYER
33	25	5	GRUPO LIMITE POLYGRAM LATINO 33302 (7.98/12.98)	PARTIENDOME EL ALMA
34	28	46	ENRIQUE IGLESIAS FONOVISIA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
35	39	16	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
36	27	26	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
37	26	5	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
38	24	13	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
39	—	1	KITARO DOMO 71014 (10.98/16.98)	PEACE ON EARTH
40	6	2	MANCOW ANONYMOUS 74104 (10.98/28.98)	FAT BOY PIZZA BREASTS
41	30	16	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
42	—	22	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
43	—	19	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
44	—	2	GAITHER & FRIENDS SPRING HILL 25388 (10.98/15.98)	JOY TO THE WORLD
45	—	20	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
46	—	3	THE BROOKLYN TABERNACLE CHOIR WARNER BROS. 46392 (10.98/15.98)	FAVORITE SONG OF ALL
47	—	1	SCOTT & TODD FOUNDATION 54765/EMI (7.98/11.98)	SCAM-A-MANIA '96 COMEDY ALBUM — VOL. 5
48	44	8	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
49	—	1	DON MARSH BRENTWOOD 47023/JIVE (9.98/15.98)	AMERICA'S 25 FAVORITE CHRISTMAS SONGS
50	38	7	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/16.98)	WISEBLOOD

POPULAR UPRISINGS

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

SPACE INVASION: Americans will be exposed to England's *other* Liverpool-bred foursome when Universal Records releases Space's debut album, "Spiders," Jan. 14, 1997.

The album caused a stir in



Da Hit. Jacksonville, Fla.-based rapper DJ Trans is priming the Jan. 7 release of his album "Da Tour" with the first single, "Suki Suki Now," which is No. 20 on the Hot Rap Singles chart this week. The Attitude Records artist saw success when "Ride Out," a single from his 1995 album "DJ Trans Quad Central," spent 20 weeks on the rap chart.

its home market by going gold three weeks after its September release on London-based Gut Records. Universal reports that the first single, "Female Of The Species," sold 120,000 units in the U.K. Aside from its core pop sound, Space exhibits an au-

courant tendency toward sonic experimentation, dipping freely into xylophone chops on its single, techno beats on "Growler," and lusty lounge crooning on "Dark Clouds."

Universal's goal, says senior VP of promotion Steve Leeds, is to make sure that the band's quirks are not taken as novelty and that the act is given a chance to develop slowly.

"It would be very easy for this record to be perceived as a disposable pop notion," he says. "Our goal is to make sure they have a healthy U.S. stay."

Universal shipped the import to college radio at the end of October. In addition to the various specialty shows playing "Female Of The Species," KLYY Los Angeles and WFNX Boston have the song in rotation. This follows the label's plan to let the single "drift out to selected markets," says Leeds.

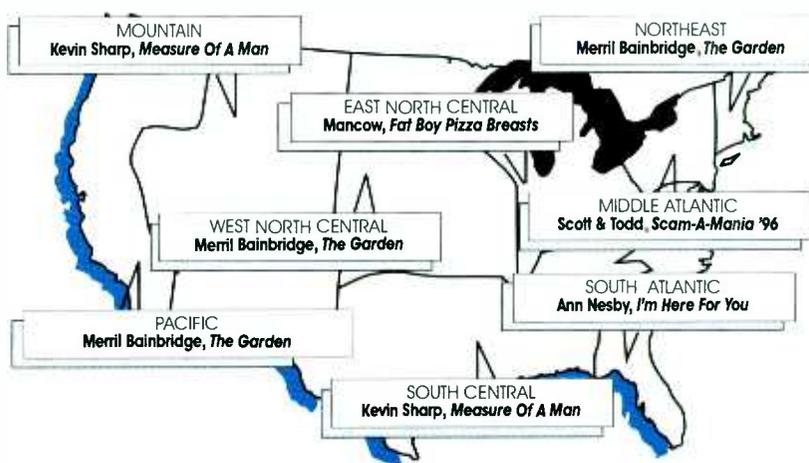
Pioneering the radio push has been modern rock KITS San Francisco music director Aaron Axelsen, who began playing "Neighbourhood" and "Female Of The Species" during the station's special programming throughout the summer.

Primed by these spins, the latter became the No. 2 re-



Stuck Up. "Stuck On You," the first single from Failure's third album, "Fantastic Planet," has been bumped up to regular rotation on MTV and entered the Modern Rock Tracks chart last week, with early support from KITS San Francisco and KJEE Santa Barbara, Calif. Warner Bros. released the album and single Aug. 23 and Oct. 1, respectively.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
PACIFIC	SOUTH CENTRAL
1. Merrill Bainbridge The Garden	1. Kevin Sharp Measure Of A Man
2. Bill Whelan Riverdance	2. Trace Adkins Dreamin' Out Loud
3. No Mercy No Mercy	3. Gary Allan Used Heart For Sale
4. The Cardigans First Band On The Moon	4. Michael Salgado De Buenas Raices
5. Tricky Pre-Millennium Tension	5. Cledus "T." Judd I Stole This Record
6. Enrique Iglesias Enrique Iglesias	6. Merrill Bainbridge The Garden
7. Kevin Sharp Measure Of A Man	7. Ann Nesby I'm Here For You
8. Grupo Limite Partidome El Alma	8. Grupo Limite Partidome El Alma
9. Cal Bennett Stolen Moment	9. Paul Brandt Calm Before The Storm
10. Republica Republica	10. David Kersh Goodnight Sweetheart

quested track at the station in its second week of airing in medium rotation.

Axelsen also spun the song at his club Pop Scene.

"I can get a good read on a song at the club by watching people dance and seeing if they come up to the booth and ask about the song," he says. "All and all, we just had an amazing response at the club and from the specialty shows."

It was this impact in the Bay Area, combined with strong sales of the band's Gut import, that influenced Universal to push up the album's release date by several weeks.

At retail, Universal will continue to look to indie outlets with pricing and positioning programs. The label will also include a free second disc (containing tracks not on the album) with the first 10,000 copies shipped stateside.

Curiously, the album's title track, which is not included on the import, will be provided on the U.S. version of the album.

The band, which is booked by the Agency in New York, will perform at select showcase events early next year, followed by a club tour beginning in March.

ROADWORK: Work Group

recording act Protein plays four California dates beginning Wednesday (11) at Linda's Doll Hut in Anaheim. The band's debut album, "Ever Since I Was A Kid," bows Jan. 28.

Kristen Barry supports her debut album on Virgin, "The Beginning The Middle The End," with a West Coast tour through mid-December. Her album was released this summer.



Road Ready. The self-titled debut by Sparrow vocal group Avalon will be released Dec. 26 after extensive touring by the act and significant top 40 airplay of the single "Give It Up." In addition to opening for such artists as Twila Paris, the band is playing in the 13-city Emmanuel tour. Sparrow has been distributing coupons and samplers during tour dates and will discount the disc for the first 30 days of its release. The band's second single, "This Love," will be released to Christian and top 40 radio late in the month.

Camp Lo Brews Hip-Hop Nostalgia Profile Act Benefits From Extensive Touring

BY J.R. REYNOLDS

LOS ANGELES—Profile hip-hop duo Camp Lo has tapped into its affection for '70s music and culture to produce the hints of nostalgia that accompany the eclectic, contemporary rap grooves on its debut set,



CAMP LO

"Uptown Saturday Night." Because of the act's unique musical flavor, the label has kept the pair on the road as much as possible in an effort to establish a core audience for the album, which hits stores Jan. 21.

Miami In Rap's Forefront Via 4th & B'way's Mother Superia

BY SHAWNEE SMITH

NEW YORK—For 4th & B'way's Mother Superia, the path to a legitimate record deal has been a nine-year battle—but one the artist would happily endure again.

"I carry the burden of putting Miami on the map," says Superia. "We haven't had anybody to represent [Miami rappers] the way we should be recognized. And now that people are opening up to [hip-hop from various regions], I want to help the situation. Miami could be the next spot."

On her debut album, "Levitation," which streets Feb. 25, Superia takes hip-hop back to its lyrical roots of Melle Mel, KRS-ONE, and Eric B. & Rakim. In fact, she signed with 4th & B'way because of its history with pioneering rappers. "We're trying to take it back to those 4th & B'way days of Eric B. & Rakim," she says, adding that those are days hip-hop enthusiasts cherish.

Her lyrical style is akin to early MC Lyte and Queen Latifah: socially conscious, hardcore lyrics with the type of metaphorical prowess that gains street credibility.

"She's really into lyrics in the purest sense," says Vanessa Levy, Island marketing manager. "She's incredibly conscious of what she says."

It was her locally produced single "Rock Bottom" that caught the eye of Joe Galdo, Florida A&R rep at Island Records, which distributes 4th & B'way.

"'Rock Bottom' is what got me a record deal," says Superia. "[WPOW Miami] played it to death, and the un-

"Because their music isn't typical for a lot of our [rap] groups, and it seems to be taking longer to set up rap singles these days, we decided on a slow build," says Profile marketing/promotion senior VP Fred Feldman.

Originally signed to release one single, "Coolie High," in fall 1995, Camp Lo saw its relationship with Profile blossom when the label exercised its option to release an album from the Bronx, N.Y.-based act.

Feldman says several elements helped Profile executives make that decision. "They're from New York, but their music is not East Coast or West Coast; it has a kind of universal feel," he says. "The group is very stylized without being retro, using lots of [lyrical] references to old TV shows and blaxploitation films."

"We took '70s sounds and updated them," says Camp Lo's Emerald Suede, who is joined by Sonny Cheba. "Sonny comes from the seven-oh point of view, and I'm all the way '90s."

"Uptown Saturday Night" is a 15-track romp into rap's near-alternative side that features guest appear-

ances by members of such eclectic acts as De La Soul and Digable Planets. The act's diverse creative blueprint plays right into the duo's musical identity.

"We're not doing this for one set of people," says Suede. "[Acts] like De La and the Fugees, they make hip-hop fun, and that's what we want to do."

The pair's songs are licensed through Protoons Inc., Sheba Doll Publishing, and Satin Struthers
(Continued on page 20)



Command Performance. A&M vocalist CeCe Peniston visits with President Clinton during his final election campaign stop in Sioux Falls, S.D. Peniston performed several songs from "I'm Movin' On," her current set. Pictured, from left, are Clinton; Peniston; and Barbara Peniston, the artist's mother and manager.

Exec Forms FOLA To Defend Music, Social Fabric; New Edition Reunion Goes On Road

TALK IS CHEAP: In an effort to do more than just talk about the disintegration of the American family and problems affecting today's youth, StepSun CEO Bill Stephney has formed Families Organized for Liberty and Action (FOLA).

James Wilks was named FOLA's director, and Veronica Saxton and Ed Adams are the nonprofit organization's legal counsel.

"The two largest reasons I wanted to do this was because of the [spiritual] impact the Million Man March had on me, and I was sick and tired of uninformed people asking me why hip-hop and rap lyrics are the way they are," the 15-year music vet says.

Stephney, whose opinions have been printed in The New Republic, The New York Times, and Billboard, says that much of the poignant social commentary voiced by rappers via their music has been largely dismissed by old-guard, more conservative civil rights activists who perceive rappers as rebellious.

"They mask what the hip-hop community has brought to light and illuminate the problems they bring, but they also mask the problems that the civil rights movement created," the executive says.

It is Stephney's position that "militant demands for integration" by civil rights activists in the '60s is a main reason for the deterioration of the black community. He says that the mass exodus of talent from the black business community during that decade was a key element in the breakdown of the black family in America.

"The civil rights generation did an incredible thing—they gave us access," he says. "But they've been celebrating the achievements of that era with a metaphoric end-zone [touch-down] dance that's gone on too long now, while watching another problem develop and doing little about it."

According to Stephney, activists who insisted that the best and brightest blacks integrate into white businesses and mainstream corporations have bled the black community of its best economic resource, manpower.

"There was a time when black businesses thrived," he says. "Because we were largely excluded from many aspects of mainstream society, blacks had to do business with each other and were much more self-sufficient."

Stephney suggests that with the loss of black businesses in communities, economic conditions waned; so too did the black family unit as more dollars flowed out of minority neighborhoods. The executive also blames the welfare system for debilitating the black community even further.

"The key to restoring the family unit is self-empowerment and economic development," he says.

To that end, Stephney's goal as FOLA chairman is to for-

mally address some of the positive family views discussed by hip-hoppers on records and initiate legislation that will "bring families together, not pit them against one another in financial and emotional battles," he says. "We also want to encourage rap acts to become more family-friendly."

To raise money, Stephney plans to produce a benefit record for the New York-based organization. "We're also in discussions with various people to hold a fund-raiser in 1997," he says.

Other issues that FOLA plans to address are the disenfranchisement of the black male in the family unit, the growing rift between black men and women, and the constitutionality of various child-custody situations.



by J. R. Reynolds

IT'S ON: On the heels of its recently released "Home Again" reunion set, which debuted at No. 1 on The Billboard 200, five-man MCA crew New Edition is taking its music on the road with a full-blown concert tour.

The shows, which are being booked through International Creative Management, kick off Dec. 27 at the Worcester (Mass.) Centrum near the act's

hometown of Boston. According to the label, the concert will utilize state-of-the-art sets and lighting and will be the biggest production in the energetic act's history.

The absence of New Edition product on the market for nearly a decade seems to have done little to diminish the act's appeal. "Home Again" has sold 912,000 copies since its Sept. 10 release, according to SoundScan.

Perhaps the solo MCA projects by Ricky Bell, Michael Bivins, and Ronnie DeVoe as Bell Biv DeVoe; Bobby Brown; and Ralph Tresvant and Motown sets featuring Johnny Gill have helped maintain the act's charisma among consumers.

Gill is the only Edition member who has an active solo career; his "Let's Get The Mood Right" peaked at No. 7 and is No. 28 on the Top R&B Albums chart.

Motown executives hope that the New Edition tour will aid in their efforts to promote Gill's solo project. Motown artist relations senior VP Michael Mitchell says, "From a Motown point of view, the tour gives Johnny a real chance to shine because not only will he do material with New Edition, he'll also get to perform songs from his own albums."

Bell, Bivins, DeVoe, Brown, and Tresvant will also perform songs from their respective solo projects.

Mitchell describes "Let's Get The Mood Right" as one of Gill's best albums and says that the set has already benefited from the attention he's receiving as a New Edition member. "The New Edition album came out about two months ahead of Johnny's, so his profile was enhanced by the time his own record came out."



SUPERIA

stimulates your body. People who have something to say want people to listen to it, and there's no way to do that over something that goes 120 beats per minute."

Island is looking to break Superia on an underground level initially. "We want her music to reach the people who are really into hip-hop, first," says Levy.

The 12-inch vinyl of "Most Of All" was released to college, rap radio, and mix shows Nov. 18 and DJ pools Nov. 25.

Superia has performed for a New York DJ pool at the Apollo Theater, and Island expects her promotional tour to begin Feb. 25, 1997. No booking agent has been secured.

"She's not part of a clique like
(Continued on page 20)

Billboard TOP R&B ALBUMS

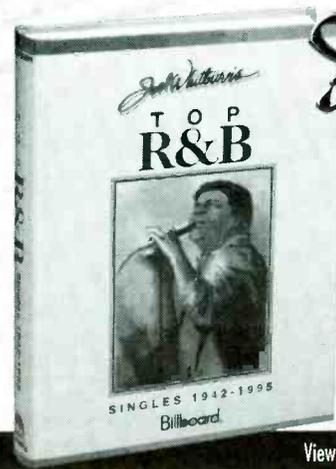
DECEMBER 14, 1996

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 ★★★						
1	3	2	5	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98) 2 weeks at No. 1	THE DON KILLUMINATI: THE 7 DAY THEORY	1
2	2	—	2	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
★★★ Hot Shot Debut ★★★						
3	NEW	—	1	VARIOUS ARTISTS AFTERMATH 90044*/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
4	4	1	4	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
5	1	—	2	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
6	NEW	—	1	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	6
7	5	3	4	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
8	NEW	—	1	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	8
9	7	9	3	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	7
★★★ Greatest Gainer ★★★						
10	11	11	24	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
11	9	5	10	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
12	10	—	2	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
13	17	13	13	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
14	13	10	23	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
15	NEW	—	1	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
16	12	7	5	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
17	15	8	6	WESTSIDE CONNECTION ● LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
18	8	—	2	FLESH-N-BONE MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	8
19	14	4	4	MO THUGS MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
20	6	—	2	♀ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
21	NEW	—	1	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW'S GREATEST HITS	21
22	18	25	14	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	4
23	24	17	9	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	9
24	22	16	9	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
25	16	6	5	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
26	20	14	12	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
27	19	12	5	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
28	25	18	8	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
29	28	23	29	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
30	31	30	32	KIRK FRANKLIN & THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
31	30	32	27	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
32	29	27	14	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
33	27	20	43	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
34	23	—	2	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
35	21	—	2	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
36	35	34	8	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	25
37	33	29	35	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
38	34	24	4	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
39	43	36	9	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
40	26	15	4	RICHELIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
41	44	38	25	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
42	37	22	3	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
43	42	33	13	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
44	40	31	5	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
★★★ Pacesetter ★★★						
45	67	74	4	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	45
46	38	28	15	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
47	32	19	5	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5

48	41	35	10	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
49	36	26	4	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	18
50	NEW	—	1	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	50
51	55	45	72	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999	ETERNAL	1
52	39	21	6	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
53	53	52	16	AKINYELE 200 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
54	46	54	10	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	SIARDUST	11
55	49	41	23	NAS ▲ COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
56	47	42	26	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
57	89	78	7	ASHFORD & SIMPSON WITH MAYA ANGELOU HOPSACK & SILK 4512/CHIBAN (11.98/16.98)	BEEN FOUND	49
58	56	47	42	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
59	48	—	2	VARIOUS ARTISTS RAP-A-LOT/NOO TRYBE 42510/VIRGIN (10.98/15.98)	10TH ANNIVERSARY — RAP-A-LOT RECORDS	48
60	51	40	10	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
61	45	37	8	JERU THE DAMAJA PAYDAY LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
62	57	51	82	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
63	65	50	5	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	50
64	59	53	26	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
65	63	58	55	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
66	50	39	12	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
67	54	44	10	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
68	64	49	5	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	46
69	58	43	6	M.O.P. RELATIVITY 1555* (10.98/15.98)	FIRING SQUAD	12
70	68	65	32	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
71	78	72	61	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
72	70	63	8	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	37
73	69	55	14	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
74	60	46	5	GEORGE CLINTON CAPITOL 33911* (10.98/15.98)	GREATEST FUNKIN' HITS	46
75	61	57	18	A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
76	52	—	2	THE ALMIGHTY RSO RAP-A-LOT/NOO TRYBE 42270/VIRGIN (10.98/15.98)	DOOMSDAY: FOREVER RSO	52
77	62	56	24	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
78	76	60	13	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
79	71	67	23	QUAD CITY DJ'S ● QUADRASOUND BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
80	75	62	11	BOUNTY KILLER BLUNT/MP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
81	82	64	27	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
82	87	89	104	KIRK FRANKLIN & THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
83	95	95	57	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
84	90	86	5	BEBE & CECE WINANS SPARROW 37048/EMI (10.98/15.98)	GREATEST HITS	80
85	66	59	8	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
86	77	69	29	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
87	73	61	7	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
88	92	—	2	TYRONE DAVIS MALACO 7483 (9.98/14.98)	SIMPLY TYRONE DAVIS	88
89	NEW	—	1	VARIOUS ARTISTS THUMP 9954* (10.98/15.98)	MCA MASTER MIX NON-STOP DANCE	89
90	99	88	69	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
91	88	93	53	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
92	91	71	28	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS... MOMENTS	4
93	NEW	—	1	VARIOUS ARTISTS THE RIGHT STUFF 53041/CAPITOL (7.98/11.98)	SLOW JAMS CHRISTMAS VOLUME 1	93
94	72	48	7	BLACK MOON WRECK 20232*/NERVOUS (10.98/15.98) HS	DIGGIN' IN DAH VAULTS	33
95	79	68	18	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
96	83	84	107	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
97	85	83	11	GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	45
98	94	70	22	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
99	97	77	18	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
100	93	—	2	ROGER & ZAPP REPRISE 46243/WARNER BROS. (10.98/16.98)	THE COMPILATION: GREATEST HITS II AND MORE	93

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



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Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	17	★ ★ NO. 1 ★ ★ NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA) 4 wk at No. 1		38	41	7	I JUST CAN'T FAITH EVANS (BIG BEAT/ATLANTIC)	
2	2	17	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)		39	29	23	USE YOUR HEART SWV (RCA)	
3	4	8	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)		40	49	3	NEVER GONNA LET YOU GO BLACKSTREET (INTERSCOPE)	
4	3	16	PONY GINUWINE (550 MUSIC/EPIC)		41	40	7	SNOOP'S UPSIDE YA HEAD SNOOP DOGGY DOGG (DEATH ROW/INTERSCOPE)	
5	5	19	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)		42	39	27	MY BOO GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)	
6	6	12	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)		43	45	8	NEVER LEAVE ME ALONE NATE DOGS FEAT. SNOOP DOGGY DOGG (DEATH ROW)	
7	8	6	LET'S GET DOWN TONY TONI TONE (MERCURY)		44	38	11	HOW COULD YOU K-CI & JOJO OF JOJOCI (MCA SOUNDTRACKS/MCA)	
8	17	5	ONE IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)		45	43	4	WORLD SO CRUEL FLESH-N-BONE (MO THUGS/DEF JAM/MERCURY)	
9	7	20	LAST NIGHT AZ YET (LAFACE/ARISTA)		46	44	32	I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)	
10	12	3	BETCHA BY GOLLY WOW! # (NPG/EMI)		47	52	5	IT'S ALL ABOUT U SWV (RCA)	
11	9	11	THIS IS FOR THE LOVER IN YOU BABYFACE (EPIC)		48	47	23	HIT ME OFF NEW EDITION (MCA)	
12	11	13	I'M STILL IN LOVE WITH YOU NEW EDITION (MCA)		49	61	2	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)	
13	16	10	DON'T LET GO (LOVE) EN VOUGUE (EASTWEST/EEG)		50	59	3	HIT 'EM HIGH (THE MONSTARS' ANTHEM) BREAL, B. RHYMES, COOL, LL COOL J & M. MANI (WARNER)	
14	10	22	TELL ME DRU HILL (ISLAND)		51	51	19	LET'S GET THE MOOD RIGHT JOHNNY GILL (MOTOWN)	
15	14	7	GET ME HOME FOXY BROWN FEAT. BLACKSTREET (MOLATOR/DEF JAM)		52	37	15	DAYS OF OUR LIVES BONE THUGS-N-HARMONY (RUTHLESS/EASTWEST)	
16	13	14	FALLING MONTELL JORDAN (DEF JAM/MERCURY)		53	68	3	PLAYA LIKE ME AND YOU DO OR DIE FEAT. JOHNNY P (RAP-A-LOT/NOO TRYBE)	
17	35	2	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)		54	50	14	CHAMPAGNE SALT-N-PEPA (MCA SOUNDTRACKS/MCA)	
18	15	19	STEELO 702 (BIV 10/MOTOWN)		55	60	8	YOU CAN'T STOP THE REIGN SHAQUILLE O'NEAL (T.W.S.W./TRAUMA/INTERSCOPE)	
19	18	20	MISSING YOU BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)		56	66	4	IT'S YOUR BODY JOHNNY GILL FEAT. ROGER TROUTMAN (MOTOWN)	
20	22	17	I AIN'T MAD AT CHA 2PAC (DEATH ROW/INTERSCOPE)		57	55	11	RAPPER'S BALL E-40 FEAT. TOO SHORT & K-CI (SICK WID IT/JIVE)	
21	21	17	I'M STILL WEARING YOUR NAME ANN NESBY (PERSPECTIVE/A&M)		58	48	21	FLOATIN' ON YOUR LOVE THE SLEY BROTHERS FEAT. ANGELA WINKLESH (IT-NECK)	
22	19	7	BEN BEEN THERE THAT DR. DRE (AFTERMATH/INTERSCOPE)		59	—	1	WE GONNA TAKE U BACK (LUDE)/DONT LEAVE BLACKSTREET (INTERSCOPE)	
23	24	31	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)		60	53	13	STRESSED OUT A TRIBE CALLED QUEST FEAT. FAITH EVANS (JIVE)	
24	25	10	COME SEE ME 112 (BAD BOY/ARISTA)		61	57	24	THE THINGS THAT YOU DO GINA THOMPSON (MERCURY)	
25	20	13	KNOCKS ME OFF MY FEET DONELL JONES (LAFACE/ARISTA)		62	74	2	SPIRITUAL THANG ERIC BENET (WARNER BROS.)	
26	26	28	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)		63	54	10	ATLIENS OUTKAST (LAFACE/ARISTA)	
27	30	30	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)		64	73	2	IN YOUR WILDEST DREAMS TINA TURNER FEATURING BARRY WHITE (VIRGIN)	
28	34	15	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND)		65	62	29	HOW DO U WANT IT 2PAC (FEAT. KC & JOJO) (DEATH ROW/INTERSCOPE)	
29	23	19	IF YOUR GIRL ONLY KNEW AALIYAH (BLACKGROUND/ATLANTIC)		66	64	12	SITTIN' ON TOP OF THE WORLD DA BRAT (SO SO DEF/COLUMBIA)	
30	31	9	THUG DEVOTION MO THUGS FAMILY (MO THUGS/RELATIVITY)		67	56	9	BOW DOWN WESTSIDE CONNECTION (LENCH MOB/PRIORITY)	
31	28	29	TWISTED KEITH SWEAT (ELEKTRA/EEG)		68	—	1	SUGAR HONEY ICE TEA GOODFELLAZ (AVATAR/POLYDOR/A&M)	
32	27	18	YOUR SECRET LOVE LUTHER VANDROSS (LVE/EPIC)		69	63	11	MORE TO LOVE CASE (SPOILED ROTTEN/DEF JAM/MERCURY)	
33	32	11	NO TIME LIL' KIM FEAT. PUFF DADDY (UNDEASING BEAT/ATLANTIC)		70	71	29	LOUNGIN' LL COOL J (DEF JAM/MERCURY)	
34	36	7	TOSS IT UP MAKAVELI (DEATH ROW/INTERSCOPE)		71	70	11	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)	
35	46	7	STREET DREAMS NAS (COLUMBIA)		72	69	8	DO YOU THINK ABOUT US TOTAL (BAD BOY/ARISTA)	
36	33	4	I CAN MAKE IT BETTER LUTHER VANDROSS (LVE/EPIC)		73	—	3	AIN'T NOBODY LL COOL J (GEEFFEN)	
37	42	6	COLD ROCK A PARTY MC LYTE (EASTWEST/EEG)		74	—	7	NEW WORLD ORDER CURTIS MAYFIELD (WARNER BROS.)	
					75	—	4	THAT'S HOW IT IS (IT'S LIKE THAT) REDMAN FEAT. K. SOLO (DEF JAM/MERCURY)	

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

HOT R&B RECURRENT AIRPLAY

1	1	3	TOUCH ME TEASE ME CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)	14	16	7	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
2	2	4	GET ON UP JODECI (MCA)	15	18	9	I'LL DO ANYTHING FOR YOU ANN NESBY (PERSPECTIVE/A&M)
3	—	1	WHY I LOVE YOU SO MUCH MONICA (ROWDY/ARISTA)	16	13	35	TELL ME GROOVE THEORY (EPIC)
4	6	16	LADY D'ANGELO (EMI)	17	15	25	NOT GON' CRY MARY J. BLIGE (ARISTA)
5	7	4	KISSIN' YOU TOTAL (BAD BOY/ARISTA)	18	14	15	YOU'RE THE ONE SWV (RCA)
6	5	9	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)	19	22	17	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)
7	8	8	KILLING ME SOFTLY FUGEES (RUFFHOUSE/COLUMBIA)	20	12	12	THA CROSSROADS BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
8	3	2	ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO (EMI)	21	23	9	YOU MONIFAH (UPTOWN/UNIVERSAL)
9	9	21	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	22	—	51	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
10	4	7	IF I RULED THE WORLD NAS (COLUMBIA)	23	—	1	ELEVATORS (ME & YOU) OUTKAST (LAFACE/ARISTA)
11	11	26	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)	24	—	35	STILL IN LOVE BRIAN MCKINIGHT (MERCURY)
12	—	1	GOOD LOVE JOHNNIE TAYLOR (MALACO)	25	—	7	READY OR NOT FUGEES (RUFFHOUSE/COLUMBIA)
13	10	15	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)				

Recipients 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

60	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	60	AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Keel, ASCAP)
98	ANGEL (FROM SET IT OFF) (Springtime, BMI/African, BMI)	98	ASCENSION (DON'T EVER WONDER) (EMI/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/Trail Shur, BMI/EMI April, ASCAP) HL
30	ATLIENS/WHEELZ OF STEEL (Chrysalis, ASCAP/Gnat Booby, ASCAP) WBM	30	AT NIGHT I PRAY (Sony/ATV Tunes LLC, ASCAP/Mid Orchard, ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP) HL
84	BEEN FOUND (Nick-O-Val, ASCAP/Guycol, ASCAP)	84	BEFORE I LAY (YOU DRIVE ME CRAZY) (Joel Hailey, ASCAP/EMI April, ASCAP/WB, ASCAP/D Xtraordinary, ASCAP) WBM
62	BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH) (B. Feldman & Co./Trident, ASCAP/Glenwood, ASCAP) HL	62	BOW DOWN (Gangsta Boogie, ASCAP/WB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Fingas, ASCAP) WBM
51	CANT KNOCK THE HUSTLE (Li Lu Lu, BMI/Sounds Of The Red Drum, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL	51	CAN YOU FEEL ME (Junkie Funk, BMI)
33	COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jmi, BMI/Wamer-Tamerlane, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM	33	COME SEE ME (Tyme 4 Flyers, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
91	CYPHER (Cutlass, BMI/Jumping Bean, BMI/Mycenae, ASCAP/WB, ASCAP/Cold Chillin', ASCAP)	91	DA' DIP (Eric Timmons)
19	DIRTY SOUTH (Organized Noise, BMI/Hitco, BMI/Cool People, BMI/Goodie Mob, BMI/Gnat Booby, ASCAP/Chrysalis, BMI) WBM	19	DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noise, BMI/Hitco, BMI/Sailandra, BMI/Rondor, ASCAP/Dne Di' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
17	DO THANGZ (Zomba, ASCAP/Donni, ASCAP/Keep Me Humble, ASCAP/Smokin' Sounds, ASCAP/Slap-Roc, ASCAP/Mr. Peanut Butter, ASCAP) WBM	17	DO YOU THINK ABOUT US/WHEN BOY MEETS GIRL (Trey III, BMI/T. Lucas, ASCAP/The Waters Of Nazareth, BMI/Str8 From The Bottom, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Total's Thing, ASCAP) HL
94	FALLING (Driveby, BMI/X-Men, BMI/New Line, BMI/Sony/ATV LLC, BMI) HL	94	FLOATIN' ON YOUR LOVE (True Blue Rose, ASCAP/WB, ASCAP/Griffith, BMI/Key-R-Co, BMI) WBM
56	THE FOUNDATION (Hennessy For Everyone, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/Impulsive, ASCAP)	56	FRONT LINES (HELL ON EARTH) (Careers-BMG, BMI/Albert Johnson, BMI/BMG, ASCAP/Juvenile Hill, ASCAP)
68	HIT ME OFF (MCA, ASCAP/1m The Man, ASCAP/Dinky B, ASCAP/Jizzzy Mo, ASCAP/BMD, ASCAP/Beledat, ASCAP/Biv 10, ASCAP/EMI April, ASCAP) HL	68	HOW CAN WE STOP (Zomba, BMI/Horace Brown, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Amani, BMI) WBM
77	HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMI/Yab Yum, BMI/Brownstown Sound, BMI/Plaything, BMI/Too True, BMI/La Coupole, BMI) HL	77	HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's Dream, BMI/InterScope Pearl, BMI/Wamer-Tamerlane, BMI/Black/Hispanic, ASCAP/Suge, ASCAP/Emani's, ASCAP/Delrous, BMI/Embassy, BMI) WBM
21	I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R. Kelly, BMI)	21	I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
39	I CAN'T SLEEP BABY (IF I) (Zomba, BMI/R. Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM/HL	39	IF YOUR GIRL ONLY KNEW (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
8	I GOT IT BAD (Tevin Campbell, ASCAP/Human Rhythm, BMI/Guy Legend, ASCAP/Chrysalis, ASCAP) WBM	8	I'M STILL IN LOVE WITH YOU/YOU DONT HAVE TO WORRY (EMI, ASCAP/Flyte Iyme, ASCAP/EMI April, BMI/Justin Combs, BMI/Ninth Street Tunnel, BMI/Dynatone, BMI) HL
7	IN YOUR WILDEST DREAMS (Caligems, EMI, ASCAP/Knight-Knight, ASCAP/Mike Chapman, ASCAP)	7	IT AIN'T EASY (LIVIN' WITHOUT U) (Rodney Shelton, ASCAP/Copper Sun, ASCAP)
44	IT AIN'T EASY (LIVIN' WITHOUT U) (Rodney Shelton, ASCAP/Copper Sun, ASCAP)	44	IT'S ALRIGHT (Track Team, BMI/Dalos, BMI/Junior, ASCAP/WB, ASCAP/Robert Carter) WBM
85	JUST THE WAY (PLAYAS PLAY) (Eric Sermon, ASCAP/Zomba, BMI/Copyright Control, BMI/Organized Noise, BMI/Hitco, BMI/Goodie Mob, BMI) WBM	85	JUST WANNA PLEASE U (Clark's True Funk, BMI/Kimdel, ASCAP/Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI)
26	JUST WHAT IT TAKES (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM	26	KNOCKS ME OFF MY FEET (Black Bull, ASCAP/Jobete, ASCAP) WBM
14	LADY (Organized Noise, BMI/Hitco, BMI/Belt Star, ASCAP)	14	LAST NIGHT (FROM THE NUTTY PROFESSOR) (Ecaf, BMI/Kelange, ASCAP) HL
61	LIT (House Rep., BMI/Sybletons, BMI)	61	LEAVIN' (Otha Oundis, BMI/Hitco, BMI)
11	LIFT OFF (Chankleta, BMI/Tavisphere, ASCAP/Gioioso, ASCAP/Warp 9, ASCAP)	11	LET'S GET THE MOOD RIGHT (Ecaf, BMI/Sony/ATV Songs, BMI) HL
82	LIVING FOR THE CITY (Jobete, ASCAP/Black Bull, ASCAP)	82	LET'S RIDE (House Rep., BMI/Sybletons, BMI)
71	LOUNGIN' (LL Cool J, ASCAP/Screen Gems-EMI, BMI/Bernard Wright, BMI/Mohoma, BMI) HL	71	LIFT OFF (Chankleta, BMI/Tavisphere, ASCAP/Gioioso, ASCAP/Warp 9, ASCAP)
48	THE LOVE SONG (Daisy Age, BMI/Bush Babes Soundz, BMI/Medina Sounds, BMI/Takin' Care Of Business, BMI)	48	LIKE I DO (EMI April, ASCAP/D.A.R.P., ASCAP/Stone Agate, BMI) HL
97	LUCHINI AKA (THIS IS IT) (Protons, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Baggie, BMI)	97	LIVING FOR THE CITY (Jobete, ASCAP/Black Bull, ASCAP)
16	MISSING YOU (FROM SET IT OFF) (Barry's Melodies, ASCAP/PolyGram, ASCAP/Onisha, ASCAP/WB, ASCAP) WBM/HL	16	LOUNGIN' (LL Cool J, ASCAP/Screen Gems-EMI, BMI/Bernard Wright, BMI/Mohoma, BMI) HL
69	THE MOMENT (Kenny G, BMI) HL	69	THE LOVE SONG (Daisy Age, BMI/Bush Babes Soundz, BMI/Medina Sounds, BMI/Takin' Care Of Business, BMI)
46	MORE TO LOVE (Dynatone, BMI/Wamer-Tamerlane, BMI) WBM	46	LUCHINI AKA (THIS IS IT) (Protons, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Baggie, BMI)
57	MUSIC MAKES ME HIGH (LB Fam, ASCAP/EMI April, ASCAP)	57	MISSING YOU (FROM SET IT OFF) (Barry's Melodies, ASCAP/PolyGram, ASCAP/Onisha, ASCAP/WB, ASCAP) WBM/HL
49	MY BOO (Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) HL	49	MORE TO LOVE (Dynatone, BMI/Wamer-Tamerlane, BMI) WBM
22	NEVER LEAVE ME ALONE (Nate Dogg, BMI/Suge, ASCAP/Artise, ASCAP/WB, ASCAP)	22	MUSIC MAKES ME HIGH (LB Fam, ASCAP/EMI April, ASCAP)
50	NEVER MISS THE WATER (Bahama Rhythm, ASCAP/Muze/kutgenjeri B.V. BUMA, ASCAP/InterScope, ASCAP/Wamer Chappell, PRS/WB, ASCAP) WBM	50	MY BOO (Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) HL
58	NEW WORLD ORDER (Mayfield, BMI/JaBnan, BMI/Raimundo Thomas, ASCAP)	58	NEVER LEAVE ME ALONE (Nate Dogg, BMI/Suge, ASCAP/Artise, ASCAP/WB, ASCAP)
80	NOBODY ELSE (Pologround, ASCAP/12 & Under, BMI/Jumping Bean, BMI/Jelly's Jams, ASCAP/Slam U Well, ASCAP)	80	NEVER MISS THE WATER (Bahama Rhythm, ASCAP/Muze/kutgenjeri B.V. BUMA, ASCAP/InterScope, ASCAP/Wamer Chappell, PRS/WB, ASCAP) WBM
1	NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E.A. ASCAP/Scottville, BMI/EMI Blackwood, BMI) HL/WBM	80	NOBODY ELSE (Pologround, ASCAP/12 & Under, BMI/Jumping Bean, BMI/Jelly's Jams, ASCAP/Slam U Well, ASCAP)
45	NO DIGGITY (Donni, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) HL/WBM	45	NO TIME (Undeas, BMI/Wamer-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unchappell, BMI/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM
100	NO FEAR (Shades Of Brooklyn, ASCAP/The Boy Toy, ASCAP/Sluggah, ASCAP/Pot Gold, ASCAP)	100	NO TIME (Undeas, BMI/Wamer-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unchappell, BMI/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM
42	NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emani's, ASCAP/High Priest, BMI)	42	ONLY LOVE (Ai's Street, ASCAP/Wamer Chappell, ASCAP/Sailandra, ASCAP/Almo, ASCAP/One Ote Ghetto Hot,
13	NO TIME (Undeas, BMI/Wamer-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unchappell, BMI/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM	13	ONLY LOVE (Ai's Street, ASCAP/Wamer Chappell, ASCAP/Sailandra, ASCAP/Almo, ASCAP/One Ote Ghetto Hot,
75	ONLY LOVE (Ai's Street, ASCAP/Wamer Chappell, ASCAP/Sailandra, ASCAP/Almo, ASCAP/One Ote Ghetto Hot,	75	ONLY LOVE (Ai's Street, ASCAP/Wamer Chappell, ASCAP/Sailandra, ASCAP/Almo, ASCAP/One Ote Ghetto Hot,

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	2	15	★ ★ NO. 1 ★ ★ PONY GINUWINE (550 MUSIC/EPIC) 15 wk at No. 1		38	35	9	BOHEMIAN RHAPSODY THE BRAIDS (BIG BEAT/ATLANTIC)	
2	1	11	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)		39	37	27	HOW DO U WANT IT/CALIFORNIA LOVE 2PAC (FEAT. KC & JOJO) (DEATH ROW/INTERSCOPE)	
3	3	10	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)		40	38	13	YOUR SECRET LOVE LUTHER VANDROSS (LVE/EPIC)	
4	4	8	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)		41	36	15	CAN'T KNOCK THE HUSTLE JAY-Z (FREEZE/ROC-A-FELLA/PRIORITY)	
5	5	6	DON'T LET GO (LOVE) EN VOUGUE (EASTWEST/EEG)		42	—	13	DIRTY SOUTH GOODIE MOB (LAFACE/ARISTA)	
6	9	9	NO TIME LIL' KIM FEAT. PUFF DADDY (UNDEASING BEAT/ATLANTIC)		43	39	19	TOUCH MYSELF T-BOZ (ROWDY/LAFACE/ARISTA)	
7	6	11	FALLING MONTELL JORDAN (DEF JAM/MERCURY)		44	50	7	DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)	
8	8	6	I'M STILL IN LOVE WITH YOU/DONT HAVE TO WORRY NEW EDITION (MCA)		45	49	7	THE MOMENT KENNY G (ARISTA)	
9	7	8	THIS IS FOR THE LOVER IN YOU BABYFACE (EPIC)		46	45	23	LOUNGIN' LL COOL J (DEF JAM/MERCURY)	
10	10	15	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)		47	41	29	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	
11	11	17	TELL ME DRU HILL (ISLAND)		48	40	10	MORE TO LOVE CASE (SPOILED ROTTEN/DEF JAM/MERCURY)	

Positive K Is Back With 'Straight'

REMEMBER POSITIVE K, the dapper rapper with the smooth, raspy rhyme flow? He's behind underground gems like "I'm Not Havin' It," a pioneering cross-gender combine with then labelmate **MC Lyte**; "Carhoppers," which captured the excitement of 125th Street in Harlem, N.Y., on a hot summer evening; and "Nightshift," a ballsy duet with **Big Daddy Kane**.

He released "I Got A Man" and its associated album, "The Skills Dat Pay Da Bills," in 1993. The single spent 20 weeks on Billboard's Hot Rap Singles chart, peaking at No. 1. He toured extensively, blew the muck up, then exited the spotlight. He wasn't chillin', though.

"I started my own promotion company with **Sincere Thompson**, called Creative Control Promotions," he says. "We were working records like **Horace Brown's** 'Taste Your Love' and **Soul For Real's** 'Candy Rain.'

"That demanded a lot of time, and I was also booking my studio in Harlem, Creative Control—**Fat Joe**, **Jazzy Jay**, **Lord Finesse**, the **Wu-Tang Clan**, **Gravediggaz**, and **Afrika Bambaataa** have all been up there—as well as laying the foundation for my next album."

The title of K's forthcoming set, due in February '97 on Creative Control/Island, is "Straight To The Moon." Explaining the name, he says, "Every song is a big song; all the records are big records. There's nothing that's 'just for the streets' or 'just for the radio.' It's all big."

The set will feature such songs as "Be Good To Me," a planned collaboration with buttery black pop preacher **Al Green**; a remake of "Mr. Bojangles" featuring **Harry Connick Jr.** ("This is gonna bug people out," he promises); and "Black Cinderella," the respectful lead track from the album that was produced by **Teddy Riley**.

"I always wanted to work with Teddy," says K. "But I'd always thought he was outta my realm—too expensive. But it boiled down to a good situation. I demo'd the song, sent it out to him, and that was it."

Other featured producers will be **Mark Sparks**, **Easy Mo Bee**, and **Eric Lynch**.

The artist recorded much of "Straight To The Moon" at Creative Control. The experience "was much more relaxed than if I was constantly watching the clock, stressing my creativity," he says. "It's freedom. Like I'd stretch out on the futon, rest for a while, then go do my vocals."

Pos plans to hire **DJ Hollywood**, incorporate him into additional songs for the long-player, then hit the road with the pioneering old-school turntable assassin. "I've had nightmare stories with DJs," he says. "I'm a perfectionist when it comes to performing, and I really need to feel comfortable going out this time 'cuz I wanna do a big show with no mistakes."

MAKIN' MOVES WITHOUT PUFF: **Craig Mack**, the first platinum performer released on **Sean "Puffy" Combs'** Bad Boy Entertainment, has become the first act to leave the Arista-distributed label. He



by Havelock Nelson

has completed the legal proceedings for his walking papers.

Sources say that it was a long and tedious process, and according to his manager, New York-based attorney **Paul Insanna**, Mack is negotiating with several recording companies for a contract. Mack or Insanna wouldn't comment further, but informed sources say that Mack left because Combs controlled too much of Mack's income; Mack, they say, basically paid for setting up Bad Boy's promotional power. Bad Boy GM **Kirk Burrows** disagrees: "Bad Boy had a name before Craig Mack—all of Puffy's outside productions were done under the Bad Boy aegis—and in no way did we rely on Craig's finances or income to make Bad Boy [a force]. I think we had a mutually satisfying relationship, and we wish Craig well in his future endeavors."

Mack introduced himself to the world on the '80s underground single "Get Retarded" on Sleeping Bag. He joined Bad Boy in 1994, which released "Project: Funk Da World," a set that sold gold and spawned "Flava In Ya Ear," which sold in excess of platinum, according to the Recording Industry Assn. of America, and became Billboard's longest-running No. 1 rap single for 1995. It earned a Grammy nomination and won several other awards, including a Source Music Award for single of the year, an ASCAP Rhythm & Soul Award, and a Billboard Music Video Award.

His follow-up single, "Get Down," also sold gold and earned Mack a 1996 Rhythm & Soul plaque.

Mack's off-kilter voice and spacey, drunken tone can be heard on a remix of **Gina Thompson's** Mercury single "Things That You Do." He has also tracked a remix of **Sounds Of Blackness'** upcoming single "Spirit" and contributed a cut to the forthcoming soundtrack for "The Deli." The flick is due out in spring of '97 and will feature **Heavy D.**, **Ice-T**, and "Seinfeld" dad **Jerry Stiller**.

ASSORTED PHLAVAS: **QD III**, who's being managed by L.A.-based **Lippman Entertainment**, is the producer behind "Westward Ho" and

"King Of The Hill" from **Westside Connection's** pukka-pukka Priority set, as well as **Makaveli's** next Death Row single, "To Live & Die In L.A."

Currently, the studio star is supervising songs for two loose parts from **Westside Connection: Ice Cube** and **Mack 10**, whose solo sets are set to ship next spring from Priority... Two Sacramento, Calif.-based record companies, **Arrogant/Bonafyde** and **KosKis Mafia Recordings**, have hooked up to release "Tupac Amaru Shakur Tribute 9.13.96." Among the collection's 15 cuts are two of **2Pac's** "very first recordings," according to a press handout. They were recorded in 1989 and 1990 but will be "remixed and polished to meet today's standards." Some of the album's proceeds will be donated to **Afeni Shakur**, 2Pac's mom, and "other community organizations."

M.F. Grimm, who was last heard rhyming on **Kool G. Rap's** "4-5-6" album, checks in with the double-sided single "Get Down" backed with "Emotions" (New York-based **Dolo Records**). "Get Down" is a pared-down party joint. Over a simple, limping beat with a floating keyboard figure, the rapper attempts to stir a crowd with rhymes about the good life ("Days are Alize, nights are Cristal"). "Emotions," meanwhile, is more dark and dramatic as the artist talks about "mental war scars" and asks, "Who will survive in World War III?/Who got a style that compares to me?" before warning, "To all you fakers it's time to meet ya maker."

Sir Mix-A-Lot has finished recording new tracks for **Riff**, a new virtual interactive recording studio on the Microsoft Network where clients can interact creatively with recording artists. Besides chatting with and gaining information about them, folks can also remotely remix an act's work by changing tempos, instrumentation, and genre styles.

The spotlighted performer changes every two weeks, and the Seattle big-bootie lover will be featured Dec. 6-Thursday (12). A live chat is scheduled to take place Thursday (12) at 9 p.m. EST, but fans can E-mail messages and questions for him at any time... **Redman** and **Method Man** will star as the **Blues Brothers** in "Whatever Man," the second single from **Redman's** bugged-out, brilliant "Muddy Waters," due Tuesday (10) on **Def Jam/Mercury**. **Steven Carr** will direct.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	10	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 38244/AGI	◆ LIL' KIM FEATURING PUFF DADDY 5 weeks at No. 1
2	4	7	3	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ MC LYTE
3	2	2	6	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	◆ NAS
4	3	9	3	ATLIENS (C) (D) (T) LAFACE 24196/ARISTA	◆ OUTKAST
5	5	3	13	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
6	6	5	35	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	◆ DO OR DIE (FEATURING TWISTA)
				*** GREATEST GAINER ***	
7	49	—	2	NOTHIN' BUT THE CAVI HIT (C) (D) (T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
8	7	4	10	SITTIN' ON TOP OF THE WORLD (C) (D) (T) SO SO DEF 78426/COLUMBIA	◆ DA BRAT
9	8	11	3	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	◆ RICHIE RICH
10	9	6	11	MUSIC MAKES ME HIGH (C) (D) (M) (T) (X) UNIVERSAL 56022	◆ LOST BOYZ
11	10	12	5	YOU COULD BE MY BOO (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	◆ THE ALMIGHTY RSO FEAT. FAITH EVANS
12	12	8	27	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
13	11	10	15	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	◆ JAY-Z
14	37	32	17	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	◆ GOODIE MOB
15	14	22	11	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
16	13	13	24	LOUNGIN' (C) (D) (T) DEF JAM 575062/MERCURY	◆ LL COOL J
17	15	28	4	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	◆ CAMP LO
18	16	19	3	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	◆ XZIBIT
19	20	16	13	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	◆ WARREN G FEAT. ADINA HOWARD
20	19	42	3	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
21	17	—	2	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	◆ THE ROOTS
22	22	17	21	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	◆ OUTKAST
23	28	27	3	PHENOMENON (C) (T) (X) NEXT PLATEAU 1440	◆ ONE AND ONE
24	21	25	16	ILLEGAL LIFE (M) (T) (X) PENALTY 0177/TOMMY BOY	CAPONE-N-NOREAGA
25	NEW	1	1	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (T) GEFFEN 22229*	LL COOL J
26	27	20	20	ALL I SEE (C) (D) (M) (T) (X) KEDAR-56003/UNIVERSAL	◆ A+
27	35	33	21	FREAK OF THE WEEK (C) (T) (X) SALMON 372	◆ DJ POLO FEAT. RON JEREMY
28	48	47	3	RUFF RIDE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
29	23	14	15	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	◆ SOUTHSYDE B.O.I.Z
30	29	34	19	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	◆ THE 2 LIVE CREW
31	25	18	5	FRONT LINES (HELL ON EARTH) (T) LOUD 64693/RCA	◆ MOBB DEEP
32	18	23	12	NO FEAR (C) (T) DUCK DOWN 53243/PRIORITY	◆ ORIGINOO GUNN CLAPPAZ
33	30	15	8	THE LOVE SONG (C) (T) WARNER BROS. 17586	◆ BUSH BABEES FEATURING MOS DEF
34	24	24	19	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (C) (T) BIG BEAT 98045/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
35	NEW	1	1	TEAR DA CLUB UP (C) (T) (X) BRUTAL 53260/PRIORITY	THREE 6 MAFIA
36	NEW	1	1	RUNNIN' (C) MERGELA/SOLAR 70134/HINES	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
37	26	21	5	THE LUMP LUMP (C) (D) (T) LOUD 64690/RCA	◆ SADAT X
38	NEW	1	1	MASTA PLAN (C) RENEGADE 5014/RAGING BULL	◆ THE LOST TRYBE OF HIP-HOP
39	38	41	5	I JUSWANNACHILL (C) (D) (T) WILD PITCH 19404/GEFFEN	◆ THE LARGE PROFESSOR
40	36	31	11	ITZSOWEEZEE (HOT) (C) (T) (X) TOMMY BOY 7752	◆ DE LA SOUL
41	39	30	40	C'MON N' RIDE IT (THE TRAIN) ▲ (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	◆ QUAD CITY DJ'S
42	43	38	17	CAN YOU FEEL ME (C) (D) (T) RELATIVITY 1567	◆ DRU DOWN
43	34	29	9	THE RHYME (T) JIVE 42405*	◆ KEITH MURRAY
44	31	26	7	THERAPY (C) (D) (T) DUCK DOWN 53250/PRIORITY	◆ HELTAH SKELTAH
45	33	—	2	EVERYBODY'S TALKIN' (C) (T) (X) CORRECT 10210	AL TARIQ (KOOL FASH)
46	32	35	9	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	◆ KILLARMY
47	40	37	23	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	◆ XZIBIT
48	47	40	11	YA PLAYIN' YASELF (T) PAYDAY/LONDON 120100/ISLAND	◆ JERU THE DAMAJA
49	42	36	10	DEAD & GONE (C) (D) (T) RELATIVITY 1568	◆ M.O.P.
50	41	39	17	GETTIN' IT (C) DANGEROUS 42409/JIVE	◆ TOO SHORT FEAT. PARLIAMENT FUNKADELIC

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

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Depeche Mode, Erasure Sets On The Way In '97

REASONS TO BE CHEERFUL: Die-hard disciples of enduring pop-industrialists **Depeche Mode** will be delighted to learn that the band will break a four-year musical silence in early February '97 with "Barrel Of A Gun"—a peek into an as-yet-untitled Mute/Warner Bros. album due next spring. Now functioning as a trio following the 1995 departure of founding member **Alan Wilder**, the act was joined in the studio by **Bomb The Bass** mastermind **Tim Simenon**—a move promising a solid return to the innovative, rhythm-savvy tone of its countless heyday club hits.

The 12-inch pressing of "Barrel Of A Gun" will be backed by the instrumental "Pain Killer," as well as a battery of club remixes by producers still to be determined. The band is about to begin lensing a video in London and Morocco with director **Anton Corbijn**.

Fellow synth-dance mainstay **Erasure** has also just wrapped up a new album. On "Cowboy," due in March on Elektra, partners **Andy Bell** and **Vince Clarke** revisit the concise, pop-friendly direction of their earlier recordings. The single "In Your Arms" will get the ball rolling for the project next month with remixes by those ever-present (and oh-so-talented) **Love To Infinity** boys. We can hardly wait.

Speaking of Elektra, the label will issue the long-awaited **Bjork** remix album, "Telegram," on Jan. 14. Culling cuts from her two solo albums, "Debut" and "Post," this set explores the experimental underbelly of the underground, with contributing producers including **Mark Bell**, **Eumir Deodato**, and **Graham Massey**. "Telegram" also includes a brand-new cut, "My Spine," with noted Scottish percussionist **Evelyn Glennie**. You haven't lived until you've heard "Hyperballad" redone as an orchestral piece with the **Brodsky Quartet** or Massey's electro-jungle/funk revision of "Army Of Me." An album that will be universally worshiped and remembered as a ground-breaker in mainstream dance music circles.

Prince Quick Mix is a far braver lad than we are. There is no way we'd ever consider taking on the daunting task of reconstructing the **Robert Owens** classic "I'll Be Your Friend" for the tribal



by Larry Flick

generation. But **Quick Mix** has, and the results are impressive.

Impossible to improve upon perfection, you say? True, but **Quick Mix** clearly did not try to improve the jam. Effectively blocking out the intense pressure he must have felt in the studio, he simply filtered the song through his own vision, and the result is a mix that manages to be reverential and reinventive at the same time. His percussion is more energetic and confrontational than **David Morales'** original production. But he wisely maintains a moody keyboard darkness that suits **Owens'** glorious vocal. Be sure to snag a copy of this gem when **Perfecto** issues it next month.

Veteran U.K. popmeisters **Mike Stock** and **Matt Aitken** show that they still have at least another hit or two tucked up their sleeves with "No Surrender" by **Deuce**—a Love This Record release that is in the oft-copied hi-NRG tradition of their countless **Pete Waterman**-era hits for **Kylie Minogue** and **Rick Astley**. Bringing some much-needed summerlike warmth into the winter season, this buoyant anthem has a maddeningly catchy chorus and chirpy harmonies. In other words, it has all the markings of a radio smash.

Delightfully stylish belter and underappreciated **Club Z.** may finally win the national props she has long deserved with "So Deep," a slinky Kumba Records 12-incher that places her free-wheeling performance within a soul-infused garage groove. There are three dark and dubby mixes designed to lure the hard-headed DJ, though we cannot imagine anyone with a penchant for well-structured songs moving beyond the primary vocal version for more than a second or so.

Another current cutie on Kumba is "Solution," a jazz-spiced house EP credited to the ambiguous **I-Tay**. Each of the four cuts is juiced by seemingly

improvised sax solos and rolling piano lines. Vigorous percussion breaks keep the tracks from deteriorating into inaccessible softness. Have a listen.

With the able assistance of producer **Victor Simonelli**, **Colonel Abrams** effectively reinvents his evergreen jam "I'm Not Gonna Let" for **Baseline Records**. In its original incarnation, the R&B-inflected houser could serve as a timeless textbook for wannabes to study. This new version goes one giant step further, proving that **Abrams** is still a vital performer worth closely monitoring and supporting.

Never one to bank on the possible success of one project, **Abrams** has also just started the **Baseline**-distributed **Colonel Records**, which takes flight with the spiritually charged "Let's All Be Friends" by **Mama's Children** featuring **Lee Truesdale**.

Also back in action is eternal Chicago fixture **Screamin' Rachel**, who fronts the six-song **Heavy Vibe** debut of the **Bourgeois Boys Club** on **Trax Records**. The self-titled set was written and produced by **Rachel** with **Mike Pierce**, **Donnell King**, and **Ron Proctor**. Much of the material here proudly wears the influence of **Larry Heard** and **Frankie Knuckles'** early work. Most memorable is "Freedom," which soberly recounts the notorious murder of a New York club kid named **Angel**.

A NIGHT TO REMEMBER: With a tip of the inspirational hat to opera's legendary "3 Tenors" extravaganza, New York's top-rated **WKTU** is gathering clubland titans **Donna Summer**, **Chaka Khan**, and **Gloria Estefan** for **Three Divas** on Broadway—a truly once-in-a-lifetime show on Wednesday (11) at the **Lunt-Fontanne Theatre**.

The women will each perform individually before taking the stage together for what will likely be a 25-minute set of their classic tunes. The theater's scant 1,600 tickets are only available through station invitation or on-air giveaway. Appropriately, **WKTU** morning diva **RuPaul** will preside as the



Shakin' With Baker. Legendary producer/songwriter **Arthur Baker** recently visited New York's **Cutting Records** to sign a deal for his new collaboration with **John Robie**, "Stop! Love Patrol!" Featuring **Nadine Renee** on lead vocals and remixes by **Noel W. Sanger**, the single marks the creative reunion of **Baker** and **Robie**, who earned fame during the '80s as the masterminds of "Planet Soul" by **Afrika Bambaataa & the Soul Sonic Force**. **Renee** will spend the next few months making club appearances in support of the cut, as well as for her forthcoming single, "I Used To Love You" on **MCM Records**. Meanwhile, **Baker** is spending much of his time in London, presiding over his **Minimal Records** label and producing a string of releases. Pictured in **Cutting's** office, from left, are **Robie**, **Renee**, **Cutting** president **Aldo Marin**, and **Baker**.

evening's host. We are breathless in anticipation of what should be a magical evening. Do we dare begin praying for a soundtrack or home video recording?

GROOVELINE: Miami's **Pandisc Records** repositions its previously hip-hop-leaning **StreetBeat** imprint as a dance-oriented outlet with "The White Party," a multi-act album showcasing the agile turntable blending of **South Beach** spinner **David Knapp**. Spanning three decades of music, the set features festive, well-known jams by luminaries like **Dan Hartman**, **Shawn Christopher**, **Alcatraz**, and **Judy Cheeks**.

"The White Party" draws its name from the hugely popular 12-year-old **AIDS** fund-raiser, held every Dec. 1 at Miami's **Vizcaya Museum**. All net profits from the album will benefit the **Miami Health Crisis Network**.

DJ Sneak has joined Canadian club promoter **Gavin Bryan** and fellow turntable spinner/producer **DJ Mario J.** to form **Unabomber Records**, which will be distributed in the States by New York's **Digital Dungeon Records**. The label's first release will be "Handcrafted," an EP by young Toronto producer **Vince Alley**.

Also launching a promising indie next month is **Richard Breedan**, a one-time key figure in **Tribal United Kingdom**. With **Pagan America**, he picks up the stylistic thread of his previous label alliance by focusing on soul-drenched house music. The first singles on the agenda are "I Love What" by **Dancer** (aka brilliant British producer/composer **Frankie Focsett**) and "20:20 Vision" by **Ralph Lawson & Huggy**.

Warm congrats to lovely and talented Chicago tunesmith **Dana Stovall** and **Tony Wint** on the birth of their first daughter, **Marley Elizabeth**, Nov. 11. Barely a month old, the baby has quickly begun to share mom's affinity for house music and local clubs. "She already has her own VIP cards to Shel-

ter and Crobar," **Stovall** says with a laugh. For a sample of **Stovall's** musical handiwork, check out "Do Me A Favor" on **Cajual Records'** new "Shades Of Cajual" compilation.

SWEATIN' IT OUT: With more dance compilations than ever circulating, labels are forced to get a little more imaginative in marketing and concept in order to rise above the pack. A budding new trend seems to be packaging familiar hits for consumption by gym bunnies. **Atlantic** fleshes out that concept a bit further with "Work OUT," a bouncy set created in conjunction with **Out** magazine.

In addition to offering tightly edited versions of hits like **Tori Amos'** "Professional Widow," **Full Intention's** "I Love America," and **Jomanda's** "Make My Body Rock," the project offers workout tips by famed fitness expert **David Barton**, who has put together a 60-minute exercise session in coordination with the music.

"This is not intended to be a deep or hardcore club album," says **Johnny "D" DeMairo**, who served as executive producer of "Work OUT" with **Peter Galvin**. "Our goal is to reach people who love dance music but don't necessarily spend a lot of time in clubs. Those people tend to listen to dance music while they work out every day."

PARTING GLANCES: The DJ community is mourning the untimely passing of legendary spinner **Charles Bailey**, who died of a heart attack Nov. 23. He was 43 years old.

Bailey was a fixture of the New York club scene since 1973, earning props for his turntable skills at such venues as **Uncle Sam's** and **Equus**. "He set an incredibly high standard for DJs to match during the early days of disco," says clubland veteran **Bryan Cronin**. "There are so many people who work in the business today who could still learn a thing or two from what **Charles** did."



Under A Miami Moon. Producers **Pablo Flores**, right, and **Javier Garza** take a breather from a recent marathon session at Miami's **Crescent Moon Studio**. Over the past two years, the two have earned worldwide props for bringing a distinctive Latin flavor to the many dancefloor hits of **Epic** diva **Gloria Estefan**, most notably "Reach" and "Mi Tierra." They have since drawn the interest of numerous other artists and have completed remixes of "Don't Cry For Me Argentina" and "Buenos Aires" by **Madonna**, "Cuban Coffee" by **David Lee Roth**, and "She's A Lady" by **Paul Anka**.

Billboard. Dance HOT Breakouts

DECEMBER 14, 1996
CLUB PLAY

1. COSMIC GIRL JAMIROQUAI WORK
2. ULTRA FLAVA HELLER & FARLEY PROJECT DVS
3. LUNATIX DOC MARTIN PRESENTS BLAKDOKTOR MOONSHINE MUSIC
4. EVERYTHING SARAH WASHINGTON AM PM
5. LET FREEDOM RING PRETTY POISON SVENGALI

MAXI-SINGLES SALES

1. JUST WANNA PLEASE U MONA LISA ISLAND
2. OOH AAH... JUST A LITTLE BIT GINA G ETHERNAL
3. WAITIN' BIG JAZ FREEZE/ROC-A-FELLA
4. SUKI SUKI NOW D.J. TRANS ATTITUDE
5. LUCHINI AKA (THIS IS IT) CAMP LO PROFILE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★No. 1★★★					
1	3	6	6	SUGAR IS SWEETER FFR/LONDON 120102/ISLAND 1 week at No. 1	C.J. BOLLAND
2	4	11	5	UN-BREAK MY HEART LAFACE 24213/ARISTA	◆ TONI BRAXTON
3	1	4	7	ONE AND ONE DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
4	5	8	9	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
5	8	12	8	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
6	11	16	7	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA PROMO	HANNAH JONES
7	6	1	10	THE CHILD (INSIDE) ARISTA 13252	◆ QKUMBA ZOO
8	12	21	6	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	◆ BT FEATURING TORI AMOS
9	7	3	11	LAND OF THE LIVING CHAMPION 324/RCA	◆ KRISTINE W
10	2	2	10	CAN'T HELP IT COLISEUM IMPORT/PWL	HAPPY CLAPPERS
11	16	22	8	SHOUT COLUMBIA 78421	STAXX OF JOY
12	9	5	11	FIRED UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
13	13	7	13	SNAPSHOT RHINO 76032/ATLANTIC	◆ RUPAUL
14	10	10	9	CUBA STRICTLY RHYTHM 12472	EL MARIACHI
15	14	17	18	EVERYBODY'S FREE (TO FEEL GOOD) PULSE 8 IMPORT	◆ ROZALLA
16	24	29	5	ANGEL EASTWEST 63990/EEG	◆ SIMPLY RED
17	21	25	5	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
18	15	15	9	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC	◆ CELINE DION
19	23	28	6	OHNO TWISTED 55242/MCA	DANNY TENAGLIA
20	25	30	5	LA HABANERA URBAN IMPORT	HANDS ON YELLO
21	17	9	11	IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475	TORI AMOS
22	19	20	7	HOLIDAY EIGHT BALL 89	GLENN TOBY
23	22	23	6	THE REAL THING WARNER ALLIANCE 43789/WARNER BROS.	THE WORLD WIDE MESSAGE TRIBE
24	30	41	3	LIVING IN ECSTASY WAVE 50011	FONDA RAE
25	18	18	10	CAN I GET A WITNESS PERSPECTIVE PROMO/A&M	ANN NESBY
26	29	35	4	BECAUSE YOU LOVED ME ARIOLA 42945	SUZANN RYE
27	32	45	3	NEVER MISS THE WATER REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGOCHELLO
28	28	34	4	INDESTRUCTIBLE H.O.L.A. RECORDINGS 341007/ISLAND	◆ REIGN
★★★Power Pick★★★					
29	40	—	2	THE BOSS ATLANTIC 85456	THE BRAXTONS
30	34	39	4	ONLY 4 U CAJUAL 252	CAJMERE
31	37	47	3	DE LA CASA MOONSHINE MUSIC 88432	E. K. O.
32	20	14	12	SHAKE THAT BODY COLUMBIA 78388	ROBI ROB'S CLUBWORLD FEATURING YA KID K
33	39	43	3	LIVE IT COOL (JUST DO IT) PAGODA 281 010	LYDIA RHODES
34	43	50	3	COLOUR OF LOVE TOMMY BOY 748	AMBER
35	41	46	3	SHINE THE LIGHT NITEGROOVES 52/KING STREET	CEVIN FISHER
36	50	—	2	YOU CAN DO IT (BABY) GIANT STEP/BLUE THUMB 3093/GRP	NUYORICAN SOUL FEAT. GEORGE BENSON
37	31	26	9	LOVE ME THE RIGHT WAY '96 LOGIC 59053	◆ RAPINATION & KYM MAZELLE
38	47	—	2	OOH AAH...JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	◆ GINA G
39	33	33	6	BORN SLIPPY WAX TRAX! 8745/TVT	◆ UNDERWORLD
40	38	36	7	GET ANOTHER PLAN STREETWAVE 50005	ABSTRACT TRUTH
★★★Hot Shot Debut★★★					
41	NEW ▶	1	1	SET ME FREE JELLYBEAN 2518	DEEP 6
42	48	—	2	IF YOU REALLY LOVE ME FLIP-IT 1001	◆ LONNIE GORDON
43	49	—	2	LET'S GROOVE STRICTLY RHYTHM 12485	GEORGE MOREL FEATURING HEATHER WILDMAN
44	42	42	4	CAN U FEEL IT DV8 120099/A&M	3RD PARTY
45	NEW ▶	1	1	PARADISE IS HERE REPRISE 43759	CHER
46	NEW ▶	1	1	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
47	NEW ▶	1	1	HOT & WET (BELIEVE IT) LOGIC 59055	◆ TZANT FEATURING VERNA FRANCIS
48	26	19	13	THAT SOUND SFP 9608	E-N FEATURING CEEVOX
49	NEW ▶	1	1	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
50	NEW ▶	1	1	THE GIFT DECONSTRUCTION PROMO/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	33	3	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA 2 weeks at No. 1	◆ TONI BRAXTON
2	2	—	2	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444	◆ BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS
3	3	1	24	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	◆ NO MERCY
4	4	2	10	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	◆ BLACKSTREET (FEATURING DR. DRE)
★★★Greatest Gainer★★★					
5	14	—	2	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA	◆ KRISTINE W
6	15	11	14	FIRED UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
7	7	10	3	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
8	16	7	6	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
★★★Hot Shot Debut★★★					
9	NEW ▶	1	1	AIN'T NOBODY (T) GEFEN 22229	LL COOL J
10	13	21	6	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	◆ NEW EDITION
11	6	6	7	STREET DREAMS (M) (T) (X) COLUMBIA 78408	◆ NAS
12	10	3	8	TOUCH MYSELF (T) (X) ROWDY/LAFACE 35091/ARISTA	◆ T-BOZ
13	5	—	2	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476	◆ GLORIA ESTEFAN
14	12	14	11	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAGE
15	21	22	3	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	◆ EN VOGUE
16	26	5	14	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
17	11	4	4	DO YOU THINK ABOUT US/WHEN BOY MEETS GIRL (T) (X) BAD BOY 79075/ARISTA	◆ TOTAL
18	9	23	10	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
19	NEW ▶	1	1	I BELIEVE I CAN FLY (X) JIVE 42427	◆ R. KELLY
20	8	9	3	ATLIENS (T) LAFACE 24197/ARISTA	◆ OUTKAST
21	24	16	14	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC A-FELLA 53251/PRIORITY	◆ JAY-Z
22	19	8	27	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
23	17	15	5	FRONT LINES (HELL ON EARTH) (T) LOUD 64693/RCA	◆ MOBB DEEP
24	NEW ▶	1	1	CYPHER (T) VIOLATOR 1576/RELATIVITY	FRANKIE CUTLASS
25	34	26	21	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY	JOCELYN ENRIQUEZ
26	20	18	11	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020	◆ LOST BOYZ
27	28	24	28	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
28	27	12	22	THE THINGS THAT YOU DO (T) (X) MERCURY 578713	◆ GINA THOMPSON
29	40	43	14	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
30	29	13	4	NEVER MISS THE WATER (T) (X) REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGOCHELLO
31	23	38	9	PONY (T) 550 MUSIC 78354/EPIC	◆ GINUWINE
32	25	25	8	THE CHILD (INSIDE) (T) (X) ARISTA 13252	◆ QKUMBA ZOO
33	33	31	9	THE RHYME (T) JIVE 42405	◆ KEITH MURRAY
34	RE-ENTRY	4	4	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	C.J. BOLLAND
35	38	19	3	THE LOVE SONG (T) WARNER BROS. 43743	◆ BUSH BABEES FEATURING MOS DEF
36	30	40	9	IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC	◆ CELINE DION
37	37	20	5	THE LUMP LUMP (T) LOUD 64689/RCA	◆ SADAT X
38	NEW ▶	1	1	IN YOUR WILDEST DREAMS (T) VIRGIN 38578	◆ TINA TURNER FEATURING BARRY WHITE
39	22	17	4	COME SEE ME (T) (X) BAD BOY 79076/ARISTA	◆ 112
40	32	34	3	PASSION (T) (X) ROBBINS 72009	K5
41	18	—	2	WHAT THEY DO (T) DGC 22227/GEFFEN	◆ THE ROOTS
42	50	42	11	ME AND THOSE DREAMIN' EYES OF MINE (M) (T) EMI 58592	◆ D'ANGELO
43	NEW ▶	1	1	ULTRA FLAVA (T) (X) DV8 120107/A&M	HELLER & FARLEY PROJECT
44	41	39	24	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
45	RE-ENTRY	9	9	SNAPSHOT (T) (X) RHINO 76032	◆ RUPAUL
46	RE-ENTRY	10	10	STEELO (T) BIV 10 860557/MOTOWN	◆ 702
47	43	41	20	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
48	39	28	6	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
49	36	44	12	YA PLAYIN' YASELF (T) PAYDAY/LONDON 120100/ISLAND	◆ JERU THE DAMAJA
50	RE-ENTRY	17	17	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS

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

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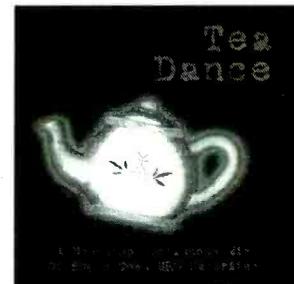
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Giant Squares Away Debut Album From Duo Regina Regina

BY CHET FLIPPO

NASHVILLE—"They're the Thelma and Louise of country music," Giant Records president James Stroud says of his label's irrepressible new duo Regina Regina.

"Or Heckle and Jeckle if you've toured with them," adds Bill Mayne, senior VP of promotion for WB/Giant/Reprise. Regina Regina's self-titled Giant album will be released Jan. 28, 1997, with the first single, "More Than I Wanted To Know," coming Dec. 16.

"They're special," says Stroud. "I met them through [co-producer] Wally Wilson. He brought the girls over here last year. They sang for us, and the first thing that I noticed was that they sounded like sisters. They matched vibratos; they matched their phrasing; their pitch was great. And they actually enjoyed singing with each other. They were both working for Reba [McEntire] at the time, and for them to commit to this was quite a giant step. They gave up their day jobs."

Regina Leigh had been a backup

vocalist in McEntire's road band for three years, and Regina Nicks had worked as personal assistant to McEntire and her husband/manager Narvel Blackstock for six years when the two Reginas accidentally became a duo.

"I didn't know that she sang," Leigh says of Nicks. "I saw her in the building all the time and we lived in the same apartment complex, but I had no idea." Both had become interested in developing solo careers.

"Wally Wilson was working on the idea of a female duo," says Nicks. "I was introduced to him, and he paired me with several women, but I wasn't comfortable, the chemistry wasn't right." Finally, Leigh heard Nicks' tape and decided to try working with her. They met during a lunch break in Wilson's office, sang "Amazing Grace," and never looked back after that moment. Wilson took them to Stroud in the fall of '95, they signed to the label last January, and started cutting the album in March.

The songs on the album range from a Gary Burr/Tom Shapiro collabora-

tion to a Patty Smythe composition to a Tia Sellers song that McEntire had



REGINA REGINA

had on hold but gave to the duo. "They're strong women's songs," says

Leigh. "They're songs that women can identify with."

"After we made the album," Stroud says, "we realized that not only do they sing well, they also present themselves very well. So we addressed the problem of how to present them to radio, especially when there are literally more showcases than people can go to. We decided that we would film a showcase [at which] they would play and sing live with a tour band. This time of year no one has time to go to showcases, so we're bringing the showcase to them."

"Showcase In A Box" will also be an important radio promo tool, according to Stroud. It's a 14-minute video of Regina Regina performing at Nashville's 328 Performance Hall, with

interview snippets between songs and an intro by Stroud, Mayne, and Giant GM Alan Shapiro. It comes in a box shaped like a road case containing the video, a four-color brochure, a backstage all-access laminate, the CD, a signed 8-by-10 color picture, and a T-shirt. Showcase footage and unused footage from the video shoot for the first single will be used in a 30-second commercial to air on CMT and TNN. Showcase footage will also be featured in an electronic press kit.

The box will also include a contest questionnaire about the showcase video, according to Giant sales and product coordinator Kristi Weaver. Stations can enter the contest or use it as
(Continued on page 26)

Country Artists Rediscover Tom T. Hall's Story-Songs

BY PHYLLIS STARK

NASHVILLE—Tom T. Hall's records may not be getting played, but his songs suddenly are. The Hall-penned "Little Bitty," recorded by Alan Jackson, went to No. 1 on Billboard's Hot Country Singles & Tracks, and Deryl Dodd's version of his "That's How I Got To Memphis" is climbing that chart.

Hall, who is still signed to a recording deal with Mercury Nashville, is enjoying a renaissance as a songwriter. On his most recent set, labelmate Billy Ray Cyrus recut Hall's best-known song, "Harper Valley P.T.A.," which was a huge country and pop hit for Jeannie C. Riley in 1968, sold 6 million singles, and inspired a film and TV series.

Now, Hall says, his phone is ringing, with "big, important people" looking for new songs. "I say, 'How did you know I was alive?' They say, 'I heard your songs on the radio.'"

Hall is happy to be back in the limelight but thinks he's better off behind the pen than behind the microphone, for one simple reason: "I don't think I'd look good with my bellybutton showing

on TV."

But Hall admits to being a fan of the younger artists. "I love these kids," he says. "This generation, they're real honest and open and straightforward. They don't have all the hang-ups that kids of my generation did, [like] being shy." One of his favorite new songs is Deana Carter's "Strawberry Wine,"



HALL

which he describes as being "about a young lady that lost her virginity. That's a universal thought," Hall says. "If you're lucky, it happens to everyone."

It's not surprising that he singles out that song, because it is probably the best current example of the kind of story-song for which Hall, known as "the Storyteller," is known. While story-songs have been largely absent from radio in recent years, Hall predicts that they will make a comeback because everything in Nashville re-

(Continued on page 26)

Artists Join Forces For 'Blow-Out' Tour; TNN To Showcase Women In Country

A GOOD DEAL: To try to remedy what everyone knows about overall bad news on the touring front, several Nashville artists are banding together for a united effort. Clay Walker will headline a 1997 tour, with Terry Clark, James Bonamy, and Emilio as supporting acts. Primestar, the subscription-based entertainment system, is sponsoring, enabling the tour promoters, Walker says, to set ticket prices lower than normal: under \$20.

Clay Walker's Four Star Blow-Out tour kicks off Jan. 17 in Amarillo, Texas, and the first leg will run 38 dates, ending May 10 in LaCrosse, Wis. For the summer, plans are to play amphitheaters.

"We originally wanted to play fairs during the summer," says Danny O'Brian of Walker's management firm, the Erv Woolsey Co. "But fairs don't want a four-act, 3½-hour show; it keeps people off the midway. After the summer, we'll come back in the fall and run through most of the year."

Venues, he says, have not been set but will vary. Primestar, he says, will be an active sponsor, handling retail promotion in each of its five regions. The company's previous country involvement includes co-sponsoring two George Strait country festivals. Buddy Lee Attractions will handle the booking.

Each act will carry its own band and crew, making the load-in an attraction of its own. Maybe it's time to go back to the old "Caravan Of Stars" days, when the public could see an assortment of artists for a reasonable price. Some Grand Ole Opry stars are doing a variation on that, returning to the Ryman Auditorium, the Opry's former home, Dec. 15 for a benefit concert.

Home to the Ryman for the Holidays will feature Ricky Skaggs, Steve Wariner, Martina McBride, Porter Wagoner, Wilma Lee Cooper, and Jeannie Seely. Proceeds will go to the Opry Performers Fund, which was begun in 1993 to provide funds for Opry entertainers' medical needs.

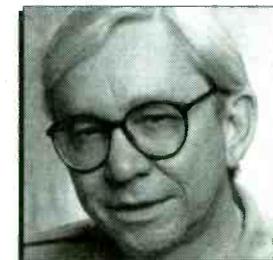
Travis Tritt, meanwhile, is in the midst of a two-week surprise tour of eight honky-tonks in Texas, Louisiana, and Oklahoma. He's playing for the clubs' normal cover charges.

TNN BEGINS THE NEW YEAR with a wave of musical specials and thematic programming. "The Statler Bros. Show," the network's highest-rated series since it began in 1991, will feature Reba McEntire, LeAnn Rimes, Ty Herndon, and the Nitty Gritty Dirt Band on its Saturday-night shows in January. The week of Jan. 13 will be Women in Country Week. "Yesterday & Today: The

Women Of Country" will air at 10 p.m. EST Jan. 13. The documentary is hosted by Larry Gatlin and includes interviews and vintage footage of prominent women in country, including Shania Twain, Skeeter Davis, K.T. Oslin, Wynonna, and Emmylou Harris.

On Jan. 14, TNN airs "Loretta Lynn & Friends" at 8 p.m., with performances by Pam Tillis, Ricky Skaggs, and Bill Monroe. That night at 10 p.m., "Ralph Emery: On The Record With Barbara Mandrell" will be telecast. On Jan. 15, music legend Brenda Lee will be featured in "The Life & Times Of Brenda Lee" at 8 p.m. At 10 p.m., Garth Brooks, Lee Roy Parnell, and Delbert McClinton will perform with the host on "Martina McBride: Full Speed Ahead."

ON THE ROW: Junior Brown's fan-club newsletter is called "Junior Achievement" . . . Vern Goddin is recording an all-ballad album. He says he's going to put a warning sticker on it, reading, "Warning: This Contains Country Music" . . . The Nashville Convention Center reports record future-event sales for the venue, with more than \$2



by Chet Flippo

million in bookings. Key bookings include three-year contracts with the National Assn. of Music Merchants and the Gospel Music Assn. and a two-year commitment from the Country Radio Broadcasters. RCA Label Group (U.S.) chairman Joe Galante has been named a commissioner for the center. Also, anyone who's ever worked an event at the center should be heartened to hear of developments planned for the facility. First will be new carpeting to replace the nearly 10-year-old rugs. Second is a pedestrian access walkway from Broadway. Third is a direct connection from the main lobby on Commerce Street to the new Nashville Arena. If that arena were to consider corporate sponsorship and if McDonald's got interested, would the venue be renamed the Macarena?

Alabama will open a restaurant named for itself before the new year. The Alabama Grill is in Pigeon Forge, in east Tennessee . . . Jekyll Island, Ga., will be the site for a big bluegrass fest that begins in the new year. The New Year's Bluegrass Festival will take place in the convention center there Jan. 2-4. Performers will include Ralph Stanley & the Clinch Mountain Boys, the Osborne Brothers, Charlie Waller & the Country Gentlemen, the Rarely Herd, Blue Highway, the Isaacs, Mac Wiseman, IIIrd Tyme Out, Doyle Lawson & Quicksilver, and Jim & Jesse & the Virginia Boys.



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Billboard TOP COUNTRY ALBUMS

DECEMBER 14, 1996

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	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	2	3	21	LEANN RIMES CURB 77821 (10.98/15.98)	17 weeks at No. 1 BLUE	1
*** GREATEST GAINER ***						
2	4	4	13	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
3	1	2	5	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
4	3	1	4	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
5	5	5	10	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
6	8	8	95	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
7	6	7	32	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
8	9	9	10	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
9	7	11	33	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
10	12	13	31	MINDY MCCREADY ● BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
11	10	6	6	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
*** PACESETTER ***						
12	39	46	4	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	12
13	13	12	14	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
14	11	10	4	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
15	14	14	58	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
16	15	15	36	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
17	16	17	103	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
18	18	18	66	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
19	25	27	5	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	19
20	19	20	7	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	19
21	21	22	54	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
22	23	23	11	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	22
23	17	16	45	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
24	20	24	45	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
25	22	19	23	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17
26	24	25	67	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
27	31	48	10	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	24
28	26	28	27	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
29	37	39	4	COLLIN RAYE EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	29
30	32	—	2	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	30
31	29	26	63	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1
32	27	21	14	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
33	28	29	10	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	28
34	33	33	130	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
35	41	49	64	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
36	30	31	25	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	35	34	14	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
38	67	67	15	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
39	40	38	30	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
40	38	36	21	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	30
41	34	30	4	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
42	43	37	6	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17
43	36	32	23	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21
44	45	43	141	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
45	42	35	11	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
46	44	41	42	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
47	46	42	54	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
48	47	44	6	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	44
49	49	54	76	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
50	52	55	166	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
51	51	50	220	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
52	48	40	11	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	36
53	53	45	24	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
54	54	53	64	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
55	55	56	69	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
*** HOT SHOT DEBUT ***						
56	NEW	1	1	VARIOUS ARTISTS ARISTA 18822 (10.98/15.98)	STAR OF WONDER — A COUNTRY CHRISTMAS COLLECTION	56
57	50	47	16	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
58	61	61	72	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
59	56	51	124	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
60	60	60	95	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
61	63	71	32	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
62	57	57	107	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
63	69	74	113	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
64	59	58	26	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
65	70	75	87	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
66	58	52	5	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
67	62	64	130	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
68	73	72	16	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
69	72	—	39	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
70	RE-ENTRY	32	32	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
71	66	63	24	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
72	65	69	11	THREE HANKS: HANK WILLIAMS, SR., JR., III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
73	74	—	276	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
74	RE-ENTRY	55	55	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
75	RE-ENTRY	39	39	WYONNONA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2

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**

DECEMBER 14, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	VINCE GILL ▲ MCA 10877 (10.98/15.98)	19 weeks at No. 1 LET THERE BE PEACE ON EARTH	29
2	2	REBA MCENTIRE ▲ MCA 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	37
3	3	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	42
4	6	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	4
5	10	GEORGE STRAIT ▲ MCA 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	40
6	11	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	72
7	4	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	291
8	7	DOLLY PARTON ● COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	37
9	9	THE TRACTORS ARISTA 18805 (10.98/15.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	2
10	8	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	23
11	12	ALABAMA ▲ RCA 17014 (9.98/15.98)	ALABAMA CHRISTMAS	39
12	13	KATHY MATTEA MERCURY NASHVILLE 518059 (10.98 EQ/16.98)	GOOD NEWS	10
13	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	103

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	—	TRISHA YEARWOOD MCA 11091 (4.98/6.98)	THE SWEETEST GIFT	10
15	25	KENNY ROGERS & DOLLY PARTON ▲ RCA 15307 (9.98/15.98)	ONCE UPON A CHRISTMAS	36
16	17	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	289
17	14	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	116
18	15	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	90
19	20	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	56
20	18	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	17
21	19	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	9
22	—	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	1
23	—	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	77
24	16	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	270
25	24	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	285

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

COUNTRY CORNER



by Wade Jessen

STILL IN THE RING: Kenny Rogers' most successful album in more than seven years, "The Gift" (Magnatone), vaults 39-12 on Top Country Albums, moving more than 18,000 units. Rogers' set increases 230% to take Pacesetter honors on the country list and bows on The Billboard 200 at No. 93. Rogers hasn't seen the top 20 of the country chart since "Something Inside So Strong" rose to No. 10 in the Aug. 19, 1989, Billboard, although his 1990 set, "Love Is Strange," peaked at No. 21 in the Oct. 13, 1990, issue.

Chuck Rhodes, senior VP of promotion and marketing at Magnatone, says that Rogers' sales gain is media-driven, citing late-November appearances on "Live With Regis & Kathie Lee," "Late Night With Conan O'Brien," "Good Day New York," and "Fox After Breakfast." Rogers also appeared on the NBC broadcast of the Macy's Thanksgiving Day Parade, where he performed a shortened version of "Til The Season Comes 'Round Again." Meanwhile, a holiday special taped Nov. 8 at Nashville's Ryman Auditorium aired Dec. 4 on the Family Channel; a second air date is scheduled for Dec. 16.

Meanwhile, Rhodes says that "Mary Did You Know," a duet with Wynonna, has been serviced to country radio, along with a nonexclusive holiday radio special, and the label is also soliciting album play at AC outlets. Rogers hasn't inked an entry on Billboard's Hot Country Singles & Tracks since "If You Want To Find Love" rose to No. 11 in early '92. **Kenny Rogers & the First Edition** first appeared on that chart with Mel Tillis' "Ruby, Don't Take Your Love To Town" in the summer of 1969. "The Gift" is also being worked at Christian bookstores through the Word system and rises 10-3 on this week's unpublished Top Contemporary Christian chart.

OPENING SHOTS: After becoming the first act to chart "The Star Spangled Banner" on Hot Country Singles & Tracks (Billboard, July 20), **Ricochet** places the first a cappella Christmas song on that chart in almost 20 years, "Let It Snow, Let It Snow, Let It Snow" (Columbia), at No. 70.

Coincidentally, snow was also the subject the last time an a cappella holiday track appeared on Hot Country Singles & Tracks, when **Jim Ed Brown & Helen Cornelius** bowed with "Fall Softly Snow" in the Dec. 24, 1977, issue.

BUCK DANCING: Deana Carter puts a pair of trophies on her holiday mantle, as "We Danced Anyway" (Capitol) takes Hot Shot Debut honors at No. 58 on Hot Country Singles & Tracks, and her debut album, "Did I Shave My Legs For This?," earns Greatest Gainer award on Top Country Albums, rising 4-2 with an increase of more than 15,000 units.

COUNTRY ARTISTS REDISCOVER TOM T. HALL'S STORY-SONGS

(Continued from page 24)

volves in a cycle that he's seen repeat itself three or four times over the course of his 30-year career.

"We do this in country music," he says. "We get hot and sell a lot of records, and we get kind of huffy and fluffy. We peaked out [the last time] when Kenny Rogers and Dolly Parton did 'Islands In The Stream.' I never knew what that song was about and never did care. Then Randy Travis came out and started singing through his nose and [saved us]... One time way back we got a lot of violins and choruses going, and then Buck Owens came around with a five-piece band and turned it all around."

Hall calls the business of songwriting "a strange, wonderful, weird job." But contrary to the current trend of co-writing, he continues to work alone, even as such contemporaries as Bill Anderson are enjoying new success by writing with newer artists like Vince Gill. "I never could co-write, I'm too stubborn and independent," Hall says. "Songwriting is a very solitary business. You get three people in a room, and you ruin it." Not surprisingly, Hall says he has no particular favorites among the current Nashville writers and can't understand why some of them are getting so much attention. "Writers should be seen and not heard," he says.

The renewed interest in his songs comes on the heels of a 10-year period in which Hall says "nobody cared anything about my songs. I wasn't upset about it. I took the time off and wrote some books and went hunting and fishing and never lamented it." Hall's third novel and seventh book, a satire titled "What A Book!," has just been published by Longstreet Press.

He was signed to Mercury in 1967 and, with the exception of one stint at RCA Victor, has remained with the label ever since. His career has spawned 33

albums (including two children's recordings), 51 charted country singles, including several that crossed over to the pop chart, plus numerous hits of his songs recorded by other artists. Mercury recently released a boxed-set retrospective of his career titled "Storyteller, Poet, Philosopher."

Hall is grateful for the label's continued faith in him. "All these labels in town, they come along every once in a while and fire everyone and kick them out on the street, but Mercury always sends me a Christmas present and never kicked me out on the street."

In addition to the boxed set, Mercury recently released a compilation of Hall's children's recordings and an album of brand-new material, "Songs From Sopchoppy," which contains Hall's recording of "Little Bitty," a

song he finished writing this year and which Jackson just took to the top of the country chart.

Hall says the inspiration for the song came from one of his frequent walks during which he passed a house "with a little dog, and a little yard, and a little car, and I thought, 'That is the American dream.' There are a lot of happy people in America that don't get credit for being happy, a lot of good news out there that isn't getting reported."

Hall counts himself among those happy people. He performs live "if the phone rings," which nets him a booking about every two weeks, and he recently did a monthlong tour in Australia. Asked if his priority is songwriting or book writing, the 60-year-old Hall reports, "I don't have any priorities. I

(Continued on page 30)

REGINA REGINA

(Continued from page 24)

an on-air giveaway. "They watch the video, answer five questions about the video, and fax their answers to us. One station in each of five regions will win a cruise for two to the Caribbean or Mexico," she says.

"The important thing," says Mayne, "is the freshness of the music. They are a true duo. Both sing lead and harmony, and sometimes they trade leads in a song. Feedback from radio has been extremely positive."

"I was pretty excited about them," says WZZK Birmingham, Ala., PD Jim Tice. "They came by the station, and they not only sing well, they look good. Brooks & Dunn may have some competition in the duo category now."

KEEY Minneapolis assistant PD/music director Travis Moon says, "I thought they were very, very good. Their sampler is still in my CD player. It's just a matter of timing for them."

Regina Regina's radio tour covered about 100 stations prior to the single's release. Weaver says that retail and consumer advertising will begin in January.

"Their video [for the single]," Weaver says, "will be featured by the National Hockey League Jan. 13 through Feb. 12. They intersperse hockey footage with video footage and they do a 60-second video as well as a two-minute video, and they run it during halftime." Shapiro says that Giant has Daryle Singletary in that format and that Clay Walker will be featured on it after Regina Regina.

Coinciding with the album release will be a Go Card postcard and ads by Graffiti Indoor Advertising. Tour plans are still in the working stage, according to Stroud.

Regina Regina is managed by the Bobby Roberts Company and booked by Buddy Lee Attractions.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 71 **AIN'T GOT NOthin' ON US** (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/I.E. Robinsons, ASCAP) WBM
 - 39 **ALL I DO IS LOVE HER** (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Tawag, ASCAP) HL/WBM
 - 30 **AMEN KING OF LOVE** (MCA, ASCAP) HL
 - 38 **ANOTHER YOU, ANOTHER ME** (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM
 - 73 **BETTER LOVE NEXT TIME** (Howlin' Hits, ASCAP/Square West, ASCAP/EMI April, ASCAP) HL/WBM
 - 10 **BIG LOVE** (Warner-Tamerlane, BMI) WBM
 - 42 **BURY THE SHOVEL** (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM
 - 63 **CHEROKEE BOOGIE** (Fort Knox, BMI/Trio, BMI) HL/WBM
 - 53 **DO YOU WANNA MAKE SOMETHING OF IT** (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Traier Trash, ASCAP/Slow Train, ASCAP) HL/WBM
 - 20 **EVERYBODY KNOWS** (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM
 - 62 **EVERY COWBOY'S DREAM** (Sony/ATV Tree, BMI/That's A Smash, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) WBM
 - 3 **EVERY LIGHT IN THE HOUSE** (Irving, BMI/Cotler Bay, BMI) WBM
 - 68 **EVERY TIME SHE PASSES BY** (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI) HL
 - 2 **THE FEAR OF BEING ALONE** (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
 - 11 **FRIENDS** (That's A Smash, BMI)
 - 54 **GOD BLESS THE CHILD** (Loon Echo, BMI/Zomba, BMI) WBM
 - 6 **GOODNIGHT SWEETHEART** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thaxamillion, BMI) HL
 - 29 **HALF WAY UP** (Blackened, BMI) WBM
 - 57 **HAVE WE FORGOTTEN WHAT LOVE IS** (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM
 - 45 **HEARTBROKE EVERY DAY** (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) WBM
 - 16 **HER MAN** (Irving, BMI/Cotler Bay, BMI) WBM
 - 33 **HIGH LOW AID IN BETWEEN** (Tom Collins, BMI) WBM
 - 72 **HOLDIN'** (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP)
 - 14 **I CAN STILL MAKE CHEYENNE** (O-Tex, BMI/Hit Street, BMI) HL
 - 19 **I CAN'T DO THAT ANYMORE** (Yee Haw, ASCAP/WG, ASCAP) WBM/HL
 - 65 **I DON'T CARE IF YOU LOVE ME ANYMORE** (Sony/ATV Tree, BMI/Raul Malo, BMI) HL
 - 44 **I MEANT TO DO THAT** (Peermusic, BMI/Warner-Tamerlane, BMI/Polywog, BMI/Socan, BMI) WBM
 - 52 **IRRESISTIBLE YOU** (Sony/ATV Cross Keys, ASCAP) HL
 - 17 **IS THAT A TEAR** (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM
 - 24 **IT'S A LITTLE TOO LATE** (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL/WBM
 - 48 **IT'S ALL IN YOUR HEAD** (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
 - 46 **I WOULDN'T BE A MAN** (BMG Songs, ASCAP/PolyGram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
 - 49 **KING OF THE WORLD** (Warner-Tamerlane, BMI) WBM
 - 60 **KISS THE GIRL** (Walt Disney, ASCAP/Wonderland, BMI) HL
 - 70 **LET IT SNOW, LET IT SNOW, LET IT SNOW** (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Chappell & Co., ASCAP)
 - 15 **LET ME INTO YOUR HEART** (Why Walk, ASCAP)
 - 26 **LIKE THE RAIN** (Blackened, BMI) WBM
 - 1 **LITTLE BITTY** (Hallnote, BMI) WBM
 - 23 **LONELY TOO LONG** (Bash, ASCAP/Cooltermo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL
 - 9 **LOVE IS STRONGER THAN PRIDE** (Maypop, BMI/Wildcountry, BMI/Makin' Chevis, BMI/Sydney Erin, BMI) WBM
 - 50 **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
 - 74 **MACARENA (COUNTRY VERSION)** (Rightsongs, BMI/SGAE, ASCAP) HL/WBM
 - 40 **MAMA DON'T GET DRESSED UP FOR NOTHING** (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
 - 35 **A MAN THIS LONELY** (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI)
 - 28 **MAYBE HE'LL NOTICE HER NOW** (Big Giant, BMI/WB, BMI) WBM
 - 13 **MAYBE WE SHOULD JUST SLEEP ON IT** (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
 - 34 **ME TOO** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI) HL
 - 12 **NOBODY KNOWS** (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/D'jongsongs, BMI/EMI Blackwood, BMI) CLM/HL/WBM
 - 64 **ONCE I WAS THE LIGHT OF YOUR LIFE** (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
 - 4 **ONE WAY TICKET (BECAUSE I CAN)** (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM
 - 43 **POLITICS, RELIGION AND HER** (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM
 - 8 **POOR, POOR PITIFUL ME** (Warner-Tamerlane, BMI/Dark Room, BMI) WBM
 - 21 **PRETTY LITTLE ADRIANA** (Benefit, BMI) WBM
 - 61 **REDNECK 12 DAYS OF CHRISTMAS** (Max Larfs, BMI/Shablo, BMI/WarPrise, BMI/Wilson & Dipetta, ASCAP)
 - 56 **REMEMBER WHEN** (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM
 - 32 **THE ROAD YOU LEAVE BEHIND** (Old Desperados, ASCAP/N2 D, ASCAP)
 - 27 **RUNNING OUT OF REASONS TO RUN** (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
 - 51 **SHE'S TAKEN A SHINE** (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM
 - 37 **SHE WANTS TO BE WANTED AGAIN** (BMG, ASCAP) HL
 - 55 **SOMEBODY TO LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Delbert McClintock, BMI) HL
 - 7 **STRAWBERRY WINE** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM
 - 5 **THAT OL' WIND** (Feebilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
 - 22 **THAT'S ANOTHER SONG** (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
 - 18 **THAT'S ENOUGH OF THAT** (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP/WB, ASCAP) HL/WBM
 - 47 **THAT'S HOW I GOT TO MEMPHIS** (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL/WBM
 - 66 **THAT WOMAN OF MINE** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP)
 - 75 **WE ALL GET LUCKY SOMETIMES** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP) HL/WBM
 - 58 **WE DANCED ANYWAY** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI)
 - 31 **WHAT IF JESUS COMES BACK LIKE THAT** (August Wind, BMI/Longitude, BMI/Handershot, BMI/Sydney Erin, BMI) WBM
 - 67 **WHAT WILL YOU DO WITH M-E** (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
 - 69 **WHEN COWBOYS DIDN'T DANCE** (Music Genesis, ASCAP/Pepe Morchips, BMI)
 - 36 **WHERE CORN DON'T GROW** (Tom Collins, BMI/Murrah, BMI) WBM
 - 25 **WOULD I** (Starstruck Writers Group, ASCAP) HL
 - 41 **YOU CAN'T STOP LOVE** (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
 - 59 **YOU JUST GET ONE** (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM

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BDCM3506

Billboard **HOT COUNTRY** SINGLES & TRACKS

DECEMBER 14, 1996

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	1	2	8	LITTLE BITTY K.STEGALL (T.T.HALL)	ALAN JACKSON (C) (V) ARISTA 13048	1
2	2	3	11	THE FEAR OF BEING ALONE R.MCENTIRE, J.GUESS (W.ALDRIE, B.MILLER)	REBA MCENTIRE (V) MCA 55249	2
3	4	5	17	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	3
4	7	12	12	ONE WAY TICKET (BECAUSE I CAN) W.RIMES, C.HOWARD (J.RODMAN, K.HINTON)	LEANN RIMES CURB ALBUM CUT	4
5	6	8	12	THAT OL' WIND A.REYNOLDS (L.REYNOLDS, G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	5
6	9	10	20	GOODNIGHT SWEETHEART P.MCMAKIN (K.WILLIAMS, L.D.LEWIS, R.BOUDREAU)	DAVID KERSH (C) (D) (V) CURB 76990	6
7	3	1	18	STRAWBERRY WINE C.FARREN (M.BERG, G.HARRISON)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	1
8	5	7	10	POOR, POOR PITIFUL ME K.STEGALL, C.WATERS (W.ZEVON)	TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5
9	10	9	18	LOVE IS STRONGER THAN PRIDE R.CHANCEY, E.SEAY (R.BOWLES, D.JOHNSON)	RICOCHE (V) COLUMBIA 78098	9
10	13	13	13	BIG LOVE T.BROWN (M.CLARK, J.STEVENS)	TRACY BYRD (C) (D) (V) MCA 55230	10
11	12	17	9	FRIENDS C.PETOCZ (J.HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	11
12	14	25	12	NOBODY KNOWS C.FARREN (J.RICHARDS, D.DUBBOSE)	KEVIN SHARP ASYLUM ALBUM CUT	12
13	15	20	10	MAYBE WE SHOULD JUST SLEEP ON IT J.STROUD, B.GALLIMORE (J.LASETER, K.K.PHILLIPS)	TIM MCGRAW CURB ALBUM CUT	13
14	8	4	17	I CAN STILL MAKE CHEYENNE T.BROWN, G.STRAIT (A.BARKER, E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	4
15	16	16	11	LET ME INTO YOUR HEART J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	15
16	19	23	17	HER MAN M.WRIGHT, B.HILL (K.ROBBINS)	GARY ALLAN (V) DECCA 55227	16
17	17	21	7	IS THAT A TEAR T.LAWRENCE, F.ANDERSON (J.JARRARD, K.BEARD)	TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	17
18	18	18	18	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS, R.ALBRIGHT, L.SILVER)	MILA MASON (C) (V) ATLANTIC 87047	18
19	20	27	9	I CAN'T DO THAT ANYMORE S.HENDRICKS, F.HILL (A.JACKSON)	FAITH HILL (V) WARNER BROS. 17531	19
20	22	32	6	EVERYBODY KNOWS G.FUNDIS (M.BERG, G.HARRISON)	TRISHA YEARWOOD (V) MCA 55250	20
21	21	30	6	PRETTY LITTLE ADRIANA T.BROWN (V.GILL)	VINCE GILL (V) MCA 55251	21
22	23	29	9	THAT'S ANOTHER SONG B.J.WALKER, JR., K.LEHNING (J.P.DANIEL, M.POWELL, D.PINCOCK, J.MEDDERS)	BRYAN WHITE ASYLUM ALBUM CUT	22
23	11	6	17	LOVELY TOO LONG E.GORDY, JR. (M.LAWLER, B.RICE, S.RICE)	PATTY LOVELESS (V) EPIC 78371	1
24	27	33	11	IT'S A LITTLE TOO LATE T.BROWN (M.CHESSNUTT, S.MORRISSETTE, R.SPRINGER)	MARK CHESNUTT (V) DECCA 55231	24
25	28	31	11	WOULD I K.LEHNING (M.WINCHESTER)	RANDY TRAVIS (V) WARNER BROS. 17494	25
26	24	11	15	LIKE THE RAIN J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	CLINT BLACK (V) RCA 64603	1
27	32	36	8	RUNNING OUT OF REASONS TO RUN S.BUCKINGHAM, D.JOHNSON (G.TEREN, B.REGAN)	RICK TREVINO (C) (V) COLUMBIA 78331	27
28	33	37	10	MAYBE HE'LL NOTICE HER NOW D.MALLOY, N.WILSON (T.JOHNSON)	MINDY MCCREADY FEAT. LONESTAR'S RICHIE MCDONALD (V) BNA 64650	28
29	34	47	3	HALF WAY UP J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	29
30	35	38	10	AMEN KIND OF LOVE J.STROUD, D.MALLOY (T.BRUC, W.TESTER)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	30
31	39	43	17	WHAT IF JESUS COMES BACK LIKE THAT P.WORLEY, E.SEAY, J.HOBBS (P.BUNCH, D.JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	31
32	30	28	20	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55205	5
33	37	40	9	HIGH LOW AND IN BETWEEN C.CHAMBERLAIN, K.STEGALL (D.KENT, H.CAMPBELL)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
34	44	49	4	ME TOO N.LARKIN, T.KEITH (T.KEITH, C.CANNON)	TOBY KEITH (V) MERCURY NASHVILLE 578810	34
35	51	—	2	A MAN THIS LONELY D.COOK, K.BROOKS, R.DUNN (R.DUNN, T.L.JAMES)	BROOKS & DUNN (C) (D) (V) ARISTA 13066	35
36	43	55	4	WHERE CORN DON'T GROW D.WAS, T.TRITT (R.MURRAH, M.A.SPRINGER)	TRAVIS TRITT (V) WARNER BROS. 17451	36
37	40	45	7	SHE WANTS TO BE WANTED AGAIN D.JOHNSON (S.D.JONES, B.HENDERSON)	TY HERNDON (C) (D) (V) EPIC 78482	37
38	38	42	15	ANOTHER YOU, ANOTHER ME R.CROWELL, B.SEALS (T.SEALS, W.JENNINGS)	BRADY SEALS (C) (D) (V) REPRISE 17615	38
39	42	44	8	ALL I DO IS LOVE HER D.JOHNSON (S.EWING, W.PATTON)	JAMES BONAMY (C) (V) EPIC 78396	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
40	31	19	14	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
41	45	50	8	YOU CAN'T STOP LOVE T.BROWN, J.NIEBANK (M.STUART, KOSTAS)	MARTY STUART (V) MCA 55270	41
42	26	22	12	BURY THE SHOVEL J.STROUD (C.JONES, C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
43	47	52	6	POLITICS, RELIGION AND HER K.STEGALL (T.MARTIN, B.HILL)	SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	43
44	46	56	5	I MEANT TO DO THAT J.LEO (L.G.CHATER, K.CHATER, P.BRANDT)	PAUL BRANDT (V) REPRISE 17493	44
45	57	—	2	HEARTBROKE EVERY DAY D.COOK, W.WILSON (B.LABOUTY, C.KING, R.VINCENT)	LONESTAR (V) BNA 64348	45
46	48	57	7	I WOULDN'T BE A MAN T.SHAPIRO (M.REID, R.M.BOURKE)	BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	46
47	54	59	6	THAT'S HOW I GOT TO MEMPHIS C.YOUNG, B.CHANCEY (T.T.HALL)	DERLY DODD COLUMBIA ALBUM CUT	47
48	41	26	17	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
49	50	54	8	KING OF THE WORLD M.BRIGHT (J.BLACK)	BLACKHAWK (V) ARISTA 13049	49
50	53	58	9	LOVE WORTH FIGHTING FOR M.BRIGHT (M.BEESON, S.LEMAIRE, K.HOWELL)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	50
51	61	—	2	SHE'S TAKEN A SHINE C.HOWARD (G.BARNHILL, R.BACH)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	51
52	52	39	19	IRRESISTIBLE YOU J.STROUD, B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	22
53	55	61	5	DO YOU WANNA MAKE SOMETHING OF IT B.GALLIMORE, T.MCGRAW (B.DIPIERO, T.ANDERSON)	JO DEE MESSINA CURB ALBUM CUT	53
54	68	74	3	GOD BLESS THE CHILD R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 578748	54
55	56	60	5	SOMEBODY TO LOVE YOU T.BROWN (G.NICHOLSON, D.MCCLINTON)	WYNONNA (V) CURB 55286/MCA	55
56	60	65	5	REMEMBER WHEN J.LEO (R.VEGA, M.CLARK, J.BETTIS)	RAY VEGA (C) (D) (V) BNA 64652	56
57	58	67	7	HAVE WE FORGOTTEN WHAT LOVE IS B.WATSON, D.RHYNE (B.DEAN, C.BERNARD)	CRYSTAL BERNARD RIVER NORTH ALBUM CUT	57
★★★ HOT SHOT DEBUT ★★★						
58	NEW	—	1	WE DANCED ANYWAY C.FARREN (M.BERG, R.SCRUGGS)	DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	58
59	64	69	7	YOU JUST GET ONE M.BRIGHT, K.BEAMISH (D.SCHLITZ, V.GILL)	JEFF WOOD IMPRINT ALBUM CUT	59
60	62	70	8	KISS THE GIRL G.BURR (A.MENKEN, H.ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	60
61	RE-ENTRY	—	6	REDNECK 12 DAYS OF CHRISTMAS S.ROUSE, D.GRAU (J.FOXWORTHY, S.ROUSE, D.GRAU, T.WILSON)	JEFF FOXWORTHY WARNER BROS. ALBUM CUT	18
62	74	—	2	EVERY COUNTRY'S DREAM M.WRIGHT (R.AKINS, R.ROUDREAU, K.WILLIAMS)	RHETT AKINS (V) DECCA 55291	62
63	59	51	13	CHEROKEE BOOGIE J.NUYENS, M.JANAS (M.MULLICAN, C.W.REDBIRD)	BR-5-49 (V) ARISTA 13039	44
64	RE-ENTRY	—	13	ONCE I WAS THE LIGHT OF YOUR LIFE T.WILKES, P.WORLEY (H.PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	60
65	69	—	3	I DON'T CARE IF YOU LOVE ME ANYMORE D.COOK, R.MALO (R.MALO)	THE MAVERICKS (C) (D) (V) MCA 55247	65
66	NEW	—	1	THAT WOMAN OF MINE B.BECKETT (D.COOK, T.MENSY)	NEAL MCCOY (C) ATLANTIC 87045	66
67	67	68	20	WHAT WILL YOU DO WITH M-E R.PENNINGTON, WESTERN FLYER (C.MARTIN, R.TIGER)	WESTERN FLYER (C) STEP ONE 507	32
68	RE-ENTRY	—	11	EVERY TIME SHE PASSES BY R.BENNETT (G.DUCAS, M.HEENEY)	GEORGE DUCAS (C) (V) CAPITOL NASHVILLE 58565	57
69	71	62	12	WHEN COWBOYS DIDN'T DANCE D.COOK, W.WILSON (M.MCDONALD, T.K.GREEN)	LONESTAR (D) (V) BNA 64638	45
70	NEW	—	1	LET IT SNOW, LET IT SNOW, LET IT SNOW R.CHANCEY, E.SEAY (S.CAHN, J.STYNE)	RICOCHE COLUMBIA PROMO SINGLE	70
71	72	71	14	AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBBLEY, J.ROBINSON)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
72	NEW	—	1	HOLDIN' M.D.CLUTE, T.DUBOIS, DIAMOND RIO (K.GARRETT, C.WISEMAN)	DIAMOND RIO ARISTA ALBUM CUT	72
73	75	73	5	BETTER LOVE NEXT TIME C.DINAPOLI, C.M.PARKER, S.PARKER, B.D.WILLIS, A.MARTIN (C.M.PARKER, K.PATTON)	CARYL MACK PARKER MAGNATONE ALBUM CUT	67
74	70	72	4	MACARENA (COUNTRY VERSION) S.ROUSE (S.ROUSE, R.MCCOURY, A.ROMERO MONGE, R.RUIZ)	THE GROOVEGRASS BOYZ (C) (D) IMPRINT 18007	70
75	65	53	13	WE ALL GET LUCKY SOMETIMES S.HENDRICKS, L.PARNELL (G.NICHOLSON, J.SCOTT)	LEE ROY PARNELL (V) CAREER 13044	46

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®

DECEMBER 14, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	7	LITTLE BITTY ARISTA 13048	ALAN JACKSON
2	2	3	14	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
3	5	7	5	GOD BLESS THE CHILD MERCURY NAS-VILLE 578748	SHANIA TWAIN
4	3	4	26	BLUE CURB 76959	LEANN RIMES
5	NEW	—	1	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
6	4	2	16	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
7	7	8	7	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
8	8	9	14	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
9	6	5	18	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
10	9	6	21	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
11	11	14	13	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
12	10	11	19	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
13	12	10	17	ME AND YOU BNA 64589/RCA	KENNY CHESNEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	12	10	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
15	16	17	26	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
16	23	19	25	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
17	18	20	6	ROCKY TOP '96 DECCA 55274/MCA	THE OSBORNE BROTHERS
18	17	18	10	BIG LOVE MCA 55230	TRACY BYRD
19	19	16	36	MY MARIA ARISTA 12993	BROOKS & DUNN
20	15	15	9	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
21	20	24	4	LET ME INTO YOUR HEART COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER
22	14	13	20	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREADY
23	21	21	22	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
24	25	—	62	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
25	22	22	19	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE

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

THE COLOR OF PERCEPTION: Words or expressions in and of themselves cannot be considered inherently offensive. They are, after all, only letters of an alphabet strung together.

Often, however, an individual's verbiage can draw anger and hostility from a group that believes it has been offended because the person lacks acceptance or credibility within that group.

I am scarcely a scholar in sociopolitical topics, but it seems to me that virtually every ethnic entity around the world trades in a multitude of group-inclusive epithets considered unpardonably obnoxious when delivered by someone outside of that ethnic enclave.

That outsider, in fact, is usually branded as some sort of racist, particularly if the remark involves skin color. Racism is a complicated and seldom-discussed topic in Latin America, where skin pigmentation is sliced into considerably more hues than, for instance, in the U.S., where there are whites and people "of color," meaning black, brown, or yellow.

There are numerous appellations in Latin America depicting skin tints or the percentage of African or Indian blood that one possesses. Most of these basic descriptions—*negro*, *mulato*, *criollo* (or *criollo* in Portuguese), *moreno* ("dark person"), *mestizo*—are viewed as inoffensive in Latin America and are commonly used in casual conversation.

Of course, there are slang nicknames and pejorative

descriptions employed within the African and Indian populations of Latin America that can seldom be used by outsiders without incurring an unfriendly response from the two groups or the civil-rights organizations that represent them.

A case in point occurred in August, when a hugely popular Sony Brasil artist named **Tiririca** was ringing up large sales with a self-titled album of loopy songs that reflected the odd but appealing demeanor of the former small-town circus clown with few teeth. The record's first single, "Florentina," was a massive hit in Brazil.

But the album also contained "Veja Os Cabelos Dela" (Look At Her Hair), a playful (considering the source), satirical tune that describes Tiririca's African-Brazilian wife as an attractive "nega," yet one who "smells bad" and has hair like a *lombriil*, the wire brush used to clean pots and pans. Tiririca, himself an African-Brazilian, says that in his native northeastern Brazilian state of Ceará, the word "nega" means "friend," not a person of a certain color.

When a Rio de Janeiro civil-rights group called Centro De Articulação De Populações Marginalizadas (CEAP) complained about "Veja Os Cabelos Dela," it appeared to be little more than additional publicity for Tiririca and for CEAP's president, who was running for vice mayor of Rio at the time.

But in late July, shortly after CEAP filed a lawsuit alleging that the song was racist, a Rio de Janeiro judge issued a ruling that called for Sony to remove Tiririca's album from Brazilian record stores until the case was resolved.

Litigation could go on for years, and Sony has since put out a new release of the record minus the controversial song. According to Sony, the original version sold almost 255,000 units; the rereleased album, which was shipped in September, has sold nearly 24,000. The

(Continued on next page)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 98 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

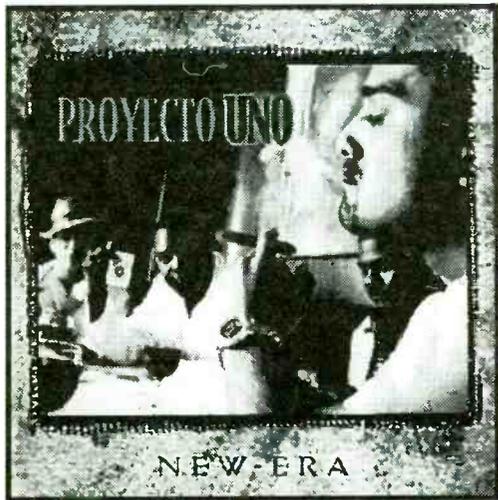
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
★★★ No. 1 ★★★					
1	1	4	5	ENRIQUE IGLESIAS FONOVISIA	◆ TRAPECISTA R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
2	2	2	10	SELENA EMI LATIN	◆ SIEMPRE HACE FRIO J. HERNANDEZ, Q. PRODUCTIONS (C. SANCHEZ)
3	7	7	5	LOS TIGRES DEL NORTE FONOVISIA	NO PUDE ENAMORARME MAS E. HERNANDEZ (T. BELLO)
4	4	5	14	AMANDA MIGUEL KAREN/POLYGRAM LATINO	◆ AMAME UNA VEZ MAS D. VERDAGUER (D. VERDAGUER ANAHI)
5	9	12	6	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZ)
6	3	3	10	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (AZAZAN)
7	6	9	11	CHAYANNE SONY	◆ SOLAMENTE TU AMOR D. POVEDA, H.S. BATTI (D. POVEDA, H.S. BATTI)
8	8	6	8	CRISTIAN FONOVISIA	ESPERANDOTE D. FREIBERG (A.B. QUINTANILLA III, R. VELA)
★★★ AIRPOWER ★★★					
9	37	—	2	MARCO ANTONIO SOLIS FONOVISIA	ASI COMO TE CONOCI M.A. SOLIS (M.A. SOLIS)
10	10	11	4	LOS MISMOS EMI LATIN	NI COMO AMIGOS LOS MISMOS (M.E. CASTRO)
11	13	15	4	BRONCO FONOVISIA	EL GOLPE TRAIADOR BRONCO, M.A. SANCHEZ (R. LOPEZ GARZA)
12	11	13	9	ANA BARBARA FONOVISIA	◆ YA NO TE CREO NADA J. AVENDANO LUHRS (M.E. CASTRO)
13	15	16	5	LUIS MIGUEL WEA LATINA	◆ COMO ES POSIBLE QUE A MI LADO L. MIGUEL, K. CIBRIAN (L. MIGUEL, A. ASENSI, K. CIBRIAN)
14	12	10	14	EMMANUEL POLYGRAM LATINO	◆ AMOR TOTAL M. ALEJANDRO (M. ALEJANDRO)
15	14	14	11	LOS TEMERARIOS FONOVISIA	◆ CUANDO FUJISTE MIA A. ANGEL ALBA (A. ANGEL ALBA)
16	5	1	11	MARCO ANTONIO SOLIS FONOVISIA	◆ RECUERDOS, TRISTEZA Y SOLEDAD M.A. SOLIS (M.A. SOLIS)
17	23	38	3	NOEMY FONOVISIA	MENTIRAS J. CAVAZOS, F. ZUNIGA (L. FATAELLO, D. ROMO)
18	16	17	9	BANDA MACHOS FONOVISIA	CHIQUITA BONITA B. LOMELI (I. DIAZ)
19	38	—	2	GILBERTO SANTA ROSA SONY	NO QUIERO NA' REGALO'O J. LUGO, G. SANTA ROSA (P.VASQUEZ)
20	17	24	9	VICTOR MANUELLE SONY	VOLVERAS S. GEORGE (M. DELGADO)
21	20	28	3	SPARX FONOVISIA	◆ EL CORRIDO DE JUANITO T. MORRIE (T. MORRIE)
22	29	—	2	TITO ROJAS M.P.	AMIGO J. MERCED (J. MERCED)
23	21	21	4	LA MAFIA SONY	UN SUSPIRO M. LICHTENBERGER JR. (H.D. RODRIGUEZ)
24	25	35	4	GRUPO BRYNDIS EMI LATIN	POR ESTAR PENSANDO EN TI NOT LISTED (NOT LISTED)
25	27	—	2	PAUL ANKA & RICKY MARTIN GLOBOSONY	DIANA H. GATICA (PANKA)
26	26	26	4	THALIA EMI LATIN	GRACIAS A DIOS O. LOPEZ (J. GABRIEL)
27	18	8	6	LOS REHENES FONOVISIA	SECRETOS QUE NO SE CUENTAN J. TORRES, S. GUZMAN (J. TORRES, S. GUZMAN)
28	22	18	13	BOBBY PULIDO EMI LATIN	◆ ENSENAME E. ELIZONDO (B. PULIDO)
29	28	—	2	EDDIE GONZALEZ SONY	NECESITO T. GONZALEZ (E. GONZALEZ, J.R. GONZALEZ)
30	NEW	—	1	GRUPO MOJADO FONOVISIA	PIENSA EN MI L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
31	32	—	2	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	AMORES SIN IGUAL NOT LISTED (A. GUILLERMO)
32	RE-ENTRY	—	3	BANDA MAGUEY FONOVISIA	BAILA NENA NOT LISTED (E. SOLANO)
33	40	—	2	JERRY RIVERA SONY	UNA Y MIL VECES S. GEORGE (D. POVEDA)
34	19	20	4	EROS RAMAZZOTTI ARISTA/BMG	◆ LA AURORA E. RAMAZZOTTI (E. RAMAZZOTTI, A. COGLIATTI, I. GUILLERMO, J. SANCHEZ BORI)
35	35	23	12	JENNIFER Y LOS JETZ EMI LATIN	◆ PURA DULZURA A. QUINTANILLA JR., B. MOORE (R. GARZA)
36	NEW	—	1	MANNY MANUEL MERENGZO/RMM	EN ESTE MOMENTO R. CAMILO, J. QUEROL (M. ECHEVARRIA)
37	34	31	16	EDDIE GONZALEZ SONY	EL DISGUSTO T. GONZALEZ, H. FLORES (C. REYNA)
38	NEW	—	1	EDNITA NAZARIO EMI LATIN	LLOVIENDO FLORES E. NAZARIO, K.C. PORTER (R. BARRERAS)
39	RE-ENTRY	—	4	CONJUNTO PRIMAVERA FONOVISIA	ES MUY TU VIDA V. MATA, C. PRIMAVERA (R. ORTEGA)
40	NEW	—	1	FAMA SONY	PIDEME, RUEGAME J. GALVAN, O. GALVAN (J. GALVAN, J. ROSARIO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	17 STATIONS	57 STATIONS
1 AMANDA MIGUEL KAREN/POLYGRAM LATINO AMAME UNA...	1 JERRY RIVERA SONY UNA Y MIL VECES	1 LOS TIGRES DEL NORTE FONOVISIA NO PUDE...
2 CHAYANNE SONY SOLAMENTE TU AMOR	2 GILBERTO SANTA ROSA SONY NO QUIERO...	2 MICHAEL SALGADO JOEY PALOMITA BLANCA
3 ENRIQUE IGLESIAS FONOVISIA TRAPECISTA	3 TITO ROJAS M.P. AMIGO	3 GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE
4 CRISTIAN FONOVISIA ESPERANDOTE	4 VICTOR MANUELLE SONY VOLVERAS	4 SELENA EMI LATIN SIEMPRE HACE FRIO
5 EMMANUEL POLYGRAM, LATINO AMOR TOTAL	5 LALO RODRIGUEZ EMI LATIN JAMAS OLVIDES	5 BRONCO FONOVISIA EL GOLPE TRAIADOR
6 LUIS MIGUEL WEA LATINA COMO ES POSIBLE QUE...	6 MICHAEL STUART RMM IMAGINANDO TU AMOR	6 LOS MISMOS EMI LATIN NI COMO AMIGOS
7 EDNITA NAZARIO EMI LATIN LLOVIENDO FLORES	7 JESSICA ARIOLA/BMG TE FELICITO	7 MARCO ANTONIO SOLIS FONOVISIA ASI COMO TE...
8 THALIA EMI LATIN GRACIAS A DIOS LAS COSAS QUE VIVES	8 KARIS COMBO ESA NENA NO ME QUIERE	8 ENRIQUE IGLESIAS FONOVISIA TRAPECISTA
9 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	9 LUIS DAMON WEA LATINA ME NIEGO A ESTAR SOLO	9 ANA BARBARA FONOVISIA YA NO TE CREO NADA
10 EROS RAMAZZOTTI ARISTA/BMG LA AURORA	10 DOMINGO QUINONES RMM LA MUERTE DUELE IGUAL...	10 LOS TEMERARIOS FONOVISIA CUANDO FUJISTE MIA
11 SORAYA POLYGRAM LATINO QUEDATE	11 JOHNNY RIVERA RMM TIEMPO DE ESTUDIANTE	11 BANDA MACHOS FONOVISIA CHIQUITA BONITA
12 VICTOR MANUELLE SONY VOLVERAS	12 MANNY MANUEL MERENGZO/RMM EN ESTE MOMENTO	12 NOEMY FONOVISIA MENTIRAS
13 PAUL ANKA & RICKY MARTIN GLOBOSONY DIANA	13 SERGIO VARGAS BARCO/SBMG NI TU NI YO	13 SPARX FONOVISIA EL CORRIDO DE JUANITO
14 MARCOS LLUNAS POLYGRAM LATINO ERES MI DEBILIDAD	14 GRUPO MANIA SONY LINDA ES	14 LA MAFIA SONY UN SUSPIRO
15 JULIO IGLESIAS COLUMBIA/SONY TANGO	15 TONY VEGA RMM HAREMOS EL AMOR	15 GRUPO BRYNDIS EMI LATIN POR ESTAR PENSANDO EN...

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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LATIN NOTAS

(Continued from preceding page)

CEAP president, incidentally, lost his election in early October.

Tiririca and Sony, both named as defendants, have denied that "Veja Os Cabelos Dela" is racist. Copies of CEAP's lawsuit were unavailable because of a Brazilian law that severely restricts public distribution of criminal lawsuits. Sony was unable to provide a copy of the complaint, as well.

If Tiririca had a white or black counterpart in the U.S. who released an English-language rendition of "Veja Os Cabelos Dela," the uproar caused by stateside civil-rights groups and anti-defamation outfits would likely severely dampen his musical career.

On the other hand, black rap acts and comics in the U.S. routinely denigrate black females—using much more graphic language than did Tiririca—and they enjoy virtual cultural and criminal impunity for their commentary within the African-American community. Black rappers

and comedians are allowed this artistic license by African-Americans since they are viewed as creditable members of that ethnic segment.

Brazil's 150 million residents, of which 20%-25% possess various degrees of African heritage, apparently do not think Tiririca racist. The domestic press dutifully reported CEAP's complaint and held interviews with Tiririca, but there were no public demonstrations against him.

Indeed, Tiririca has never been more popular, as he continues to perform five to seven times per week. According to Sony executives, Tiririca even has his own Sunday program on Brazil's all-powerful television network TV Globo.

Why are Brazilians of African heritage not up in arms against Tiririca? Perhaps it is because they perceive Tiririca's lyrics as acceptable parody of the appearance of a woman of African descent.

The pending decision by Brazilian

courts will establish whether Tiririca and Sony are guilty of racism.

In the meantime, Tiririca's songs, along with the debate about the lawsuit, can be found on the Internet. The forbidden song and a history of the debate can be heard (in Portuguese) at <http://www.bol.com.br/cult/sem-ana/tiririca/>.

The Tiririca controversy is confined to Brazil. Nonetheless, a track perceived as racist can have an impact far beyond an artist's borders.

Consider the song "Dáale Pascual" by noted EMI Argentinian rock group **Enanitos Verdes**. A hit in Argentina, "Dáale Pascual" is a gloomy garage rock narrative about a down-trodden lifestyle and contains the lines "Trabajar como negro/Para vivir como un perro/Dáale, Pascual." The lyrics roughly translate to "Working like a slave/To live like a dog/Keep going, Pascual."

Enanitos Verdes front man **Marciano Cantero** says the lyrics contain no racist undertones to Latin America. But Cantero agreed to alter them at the request of EMI Latin (U.S.) executives who interpreted the song as being racially insensitive.

There has been no negative reaction to "Dáale Pascual" in Argentina. This is not surprising, given the few Argentinians of African descent. But the rest of Latin America has voiced nary a protest, either.

What is important to note here is that the racial mores of the country in which one does business must be respected if that person is to be accepted by the people of that country. Thus, the verses of "Dáale Pascual" were altered for the U.S. market because the song was perceived as racist in that country.

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 4 AMAME UNA VEZ MAS (Diam, BMI/Anahi Magic, ASCAP)
 - 22 AMIGO (Copyright Control)
 - 31 AMORES SIN IGUAL (D.L. Garza, BMI)
 - 14 AMOR TOTAL (Copyright Control)
 - 9 ASI COMO TE CONOCI (Crisma, SESAC)
 - 32 BAILA NENA (Albersan)
 - 18 CHIQUITA BONITA (Zomba Golden Sands, ASCAP)
 - 13 COMO ES POSIBLE QUE A MI LADO (Copyright Control)
 - 15 CUANDO FUISTE MIA (ADG, SESAC)
 - 25 DIANA (Chrysalis Standards, BMI)
 - 21 EL CORRIDO DE JUANITO (Striking, BMI)
 - 37 EL DISGUSTO (Marfire, BMI)
 - 11 EL GOLPE TRAIADOR (BMG Songs, ASCAP)
 - 6 EL PRINCIPE (Sony Music, ASCAP)
 - 36 EN ESTE MOMENTO (Copyright Control)
 - 28 ENSENAME (Sniper, ASCAP)
 - 39 ES MUY TU VIDA (BMG Songs, ASCAP)
 - 8 ESPERANDOTE (Phat Kat, BMI/Lone Iguana, BMI/EMI Blackwood, BMI)
 - 26 GRACIAS A DIOS (BMG Songs, ASCAP)
 - 34 LA AURORA (EMI Blackwood, BMI)
 - 38 LLOVIENDO FLORES (Copyright Control)
 - 17 MENTIRAS (Colgems-EMI, ASCAP)
 - 29 NECESITO (Pig Haus, BMI)
 - 10 NI COMO AMIGOS (Copyright Control)
 - 3 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)
 - 19 NO QUIERO NA' REGALO (Morro, BMI)
 - 5 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
 - 40 PIDEME, RUEGAME (Sony Latin, BMI/Pig Haus, BMI)
 - 30 PIENSA EN MI (Copyright Control)
 - 24 POR ESTAR PENSANDO EN TI (Copyright Control)
 - 35 PURA DULZURA (Ruben Garza, BMI)
 - 16 RECUERDOS, TRISTEZA Y SOLEDAD (Crisma, SESAC)
 - 27 SECRETOS QUE NO SE CUENTAN (Edimonsa, ASCAP)
 - 2 SIEMPRE HACE FRIO (Peermusic, BMI)
 - 7 SOLAMENTE TU AMOR (Peermusic, ASCAP/NMB, ASCAP)
 - 1 TRAPEICISTA (Fonometric, SESAC)
 - 33 UNA Y MIL VECES (Peermusic, ASCAP)
 - 23 UN SUSPIRO (Copyright Control)
 - 20 VOLVERAS (Telearte)
 - 12 YA NO TE CREO NADA (Fonometric, SESAC)

By contrast, a powerful country such as the U.S. cannot dictate racial policy—as numerous members of its press would dearly love to do—toward Latin American countries whose views on racism differ.

That is because people from Latin America and those from the U.S. undoubtedly view race through different prisms. In 1993, I wrote that there were few black balladeer idols in the Latino record market. To underscore that fact, I mentioned that EMI Latin star **Jon Secada** was the first black singer to scale Hot Latin Tracks with a ballad when "Angel" hit No. 1 that week.

A Latina reader whom I consider well informed subsequently phoned me to say with great emphasis and animation that in the Latin world, Secada is regarded as mulatto, not black.

"Oh?" I replied. I then asked her what color I should ascribe to **Johnny Mathis** were I to write about him. "Oh, he's black," she cheerfully responded.

Oh.

REGIONAL ROUNDUP: As

expected, **Roberto "Chacho" Ruiz** has been named president of EMI Argentina . . . **George Zamora** has been appointed GM of an unnamed tropical imprint to be owned and distributed by WEA Latina. Zamora was VP/GM of Sony Discos . . . EMI Music Publishing has signed an exclusive, worldwide songwriting/co-publishing deal with **Maná** band members **Alex González** and **Fher Oivera**. The pact includes songs from the band's latest WEA Latina album, "Cuando Los Angeles Lloran," plus future albums . . . Music publisher peermusic has acquired a minority interest in rock en español imprint Aztlan Records . . . Warner Argentina's best-selling artist, **Fito Páez**, performed three sold-out shows Nov. 15-17 at Buenos Aires' 5,000-seat Luna Park arena. Backed by his band plus a 25-piece orchestra, the famed singer/songwriter performed tracks from his multi-platinum "Unplugged" album, as well as his best-known hits.

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

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DECEMBER 14, 1996

Top New Age Albums™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★ ★ NO. 1 ★ ★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI • GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL 11 weeks at No. 1	
2	3	7	THE CAROLS OF CHRISTMAS WINDHAM HILL 11193	VARIOUS ARTISTS
3	2	52	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
4	4	262	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
5	5	142	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 62116	YANNI
6	6	6	THE CHOIRS OF CHRISTMAS GTSP 528923	JOHN TESH
7	8	5	PEACE ON EARTH DOMO 71014 [HS]	KITARO
8	7	84	BY HEART WINDHAM HILL 11164 [HS]	JIM BRICKMAN
9	10	340	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	15	2	HOLIDAY AIR NEW AGE CHRISTMAS CLASSICS PRIORITY 50932	VARIOUS ARTISTS
11	11	190	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
12	12	110	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
13	9	10	GRAVITY NARADA 63037 [HS]	JESSE COOK
14	14	26	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
15	20	92	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
16	16	13	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
17	17	31	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
18	19	32	SACRED ROAD NARADA 64010 [HS]	DAVID LANZ
19	21	23	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
20	22	6	RETURN OF THE GUARDIANS NARADA 64011	DAVID ARKENSTONE
21	13	6	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
22	18	9	ORACLE WINDHAM HILL 11196	MICHAEL HEDGES
23	24	38	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
24	23	60	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
25	25	3	PANORAMA HIGHER OCTAVE 7093	VARIOUS ARTISTS

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

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	PAT METHENY GROUP GEFGEN 24978	★★★No. 1★★★ 2 weeks at No. 1 QUARTET
2	5	4	ROSEMARY CLOONEY CONCORD 4719	WHITE CHRISTMAS
3	3	7	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
4	24	39	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
5	2	8	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533203	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
6	6	38	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
7	4	10	JOSHUA REDMAN WARNER BROS. 46330 HS	FREEDOM IN THE GROOVE
8	13	154	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
9	7	4	VARIOUS ARTISTS REBOUND 520363/POLYGRAM	LATE NIGHT SAX
10	14	3	DAVE BRUBECK TELARC 83410	A DAVE BRUBECK CHRISTMAS
11	8	56	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
12	10	127	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
13	9	16	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
14	12	5	GLENN MILLER RCA VICTOR 52500	THE SECRET BROADCASTS
15	19	2	LOUIS ARMSTRONG LASERLIGHT 12774	CHRISTMAS THROUGH THE YEARS
16	11	79	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
17	18	160	SOUNDTRACK HOLLYWOOD 161357	SWING KIDS
18	15	32	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
19	22	56	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
20	17	6	JOE HENDERSON VERVE 533451	BIG BAND
21	16	5	DIANNE REEVES BLUE NOTE 38268/CAPITOL	THE GRAND ENCOUNTER
22	21	5	BRANFORD MARSALIS TRIO COLUMBIA 67876	THE DARK KEYS
23	20	83	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
24	RE-ENTRY		MICHAEL BRECKER IMPULSE! 191/GRP	TALES FROM THE HUDSON
25	23	39	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	KENNY G ▲ ² ARISTA 18935	★★★No. 1★★★ 9 weeks at No. 1 THE MOMENT
2	2	209	KENNY G ▲ ¹¹ ARISTA 18646	BREATHLESS
3	3	11	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
4	5	15	DAVE KOZ CAPITOL 32798 HS	OFF THE BEATEN PATH
5	4	18	GEORGE BENSON GRP 9823	THAT'S RIGHT
6	6	10	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
7	8	10	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
8	7	3	VARIOUS ARTISTS KKSF 20	KKSF SAMPLER FOR AIDS RELIEF VOLUME 7
9	19	15	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
10	9	4	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
11	10	19	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
12	22	2	BONEY JAMES WARNER BROS. 46329	BONEY'S FUNKY CHRISTMAS
13	11	14	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
14	13	51	QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
15	RE-ENTRY		CAL BENNETT GROOVE TIME 2004	A STOLEN MOMENT
16	12	7	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RKODISC HS	SHACK-MAN
17	15	12	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 HS	LIVE ART
18	14	4	RANDY CRAWFORD WARNER BROS. 45942	BEST OF RANDY CRAWFORD
19	16	24	NORMAN BROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
20	17	24	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
21	21	38	THE JOHN TESH PROJECT GTSF 532125	DISCOVERY
22	23	60	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
23	20	16	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
24	18	6	ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN	ALFONZO BLACKWELL
25	NEW		DAVID BENOIT GRP 9852	REMEMBERING CHRISTMAS

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

Artists & Music

Celebrating Prime Music, Prime Time Stars Turn Out For Monk Institute/Nissan Concert

WALLS CAN FALL: For two years now, the Thelonious Monk Institute of Jazz has had a good friend in the Nissan Motor Corp. The car maker sponsors the myriad programs implemented by the highly regarded nonprofit jazz-education organization. On Nov. 25, at Washington, D.C.'s Kennedy Center for the Performing Arts, the Monk Institute celebrated its 10th anniversary with an all-star concert that was taped for broadcast on ABC Dec. 28. "A Celebration Of America's Music" will be the first jazz program to be seen on prime-time network television in many, many years.

Jazz may not be as visual an art as pop, but it's almost always a treat to see its players in action. My guess is that a good chunk of the viewership will have its notion of the music clarified by the show. That's called getting the message out.

That's certainly the way host **Bill Cosby** sees it. "This is the first time," said the comedian during his salutation, "the first time that national television has said, 'Go ahead.' And it's not thanks to Dodge or Cadillac or Ford or the United States government or Jell-O pudding. Nissan are the ones that said, 'Let the good times roll.'"

They did. Backed by a big band that included **Ron Carter**, **Kenny Burrell**, **Al Grey**, **Frank Foster**, and **Frank Wess**, **Stevie Wonder** came out blasting "Sir Duke" from his "Songs In The Key Of Life" album. Wonder's volcanic opening number, with help from **Joshua Redman**, set the tone for a very energetic evening. **Herbie Hancock**, **T.S. Monk**, **Christian McBride**, and **Pat Metheny** backed vocalist **Nnenna Freelon** on "Round Midnight." **Jon Secada** romped through a Latin jazz medley, with **Danilo Perez**, **Tito Puente**, and **Pancho Sanchez** building the beats. **Tony Bennett** got help from **Roy Hargrove**, **Jimmy Heath**, and **Al Grey** on a blitzkrieg take of "I Got Rhythm." **Wynton Marsalis** nodded in the direction of **Louis Armstrong**, as **Marcus Roberts**, **Lewis Nash**, and **Reginald Veal** inserted a wealth of polyrhythms. The ensemble of **Wayne Shorter**, **Ron Carter**, **Tony Williams**, **Hancock**, and **Wallace Roney** tore

TOM T. HALL

(Continued from page 26)

just get up in the morning and see what's in the mail."

He likes Jackson's recording of "Little Bitty" and is pleased at the unexpected attention it has brought him. "Alan took me along with him and made me a celebrity again," he says.

He is also happy with Dodd's recording of "That's How I Got To Memphis," which was first a hit for Bobby Bare in 1970, and Cyrus' version of "Harper Valley P.T.A.," in which Hall says Cyrus "was able to capture some of the same magic."

Hall says that his favorite recent development in country music is line dancing, because it gives people a reason to get involved in the music. Asked if he's ever tried it, Hall responds with his typical humor. "No. I got out of the Army and said I'd never get in another line."

This story originally appeared in *Country Airplay Monitor*.

through "Walkin'."

Quincy Jones picked up a Lifetime Achievement Award. **Natalie Cole** saluted her dad; **k.d. lang** and **Grover Washington** paid homage to **Peggy**



by Jim Macnie

Lee. Comedian **Sinbad** yucked it up. The whole thing was well rounded, if a bit too glossy (cheesy dancers bouncing around the stage have more to do with Vegas variety shows than jazz). Also, nothing lasted long; you could always hear the program's body clock marking the hour—tick, tick, tick. That's the personality of a Hollywood minute, I guess. In real life, improvisation takes a bit more time.

Saxophonist **Jon Gordon**, the winner of this year's competition, knew about time. He made the most of his allotted 10 minutes playing a version of "Body And Soul" that evolved naturally, moving from ballad to bounce and back again. He used humor: His solo alluded to "If I Only Had A Heart," the **Tin Man's** tune from "The Wizard Of Oz."

He also wielded power: Judges **Joe Lovano** and **Redman** could be seen rocking along to the changes that **Gordon** worked on his own tune, "Sicily." The saxophonist convincingly connected with the backing ensemble of **Kenny Barron**, **McBride**, and **Lewis Nash**; they sounded like a band that's been around for a while.

Gordon is a New Yorker who has recorded for the **Criss Cross** label. He beat the other finalists, **James Greene Jr.** from West Hartford, Conn., and **John Wojciechowski** from Detroit, picking up \$20,000 in the process. Other judges included **Jimmy Heath**, **Jackie McLean**, and **Shorter**. Elsewhere in the program, **Shorter** and **Hancock** offered a moving take on "Memory Of Enchantment," a work by **Michiel Borstlap** that won the **BMI Composers Competition**.

There were grumblings by pundits both professional and private that the TV show had little to with "jazz." Can't see it. Though florid and schtick—the nature of entertainment—the show ultimately touted brains and invention. That's the nature of art. No one's expecting the show to get better numbers than "Seinfeld," but if a kid in **Missoula** discovers that the language of swing is a captivating tongue, you can chalk up another victory for the **Nissan/Monk** team.

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1961 — 1996

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WILL BE SUNG FOREVER.

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A BELOVED MEMBER
OF OUR FAMILY.



Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	11	★ ★ NO. 1 ★ ★ MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ 10 weeks at No. 1
2	5	3	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
3	2	7	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
4	3	325	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ³ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
5	4	118	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
6	8	11	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
7	6	29	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
8	7	143	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
9	10	103	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
10	11	9	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
11	9	7	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
12	12	11	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 21592 (10.98/15.98)	ARVO PART: LITANY
13	14	2	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 1739 (13.98/18.00)	A STAR IN THE EAST
14	RE-ENTRY		ROBERT SHAW CHAMBER SINGERS TELARC 830377 (10.98/15.98)	SONGS OF ANGELS
15	15	6	MET. OPERA ORCH.(LEVINE) DG 449177 (10.98 EQ/16.98)	25TH ANNIV.: THE METROPOLITAN OPERA GALA

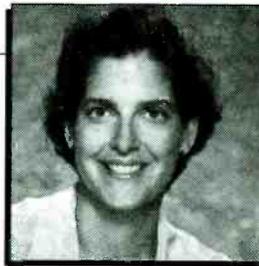
TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	5	★ ★ NO. 1 ★ ★ CARRERAS/COLE/DOMINGO ERATO 14640 (10.98/16.98)	A CELEBRATION OF CHRISTMAS 1 week at No. 1
2	1	2	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
3	4	79	VANESSA-MAE ANGEL 55089 (10.98/15.98) [IS]	THE VIOLIN PLAYER
4	3	7	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
5	5	3	ITZHAK PERLMAN ANGEL 56209 (10.98/15.98)	LIVE IN THE FIDDLER'S HOUSE
6	14	2	KATHLEEN BATTLE, CHRISTOPHER PARKENING SONY CLASSICAL 62723 (10.98 EQ/16.98)	ANGEL'S GLORY
7	NEW▶		SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
8	15	5	VARIOUS ARTISTS AMERICAN GRAMAPHONE 296 (10.98/14.98)	CHIP DAVIS' HOLIDAY MUSIK
9	13	15	VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
10	8	60	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
11	RE-ENTRY		DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53358 (9.98 EQ/15.98)	CHRISTMAS IN VIENNA
12	NEW▶		JESSYE NORMAN PHILIPS 454640 (10.98 EQ/16.98)	IN THE SPIRIT
13	7	7	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
14	6	7	DAWN UPSHAW NONESUCH 79406 (10.98/16.98)	SINGS RODGERS & HART
15	9	35	VARIOUS ARTISTS LONDON 52100 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. * Asterisk indicates vinyl available. [IS] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1996 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL	1 VARIOUS ROMANTIC EVENING MUSIC: VOL. 10 LASERLIGHT
2 BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL RCA VICTOR	2 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
3 BOSTON POPS (FIEDLER) CHRISTMAS AT THE POPS RCA VICTOR	3 VARIOUS HANDEL: MESSIAH (HLTS.) LASERLIGHT
4 VARIOUS PACHELBEL CANON RCA VICTOR	4 VARIOUS CHRISTMAS AT THE POPS INTER-SOUND
5 VARIOUS MOZART FOR YOUR MIND PHILIPS	5 VARIOUS CLASSICAL CHRISTMAS FAVORITES INFINITY DIGITAL
6 VARIOUS BACH FOR BREAKFAST PHILIPS	6 VARIOUS ROMANTIC PIANO MUSIC PILZ
7 VARIOUS PUCCINI AND PASTA PHILIPS	7 VARIOUS TCHAIKOVSKY: NUTCRACKER PILZ
8 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	8 VARIOUS BEETHOVEN: SYMPHONY NO. 9 PILZ
9 NEW YORK PHILHARMONIC (BERNSTEIN) NOCTURNE SONY CLASSICAL	9 VARIOUS MOZART: SYMPHONY NO. 38 PILZ
10 VARIOUS BEETHOVEN AT BEDTIME PHILIPS	10 VARIOUS DEBUSSY: STRING QUARTET NO. 1 PILZ
11 PHIL. ORCH. NUTCRACKER SONY CLASSICAL	11 VARIOUS MOZART: VIOLIN CONCERTO NO. 5 PILZ
12 VARIOUS HANDEL FOR THE HOLIDAYS PHILIPS	12 VARIOUS HANDEL: MUSIC FOR FIREWORKS PILZ
13 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	13 VARIOUS MOZART: ARIAS PILZ
14 VARIOUS MOZART FOR MORNING COFFEE PHILIPS	14 VARIOUS BEETHOVEN: PIANO SONATAS (BOX SET) PILZ
15 VARIOUS MOZART FOR DUMMIES EMI CLASSICALS	15 VARIOUS BACH: WELL TEMPERED PIANO PILZ

Classical KEEPING SCORE™



by Heidi Waleson

NEW VERSION: Reconstruction is always an interesting prospect, and Erato's new "Les Contes d'Hoffmann," performed by the Opera De Lyon under Kent Nagano with Roberto Alagna in the title role, is the recorded premiere of the newly published Michael Kaye edition of the work in its grand opera version (with recitatives rather than spoken dialog). Offenbach died shortly before his opera's premiere in 1881, and "Hoffmann's" producers made numerous changes before the first Opera-Comique performance, including the deletion of the entire Venice act. The version of the opera that has endured is a cut-and-paste job, with Offenbach's music interspersed with the work of others, the composer's original structure compromised.

Several scholars have worked on the problem, including Fritz Oeser, who consulted 1,250 recovered manuscript pages for his edition, published 20 years ago. Kaye has gone one step further, with even more newly discovered source material. He has done away with Oeser's interpolations from other sources and has, among other things, completed the Giulietta-Venice act and restored a comforting apotheosis at the opera's conclusion, in which Hoffmann finds the courage to go on after his discouraging experiences with the ladies of his life.

This grand opera version got its stage premiere at the New York City Opera earlier this fall. There, as on this recording under Nagano's confident hand, the opera's new shape proved more dramatically satisfying than the old one. Erato's recording does include the famous Sextet of the second act, which was not written by Offenbach, though it leaves out Dapertutto's aria "Scintille, Diamant," also not by Offenbach, replacing it with the villain's original song, "Tourne, Tourne Miroir."

The strongest cast member is José van Dam, as malevolent an embodiment of the four villains as it is possible to have. Alagna's tenor sounds stressed in this heavy role,

rather as it did at the Met in "L'Elisir d'Amore" last month. As Hoffmann's loves, Natalie Dessay, Leontina Vaduva, and Sumi Jo get the job done.

SUGARPLUMS: The Christmas discs are flooding in, and, in a highly unscientific sampling, here are a few.

The requisite opera star Christmas carol record has some new entrants. There's "Our Christmas Songs For You" (EMI Classics), which has Kiri Te Kanawa, Roberto Alagna, and Thomas Hampson essaying such standards as "Silent Night," "Toyland," and "White Christmas" alone and in combo, in orchestrations by Jonathan Tunick. Nothing too surprising here: Hampson sounds the most natural and relaxed of the trio, but the sound of those voices romping through "Sleigh Ride" can never quite compute.

A bit more laid-back is Jessye Norman's latest, "In The Spirit" (Philips), which is billed as "sacred music for Christmas," though it does include carols like "Away In A Manger." It is quite the homegrown product, featuring the American Boychoir, the St. Thomas Choir Of Men And Boys, and the Riverside Choir, all doing admirable work. A portion of the proceeds from sales of the album will go to Balm and Gilead, a nonprofit organization whose goal is to mobilize the religious community against AIDS and HIV among African-Americans.

In a folksier vein is the charming "Christmas Past: Traditional Music From The 19th Century And Before" (Helicon), which offers Linda Russell and Companie plus harpsichordist Edward Brewer; these are carols and holiday tunes sung ballad-style, accompanied by dulcimers, pennywhistle, and the like. For a somber, buttery, Russian Orthodox take on the holiday, there's "Chants And Carols" from the Yale Russian Chorus (Epiphany Recordings of Amherst, Mass.).

The early music crowd has also done Christmas: Anonymous 4's haunting collection of Hungarian Christmas music, "A Star In The East" (Harmonia Mundi), is especially fine; so is "Christmas Carols And Motets," from the male and female choir the Tallis Scholars (Gimell), a recording released some years back, but now being distributed in the U.S. by Philips under Gimell and Philips' new acquisition deal. And then there is "Shining Light" (Deutsche Harmonia Mundi), ecstatic vocal and instrumental performances of 12th-century music from the monasteries of Aquitaine by Sequentia.

BRUCE COCKBURN ALIGHTS AT RYKO

(Continued from page 10)

standpoint these days," says Rose. "His people tend to be Web friendly and involved from both a political and creative standpoint."

Cockburn's fans come to the artist from a variety of perspectives. Many are attracted to his outspoken left-of-center political values, his liberal expression of Christian spirituality, his noteworthy instrumental prowess, his literate songwriting, or his artistic integrity. There's something for all these people on "The Charity Of Night," which Cockburn co-produced with his longtime guitar player, Colin Linden.

Musically, Cockburn has returned to the more acoustic, jazz-based direction of previous successes like 1978's "Dancing In The Dragon's Jaws" and 1983's "Stealing Fire," which generated his biggest radio successes, "Wondering Where The Lions Are" and "If I Had A Rocket Launcher." "[The music] is always dictated by the content of the songs," says Cockburn. "I got these wordy songs with a lot of what registers with me as a dark intensity to them, and they wanted to be treated in this particular way. But the real difference is the band. Rob Wasserman on bass, Gary Burton on vibes, and Gary Craig on drums; that brought a whole different intensity to things and allowed me to approach my own performances in a different way. We felt that vibes were the right instrument to

have as a foil to me, and there's no better vibe player than Gary Burton."

Jill Christiansen, director of marketing at Rykodisc, says that a radio edit of "Night Train" will be the first emphasis track with a video aimed at VH1. Not surprisingly, Ryko is aiming the release at the catch-all triple-A market. "Triple-A radio is key for this record; we think it's ideal for that format. Bruce will go out and do a dozen cities on a radio promo tour in January, and it's been absolutely gratifying to have people be so responsive."

Cockburn has had previous success at triple-A. "Listen For The Laugh," from his 1994 album, "Dart To The Heart," went to the top of many triple-A playlists.

Plans also call for Cockburn to appear on the "World Cafe" and "Acoustic Cafe" radio programs. "The [media] campaign will focus on career retrospectives and profiles in outlets that are aimed at an older, more sophisticated demo," says Christiansen. "Because of his enduring career from a musical standpoint, and because of his intelligence and commitment, and maybe a left-leaning political perspective, it opens up more of the Newsweek and Time kind of outlets. As [he is] a talented and respected guitar player, there's another element. There are so many facets to his career and musical abilities that our target list is enormous."

In an interesting twist, Ryko is

putting its money where its mouth is. "In recognition of the title of the album, 'The Charity Of Night,' and in recognition of Bruce's continued support of various causes throughout his career," says Christiansen, "we're going to donate \$5 per [Broadcast Data Systems] spin [of 'Night Train'] for the first two weeks to the U.S. Campaign to Ban Land Mines. We don't take anything for granted, or assume that anything is an automatic, but we feel so strongly about this record, and people's reaction to it."

But Rose acknowledges that for an artist like Cockburn, radio is only a small piece of the puzzle. "We look to build this record aggressively at radio, but our marketing palette is much broader," he says. "It's artists like Bruce, who've managed to maintain their viability outside of the machinations of the music industry, that are going to have enduring appeal. We've always been long-term thinkers; we're very proud to be associated with Bruce and believe it's one of the things that is going to help us navigate the uncharted waters that the business is facing right now."

"There's a difference between the way a company works when they're used to working with middle-of-the-road artists who have hits," says Cockburn, "and those who are used to working in the underground. I'm more comfortable in the underground."

Songwriters & Publishers

ARTISTS & MUSIC

SESAC Bestows New York Music Awards

SESAC, the performing right organization, honored its writer/publisher affiliates in the fields of adult contemporary, jazz, triple-A, R&B, and pop during its New York Music Awards Nov. 20. The awards are based on national performance activity. The event, attended by more than 200 industry figures, was the first for SESAC in New York. The organization holds biannual awards shows in Nashville, its corporate headquarters: one in the spring for achievement in contemporary Christian writing/publishing, and one in the fall for all other musical formats.

Because of the New York event, the fall Nashville show was narrowed this year to include only country music affiliates. Unpictured winners and their publishers are the World Saxophone Quartet With African Drums (Anaya Music, Gora Island Music, Gueye & Gewuel Music, Talkin' Stick), Dan Harnett (Denotation Music), Chip Davis (Dots and Lines Inc.), Don Braden (Creative Perspective Music), Michele Williams (1972 Music), Cassandra Wilson (Warner Bros. Music), and Jim Brickman (Swimmer Music, the Brickman Arrangement).



Shown, from left, are SESAC chairman/CEO Stephen Swid, jazzist Ornette Coleman, SESAC co-chairman Ira Smith, SESAC director of international affairs Wayne Bickerton, and SESAC co-chairman Freddie Gershon. Coleman won awards for two jazz albums, "Tone Dialing" and "Sound Museum."



Shown, from left, are SESAC president/COO Bill Velez, former BMI president and attorney Ed Cramer, SESAC director of international affairs Wayne Bickerton, and attorney Bill Krasilovsky.



Jazz writers Bob Ward and Gary Haase receive awards for their work on George Benson's "That's Right," Ramsey Lewis' "Between The Keys," and Grover Washington Jr.'s "Soulful Strutt" (Donation Music).



Jazz trumpeter Russell Gunn accepts his award from Linda Lorence, SESAC VP of writer/publisher relations in New York, for his hit jazz album "Young Gunn" (B3 Music/Little Allie Music).



Contemporary folk award recipient Ellis Paul performs. He was honored for his album "Carnival Of Voices" (Ellis Paul Publishing).



Karen Taylor-Good, who received SESAC's award for country song of the year in October, sings her hit song "Not That Different."



RuPaul (aka Andre Charles), dance music performer, and Paul Shaffer, musical director of "Late Show With David Letterman," display their awards with SESAC co-chairman Freddie Gershon. RuPaul won for his dance single "Snapshot" (RuPaul Charles Music); Shaffer won for his "Letterman" theme (Postvalda Music).



Shown, from left, are SESAC senior VP of writer/publisher relations Pat Rogers, Jack Zwaska of the Television Licensing Committee, and SESAC president/COO Bill Velez.



Armstead Christian, writer of the hit single "Sorry, I," accepts his award from Linda Lorence. The winning publisher is Nactivity Music.

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

HOT 100 SINGLES

UN-BREAK MY HEART · Diane Warren · Realsongs/ASCAP

HOT COUNTRY SINGLES & TRACKS

LITTLE BITTY · Tom T. Hall · Hallnote/BMI

HOT R&B SINGLES

NOBODY · Keith Sweat, Fitzgerald Scott · Keith Sweat/ASCAP, WB/ASCAP, E/A/ASCAP, Scottsville/BMI, EMI Blackwood/BMI

HOT RAP SINGLES

NO TIME · Kim Jones, Sean "Puffy" Combs, S. Jordan · Undeas/BMI, Warner Chappell, EMI April/BMI, Dynatone/BMI, Unichappell/BMI, Justin Combs/ASCAP, Amani/ASCAP

HOT LATIN TRACKS

TRAPECISTA · Rafael Perez-Botija · Fonomusic/SESAC

Loesser Sets The Right Note For MTI's Artists' Space

THEIR TIME OF DAY: Music Theatre International (MTI), the grand-rights repository, is officially dedicating the Frank Loesser Artists' Space on Thursday (12) at its headquarters in New York.

Loesser, the late songwriter and music publisher who established Frank Music, now part of the MPL Communications, became owner of MTI shortly after it was formed by Don Walker, the Broadway orchestrator and conductor, in the mid-'50s.

It is not merely Loesser's years of ownership that resulted in the Artists' Space, says Freddie Gershon, co-owner of MTI with Cameron Mackintosh, the flourishing producer of musical theater works.

"Frank Loesser not only nurtured the writing and development of Richard Adler and Jerry Ross, who

wrote the scores for 'Pajama Game' and 'Damn Yankees'; he also spent eight years encouraging Meredith Willson and helping his old Army buddy to

get people to believe in Willson's musical 'The Music Man,'" says Gershon.

"In addition, Loesser was supportive of Bob Wright and Richard Forrest. He published their music and helped develop 'Kismet.' Loesser also had a role in the careers of other successful songwriters and music theater craftsmen and producers, such as Stephen Sondheim, Alfred Uhry, Robert Waldman, Stuart Ostrow, and Peter Stone," says Gershon.

The Frank Loesser Artists' Space, located at the Hit Factory building on 54th Street, will be open 24 hours a day, seven days a week. It will take up 1,200 square feet, which can be used for collaboration, interaction, and presentation of new material. The Baldwin Piano Co. has provided a grand piano.

In addition to the musicals named above, MTI is the exclusive representative of Loesser's "Guys And Dolls," "The Most Happy Fella," and "How To Succeed In Business Without Really Trying"; "Fiddler On The Roof"; "West Side Story"; the entire Sondheim catalog; "Annie"; "Les Misérables"; "Pippin"; "Jesus Christ Superstar"; "Evita"; "She Loves

Me"; and more.

Other writers whose scores are in the MTI stable are Martin Charnin, Charles Strouse, Jerry Bock, Sheldon Harnick, Marvin Hamlisch, David Zippel, Andrew Lloyd Webber, and Tim Rice.

SUBPUB DEAL: Washington, D.C.-based Tafari Music has signed Neville Livingston, aka Bunny Wailer, to a subpublishing agreement. Wailer is the sole surviving member of the original Wailers and has written many songs. His "Electric Boogie" was a 1989 hit for Marcia Griffiths and led to a dance craze known as "The Electric Slide." Tafari Music, in partnership with Solomon Music Ltd., now administers all of Livingston's publishing worldwide.

THREE Criterion Music writers, Kris Taylor, Kami Lyle, and Angel Michael, are in the studio recording first- and second-quarter releases, reports

Bo Goldsen, CEO of the Los Angeles-based publisher. Taylor is in Nashville with producer Tony Brown for a Rising Tide release; Lyle is in New York with producer Hugh Padgham for an MCA release, and Michael is in Los Angeles self-producing her first album for Island. Criterion has also signed English rocker Adrian Gurvitz. Gurvitz's "Even If My Heart Would Break" was recorded by Kenny G and Aaron Neville and was heard on the soundtrack to "The Bodyguard" and "Breathless."

Criterion's year has included an ASCAP song of the year award for "I Can Love You Like That," co-written by Maribeth Derry, who had two Grammy nominations this year.

PPRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. "Space Jam."
2. Smashing Pumpkins, "Mellon Collie And The Infinite Sadness."
3. No Doubt, "Tragic Kingdom."
4. "Celine Dion Songbook."
5. Jim Brickman, "By Heart."

Words & Music



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Software Makes Sound Sense Program Designed For Budgeting

■ BY RICK CLARK

NASHVILLE—What does a producer do? Ask people from various walks of the music industry to describe the function of a producer, and chances are you will get answers ranging from "that's the person who shows up once a day, takes phone messages, and asks the engineer how the session is going" to "someone who gets involved in every detail of the creative and technical process of the making of a recording."

Regardless of these perceptions, one task every producer has to address during any serious recording project is the creation of a budget that entails such sundry items as studio and musician costs, lodging and travel, equipment rental, union fees, taxes, and other seemingly endless monetary minutiae that can blindsides even the most disciplined efforts to deliver a project within the financial limits laid out.

Not only has this aspect of the job been taxing for many producers, it has been equally frustrating for A&R administrators who have to ride herd over the flow of label funds pouring into an album project, which can sometimes resemble a black hole. The fact

that producers and labels address this area with their own particular, non-standardized methodology only makes the undertaking more annoying.

It was journeyman producer and session ace John Hug (whose credits include Marty Balin, the Bus Boys, Gregg Allman, Eddie Murphy, and Jermaine Jackson) who saw the need for the creation of soundbusiness, a user-friendly production organization and budgeting software program that could easily become an industry standard for labels and producers alike.

Elektra and Warner Bros. Nashville are among the labels here that have already begun to use the software package, while PolyGram and BMG have lined up to use soundbusiness for their New York A&R administration departments.

"Since we've gotten soundbusiness, we have already been able to decrease the time needed to work up a budget, which we used to do all by hand," says Warner Nashville VP of A&R Doug Grau. "It was one of those time-consuming things, almost like doing a term paper. That wasn't much fun, so it was always a dread doing the budget. Soundbusiness takes all of that headache out and enables us to input

the information, which is generally pretty easy and quick and does all of the calculations and puts it all on the right lines on the right forms."

Don Was is among a handful of producers who feels that soundbusiness is long overdue in the industry. "Soundbusiness makes record production so easy, I'm going to lower my fees," quips Was. "With this program, it is effortless to plan sessions, keep track of costs, and make sure that musicians get booked and paid. All I need now is soundbusiness software that forces a band to stick to these beautifully developed budgets."

Soundbusiness was conceived in 1993, when Hug and assistant Robbie Pepper decided to create a software program to help them organize the numbers for the tight budget for a Patsy Moore project for Warner Alliance. Thanks to soundbusiness, they were able to deliver the project within budget, earning praise from the label.

While mixing the Moore session, Hug met musician Andy Zuckerman, who also happened to be a computer programmer working on a software design package for an insurance company. Zuckerman expressed to Hug his desire to create a music industry-related software package. It was then that Hug explained his idea for developing user-friendly software that addressed the needs of music production fiscal management, and the two formed a company called E Ware.

Zuckerman, along with the input of programmer Buddy Robbins, wrote much of the coding for Hug's design of the first version of soundbusiness. Early test versions were shown to key industry people, who in turn placed orders for the software.

"It was clear that this project was getting bigger and bigger, and before we finished, we started to get major record company interest," recalls Hug, who began a dialog with the American Federation of Musicians (AFM) and other related industry organizations to obtain the latest union rules, fees, and other labor agreements to ensure that the package was accurate and thorough. As an industry service, the soundbusiness World Wide Web site on the Internet (<http://www.soundbiz.com>) displays the latest AFM scales, as well as those of the American Federation of Television and Radio Artists.

"We interviewed people from each of the major labels and took the best and most frequently asked-for wish lists and 'must-have' ideas and put them into soundbusiness," says Hug. "It was really a community effort on a big scale. I am into what the users in the music business want, rather than having something designed for tech-heads, and that's why I think this package has gone over so well. It's easy to use and comprehensive."

Executives at Elektra, the first major label to see the package, suggested to Hug that E Ware team with XWare, an established New York-based music industry-oriented software consulting firm. Both organiza-

(Continued on next page)



Born In The U.S.A. 50 Years Ago. Audio Analysts president Burt Bare, right, presents JBL president Mark Terry with a JBL 2240 speaker cone autographed by Bruce Springsteen during his recent tour in support of "The Ghost Of Tom Joad." The Boss inscribed a birthday greeting on the speaker in celebration of JBL's 50th anniversary. The artist's tour is supported by Audio Analysts' new AALTO sound system, designed with assistance from the JBL Professional engineering team.

Executives Examine 1996 Tape Trends At ITA Seminar

■ BY STEVE TRAIMAN

NEW YORK—Coming off one of the most tumultuous years in the history of the tape industry, International Recording Media Assn. (ITA) executive VP Charles Van Horn has plenty to say about the state of the business.

"In just over 12 months, three of our business's founding companies have left our industry or drastically restructured their operations," he told attendees of the ITA's annual Update & Forecast Seminar, held Nov. 26 at the Plaza Hotel here.

Van Horn was referring to 3M's decision to exit the audiotape and videotape business; the Ampex sale of 3M's tape division to Quantegy, which then acquired 3M's professional products assets; and BASF's sale, second sale, and subsequent restructuring, with independent distributors handling professional duplication, audio/video studio, and data media business.

Van Horn noted that it was a great year for competitors who rushed to fill the perceived void; an uncertain year for customers who feared supply shortages and sought new suppliers; and, overall, an extremely good year for the international recording media industry.

"As manufacturers, think of yourselves in the entertainment business," said Louis Vaccarelli, VP of production, manufacturing, and purchasing for BMG Entertainment. He noted that Los Del Rio's "Macarena" single has sold 2 million CD singles and 3 million cassettes and has been on the Billboard Hot 100 Singles chart for one year.

In assessing the CD replication and audio duplication markets, Vaccarelli cited the following statistics and projections:

- CD audio players are in 65% of U.S. households this year; that figure is expected to increase to 81.4% by 2000.
- Total prerecorded CD audio demand in the U.S. and Canada will rise from 1.424 billion units in 1996 to an estimated 1.743 billion in 2000.
- The U.S. penetration of CD-ROM drives—currently at 35 million—will reach 71 million by 2000.

• While total prerecorded music cassette demand for the U.S. and Canada will drop from 437 million units in 1996 to 175 million by 2000, spoken-word/audiobook demand will increase from 600 million units to 800 million in the same period.

Commenting on the state of the prerecorded video industry, Cambridge Associates president Richard Kelly said, "This year was the best of times and the worst of times."

The "worst" referred to program suppliers acquiring video distributor market share with direct shipments to mass merchants, who dominated sell-through business. On the "best" side, Kelly estimated total business this year at \$16.9 billion—\$9.4 billion from rental and \$7.5 billion from sell-through. That total should rise in 1997 to \$17.3 billion, with rental stable at \$9.3 billion but sell-through jumping to \$8 billion, according to Kelly, who estimates that mass merchants and supermarkets could represent 75% of total sales volume by the end of next year.

Revenue to duplicators increased from \$6.8 billion in 1995 to \$7.2 billion this year and should rise to \$7.4 billion in 1997. In video-store consolidation, Kelly observed that in 1994, the top six chains—Blockbuster, Movie Gallery, West Coast, Hollywood, Video Update, and Moomies—had only 3,100 outlets. By the end of this year, the total exceeded 6,000, representing a whopping 21% of the estimated 23,600 total video outlets, according to Dun & Bradstreet.

In a segment on blank audiotape and videotape sales, Terry O'Kelly, BASF director of sales and marketing for professional products, said, "Total units give the true picture of the demand for blank [audiotape] and videotape, with the dollars less important."

In estimating U.S. sales, he converted all figures to the equivalent of 60-minute audiotapes and 120-minute videotapes. Blank compact cassettes went from 524 million units in 1995 to 522 million this year and should dip to 519 million in 1997, according to O'Kelly. Blank VHS tapes dropped from 366 million units in 1995 to 321 million this

(Continued on next page)

AUDIO TRACK

NEW YORK

AT SYSTEMS TWO in Brooklyn, Bill Cosby worked with Don Braden on the theme and cues for his new CBS-TV show "Cosby." Michael Marciano engineered. Also at Systems Two, Uri Caine recorded a Gustav Mahler project with producer Stefan Winter and engineer Joseph Marciano. Luis Bonilla is mixing that project with assistant Ed Reed.

LOS ANGELES

SATURN SOUND inaugurated its Euphonix 96M room with Rod Stewart. Producer Pat Leonard and engineer Michael Verdick spent five days working on Stewart's project, using 48 tracks of Otari RADAR. Saturn has moved into the old Johnny Yuma studios, previously owned by Leonard. Furthermore, the studio has upgraded its Euphonix with 96 channels (56 of them dynamics-capable) and the Cube, which gives the board 12 automated auxiliary sends. . . . Lyme, the band fronted by former L7 bassist Jennifer Finch and Wool drummer Chris Bratton, recorded its 35-song live demo at King Sound & Pictures. Lyme produced with engineer/studio owner Jimmy Sloan. Other projects at King include a Carter Brothers tracking session for Japan's P-Vine label. Drummer David Palmer and bassist Carmine Rojas played on the sessions, which were produced, engineered, and mixed by Sloan. . . . At Tower Mastering, engineer Wally Traugott worked on the second album by the Presidents Of The United States Of America for

Columbia, the "Romeo + Juliet" soundtrack and a Richard Marx track for Capitol, and an album by Everette Harp for Blue Note. Also at the Tower, the Mighty Lemon Drops remastered and restored a few tracks with engineer Kevin Reeves.

NASHVILLE

LEO KOTTKE worked on a Private Music session with producer David Z at Woodland Studios. In other activity at the facility, Phil Vassar recorded demos for EMI Music Publishing with producer Greg Hill and engineer Chris Stone, and Alison Krauss overdubbed for an upcoming self-produced Rounder release with co-producer/engineer Gary Pazcosa.

OTHER LOCATIONS

COUNTRY MUSIC renegade and murder-mystery novelist Kinky Friedman collaborated with parody singer "Weird Al" Yankovic on a project for Cleveland International at Willie Nelson's Pedernales Studios complex in Austin, Texas. Joe Miskulkin produced, and Larry Greenhill engineered. At neighboring Arlyn Studios, the Butthole Surfers tracked sessions for Capitol with producer/band member Paul Leary and engineer Stuart Sullivan, and Marcia Ball worked on a Rounder project with producers Derek O'Brien and Mark Kazanoff and engineer Sullivan. . . . At Power Station in Waterford, Conn., Israeli rock group Izabo tracked for Mondial Music with producer Gary Brodoff and engineer Neil Goldberg.

EXECUTIVES EXAMINE 1996 TAPE TRENDS AT ITA SEMINAR

(Continued from preceding page)

year, while VHS-C (compact TC-20 camcorder tapes) jumped to 20.6 million this year from 18.6 million in 1995, and 8mm (P-120 camcorder tapes) increased to 22.4 million units from 21.5 million units last year.

In audio pancakes for duplication, the volume ratio this year of spoken-word to music was 3-to-2, with the equivalent of 1.23 billion 60-minute units sold, compared with 1 billion last

year and a projected 1 billion in 1997.

Video pancakes for prerecorded movies and other uses (in 120-minute tape equivalents) went from 539 million units in 1995 to 557.8 million units this year and should rise to 610.7 million in 1997, according to O'Kelly.

While DVD should provide added value to consumers in the form of increased audio and video quality when compared with VHS (and such fea-

tures as Surround Sound and multiple-language dubbing), digital satellite broadcasting is the biggest challenge to prerecorded videocassettes in the near future, according to O'Kelly.

Lamenting the lack of an industry-wide system to measure growth, Herb Fischer, president of replicator Media-copy, told ITA attendees, "The biggest need for our [duplication/replication] industry is an accurate measure of the growth and extent of our business."

Noting that the industry has no measurement standards for the definition of "unit" or methodology for assessing

the total market, Fischer called on the ITA and the Video Software Dealers Assn. to jointly solve the problem. Fischer said that for a successful DVD launch, the real obstacle is not pricing but development of a well-defined roll-out strategy.

"If done the right way, DVD will help maintain the financial well-being of home video that is essential to the entertainment industry," he said.

In other ITA news, Billboard managing editor Susan Nunziata said in her keynote address that the record industry is suffering from a returns

crisis. "Of 29,429 album titles released in 1995, only 148 had more than 250,000 net sales," said Nunziata. "The industry had its highest returns this past year, estimated at 25%-40%, and The Billboard 200 averaged 17 new album titles per week."

Assessing a troubled retail climate, Nunziata cited the bankruptcy filings of the Camelot, Peaches, and Warehouse chains, as well as massive store closings by Trans World and Musicland, among others. She also noted belt-tightening moves at several major record companies.

SOFTWARE MAKES SOUND SENSE

(Continued from preceding page)

tions immediately felt that soundbusiness was natural for a collaborative undertaking.

"A couple of our clients had become aware of a need in the industry for a way of providing software that would do budgeting and expense tracking within the same system for recording projects," says XWare president Rich Eckerstrom. "We ran across John Hug and soundbusiness and thought it was a very beautifully designed piece of software, so we urged [Elektra] to buy it."

XWare's involvement (under the direction of project manager Dean Dinnebeil and code wizards Gordon Green and Mark Schriffin) helped Hug expand soundbusiness from a purely producer-oriented application into an A&R administration package. In fact, the A&R Administration version of soundbusiness can be customized by XWare to couple with other company systems, such as accounts payable and royalties.

Among the other features of soundbusiness is its ability to import and export entire projects, session reports, or one producer's part of a multiproducer project, and save them on a disc or transmit them via the Internet.

Soundbusiness automatically saves project information as a zip file, which is compatible with Windows and Macintosh systems.

The A&R Administration version of soundbusiness can track costs paid from recording budgets, funds outside of budgets, and costs paid from outside the fund altogether. Soundbusiness also features a project summary function that allows the user to access an overview of the project, including multiple producers, remixes, nonalbum costs, advances, and purchase orders. The soundbusiness system automatically updates itself with every entry made.

"We have had other producers use their own computer programs before, but when it came to interfacing with the company, it didn't give us the figures in a way the company wanted to look at them," says Grau. "As a result, we would end up transferring the information by hand to our forms for our sessions department, which is in Los Angeles, to interpret the information. The fact that soundbusiness gets it out to the sessions department in a form that they want to see and are used to seeing makes all the difference in the world."

PRODUCTION CREDITS

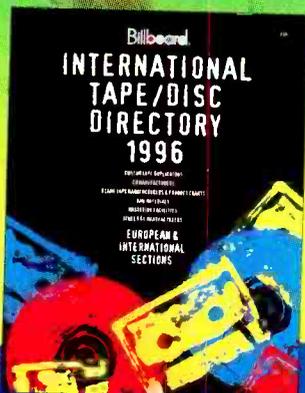
BILLBOARD'S NO. 1 SINGLES (DECEMBER 7, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	NOBODY Keith Sweat feat. Athena Cage/ Keith Sweat, Eric McCaine (Elektra)	LITTLE BITTY Alan Jackson/ K. Stegall (Arista)	SWALLOWED Bush/ Steve Albini (Trauma/Interscope)	NO TIME Lil' Kim feat. Puff Daddy/ Sean "Puff Daddy" Combs (Undeas/Big Beat)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	THE SWEAT SHOP (Atlanta, GA.) Karl Heilbron	SOUND STAGE/ CASTLE RECORDING (Nashville/Franklin, TN) John Kelton	SARM HOOK END (Berks, London, U.K.) Tom Elmhirst	DADDY'S HOUSE (New York) Axel Neihaus
RECORDING CONSOLE(S)	SSL A4000	SSL 4000G	SSL 4000/4056G	SSL 4048E with G Series Computer	SSL SL4000G
RECORDER(S)	Sony 3348	Otari MTR 90	Mitsubishi X850/ Studer A820	Studer A800 MKIII	Studer A800 MKIII
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467/456	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	SOUTHERN TRACKS RECORDING (Atlanta, GA) Karl Heilbron	SOUND STAGE/ CASTLE RECORDING (Nashville/Franklin, TN) John Kelton	SARM HOOK END (Berks, London, U.K.) Tom Elmhirst	DADDY'S HOUSE (New York) Lane Craven
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	SSL 4000G+ with Ultimation	SSL 4000/4056G	SSL 4048E with G Series Computer	SSL SL4000G
RECORDER(S)	Sony 3348	Studer A827	Mitsubishi X850/Studer A820	Studer A80	Studer A800 MKIII
MASTER TAPE	Ampex 467	Ampex DAT	Ampex 467/456	Ampex 456	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Herb Powers	MASTERMIX Hank Williams	CMS DIGITAL Robert Vosgien	HIT FACTORY Chris Gehringer
CD/CASSETTE MANUFACTURER	BMG	WEA	BMG	UNI	WEA

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MASTER TAPE	BASF	BASF	BASF	BASF	BASF

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BASF

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Cross-Channel Aid For Indies Scheme Helps Small Stores Compete

■ BY JOHN FERGUSON

LONDON—Independent retailers in continental Europe are set to reap the benefits of a British scheme designed to help small stores compete with major chains.

The EMI Channel concept, launched earlier this year (Billboard, Jan. 27), is poised to be offered in other European territories in what would be a major boost for independent retailers facing increasingly fierce competition from hypermarkets and big chains.

EMI Music Worldwide is in discussions with other companies within the group on the continent about the feasibility of introducing similar schemes in their own countries. Under the EMI Channel initiative, retailers have access to listening posts (the EMI Soundsite), an in-store marketing unit (EMI Onsite), and a range of price promotions.

Chris Windle, senior VP of international marketing at EMI Worldwide, says that the subject of exporting the channel concept to other territories was discussed at recent managing directors meeting. He notes, "It is obviously something that will translate very well across the world. Everyone is looking at a version of it that works best for them."

Windle adds that some territories have had similar schemes in the past, but that currently the U.K. operation is the most advanced.

In Denmark, for example, a scheme predates the EMI Channel. Michael Ritto, managing director of EMI-Medley, says that about 40 retailers take part in an initiative that encompasses listening posts and special promotions. "The EMI Channel is more ambitious because

they have their own sample CDs," he says. "We couldn't do that. We have got what is almost a 'small country' version of the EMI Channel."

As well as assisting independent retailers, the EMI Channel is designed to raise the level of new acts. According to EMI U.K. trade

marketing manager Richard Grafton, who is responsible for coordinating the channel scheme, it is achieving that goal. There are 700 retailers signed up with the EMI Channel, although not all of them are eligible for a Soundsite listening post.

The most recent addition to the channel service has been the Onsite initiative. Grafton says that this is an in-store unit in which exclusive EMI promotions can be highlighted, such as a recent scheme for the Fun Lovin' Criminals album, in which customers buying a copy of the album received a free badge.

"The Onsite is our consumer brand, and we are going to try to extend that to as many EMI Channel stores as possible," says Grafton. "We have already seen incremental sales [gains] by highlighting albums on the Soundsites."

Although EMI is working toward raising its profile in-store, Grafton stresses that it has no intention of swamping retailers with EMI merchandise. "We are always sensitive to the fact that the strength of independent stores is their individuality. That is something we never intend to destroy. We want to work with independent retailers, and we don't think any of our branding is intrusive."

He continues, "We are pleased with the way things are going and will be announcing some new initiatives in the New Year."



Indian Music Awards Staged Channel V Show Honors Zeppelin, Queen

■ BY GEOFF BURPEE

HONG KONG—In one of the more ambitious gambits the Asian music industry has seen, Channel V's all-singing, all-dancing Indian Music Awards show was staged in Mumbai, India, Nov. 30.



ROBERT PLANT
and JIMMY PAGE

Led Zeppelin and Queen received lifetime achievement honors, setting the stage for a surreal, larger-than-life touch to the event: a jam through the classic Zep track "Rock And Roll"—

replete with Robert Plant, Jimmy Page, Queen drummer Roger Taylor, and Indian musician Remo Fernandes on bass.

During the long evening, performances were presented to an estimated outdoor audience of 6,000 at Mumbai's Andheri Sports Complex. Among the acts were Bryan Adams, Air Supply (the subcontinent's biggest international seller recently), and La Bouche. Indian stars who performed included Daler Mehndi, Suneeta Rao, Baba Sehgal, and Anai-da.

"No one has brought this amount of talent to stage before here," says the channel's GM in India, Jules Fuller.

The Asian Viewers' Choice Award went to Indian classical and pop-fusion act Colonial Cousins for its song "Sa Ni Dha Pa," which also won

for top Indian pop song. The duo's self-titled release took the top Indian album award. They were whisked away shortly after the presentation to attend the Billboard Music Awards in Las Vegas. Sting's "Mercury Falling" took the top international pop album award, and Bryan Adams' "18 Til I Die" won for top international rock album.

The awards show itself received occasionally rough treatment in the local Mumbai press.

Fuller acknowledges that while the night made for good programming, the live show received some brickbats.

(Continued on next page)

Nick Cave, Tina Arena Top Winners At APRA Awards

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Nick Cave and Tina Arena clinched the top prizes at the 15th Australasian Performing Rights Assn. (APRA) Awards, presented here Nov. 25.

Cave, the alternative music icon signed to PolyGram Music Publishing here, was named songwriter of the year and received a nomination for song of the year for his chart-topping duet with Kylie Minogue, "Where The Wild Roses Grow."

In the end, however, the 10,000 APRA members voted for "Wasn't It Good," written by Arena, Robert Parde, and Heather Field, as song of the year. The song is available



CAVE



ARENA

through Standard Music, a joint venture between Mushroom Music, Ralph Carr Management, and EMI Music.

Other nominees for the award included the Badloves' "Caroline" (published by Warner Chappell/Mushroom), Powderfinger's "Pick You Up" (PolyGram), and Hoodoo

Retailers, Consumers Gain From PolyGram Music Club

■ BY JOHN FERGUSON

LONDON—PolyGram Spain is putting its faith in the specialist music retailer through a new initiative designed to boost independent record outlets.

So far, 134 independent retailers have signed up for PolyGram's Specialist Music Club, which offers a range of benefits for small dealers and their customers, which in turn, the music major hopes, will help break acts in Spain.

The scheme has been running for three months, and according to Paco Bestard, president/CEO of PolyGram Spain, it is already starting to make an impact. "The initial results have been good," he says. "In February, we intend to analyze all the

results and the sales, but so far, the figures show that we have doubled the sales we would have expected of new acts

such as OMC, Deus, and Tricky."

Bestard says he was surprised by the changes in the retail environment when he returned to Spain this year after a four-year absence, particularly the decline in the independent sector,

where hundreds of stores have gone out of business. According to PolyGram's research, more than 60% of music purchases are for gifts, and

(Continued on next page)



newsline...

ITALIAN-BASED MEDIA RECORDS' London office has launched a new dance imprint, Nukleuz, which will feature "harder-edged" productions from the label's Italian and London studios. U.K. managing director Peter Pritchard says the aim is to press up limited runs and service them to DJs as quickly as possible. "We have a wealth of material which deserves to get beyond the development stage," says Pritchard. Media U.K. has also appointed Moncho Tamame as A&R manager. He was head of BMG Spain's dance imprint, Paradance.

TOWER RECORDS opened its fifth U.K. store Dec. 2 in Birmingham, England. The 10,000-square-foot outlet, the chain's first new store in the country in almost five years, will carry 50,000 CDs and 12,000 videos. Artists who took part in the opening celebrations included Spice Girls and Dina Carroll.

BMG ARIOLA BELGIUM has unveiled details of a management restructuring. Inge Brinkman, formerly head of promotion, is named product manager for international pop repertoire, replacing Ronny Daschot. Brigitte Verbruggen is promoted to the vacant head of promotion position, while former Sony executive Bart Bruseleers is named A&R and local repertoire manager. On the sales side, Paul Schoukens and Michel Delpont are named key account managers, and Ronald Du Bois is appointed sales manager (Belgium). Leaving the company are premium sales manager Luc Ayr and French repertoire manager Francis Deroef. Their replacements are still to be confirmed.

Gurus' "Waking Up Tired" (EMI Music).

More than 500 people attended the awards ceremony, held in Melbourne for the first time in a decade, although international commitments meant that few winners were on hand to pick up awards.

That night, Cave was performing to a crowd of 120,000 in Buenos Aires, while Arena was in a Los Angeles studio with Foreigner guitarist Mick Jones. Silverchair, whose "Tomorrow" (Sony) was awarded most-performed Australian work overseas, was headlining in Rio de Janeiro, Brazil. Merril Bainbridge, whose "Under The Water" (Sapphire) was acknowl-

edged as the most-performed local work, is on an extensive promotional trek through the U.S. after her "Mouth" single climbed to No. 4 on the Billboard Hot 100 Singles chart. Dig, whose "Futures" (PolyGram) was the most-performed jazz work, was appearing before the king of Malaysia at his birthday celebration.

In the winners' absence, there were special renditions of the song-of-the-year nominees, including an a cappella version of grunge act Powderfinger's "Pick You Up" by vocal trio Tiddas, Hoodoo Gurus' first unplugged set in 15 years, and a one-off teaming of Dave Graney,

(Continued on next page)

ShowMarket Examines Hispanic Industry

Execs Promote Stronger Ties Between Europe, Latin America

■ BY HOWELL LLEWELLYN

BARCELONA, Spain—Closer links must be forged between Hispanic music markets in Europe and those in Latin America.

That was the message from the second annual ShowMarket here Nov. 21-23, which attracted 6,000 delegates from 20 mostly Spanish and Portuguese territories.

In addition to setting up 110 stands at the city's Palau San Jordi palace, the booking agents, managers, promoters, and artists took part in seven round-table discussions to debate such issues as the decline in municipal booking in Spain, the high value-added tax on music and open-air festivals, and ways to improve the organization of Hispanic music markets.

Entertainment industry magazine publisher Jordi Rueda maintained that Hispanic markets are generally less organized than other markets, and he thinks it is time this situation changed.

Rueda says there are many historical and practical reasons why non-Hispanic markets function bet-

ter, but this was the first event arranged to debate the subject. Festivals such as MIDEEM are mainly about recorded music, not about the various mechanisms needed to get the music to the public as a live spectacle.

"On a practical level, the people here from Latin America get to know their counterparts in Spain as well as some other European countries, and contracts are signed for tours and festivals," Rueda said. "One thing that is clear from this year's ShowMarket is that the crisis in live music is false. Although public bodies and some promoters are spending less money on concerts and tours, the public for live music is growing."

Radio has emerged as an important two-way bridge to promote musical exchange between Spanish and Latin American music. One of the round-table discussions brought together Spain's two largest private music networks and two representatives of the fast-growing U.S. Latino radio scene.

Eva Cebrian, director of syndicated programs for sector leader

Cadena SER, and Rafael Revert, director of main competitor Cadena 100 of the Catholic Church-owned Cadena COPE, both insisted that the amount of Latin American music heard in Spain has increased in the past year.

Omar Aguilera, who has run WRYM Hartford, Conn., for 28 years and has a potential 400,000-member Spanish-speaking audience in Connecticut, Massachusetts, New York's Long Island, and upstate New York, demanded more Latin American music in Spain.

Aguilera was applauded when he said, "I hope that when I come back next year, Spanish radio has 24 hours of all types of Hispanic music. I play three-hour programs of 'white rock' on my station—why not have three-hour shows here of salsa or merengue?"

Fran Ferrer of Puerto Rico-based Tierrazo Records, who has 30 years in the business, complained that Puerto Rican "world music" sells better in France than in Spain, "even though they don't have the Hispanic swing or tempo, and that hurts us."

Ferrer said that the only musical exchange that works is the one between Spain and Cuba and added that some Latino markets, including Puerto Rico, are still seen as "Third World" in Europe.

Cebrian said that Cadena SER syndicates two programs per week to dozens of Latin American, Cuban, and U.S. stations, including Caracol in Miami. One program is the all-Spanish-language "Dial Latino," based on SER's successful Cadena DIAL network; the other is "Top De Europa," a weekly update of the pop and rock heard in Europe.

Aguilera said that when he launched WRYM, there were barely 60 Spanish-language stations in the U.S. Now, there are more than 300, with 11 in Connecticut alone. "There's a big potential audience out there for all kinds of Hispanic music," he said, "and I think there should be more product from the States and Latin America in Spain."

Revert, who founded SER's Los 40 Principales 30 years ago and left to launch Cadena 100 in 1992, said that hundreds of thousands of Spanish-language records from Latin America and the U.S. are now sold in Spain. "Until recently, it was mainly Gloria Estefan and Juan Luis Guerra. Now, there are a half-dozen more at the top, such as Carlos Vives and Ricky Martin."

He said that part of the reason for this is that Spanish record labels saw that product from Spain does not often take off, so they are releasing more Latin American material that, until recently, would have been considered inferior. "Public taste has changed, and Spaniards have learned, first through Cuban and then through other Latin American music, that much of it is very good."

Cebrian gave an example of the growing popularity of Latino music in Europe: "On Latin night at last year's MIDEEM, the (U.S.-Cuban) Celia Cruz concert was packed, while just a handful of us watched [Spaniards] Rosario and Radio Tarifa," she recalled.

new idea."

López points out that it is FNAC's policy not to accept merchandising from labels, and therefore, the PolyGram post that exists in other music-club member outlets is absent from the store. "But I understand that the idea has taken off at other stores, and my personal view is that any scheme to provide information on music and new bands can only be good for the industry."

He adds, "If we like any of the records selected by PolyGram, they get a position in our listening posts. For example, we are pushing a rap version of Aretha Franklin's 'Chain Of Fools' by Madrid band Alma Vacía."

Although the main beneficiaries have been international acts, PolyGram will support its more alternative local acts through the scheme, adds Bestard.

PolyGram has not forgotten about the other major retailers, and the company has started to deal directly with hypermarkets through the creation of a dedicated sales team.

However, Bestard sees the independent sector as being the lifeblood of the record industry, and he feels that there are still ways for it to compete with the bigger, nonspecialist retailers.

"You are not going to win the battle with the hypermarkets on price," argues Bestard. "It is about doing something creative and attractive."

"The whole thing is that the independents are aware that we are trying to do something for the independents. We have developed a stream of communication. Hopefully, we can all start working together on the same team."

Assistance in preparing this story was provided by Howell Llewellyn in Madrid.

Crowded House Plays Final Show In Sydney

MELBOURNE, Australia—More than 100,000 people—including 500 who had flown in from the U.S. and Europe—attended Crowded House's farewell gig, held on the steps of the Sydney Opera House Nov. 24.

The concert, which was also televised, saw the band reunited with original drummer Paul Hester, who quit 18 months before, while short-lived member Tim Finn appeared during the encore of "Weather With You" and "It's Only Natural."

The show, which included opening sets from You Am I and Powderfinger, was televised in Australia by the Ten Network and was filmed by the BBC and MTV Europe for future broadcast. "It was a glorious way to end a brilliant journey," said leader Neil Finn after an emotional set.

Finn had unexpectedly pulled the plug on the band during a London show in June on the eve of the



CROWDED HOUSE

release of a greatest-hits set, "Recurring Dream," which debuted on the U.K. and Australian charts at No. 1. A final album of unreleased tracks is a possibility. In the meantime, Finn is readying a solo album in New Zealand, Nick Seymour has joined Melbourne band Dogstar, Hester co-runs a recording studio and a cafe, and L.A.-based session guitarist Mark Hart has joined the reformed Supertramp.

CHRISTIE ELIEZER

Hellwig Takes Polydor Helm

Exec Comes To Label From Intercord

HAMBURG—Joerg Hellwig, 39, is to be the new managing director of Polydor, the largest label of the PolyGram Group here, as soon as he is released from his contractual obligations at Intercord Tontrager in Stuttgart, Germany.

Hellwig is marketing/A&R director, as well as marketing/A&R VP, at Intercord. He replaces Goetz Kiso, 53, who, after more than 20 years in various managerial positions at PolyGram and Polydor, will leave the company in the first half of 1997 at

his request to establish his own music operation.

Wolf-D. Gramatke, president of PolyGram Germany, praises Kiso's work for Polydor, saying that he had been particularly committed to furthering national artists and German-language repertoire.

Gramatke adds, "His successor is a successful A&R and marketing executive who has set new standards in the development and marketing of national and international acts."

WOLFGANG SFAHR

NICK CAVE, TINA ARENA TOP APRA AWARDS

(Continued from preceding page)

Clare Moore, and Lisa Miller for a lounge-lizard reading of "Where The Wild Roses Grow."

Other winners based on broadcast performances were Lee Kernaghan's "1959" (country, Warner/Chappell), the Wiggles' "Wake Up Jeff" (children's, EMI), and the late Peggy Glanville-Hicks' "Sonata For Harp" (contemporary classical, G. Schirmer).

INDIAN MUSIC AWARDS

(Continued from preceding page)

"We've had a bit of a beating. The press had a real dig here at Miss World a couple of weeks back, and similarly they had a real dig at Michael Jackson's tour," he says. "We bit off a huge, huge chunk. Probably in retrospect we should have done it smaller this year, but it worked really well in the end."

"Television is such a new medium here; there's no infrastructure to pull something like this off," Fuller adds. "Still, we only pulled in five people from the States and England—the rest were local staff, and they did a brilliant job."

HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 12/09/96

THIS WEEK	LAST WEEK	SINGLES
1	1	PRIDE MIKI IMAI FOR LIFE
2	NEW	A WALK IN THE PARK NAMIE AMURO AVEV TRAX
3	3	CAN'T STOP FALLIN' IN LOVE GLOBE AVEV TRAX
4	NEW	RAKUEN YELLOW MONKEY FUN HOUSE
5	2	SHAKE SMAP VICTOR
6	4	STEADY SPEED TOYS FACTORY
7	NEW	SOUDAYO DREAMS COME TRUE EPIC SONY
8	8	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC SONY
9	NEW	SYONARANO SYUNKAN SEIKO MATSUDA MER-CURY MUSIC
10	10	CLASSIC JUDY & MARY EPIC SONY
11	5	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHIBA-EMI
12	7	KOIGOKORO NANASE AIKAWA CUTTING EDGE
13	16	GEKIJOY SIZUKA KUDOH PONY CANYON
14	9	NOW AND THEN MY LITTLE LOVER TOYS FACTORY
15	NEW	DEAR... AGAIN KHOMI HIROSE VICTOR
16	19	ALONE MAYO OKAMOTO TOKUMA JAPAN
17	11	NICE BOY! SYARANQ BMG VICTOR
18	12	MIRAIENO PRESENT MIHO NAKAYAMA WITH MAYO KING
19	14	SNOW CRYSTAL FUMIYA FUJII PONY CANYON
20	6	LIES AND TRUTH L'ARC-EN-CIEL KIVON SONY
ALBUMS		
1	1	B'Z FRIENDS II ROOMS
2	13	MR. BIG BIG, BIGGER, BIGGEST! THE BEST OF MR. BIG EASTWEST JAPAN
3	3	GLAY BELOVED PLATINUM
4	2	SHOGO HAMADA THE DOOR FOR THE BLUE SKY SONY
5	NEW	TOSHINOBU KUBOTA LA LA LA LOVE THANG SONY
6	5	UA 11 VICTOR
7	NEW	ICE SOUL DIMENSION TOSHIBA-EMI
8	6	NORIYUKI MAKIHARA UNDERWEAR WEA JAPAN
9	4	SPITZ INDIGO CHIHEISEN POLYDOR
10	8	VARIOUS ARTISTS MAX 3 SONY
11	NEW	V6 GREETING AVEV TRAX
12	9	VARIOUS ARTISTS NOW 5 TOSHIBA-EMI
13	7	X JAPAN DAHLIA EASTWEST JAPAN
14	10	TWO-MIX BPM 150MAX KING
15	14	NOKKO RHYMING CAFE SONY
16	15	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY
17	NEW	FLYING KIDS MAYONAKANO KAKUMEI VICTOR
18	11	EMANCIPATION TOSHIBA-EMI
19	12	KEIKO UTOKU KOHRI ZAIN
20	NEW	PANDORA CHANGES MCA VICTOR

GERMANY (Media Control) 12/03/96

THIS WEEK	LAST WEEK	SINGLES
1	3	VERPISS DICH TIC TAC TOE RCA
2	1	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE/ZOMBA
3	2	WHO WANTS TO LIVE FOREVER DUNE VIRGIN
4	NEW	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
5	8	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER MOTOR MUSIC
6	7	IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ COLUMBIA
7	5	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST
8	4	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
9	13	BREATHE PRODIGY INTERSCOPE
10	10	I WANT YOU BACK N SYNC ARIOLA
11	16	DE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA
12	12	PAPARAZZI XZIBIT RCA
13	18	UN-BREAK MY HEART TONI BRAXTON ARIOLA
14	11	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
15	6	A NEVERENDING DREAM X-PERIENCE WEA
16	9	WORDS BOYZONE POLYDOR
17	14	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
18	NEW	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE MOTOR MUSIC
19	19	DA BEAT GOES RED 5 ZYX
20	NEW	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA
ALBUMS		
1	1	KELLY FAMILY ALMOST HEAVEN EMI
2	NEW	DIE SCHLUMPF VOLL DER WINTER EMI
3	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
4	3	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA
5	2	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST
6	5	CELINE DION FALLING INTO YOU COLUMBIA
7	NEW	ANDREA BOCELLI BOCELLI POLYGRAM
8	4	PHIL COLLINS DANCE INTO THE LIGHT WEA
9	6	WOLFGANG PETRY ALLES ARIOLA
10	9	SPICE GIRLS SPICE VIRGIN
11	16	TIC TAC TOE TIC TAC TOE RCA
12	7	VAN HALEN BEST OF VOLUME 1 WEA
13	20	TONI BRAXTON SECRETS ARIOLA
14	8	SIMPLY RED GREATEST HITS EASTWEST
15	11	DJ BOBO WORLD IN MOTION EAMS
16	18	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
17	15	PUR LIVE—DIE ZWEITE INTERCORO
18	13	JOE COCKER ORGANIC EMI
19	10	BOHSE ONKELZ E.I.N.S. VIRGIN
20	17	DIE SCHLUMPF ALLES BANANE! EMI

U.K. (Chart-Track) 12/02/96

THIS WEEK	LAST WEEK	SINGLES
1	1	BREATHE PRODIGY XL RECORDINGS
2	NEW	COSMIC GIRL JAMIROQUAI SONY S2
3	5	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
4	2	NO WOMAN NO CRY FUGEES COLUMBIA
5	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
6	NEW	I FEEL YOU PETER ANDRE MUSHROOM
7	3	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
8	NEW	WIDE OPEN SPACE MANSUN PARLOPHONE
9	NEW	MAMA SAID METALLICA VERTIGO/MERCURY
10	6	HILLBILLY ROCK, HILLBILLY ROLL WOOLPACKERS RCA
11	8	GOVINDA KULA SHAKER COLUMBIA
12	7	CHILD MARK OWEN RCA
13	NEW	I NEED YOU 3T MJJ/EPIC
14	11	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON
15	12	I AIN'T MAD AT CHA 2PAC DEATH ROW/ISLAND
16	NEW	I WANT CANDY CANDY GIRLS FEVERPITCH
17	NEW	THE MAN DON'T GIVE A F**K SUPER FURRY ANIMALS CREATION
18	NEW	THE LANE ICE-T RHYME SYNDICATE/VIRGIN
19	14	EVERYDAY IS A WINDING ROAD SHERYL CROW A&M
20	9	YOU DON'T FOOL ME QUEEN PARLOPHONE
ALBUMS		
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM
2	2	ROBSON & JEROME TAKE TWO RCA
3	3	SPICE GIRLS SPICE VIRGIN
4	7	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS
5	10	FUGEES THE SCORE COLUMBIA
6	8	CELINE DION FALLING INTO YOU EPIC
7	5	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND
8	4	KULA SHAKER K COLUMBIA
9	6	SIMPLY RED GREATEST HITS EASTWEST
10	11	VARIOUS ARTISTS THE LOVE ALBUM III VIRGIN
11	19	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
12	12	VARIOUS ARTISTS THE BEST 60'S ALBUM IN THE WORLD... EVER! 2 VIRGIN
13	NEW	SHERYL CROW SHERYL CROW A&M
14	NEW	FINE YOUNG CANNIBALS THE FINEST LONDON
15	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
16	18	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
17	NEW	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
18	NEW	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM IN THE WORLD... EVER! VIRGIN
19	NEW	SMURFS SMURFS CHRISTMAS PARTY EMI TV
20	16	BOYZONE A DIFFERENT BEAT POLYDOR

FRANCE (SNEP/IFOP/Tite-Live) 11/30/96

THIS WEEK	LAST WEEK	SINGLES
1	1	FREED FROM DESIRE GALA SCORPIO
2	2	AICHA KHALED BARCLAY
3	3	WANNABE SPICE GIRLS VIRGIN
4	4	EVERLASTING LOVE WORLDS APART EMI
5	5	PARTIR UN JOUR 2 BE 3 EMI
6	6	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
7	8	REVER MYLENE FARMER POLYDOR
8	13	OH HAPPY DAY FLORENT PAGNY & CHORALE DE SARCÈLLES MERCURY
9	14	PERSONNE PASCAL OBISPO EPIC
10	10	JE TE PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS
11	7	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
12	NEW	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
13	12	POPULAR NADA SURF WEA
14	9	ALL BY MYSELF CELINE DION COLUMBIA
15	16	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
16	NEW	BAILANDO PARADISIO CNR
17	20	SHAME ON U OPHÉLIE WINTER EASTWEST
18	18	RAIDE DINGUE DE TOI G. SQUAD ARIOLA
19	15	WHERE DO YOU GO NO MERCY BMG
20	17	WHY 3T FEATURING MICHAEL JACKSON EPIC
ALBUMS		
1	1	CELINE DION LIVE À PARIS COLUMBIA
2	2	NOIR DESIR 666667 CLUB BARCLAY
3	3	KHALED SAHRA BARCLAY
4	6	WORLDS APART EVERYBODY EMI
5	5	SPICE GIRLS SPICE VIRGIN
6	4	BARBARA BARBARA MERCURY
7	12	JULIO IGLESIAS TANGO COLUMBIA
8	20	EDDY MITCHELL MR. EDDY POLYDOR
9	7	ETIENNE DAHO EDEN VIRGIN
10	13	VARIOUS ARTISTS STARMANIA WEA
11	18	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
12	16	FUGEES THE SCORE SONY
13	11	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
14	NEW	SOUNDTRACK LE BOSSU DE NOTRE-DAME WALT DISNEY/SONY
15	8	JIMMY CLIFF HIGHER AND HIGHER ISLAND
16	10	PASCAL OBISPO SUPERFLU EPIC
17	15	LE FESTIVAL ROBLES BEN MON COCHON VER-SAILLES
18	NEW	STEPHAN EICHER 1000 VIES POLYGRAM
19	NEW	PHIL COLLINS DANCE INTO THE LIGHT WEA
20	17	CELINE DION FALLING INTO YOU COLUMBIA

CANADA (SoundScan) 12/14/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WHERE DO YOU GO NO MERCY ARISTA
2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
3	6	CHRISTMAS EP ENYA WEA
4	9	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE
5	4	YOU MUST LOVE ME MADONNA WARNER BROS.
6	3	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA
7	5	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
8	7	HAPPY DAYS P.J. COCH
9	8	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA
10	10	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
11	14	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA
12	NEW	BOHEMIAN RHAPSODY BRAIDS ATLANTIC
13	11	HOW DO U WANT IT 2PAC FEATURING KC & JOJO DEATH ROW/INTERSCOPE
14	13	HERO OF THE DAY METALLICA ELEKTRA
15	NEW	CHRISTMAS BLUES HOLLY COLE TRIO NOT LISTED
16	NEW	DO YOU MISS ME? JOCELYN ENRIQUEZ CLASSIFIED
17	12	DON'T LET GO (LOVE) EN VOGUE EASTWEST
18	NEW	THIS IS FOR THE LOVER IN YOU BABYFACE EPIC
19	12	MACARENA LOS DEL RIO RCA
20	NEW	FIRESTARTER PRODIGY XL RECORDINGS
ALBUMS		
1	1	BUSH RAZORBLADE SUITCASE INTERSCOPE
2	4	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
3	3	CELINE DION FALLING INTO YOU COLUMBIA
4	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE
5	2	SOUNDTRACK ROMEO + JULIET EMI
6	8	VARIOUS ARTISTS DANCE MIX '96 QUALITY
7	10	ALANIS MORISSETTE JAGGED LITTLE PILL QUALITY
8	NEW	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.
9	15	FRANÇOIS PERUSSE ALBUM DU PEUPLE ZRO
10	NEW	SMASHING PUMPKINS AEROPLANE FLIES HIGH VIRGIN
11	11	MOBB DEEP HELL ON EARTH RCA
12	7	SOUNDTRACK SPACE JAM ATLANTIC
13	13	ROCH VOISINE KISSING RAIN RV
14	17	ELTON JOHN LOVE SONGS MCA
15	9	VAN HALEN BEST OF VOLUME 1 WARNER BROS.
16	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
17	NEW	SHANIA TWAIN THE WOMAN IN ME MERCURY
18	NEW	ALAIN MORISOD GRANDES CHANSONS PGC/SELECT
19	NEW	RANKIN FAMILY COLLECTION EMI
20	16	BLACKSTREET ANOTHER LEVEL INTERSCOPE/MCA

NETHERLANDS (Stichting Mega Top 50) 11/28/96

THIS WEEK	LAST WEEK	SINGLES
1	1	I CAN'T HELP MYSELF KELLY FAMILY EMI
2	NEW	GABBERTJE HAKKUHBAR EDEL/ROADRUNNER
3	2	UN-BREAK MY HEART TONI BRAXTON BMG
4	3	IN DREAMS RENE FROGER DINO
5	4	BANGER HART ROB DE NIJS EMI
6	11	SING NAKATOMI ZOMBA/JIVE
7	8	THERE'S A KEY 2 BROTHERS ON THE 4TH FLOOR CNR
8	7	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
9	6	SOMEBOY ELSE'S LOVER TOTAL TOUCH BMG
10	5	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
11	NEW	DE WAARHEID MARCO BORSATO POLYDOR
12	9	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA
13	20	LAST NIGHT AZ YET BMG
14	NEW	BREATHE PRODIGY PIAS
15	NEW	ZEN MOMENT ZONDER JOU NASTY DURECO
16	NEW	MAMA BZN MERCURY
17	13	INSOMNIA FAITHLESS ZOMBA/JIVE
18	10	WHERE DO YOU GO NO MERCY BMG
19	NEW	KISS IT! NANCE POLYDOR
20	NEW	ALL BY MYSELF CELINE DION COLUMBIA
ALBUMS		
1	1	TONI BRAXTON SECRETS BMG
2	2	HELMUT LOTTI GOES CLASSIC II BMG
3	3	CELINE DION FALLING INTO YOU COLUMBIA
4	4	KELLY FAMILY ALMOST HEAVEN EMI
5	5	BZN A SYMPHONIC NIGHT MERCURY
6	6	ANDREA BOCELLI BOCELLI POLYDOR
7	7	SIMPLY RED GREATEST HITS WARNER
8	17	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR
9	11	HERMAN BROOD 50—SOUNDTRACK BMG
10	8	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI
11	10	ANDRE RIEU IN CONCERT MERCURY
12	NEW	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER
13	9	TOTAL TOUCH TOTAL TOUCH BMG
14	NEW	EMANCIPATION NPG/EMI
15	18	CLOUSEAU ADRENALINE EMI
16	14	SPICE GIRLS SPICE VIRGIN
17	12	RENE FROGER ILLEGAL ROMEO PART 1 OINO
18	13	PHIL COLLINS DANCE INTO THE LIGHT WARNER
19	NEW	MARCO BORSATO ALS GEEN ANDER POLYDOR
20	15	FRANS BAUER VOOR JOU WARNER

AUSTRALIA (ARIA) 12/08/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	3	WHERE DO YOU GO NO MERCY BMG
3	2	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
4	NEW	BREATHE PRODIGY EPIC
5	5	SOMETIMES WHEN WE TOUCH NEWTON FESTIVAL
6	16	TO THE MOON & BACK SAVAGE GARDEN ROOART
7	4	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
8	11	WISHES HUMAN NATURE COLUMBIA
9	7	DON'T STOP MOVIN' LIVIN' JOY MCA
10	10	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
11	9	I LIVE FOR YOU CHYNNA PHILLIPS EMI
12	8	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
13	NEW	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE SHANIA TWAIN MERCURY
14	12	HEAD OVER FEET ALANIS MORISSETTE WEA
15	6	MACARENA LOS DEL RIO BMG
16	13	IN TOO DEEP BELINDA CARLISLE EMI
17	18	UN-BREAK MY HEART TONI BRAXTON BMG
18	17	WHO DO YOU LOVE DEBORAH COX BMG
19	14	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
20	15	YOU MUST LOVE ME MADONNA WEA
ALBUMS		
1	7	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
2	NEW	TONI CHILDS THE VERY BEST OF TONI CHILDS A&M
3	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	2	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	3	CELINE DION FALLING INTO YOU EPIC
6	6	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
7	4	SIMPLY RED GREATEST HITS EASTWEST
8	NEW	EMANCIPATION EMI
9	10	JOHN FARNHAM ROMEO'S HEART BMG
10	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN/EMI
11	5	JIMMY BARNES HITS MUSHROOM/FESTIVAL
12	NEW	BUSH RAZORBLADE SUITCASE INTERSCOPE/MCA
13	8	PRESIDENTS OF THE UNITED STATES OF AMERICA II COLUMBIA
14	9	SPIDERBAIT IVY AND THE BIG APPLES POLYDOR
15	16	BILL WHELAN RIVERDANCE EASTWEST
16	13	POWDERFINGER DOUBLE ALLERGIC POLYDOR
17	11	VAN HALEN BEST OF VOLUME 1 WEA
18	12	SNOOP DOGGY DOGG THA DOGGFATHER INTERSCOPE/MCA
19	14	MARTIN & MOLLOY POOP CHUTE MUSHROOM/FESTIVAL
20	NEW	GEORGE MICHAEL OLDER VIRGIN

ITALY (Musica e Dischi/FIMI) 12/02/96

THIS WEEK	LAST WEEK	SINGLES
1	1	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER JT COMPANY/DBX
2	2	BORN SLIPPY UNDERWORLD DO IT YOURSELF
3	7	LOVE IS LEAVING BOY GEORGE TIME
4	4	VOO-DOO BELIEVE DATURA TIME
5	6	OCEAN WHISPERS RAF BY PICOTTO MEDIA/GFB
6	20	COSMIC GIRL JAMIROQUAI SONY S2
7	5	DEDICATED MARIO PIU' MEDIA/BXR
8	3	NUMBER ONE ALEXIA DWA
9	8	BOHEMIAN RHAPSODY BRAIDS BIG BEAT/ATLANTIC
10	12	WANNABE SPICE GIRLS VIRGIN
11	9	INSOMNIAC GROOVEMAN DANCE FACTORY
12	NEW	CANZONE LUCIO DALLA FMA/BULL & BUTCHER
13	11	YOU MUST LOVE ME MADONNA MAVERICK/WARNER BROS.
14	17	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
15	13	FOLLOW THE RULES LIVIN' JOY MCA
16	NEW	CHILD MARK OWEN RCA
17	16	PROFESSIONAL WIDOW TORI AMOS EASTWEST
18	14	HYPERSPACE ROLAND BRANT DB ONE/DESASTRE
19	NEW	ENCORE UNE FOIS SASH! FMA/NO COLORS
20	NEW	MY DIMENSION D.J. PANDA DIG IT
ALBUMS		
1	NEW	FRANCESCO GUCCINI D'AMORE DI MORTE E DI ALTRE SCIOCCHENZE EMI
2	2	SIMPLY RED GREATEST HITS EASTWEST
3	1	LUCIO DALLA CANZONI PRESSING
4	3	RAF COLLEZIONE TEMPORANEA CGD
5	4	BIAGIO ANTONACCI IL NUCCHIO MERCURY
6	5	MINA CREMONA EMI
7	7	FRANCO B

HITS OF THE WORLD

CONTINUED

EUROCHART 11/28/96			MUSIC & MEDIA			SPAIN (TVE/AFYVE) 11/23/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	BREATHE PRODIGY XL RECORDINGS	1	2	BREATHE PRODIGY CAROLINE	1	1	JULIO IGLESIAS TANGO SONY
2	4	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE	2	1	DSIGUAL VOL. 2 DSIGUAL GINGER	2	2	ROSANA LUNAS ROTAS MCA
3	7	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX	3	3	VIVIMOS SIEMPRE JUNTOS AMEN MAX MUSIC	3	3	ROSARIO MUCHO POR VIVIR EPIC
4	1	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS ZOMBA/JIVE	4	4	GIMME GIMME WHIGFIELD MAX MUSIC	4	4	LOS RODRIGUEZ HASTA LUEGO DRO
5	2	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	5	9	NUMBER ONE ALEXIA BLANCO Y NEGRO	5	5	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX
6	6	WORDS BOYZONE POLYDOR	6	NEW	BORN SLIPPIY UNDERWORLD ARIOLA	6	7	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF HISPAVOX
7	8	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC	7	NEW	REMEMBER SPEED LIMIT CODE/MAX MUSIC	7	6	ISABEL PANTOJA AMOR ETERNO POLYDOR
8	NEW	FREED FROM DESIRE GALA DO IT	8	6	TIRA SISTEMA 3 MAX MUSIC	8	NEW	KENNY G THE MOMENT ARIOLA
9	NEW	UN-BREAK MY HEART TONI BRAXTON	9	NEW	VENENO PA TU PIEL LA VENENO MAX MUSIC	9	4	REVOLVER CALLE MAYOR WARNER
10	5	WANNABE SPICE GIRLS VIRGIN	10	7	GENERATION OF LOVE CATCHY TUNE GINGER	10	9	LUZ PEQUEÑO Y GRANDES EXITOS HISPAVOX
1	2	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	1	SPICE GIRLS SPICE VIRGIN	2	2	SIMPLY RED GREATEST HITS EASTWEST	2	2	PEDRO ABRUNHOSA & BANDEM TEMPO POLYDOR
3	5	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	3	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	3	3	SIMPLY RED GREATEST HITS EASTWEST
4	4	KELLY FAMILY ALMOST HEAVEN KEL-LIFE	4	8	KENNY G THE MOMENT BMG	4	NEW	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.
5	3	PHIL COLLINS DANCE INTO THE LIGHT WEA	5	7	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.	5	2	MARIA JOAO PIRES CHOPIN NOCTURNOS DEUTSCHE GRAMMOPHON
6	NEW	CELINE DION LIVE A PARIS EPIC/COLUMBIA	6	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.	6	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
7	8	FUGEES THE SCORE COLUMBIA	7	5	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	7	5	JULIO IGLESIAS TANGO COLUMBIA
8	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	8	4	EMANCIPATION EMI	8	4	LEONARD COHEN COHEN LIVE COLUMBIA
9	6	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.	9	NEW	ROY ORBISON THE VERY BEST OF VIRGIN	9	NEW	ROY ORBISON THE VERY BEST OF VIRGIN
10	7	DIE TOTEN HOSEN IM AUFTRAG DES HERRN ... EASTWEST	10	10	EMIL CHAO XIAO TIAN TANG ROCK	10	10	EMIL CHAO XIAO TIAN TANG ROCK

MALAYSIA (RIM) 12/03/96			PORTUGAL (Portugal/AFP) 12/03/96		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	1	1	PEDRO ABRUNHOSA & BANDEM TEMPO POLYDOR
2	2	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	2	3	SIMPLY RED GREATEST HITS EASTWEST
3	3	KENNY G THE MOMENT BMG	3	NEW	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.
4	7	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	4	2	MARIA JOAO PIRES CHOPIN NOCTURNOS DEUTSCHE GRAMMOPHON
5	4	CELINE DION FALLING INTO YOU SONY	5	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
6	6	WINGS BIRU MATA HITAMKU BMG	6	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
7	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	7	5	JULIO IGLESIAS TANGO COLUMBIA
8	5	ELITE CATWALK EMI	8	4	EMANCIPATION EMI
9	NEW	ZIANA ZAIN UNPLUGGED BMG	9	NEW	LEONARD COHEN COHEN LIVE COLUMBIA
10	10	EMIL CHAO XIAO TIAN TANG ROCK	10	10	ROY ORBISON THE VERY BEST OF VIRGIN

SWEDEN (GLF) 11/29/96			DENMARK (IFPI/Nielsen Marketing Research) 11/28/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BREATHE PRODIGY MNW/ILR	1	1	WHERE DO YOU GO NO MERCY BMG
2	2	UN-BREAK MY HEART TONI BRAXTON ARISTA	2	3	ROSES ARE RED AQUA MCA
3	NEW	DON'T SPEAK NO DOUBT TRAUMA/INTERSCOPE	3	9	BREATHE PRODIGY MD
4	3	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL XM/METRONOME	4	2	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
5	8	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON	5	10	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA
6	NEW	WORDS BOYZONE POLYDOR	6	4	INSOMNIA FAITHLESS SCANDINAVIAN
7	5	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA	7	5	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
8	7	FREE LIKE A FLYING DEMON E-TYPE STOCKHOLM	8	6	COCO JAMBOO MR. PRESIDENT WARNER
9	NEW	PAPARAZZI XZIBIT RCA	9	7	WANNABE SPICE GIRLS VIRGIN
10	4	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	10	8	SEVEN DAYS AND ONE WEEK B.B.E. FLEX
1	2	ALBUMS	1	1	ALBUMS
2	3	VAYA CON DIOS THE BEST OF ARIOLA	2	4	CELINE DION FALLING INTO YOU SONY
3	1	MARIE FREDRIKSSON I EN TID SOM VAR EMI	3	3	SIMPLY RED GREATEST HITS WARNER
4	4	TOMAS LEDIN T ANDERSON	4	2	SPICE GIRLS SPICE VIRGIN
5	5	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	5	6	MONRAD & RISLUND KNEPPER DE? EMI
6	10	SMURFARNA SMURFHITS 1 CNR	6	9	THOMAS HELMIG GROOVY DAY BMG ARIOLA
7	8	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONO	7	NEW	KIM SCHUMACHER STEMMEN FRA 80 ERNE MCA
8	9	SIMPLY RED GREATEST HITS WARNER	8	8	OSTKYST HUSTLERS FULD AF LOGN SONY
9	NEW	KISS GREATEST HITS MERCURY	9	NEW	HANNE BOEL SILENT VIOLENCE EMI
10	NEW	JUMPER JUMPER METRONOME	10	7	SUEDE COMING UP SONY
		STEVIE WONDER SONG REVIEW - A GREATEST HITS COLLECTION MOTOWN			PHIL COLLINS DANCE INTO THE LIGHT WARNER

NORWAY (Verdens Gang Norway) 11/28/96			FINLAND (Seural/IFPI Finland) 12/01/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	I CAN'T HELP MYSELF KELLY FAMILY EMI	1	1	BREATHE PRODIGY XL RECORDINGS/SM
2	1	BREATHE PRODIGY MD	2	NEW	NUMBER ONE ALEXIA DANCE POOL/SONY
3	3	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	3	2	ERITTAIN HYVA (ELLEI TAYDELINEN) MASCARA POLYDOR
4	5	YOU NEVER KNOW SOLID BASE REMIXED/EMI	4	4	NTI GROOVE AIKAKONE RCA
5	10	SNOROSA B.R.A. NORSE GRAM	5	3	INSOMNIA FAITHLESS ORANGE/K-TEL
6	9	INSOMNIA FAITHLESS SCANDINAVIAN	6	NEW	NO WOMAN NO CRY FUGEES
7	NEW	WHEN YOU'RE GONE CRANBERRIES POLYGRAM	7	NEW	RUFFHOUSE/COLUMBIA/SONY
8	8	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA	8	NEW	MAMA SAID METALLICA VERTIGO/POLYGRAM
9	4	I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER	9	5	MASTER & SERVANT HEATH HUNTER & THE PLEASURE COMPANY METRONOME/POLYGRAM
10	7	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA	10	NEW	AAMUTAHTI CMX HERODES/EMI
1	2	ALBUMS	10	NEW	COSMIC GIRL JAMIROQUAI SONY SZ
2	5	SEPTEMBER WHEN ABSOLUTE THE SEPTEMBER WHEN WARNER	1	1	ALBUMS
3	6	KELLY FAMILY ALMOST HEAVEN EMI	2	2	EPPU NORMAALI REPULLINEN HITTEJA POKO
4	NEW	SPICE GIRLS SPICE EMI	3	4	VANESSA-MAE THE VIOLIN PLAYER EMI
5	1	VAYA CON DIOS THE BEST OF BMG	4	3	VAN HALEN BEST OF VOLUME 1 WARNER BROS./WEA
6	NEW	ANNE GRETE PREUS VRIMMEL WARNER	5	10	AIKAKONE TOLSEEN MAAILMAAN RCA
7	NEW	TOTO GREATEST HITS SONY	6	6	HURRIGANES LIVE IN STOCKHOLM 1977 FAZER/WARNER
8	4	HANNE BOEL SILENT VIOLENCE EMI	7	6	JARI SILLANPAA VYVA JOLUUA MTV-MUSIKKI/AXR
9	9	VARIOUS ARTISTS QUEEN DANCE TRAXX 1 EMI	8	NEW	SPICE GIRLS SPICE VIRGIN
10	3	HELLBILLIES DRAG TYLØEN	9	5	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
		SOLID BASE FINALLY REMIXED/EMI	10	8	SCOOTER WICKED CLUB TOOLS/K-TEL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAMAICA: Dancehall DJ **Beenie Man's** sophomore LP, "Maestro," was released in the U.K. Nov. 18 on Greensleeves, and comes out Tuesday (10) in the U.S. on Shocking Vibes/VP. The album displays the masterful musical schizophrenia that has made this reed-thin, velvet-lashed "gal masive" favorite a constant presence in reggae. The new set follows Beenie's 1995 North American debut, "Blessed" (Island Jamaica), a compilation of previous Jamaican hits, and although those tracks failed to translate Beenie's grass-roots popularity into mainstream success, the man has what it takes, including a genial, raggamuffin, Fred Astaire persona. Six of the 18 tracks on "Maestro" are previous reggae arena boomshots, including the rollicking ragtime-reggae "Nuff Gal" and current chart dominator "Blackboard" (which reinvents the melodic line of Bob Marley's "Chant Down Babylon"). Though the proven hits are stronger than the new cuts, overall, the album (produced



by Patrick Roberts of Shocking Vibes and Aiden Jones of Brooklyn, N.Y.-based East Coast) reflects Beenie's versatility. Beenie is a switch-hitter between frothy, bed wuk girl tunes and hard-hitting hymns to the black struggle, and his nonpareil riddim skills lend a concussive edge to his hoarse, operatic baritone. Only 22, Beenie (born Moses Davis in Kingston's famous Waterhouse district) is a reggae vet who was rocking the mike at age 5 and won his first talent contest at age 8. Soon after, producer Henry "Junjo" Lawes recorded Beenie's debut single, "Too Fancy." A schoolboy by day and an MC by night on his uncle's Master Blaster sound system, Beenie recorded his first album, "The Invincible Beenie Man: Ten-Year-Old Boy Wonder," for Winston Riley's Technique Records. A string of hits followed, and in 1993 he emerged as a major dancehall force, picking up five encores at that year's Reggae Sunsplash Dancehall Night. ELENA OUMANO

FRANCE: Two of the country's most influential music magazines celebrated their birthdays in November: Rock & Folk (30 years old) and Les Inrockuptibles (10). These two publications have made their mark on a generation and proved that whether or not the local rock scene is in good health, the French have always had a vision about such music and how to write about it. Rock & Folk was launched as a spinoff of a jazz magazine with the aim of treating seriously music that wasn't written about elsewhere at that time. It soon became the leading new-music magazine in France, covering the rapidly expanding pop and rock culture. Today, although the magazine is a pale copy of the original, it is still bought monthly by 45,000 readers. Les Inrockuptibles (a play on the words "rock" and "incorruptibles") was founded by a group of high school students who wanted to write about their favorite acts, which were mainly British. From a fanzine, it became a trendy bimonthly and then monthly magazine. Two years ago, it began publishing weekly and broadening its content to include cinema and literature. To mark its anniversary, Les Inrockuptibles organized a music festival in Paris and other French cities featuring some of this year's hottest acts, including eels, Placebo, Joseph Arthur, Fiona Apple, and Lisa Germano. Les Inrockuptibles has also released a special album, "The Smiths Is Dead" (S.M.A.L.L.), inspired by the Smiths album "The Queen Is Dead." New versions of all the songs from the original album have been recorded for the project by the Boo Radleys, the High Llamas, the Trash Can Sinatras, Billy Bragg, the Frank & Walters, Placebo, Bis, Therapy?, the Divine Comedy, and Supergrass. EMMANUEL LEGRAND

IRELAND: Horslips, whose innovative arrangements of traditional Irish music using electric instruments and a rock rhythm section were a key factor in the development of Celtic rock in the early '70s, has belatedly made its first appearance on a compilation album. The group's early hit, "Dearg Doom" (Red Doom), a song about the ancient Irish warrior Cuchulainn, is featured on a new collection called "Electric Reels" (EMI/Lime). Other contributors include Altan, Na Connerys, Davy Spillane, the Waterboys, Sharon Shannon, Moving Hearts, and Stockton's Wing. KEN STEWART

DENMARK: Whitney Houston is not the only artist currently putting the spotlight on gospel. In the run-up to Christmas, three Danish labels are offering CDs of gospel music. Etta Cameron, an Afro-American who has been living and singing here for more than two decades, will brighten the holiday season with "My Christmas" (Sony Music/Pladecompagniet), a collection of evergreens performed in true gospel style. Meanwhile, a second CD by Cameron, "Certainly Lord," has been released on the indie label Walnut Records. "We want to put gospel in a position where it can wrestle with R&B in Denmark," says Dorman Smith, of Cameron's management company, John Overgaard. "It takes personality, and Etta has all of that, plus a rawness and vitality." Cameron's singing career started in American churches, and since moving to Denmark, she has packed Danish churches with her performances over the years. Marie Carmen Koppel's gospel has different roots. A veteran of some 30 albums as backing vocalist for a variety of Danish acts, Koppel always dreamed of singing gospel. Thus, it comes as no surprise that her first solo project, "Marie Carmen Koppel" (Carmen O Records), is a solid gospel record, recorded live in the Copenhagen Jazzhouse. Three years ago, the 25-year-old Dane became the first white, non-American soloist to perform in the Fountain Church of Christ in the Bedford-Stuyvesant area of Brooklyn, N.Y., a tough proving ground for any singer. Like Cameron, Koppel is managed by John Overgaard. "She brings out feelings, and you feel good when you hear it," says Smith. "I'm fascinated by how a Dane could perform in that church. How did she do that? But she did, because she's focused on her target." In a country where only 3% of the population regularly goes to church, the Danes have proved to be surprisingly receptive to gospel music, with scores of performances and at least one major festival taking place here every year. CHARLES FERRO



Disney Label Builds On Its Strengths Canadian Company Looks Beyond Kids' Fare

BY LARRY LeBLANC

TORONTO—With a sharp rise in the number of releases in recent years, Walt Disney Records, distributed here by the Walt Disney Co. (Canada), is putting a greater focus on its catalog and increasingly positioning the label as an all-ages brand name.

Traditionally, the focus of Walt Disney Records' activities in Canada was on the Walt Disney Co.'s animated features. However, the parent company is seeking to release an annual live-action movie, similar to "101 Dalmatians," in addition to its traditional animated releases, and the label is attempting to broaden itself from a children's label to a family label. These changes have led to a sizable increase in product flow at the Canadian company.

"It's been a busy year for us for releases," says Joe Etter, director of sales for Walt Disney Records, who oversees a staff of 10 here. "With '101 Dalmatians,' and with all the new products we have associated with [the soundtrack, released in Canada Nov. 12], it's been even heavier [for releases] this year than it's been in the past."

Adds Etter, "A few years ago, [Walt Disney Records] would pretty well put its entire marketing muscle around the [annual] animated feature. Then we would ride that wave right into Christmas, while tying our whole catalog around that event. Now the animated feature in the summer is an event, but the live-action feature is an event, but the brand and the catalog are events which we are focusing more on now."

"Instead of the one huge push like we've had in the past, we will now have two [theatrical releases]," says Todd Maki, marketing and promotion coordinator of Walt Disney Records. "So we'll try to tie in the marketing muscle we have for the animated feature and turn those live-action features into the same type of event, with [recorded] product in support."

Maki notes that the label has considerably widened its target market in recent years. Recent titles include "The Best Of Country Sings The Best Of Disney" (released Sept. 20 in Canada), "Disney's Music From The Park" (Sept. 20), and "Mouse House Disney's Dance Mixes" (Oct. 15), in which contemporary acts reinterpret classic Disney repertoire.

"We've opened up our focus and are targeting albums for specific demographics," says Maki. "Traditionally, our animated features have been the focus of the entire year. Now we've got product for small children, teenagers, adults, and families."

Adds Etter, "People tend to love Disney as children. Then they go through a phase when they leave Disney. We're not cool at a certain age for a child. Then they come back to us. Starting with 'Rhythm Of The Pride Lands' [in 1994] and now with 'Music From The Park' and 'The Best Of Country Sings The Best Of Disney,' we're releasing far more adult contemporary product."

"Disney's Music From The Park" features Canadian act Barenaked Ladies performing a rendition of "Grim Grinning Ghosts," originally from the 1969 Disney feature "The

Haunted Mansion." Etter explains how the tie-in happened.

"When Carolyn Mayer Beug [senior VP of Walt Disney Records in Los Angeles] came on board in 1994, she and I talked about doing a Canadian compilation album," he says. "We threw names at her, and one of the names was Barenaked Ladies, whom we had been trying to get involved with. Carolyn had produced their 'Jane' video and thought it was a great idea



ETTER

MAKI

to have them involved."

Barenaked Ladies manager Terry McBride says, "Disney Records came to us. The guys said, 'Disney? Cool.' Both Ed [Robertson] and Steven [Page] have kids, and they see Disney as being really cool."

While acknowledging that the Canadian diamond (1 million units) sales of the 1994 soundtrack to "The Lion King" were unprecedented for the label, Etter says that the title's success underscored the need to not count on hit product and to re-evaluate the value of Disney's sizable recorded catalog.

"With 'The Lion King' soundtrack, we began to think we were a hit-driven record label, whereas we've always been a catalog-driven company," Etter says. "'The Lion King' became 50% of our year's business, which had never happened to us before. We realized how vulnerable we could be if we continued to push all our marketing toward one [annual] release. We decided that we didn't want to rely on hits and that we should be focusing more on catalog."

Asked if he has been disappointed with the sales of Disney's soundtracks since "The Lion King," Etter says, "'The Lion King' was a once-in-a-lifetime thing for this company, for any company."

Etter further notes that other Disney soundtracks prior to and following "The Lion King" continue to sell well. According to Etter, the soundtracks to "The Little Mermaid" and "Aladdin" have sold 300,000 units in Canada; "Pocahontas," 400,000 units; "Beauty And The Beast," 200,000 units; and "Toy Story," 50,000 units.

Even the soundtrack to "The Hunchback Of Notre Dame," which was a box-office disappointment, has reached platinum in Canada (100,000 units), according to Etter. "When the video is released, it'll become a catalog item for us," he predicts.

Etter estimates that 60% of Walt Disney Records' sales in Canada are derived from catalog, including play-alongs, sing-alongs, and book/cassette combos. There's still a good deal of repackaging of Disney songs into new albums, including "The Princess Collection" and the Classic Disney (volumes 1-3) and Children's Favorites (volumes 1-4) series.

"We sell Disney Records as a brand," says Etter. "Disney Records

is one of the few record labels shopped as a brand. We've found that if we put more focus [on marketing catalog], we had sales increases on our catalog. [Catalog sales have] sort of been by fluke. We were always repackagers. We could take the Disney catalog and just keep repackaging product with more contemporary artwork. What happened [with the emergence of hit soundtracks] is that we stopped focusing on catalog. We now recognize the importance of focusing on our catalog."

In order to boost catalog sales, within the past year, Walt Disney Records has hired two sales merchandising representatives, Stacey Troster and Ashvani Sinclair, to deal with traditional record retailers.

"We rack a lot of [Disney] product," says Tim Baker, buyer with the 30-store, Toronto-based Sunrise Records chain. "Are you going to get a better brand than Disney when it comes to children's product? Probably not. They now have an awful lot of product other than read-along and sing-alongs, and they're still getting used to the record business, like doing deals and such."

According to Etter, despite the market downturn in the past year, Walt Disney Records' catalog sales haven't suffered as badly as those of major labels in Canada.

"We've averaged 34% [growth annually] for the past five years, and this year we're off from that," he says. "However, we haven't felt [a drop in sales] as much as the majors because, being a catalog-driven company, as long as we get product, we're selling it. We've had higher returns than what we've had in the past, but we're not getting the returns the other labels are getting because our catalog business is based on reorders. If we're not getting reorders, there's obviously no returns."

One unique feature of the Canadian English-language and French-language soundtracks to "The Hunchback Of Notre Dame" was the inclusion of Quebec-based singer Lara Fabian, who provided the voice of Esmeralda in the French version of the film. Walt Disney Records is seeking a greater involvement from Canadian performers in future projects. The company is also working on a 24-page book and cassette Winnie the Pooh project, which will feature Canadian performers, for release next spring.

"It's the story of how Winnie the Pooh came to be," says Etter. "It will have Canadian characters' voices and, hopefully, a song on it as well." (Winnie the Pooh is based on a bear in the London Zoo that hailed from Winnipeg, Manitoba.)

Adds Maki, "Lara's involvement with 'The Hunchback Of Notre Dame' gave us a strong Canadian angle [for promotion] and helped us achieve more publicity [on the soundtrack] than previously. We want to do more projects with Lara, and we want to work with other Canadian artists. There are a lot of Canadian artists with whom we could help their career south of the border, and it would certainly be good for us to have them on music product here in Canada."

Billboard's 1997 International Buyer's Guide

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The Swedish Challenge

ITS ARTISTS ARE UP TO INTERNATIONAL STANDARDS, BUT SWEDEN'S DOMESTIC BUSINESS PRESENTS THE BIGGEST OBSTACLES

BY THOM DUFFY

Sweden is a music market caught in a paradox. While its reputation for producing world-class pop has never been stronger, the country has suffered a significant downturn this year in domestic sales. While young artists such as the Cardigans, Sophie Zelmani, Whale, Salt and others make inroads in the U.S., record executives in Sweden say that breaking new acts at home is tougher than ever.

"The international potential of Swedish music is still very, very high," says Sanji Tandan, managing director of Werner Music Sweden. Yet the downturn has had a sobering effect. "It increases business sense," says Tandan.

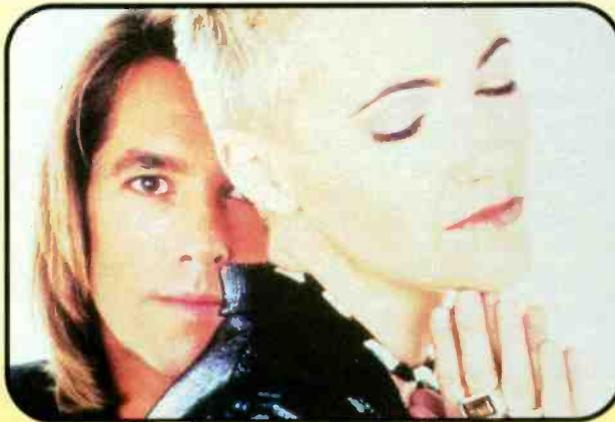
"We have to live with less sales turnover and more focus," agrees Anders Hjelmtorp, managing director of Virgin Records Sweden.

In a similar vein, Sony Music Sweden managing director Sten af Klinteberg sees his company working fewer new artists simultaneously "but bringing others further up the ladder."

Mega Records, the Copenhagen-based company that introduced Sweden's Ace Of Base to the world, sees the need to compete with the worlds of fashion and sports for the attention of young fans. Mega Records Sweden managing director Terje Engen declares, "This business needs to make heroes."

Sweden ranks as the world's 16th-largest music market, according to 1995 figures from the IFPI, although it is often ranked much higher in its ability to produce English-language hits for the world. Swedish repertoire travels first to other Nordic territories and on to the rest of Europe, to Japan and Asian markets, to South America and Australia and, of course, to the U.S.

Sweden's superstars—ABBA, Roxette and Ace Of Base—have bolstered the country's pop reputation worldwide. But developing artists have also been boosted by U.S. labels in the past year or so: the Cardigans by Mercury Records, Sophie Zelmani by Columbia, Whale by Virgin and Salt by Island Records. Sweden's community of record companies, music publishers, promoters, producers and artists exhibits a level of creativity that is remarkable for a nation of 9 million people.



Roxette

Yet in the first six months of 1996, the total volume of music sales in Sweden dropped 10.2%, to 8.9 million units, compared to the same period in 1995, according to the IFPI. The sales drop for the full year is expected to be 20% or more, executives estimate.

What has happened?

TROUBLE AT HOME

"It's a combination of quite a few negatives at the same time, and they've created a spiral that's hard to pull out of," says Hasse Breitholz, managing director of BMG Ariola Sweden, which has weathered the downturn with such international breakthroughs as R&B singer Robyn.

One key issue is the amount of music sold by Swedish record companies in previous years that counted as domestic sales but actually was exported by wholesalers to international markets. Exports were particularly strong to Japan, where Swedish artists such as Meja from Sony, Jennifer Brown from BMG and Pandora from MCA each have sold hundreds of thousands of units. These

and other artists continue to sell well in Japan and other markets. But the rising exchange value of the Swedish krona in 1996 has sharply decreased the export of finished product.

While there have been few "must-buy" domestic albums to draw consumers into record stores, other markets for disposable income—ranging from computers to mobile phones—are competing for money previously spent on music.

"If you go into a school gymnasium, all the kids now have new mobile phones—and the bills are now coming due," says Hjelmtorp at Virgin. "They aren't buying a CD on Friday afternoon for the weekend."

Another concern is that the large number of commercial radio outlets that have launched since the broadcasting market was deregulated in 1993 actually has decreased the desire of consumers to buy music. MTV Europe, meanwhile, has created a separate northern European signal to serve the U.K. and Scandinavia, which Swedish executives fear will be dominated by British repertoire at their expense.

Yet perhaps the most significant reason for the downturn in music sales is the difficult state of the Swedish economy and joblessness among the prime music-buying demographic. "There's an unemployment rate in our main target group of 16-to-24-year-olds of some 16%, and that's scary," observes Gert Holmfred, managing director of MCA Sweden.

In this environment, the task of developing new artists and breaking them internationally has become both more essential and more challenging than ever.

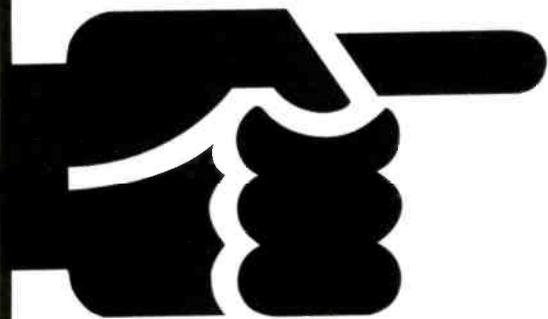
A CREATIVE CENTER

"We are here to give the world good songs," says Ola Hakansson, managing director of the Stockholm Label Group, which has seen the Cardigans' new album, "First Band On The Moon," become a hit in its homeland. "Creating songs, rather than creating hype—that's where the Swedish tradition is," says Hakansson.

Yet some see Sweden becoming more like the U.K. in the speed

Continued on page 50

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SWEDEN

The Next Big Thing?

THE FOLLOWING ARTISTS ARE ONES TO WATCH

Artist: Robyn
Album: "Robyn Is Here"
Label: Ricochet/BMG
Publishing: BMG/Cheiron
Management: EMA Telstar
Booking Agent: EMA Telstar

It's like the world of tennis; the players are much younger nowadays. Consider the rise of Robyn, a 17-year-old with the refinement of a veteran. For the worldwide release of her 1995 debut album, she recorded one new track: "Show Me Love." Her current single, "You've Got That Something," shows that she's got "that something," which puts her on par with some of the best American R&B divas. "Robyn Is Here" has been licensed to RCA in the U.S. and U.K. and to BMG affiliates in other international territories.

Labelmates To Watch: R&B singer Jennifer Brown, contemporary jazz cat Debbie Cameron, pop-rock vocalist Sanna, "indie" rockers the Standards

Artist: Superswirls
Album: "Filter"
Label: Sesame/CNR Music/Arcade
Publishing: Air Chrysalis
Management: EMA Telstar
Booking Agent: EMA Telstar

While many bands in Europe seem to be jumping on the Britpop bandwagon sturdily steered by Oasis, these Swedes are going their own way. Thanks to their use of synthesizers next to guitars, and their good sense of humor, they would fit better in the camp of Britain's Pulp. Superswirls' debut album, "Filter," distributed domestically through FGA, also marks the first album from CNR Music Sweden's little spin-off Sesame label.

Labelmates To Watch: songstress Tone Norum; Mismates, described as "one miss and her mates" in a 10,000 Maniacs vein

Artist: Grass-Show
Album: "Something Smells Good In Stinkville"
Label: EMI
Publishing: Air Chrysalis/Megasong
Management: Gene Kraut
Booking Agent: EMA Telstar/Asgard

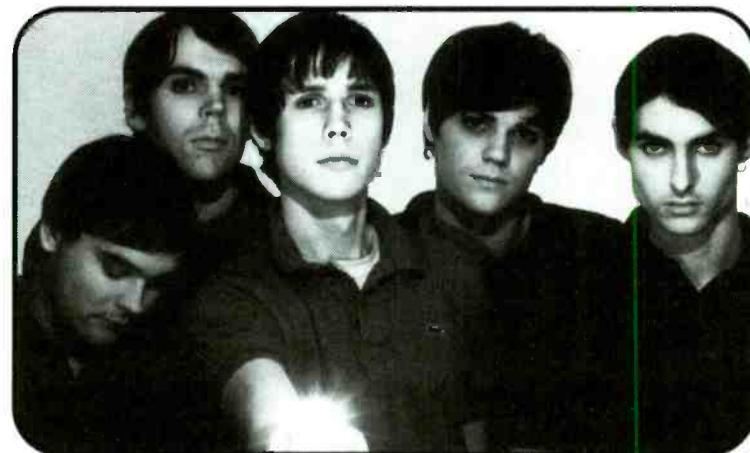
Erik Kinell and Peter Agren are songwriting partners with a bond in their hearts as melodic as that of Chris Difford and Glenn Tilbrook of Squeeze. Their song "1962," featuring powerful guitars, a great drum sound, Farfisa organ, harmony vocals and a chorus to die for, is the perfect pop tune. To show the power of a superb single to those who didn't get the original hit version, the duo has tackled Ace Of Base's global smash "All That She Wants." The band has been signed to Food/Parlophone in the U.K. for the world outside Sweden.

Labelmates To Watch: Swedish superstar group Roxette, which plans a Spanish-language album; jazzy pop singer Rebecka Törnqvist; dance outfit Basic Element; rock veterans Wilmer X; solo artists Viktoria Tolstoy and Ulf Lundell

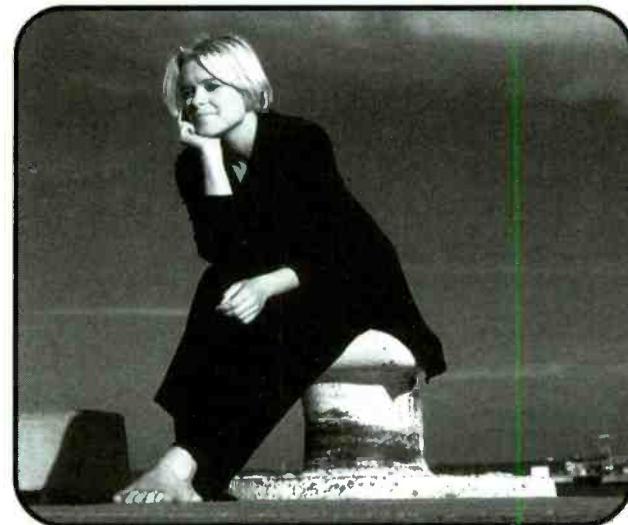
Artist: Paula Hedvig
Album: "Fields"
Label: Pure Records/Goldhead Music
Publishing: Air Chrysalis
Management: TBA
Booking Agent: TBA

Released this past September, "Fields" is the appealing, acoustic creation of singer/songwriter Paula Hedvig, whose calm and understated pop style highlights the strength of her compositions. A former student at the Stockholm Music Academy, Hedvig lived in London for a time, performed with a variety of club bands, then teamed up with producer Christopher Stannow, known for his work with Sophie Zelmani, among others. The album's first single, "Hook Of Life," gained airplay and critical support when it was released in June.

Labelmates To Watch: the duo Juice, whose single "Road Boy" has been released worldwide by Mercury France; remixer/DJ/producer Tellus, now working on his debut album; Drop Zone, featuring Embla, from north Sweden; dance-pop artist Anna and pop-rock sextet



Superswirls



Paula Hedvig

Senile City, both on Goldhead Music labels.

Artist: Sara Isaksson
Album: "Walking Through And By"
Label: MCA
Publishing: N.E.W. Music
Management: MCA
Booking Agent: TBA

Featured in Joey Tempest's entourage on his first European tour, Sara Isaksson each night was granted a solo spot to sing the passionate rock ballad "May (Feels Nothing At All)," a track off her 1995 debut album, "Red Eden." Now she returns with her second album, "Walking Through And By," which contains only Isaksson-penned material. The first single, "Shifting Dream," is a delicate rocker that compares with the best of Melissa Etheridge.

Labelmates To Watch: Amen, dance/trip-hop in a true band setting; Scrappy G, a rapper with a funk edge; Brooklyn-born singer/songwriter George Cole, whose single "Check Me" previews a 1997 debut album

Artist: Monica Ramos
Album: "Melange"
Label: MNW
Publishing: Eagle Music
Management: TBA
Booking Agent: TBA

Chilean-born Monica Ramos has it all, with her stunning mix of classical harp, sampled loops and trip-hop grooves. "Melange," her second album and her debut on MNW Records, contains several

Continued on page 44



Salt are licensed to Island Records for North America and their debut album »Ausculate« has been released in North America and Europe to date.

misery loves co

Misery Loves Co. licensed to Earache made waves in Europe, Australia and North America release of their self titled debut album and their strange breed of industrial rock. The new album will be released in 1997.



Earache



Their debut album »Horror Wrestling« is now licensed to ENCLAVE in North America; WARNER for the rest of the world outside Scandinavia.

clawfinger

Clawfinger has had a fantastic level of success in Scandinavia and Europe with their debut album »Deaf Dumb Blind« which was released by METALBLADE in the USA. Their second album »Use Your Brain« saw the band touring all over Europe, South America and Scandinavia in 1995. The new album is coming in 1997. Don't miss it!



Metal Blade

Their self-titled debut album »Mary Beats Jane« won a Swedish Grammy for best hard rock album in 1995. The album was released in the USA via GEFEN. The new album out in 1997.

mary beats jane

cinnamon



Alternative pop with a cocktail lounge edge around 12 midnight. The duo are licensed to Island Records in North America and Europe.

Island

Their self-titled album was released in the USA and was followed by an intensive tour. Their new album is available. Interested?



this perfect day

SOOP

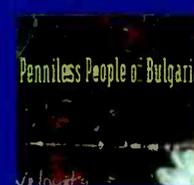
look twice



Licensed to NMC Records for North America, Look Twice have brought the 70's dance style back to life with a modern dance approach.

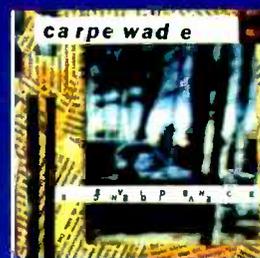
NMC

This band is actually from Finland and their second album »Velocity« is licensed to Ichiban Records in America.



penniless people of bulgaria

WEST SIDE FABRICATION



carpe wade

This power hardcore band from the north of Sweden have had their second album »Evidence« licensed to NMC Records in Atlanta, GA.

WEST SIDE FABRICATION

blithe

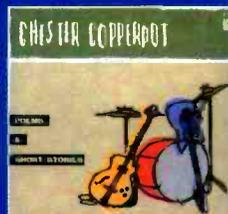
Blithe had their debut performance as support to Archers Of Loaf at the CMJ Conference in NY; they have now just completed a tour in the USA. Blithe have all three of their albums licensed to

WEST SIDE FABRICATION

Alias Records.



chester copperpot



Their debut Alternative pop album »Poems Et Short Stories« is licensed to Manifesto Records in California. The album has been serviced to the press and radio with it receiving a AAAA rating from CMJ!

Manifesto

Claes Dorthé

Adult Alternative, song-oriented pop, reminiscent of Paul Simon, Tracy Chapman and James Taylor.

Melony

This indie-pop trio was discovered by a 14 year old girl from Denver, Colorado. Needless to say their is alot of interest for this bands catchy power-pop.

Fleshquartet

Post Modern rock string quartet, winners of Swedish Grammy for Best Album (1996) with the mesmerising vocals of Lizzie and Freddie Wadling.

Teddybears Sthlm

With their new video of their single "Robots" (a cover of the old Kraftwerk hit), they bring even more attention to their second album "I can't believe its Teddybears".

Monica Ramos

Monica fuses her harp playing with Robert Miles techno beats, trip hop loops and ambient atmosphere to create something very infectious.

Ebba Forsberg

Smooth pop with an intelligent blend of drumloops and acoustic instruments.

Starmarket

From the far north, melancholic hard-core/punk with true pop melodies, whose second album is set for release February 1997.

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New alternative guitar rock signing to the Dolores label. Album out in 1997

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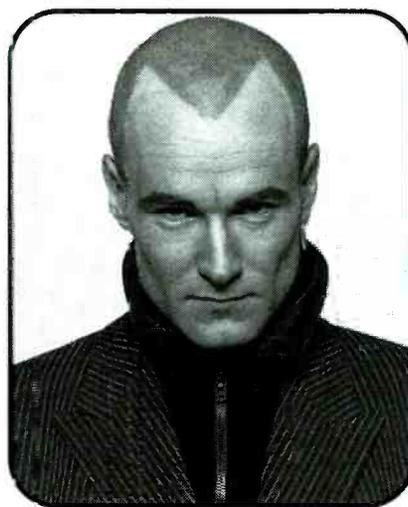
SWEDEN

Artist: Stappe
Album: "Stappe"
Label: Mega
Publishing: Sweden Music
Management: TBA
Booking Agent: TBA

How does one define a catchy single? It's a track that is instantly hummable even after having heard only half of it. The

single "Who Do You Think You Are?" by alternative one-man band Stappe, featuring guitar, a razor-sharp synth line, filtered vocals plus an irresistible chorus, can be pegged as a potential hit within 30 seconds. Reminiscent of Tubeway Army's "Are Fiends Electric?", it sticks to your mind like glue.

Labelmates To Watch: groovy rappers the Latin Kings (performing in Swedish) and Bus 75 (in English); veteran eccentric pop singer Thomas Di Leva; the Fidgets, acclaimed alternative quintet Honeycave



Stappe

Artist: Infinite Mass
Album: "Always Something"
Label: edelpitch
Publishing: Pico Music
Management: Pitch Control in Europe; John & Ken Smith in the U.S.
Booking Agent: TBA

Although raps have been included on so many Euro hits from Sweden, hip-hop has never thrived as a genre in its own right. Infinite Mass' 1995 debut album, "The Infinite Patio," changed all that. The single "Area Turns Red" by the "sample-free/musicians-only" hip-hop trio stayed in the top 20 for 26 weeks. The group has since recorded the theme song for the film "9 Millimetre" and has been licensed to RCA in France, Jive in the Benelux territories and Columbia Records in other European markets. Watch for the new album, which will feature some interesting guests from the U.S. hip-hop fraternity.

Labelmates To Watch: soulful hip-hop act Goldmine, R&B singer George

Artist: Pineforest Crunch
Album: "Make Believe"
Label: Polar/Stockholm Label Group/PolyGram
Publishing: Stig Andersson
Management: Gene Kraut
Booking Agent: EMA Telstar

Pineforest Crunch is one of those rare bands that sound so different from the rest of the pack that they stop you in your tracks immediately. Their music simultaneously boasts both a robust and a frail side. The band is tight and never loses a beat, which provides an ideal platform for enigmatic singer Asa Eklund, who, like Suzanne Vega, never allows her singing to become shouting. The first single, "Cup Noodle Song," is simply beautiful. The group has been licensed to Polydor in Europe, Canada and Japan.

Labelmates To Watch: former Europe singer Joey Tempest, who is recording his second solo album in Nashville; black rocker Paolo Mendonca; new signing Yasmine Garbi



Artist: E-Type
Album: "The Explorer"
Label: Stockholm Records/Stockholm Label Group/PolyGram
Publishing: Stockholm Songs
Management: Siljemark Productions
Booking Agent: Siljemark Productions



You can change this guy's music around backwards and forwards, but don't cut his long hair; like Samson, E-Type may lose his power. The hard rocker turned Euro-beat provider now returns to a rougher sound. Still very "Euro" in its melodies, his new single, "Free Like A Flying

Demon," offers edgier rhythms than did his previous hits "This Is The Way" and "Set The World On Fire." He again is produced by Denniz Pop and Max Martin.

Labelmates To Watch: the Cardigans, signed to Mercury in the U.S., who are finding a worldwide audience for their alternative pop; Stakka Bo, dance with a pop sense plus clever lyrics; pop-dance singer Robin Cook

Artist: Atomic Swing
Album: "Fluff"
Label: Sonet/Stockholm Label Group/PolyGram
Publishing: TBA
Management: Cooper & Kennedy
Booking Agent: EMA Telstar

If it ain't got that Atomic Swing, it don't mean a thing. With its funky 1992 debut single, "Stone Me Into The Groove," Atomic Swing bridged the gap between rock and dance audiences, in the manner of acts such as the Spin Doctors. Now recording a third album with

Continued on page 46

NEXT BIG THINGS

Continued from page 42

instrumental tracks with the international hit-single potential of Robert Miles' "Children." The album features songs sung in English and Spanish.

Labelmates To Watch: Melony, which is described as "action pop"; Fleshquartet, eclectic rockers who pick up where Japan and Roxy Music left off; alternative metallers Slapdash; Claes Dörthé, mainstream pop singer whose style recalls Paul Simon, among others

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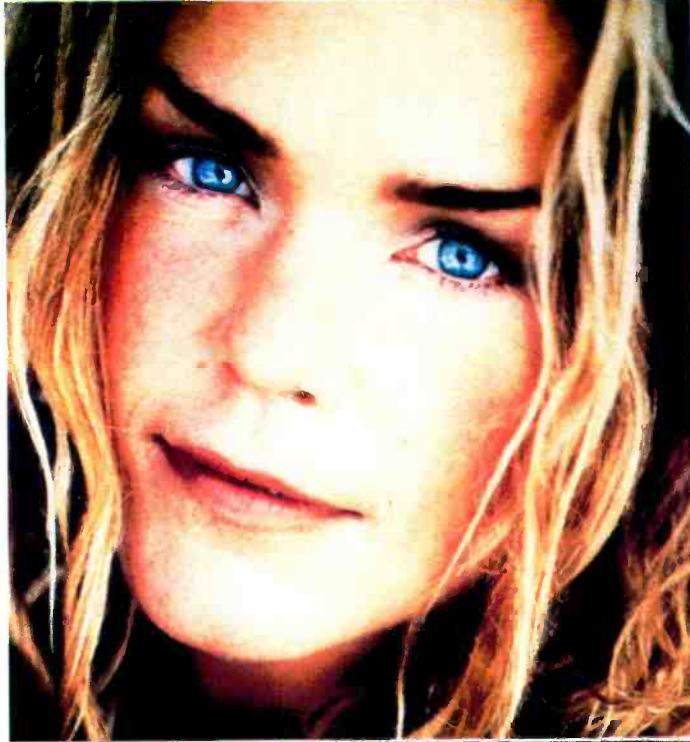
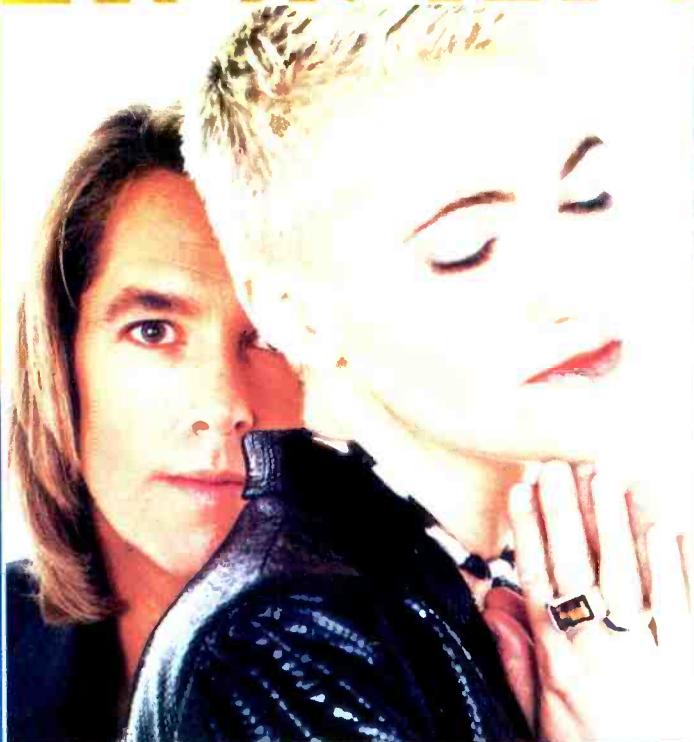
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SWEDEN

SWEDEN

Artist: Meja
Album: "Meja"
Label: Epic/Sony
Publishing: MCA/Car Music/Megasong/EMI
Management: Basic Music
Booking Agent: Siljemark Productions

The former frontwoman for the dance project Legacy Of Sound, Meja has sold more than 600,000 copies of her solo debut album in Japan,

helping to fuel that market's hunger for Swedish pop. Although she enjoyed a dance-oriented past, pure pop is her scene now. Singing songs written by producer Douglas Carr and Ace Of Base mainstay Jonas Berggren, among others, Meja has a pop sensibility guaranteed to deliver on singles such as "How Crazy Are You."

Labelmates To Watch: Brainpool, the Swedish answer to Britpop; modern troubadour Sophie Zelmani; De De, the queen of Nordic swingbeat; Shikisha, a South Africa ensemble with Swedish dance sensibility

Artist: Maryth
Album: TBA
Label: 2 Records
Publishing: 2 Songs
Management: TBA
Booking Agent: TBA

Newly launched by former Cheiron A&R manager Anders Hannegard and Giovanni Sconfienza, managing director of Remixed Records, the 2 Records imprint, distributed by Next Stop, is a dance label in the widest sense of the word. R&B singer Maryth is poised to become the Mary J. Blige of Scandinavia. Her 2 Records label debut marks a departure from the jazz scene she has been part of until now. The proof of her new style is the funky single "See Right Through You." Spanning four octaves, she recalls vocal acrobat Mariah Carey.
Labelmates To Watch: DeCosta, The Real Source, Miss G, Chuck Anthony

Artist: Dilba
Album: "Dilba"
Label: Strawberry/Metronome/Warner
Publishing: Madhouse/BMG
Management: United Stage
Booking Agent: United Stage

Diba's past recordings with Klas Wikberg and Eric Gadd might suggest a jazzy soul direction for her eponymous solo debut album, and that style is much in evidence here. But "Dilba" is a bit more pop, as well. Now and then, her sparsely arranged music verges into dance territory, which makes her album the perfect music for clubbers to chill to after a night out. The romantic ballad "I'm Sorry" should appeal to a multitude of radio formats, ranging from Top 40 to adult contemporary, urban and even alternative.
Labelmates To Watch: Swedish-language rockers Jumper

Artist: Souls
Album: "Bird Fish Or Inbetween"
Label: Telegram/Warner
Publishing: Warner Chappell
Management: Motor
Booking Agent: Motor

Rolling at the speed of the Breeders' "Cannonball," this Swedish indie quartet will bulldoze over the same target audience. Singer Cecilia Nordlund has the right don't-give-a-damn attitude. A band like this called for a producer like American Steve Albini, famed for Nirvana's "In Utero." The Souls' four-track EP, "Expensive," is a fine introduction to one of Sweden's most striking debut albums of the year.

Labelmates To Watch: Dance pioneers Rob 'N' Raz; reggae singer Papa Dee; alternative rockers Soundtrack Of Our Lives, built on the ashes of Swedish alternative group Union Carbide Productions



Artist: Consoul
Album: TBA
Label: Virgin
Publishing: Peermusic
Management: TBA
Booking Agent: Siljemark Productions

Take That has broken up, but the teen pop of Swedish foursome Consoul offers some consolation. Schoolgirls may start learning their names by heart: Matthew, Jonas, Ossi and Tobias. Meanwhile, followers of the industry should watch the launch trajectory of this group. Two singles are being released before Christmas, both produced by Swedish DJ Award winners Stonebridge and Nick Nice. "Think Of Me" is the first of the pair, previewing the debut album due out in the new year.

Labelmates To Watch: Singer, a quartet confidently bridging the gap between alternative and metal; rapper Ro-Cee; R&B artist Mayomi; house project Minello; from Virgin dance subsidiary Side Lake: Juveniles, Mayra and Pierre J Nello ■

NEXT BIG THINGS

Continued from page 44

producer Mike Hedges, Atomic Swing promises to make the strongest impact yet with a release planned in spring 1997. The group has been licensed to Polydor in Europe, Canada and Japan.

Labelmates To Watch: La Camilla of extravagant Army Of Lovers, who is launching her solo career; Hip-hop acts from the Breakin' Bread label, including Boogaloo, Absent Minded and Addis Black Widow

Ace Of Base Roxette
 Abba

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COLUMBIA

SWEDEN

Commercial Broadcasting Boom

SWEDISH RADIO IS BECOMING SATURATED WITH MUSIC, AND SOME CONSUMERS ASK, "WHY BUY IT NOW WHEN YOU CAN LISTEN TO IT FOR FREE?"

BY THOM DUFFY

In the three years since the deregulation of commercial radio in Sweden, the market has seen a surge in the number of music outlets on the airwaves. And for a while, record executives quip, it seemed every one of them was playing "Hotel California."

The initial overabundance of classic-rock stations in Sweden has begun to be balanced by a wider range of commercial outlets in various formats. The state-owned P3 network continues to present the widest range of new music. "They are the only ones who can afford to play whatever they want," says Ola Hakansson, managing director of the Stockholm Label Group. Among the commercial outlets, NRJ boasts the strongest listenership, with its blend of Top 40 and adult-contemporary hits.

CROSS PROMOTION

Thomas Johannson, head of EMA Telstar, the concert-promotion and management company, says that he works closely with P3, which broadcasts live concerts, and with NRJ, which helps promote tours by national and international artists through ticket giveaways

and other on-air exposure.

Although such ties between radio stations and concert promoters are common in the U.S. and other markets, Johannson says the concept was not immediately embraced by Sweden's new commercial broadcasters in the early days of deregulation. "We met with all the main stations when this was the Wild West," he says. Only NRJ, which is part of the long-established French radio group, immediately saw the value in that relationship.

Among the 10 other leading commercial outlets serving Stockholm, record executives say the opportunity for exposing new music, while very limited, is most evident on these stations: urban/dance outlet Power 106, which was launched in March; adult-contemporary Radio City; and modern-rock station Bandit 105.5. By switching from an English-language classic-rock format to modern-rock programming in Swedish, Bandit doubled its listenership in Stockholm to more than 5% of the market.

"NRJ is a station where you can get the best deal, from a concert promoter's point of view," says Kim Worsoe of the Denmark-based promotion company ICO, which is active in Sweden. "But if you're doing hard-core stuff, Bandit is the one."

Ironically, the boom in commercial broadcasting in Sweden is viewed by record executives as one reason for the abrupt downturn in record sales in the past year, as consumers who are not accustomed to a crowded radio dial now find they are saturated with music on the airwaves.

"There is no country that has gone from [a state] monopoly to a full commercial market so quickly," says Sten af Klinteberg, manag-

"There is no country that has gone from [a state] monopoly to a full commercial market so quickly," says Sten af Klinteberg, managing director of Sony Music Sweden.

ing director of Sony Music Sweden. "We know that radio has caused a drop in sales as consumers don't have the desire anymore" to buy music that is so freely available on the air. Others agree this is a short-term reaction by consumers to the number of new radio stations, but it has not helped the market during a particularly difficult year. ■

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Publishers As Promoters

FACED WITH A DOWNTURN IN BUSINESS, PUBS PUSH NEW ARTISTS, ACQUIRE EXISTING CATALOGS AND SEARCH FOR CREATIVE OUTLETS

Sweden's music publishers remain in the forefront of the country's international artist-development efforts. Working with record companies both within and beyond their home market, as well as with their affiliates and contacts around the world, the publishers play a key role in raising the international profile of Swedish writers and artists.

The artists cited in this Spotlight are just some examples of writer/performers whose careers have been bolstered by their publishers: Grass-Show, Superswirls and Honeycave through Air Chrysalis; Robyn, Dilba and Infinite Mass through BMG Music; ABBA, Absent Minded and Thomas Di Leva through EMI Music; Meja and Salt through MCA Music; Consul through peermusic; Stappe through Sweden Music; the Souls through Warner/Chappell Music, and others.

"There's more artist-development activity than ever, with new studios and new people getting into the business and using their money to invest in new product," says Lars Wiggman, president of Air Chrysalis Scandinavia.

The domestic downturn that has struck the record industry will not be felt directly by the publishers for several months, when reduced mechanical royalties from 1996 sales are processed. "Probably in the next half-year, the effect will be more obvious," says Carl Lindencrona, managing director of the Swedish Music Publishers Association (SMFF).

However, evidence of the decreased sales is already clear. Of the 1996 albums that heavily featured repertoire published by Sweden Music, for example, "half of them were postponed or deleted, and the ones that were released failed to reach the sales target expected," says Ingemar Bergman, the company's managing director.

GLOBAL COMPETITION

While Sweden Music is one of the oldest publishing companies in the market, with a catalog that includes ABBA's songs, Bergman notes that numerous other multinational publishers have set up or expanded their presence in Sweden in the '90s. "The competition is much greater, so the deals can be more expensive than necessary. You'll try to find money from sources other than selling records in Scandinavia," adds Bergman, "which means calling your contacts in L.A., for example, who have contacts in the movie business."

Publishers increasingly tap their connections worldwide to exploit their repertoire. "You have to build an organization that is not only strong in your own territory but in the world," says Lars Karlsson, managing director of BMG Music, which is expanding its efforts to expose songs through television, films and advertising. BMG writer/performer Louise Hoffsten has had three songs featured on the American TV show "Melrose Place."

EMI Music recently has strengthened its relationships with the film and advertising communities through its new full-service recording and mastering studio in downtown Stockholm, reports managing director Stefan Egmar. EMI act Absent Minded, on the Breakin' Bread label, has gained significant exposure through an ad campaign for Hugo Boss fragrances.

INCREASING INTERESTS

Publishers are growing through new alliances and acquisitions. BMG has ownership or co-ownership interests in such catalogs as Jay-Bee Music, Pitch Control's Pico Music and Madhouse. MCA Music earlier this year purchased 51% of Telegram Music, whose catalog includes songs by Titiyo, Papa Dee, Stina Nordenstam and others. Its own roster now includes some 30 acts, each of which also has a record deal.

"We have chosen to invest in local artists and help them find record contracts," says managing director Martin Ingeström, describing MCA's growing catalog. "We also are looking at acquiring catalogs together with collaboration agreements with smaller publishers."

The close ties within Sweden's music industry are illustrated by the way Warner Chappell Music became involved in the indie group Terror Pop from the city of Halmstad, home to Roxette. According to Lars Helén of Kommunikation Skivor, who represents the band, the members of Roxette passed on a tip about the group to their agent

Continued on page 50



Robyn

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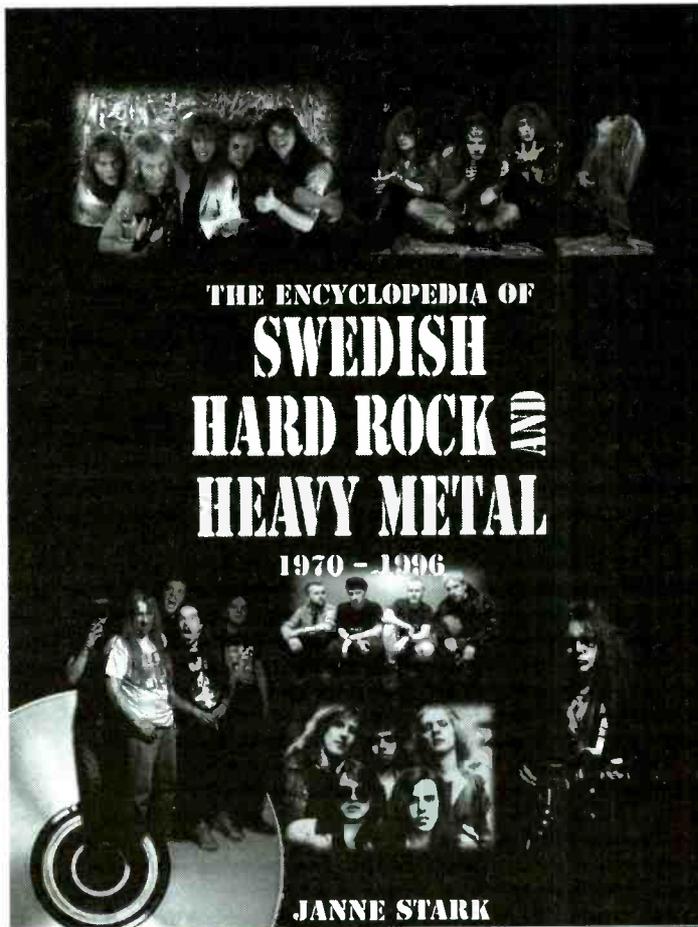
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SWEDEN

SWEDISH CHALLENGE

Continued from page 41

with which new bands are seized upon as the Next Big Thing. Competition to sign new artists is more intense than ever, even as record labels seek to be more selective.

"It's never been so easy to get signed in Sweden," says John Cloud, international manager with the MNW Record Group, noting the

increasing impact of fanzines and other press in generating label interest.

"Unfortunately, I see Sweden becoming more trendy," says Rolf Nygren, managing director of EMI Music Sweden, which has superstars Roxette and rising songstress Rebecka Torngqvist on its roster. "And we're spending more on marketing costs for new artists."

WEATHERING THE STORM

Along with efforts to be more selective in signing and marketing new artists, Sweden's record companies are taking individual approaches to weathering the domestic downturn. Gert Holmfred at MCA notes that the company has recently split its sales force off from its distributor, BMG. "We can control our spending for marketing better," says Holmfred, whose label has been focusing on Sara Isaksson, trip-hoppers Amen and rapper Scrappy G.

Warner Music's Sanji Tandan acknowledges his company's reputation for aggressive marketing campaigns on behalf of both international and domestic artists, including Frida, the former ABBA member whose Swedish-language album "Djupa Andetag (Deep Breaths)" recently debuted at No. 1 on Anderson Records through Warner. "But we've always been cost-conscious and really think out our campaigns," he adds.

Warner, MCA and Mega are among the Swedish record companies that have opened offices in downtown Stockholm in the past year or so, acknowledging the creative advantage of a central city location. BMG, EMA Telstar and EMI Music Publishing have made downtown moves this year, adding to the vitality of central Stockholm as a music center.

In the compilation market, seven albums produced by the EVA partnership marketed by Virgin Sweden have been certified gold (50,000 units) or platinum (100,000 units) in the first nine months of this year. But Arcade Music Group Sweden is proving formidable

competition with TV-advertised sets and new packaging formulas. "There are too many hit-driven compilation albums," says Robin Simonse, who took the helm of Arcade Sweden earlier this year. "I see a lot of future for compilations for specific audiences," he says.

Independent label Pitch Control has found another strategy to succeed in difficult times, through a merger with Germany's edel label, one of Europe's largest independent record companies. The combined company, launched Nov. 1, is called edelpitch. While

existing licensee agreements remain in effect for Pitch Control artists, such as Infinite Mass, edel affiliates around the world will have first crack at new signings from Sweden.

Ultimately, international exploitation of Swedish repertoire remains the key to the creative and fiscal health of this market.

That's true not only for the major labels but also the independents. For example, producer Hans Edler, who runs his own record and publishing company, has seen the release of his dance/pop act Freebee in nearly 30 countries, through licensees including Mediahaus/Arcade in Germany, Switzerland and Austria, and the Media Bank Group in Asia. Goldhead Music, the record label of Next Stop Distribution, has licensed its duo Juice to a worldwide deal through Mercury Records in France and is close to a deal for Japan for singer/songwriter Paula Hedvig, says A&R and marketing manager Torbjörn Svensson.

And MNW Records Group has developed a worldwide network of licensees in Europe, Asia, Australia and North and South America to market artists such as Monica Ramos, Misery Loves Co., the Wannadies and

Salt, according to international manager John Cloud.

Export Music Sweden, at press time, was preparing a report on the value of music exports from Sweden in 1994 and 1995, which is expected to highlight the continued worldwide strength of Swedish repertoire.

"You can't expect a Roxette or Ace Of Base every year," says Stuart Ward, general manager of Export Music Sweden. "Instead of two or three major names achieving the volume, its coming from a lot of smaller acts who are achieving international success." ■



Meja

Sweden's community of record companies, music publishers, promoters, producers and artists exhibits a level of creativity that is remarkable for a nation of 9 million people.

PUBLISHERS AS PROMOTERS

Continued from page 49

Thomas Johansson, managing director of EMA Telstar, who, in turn, contacted Helén and Hans Desmond, creative director of Warner/Chappell Music Scandinavia, who signed the band.

Representation of international repertoire in Sweden and Scandinavia also continues to be an important part of the market's publishing activity. Gazell Music, for example, enjoyed its strongest success through charting albums from Simon & Garfunkel's catalog, as well as the recent hits "Lemon Tree" by Germany's Fool's Garden and "Hotstepper" from Ini Kamoze.

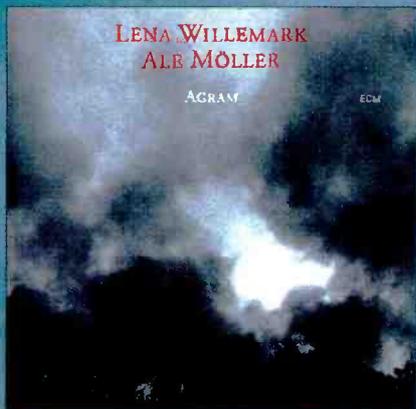
"The Swedish music industry has never been in a better position with such great international potential as it has now," says Gazell chairman Dag Haeggqvist.

PUBLISHING ISSUES

Aside from the day-to-day business of developing and exploiting their rosters and catalogs, Sweden's publishers have been concerned with two broader issues that will impact business in the year ahead. First, there is an ongoing dispute between the country's commercial TV stations and the Swedish author's body, STIM, over the level of royalties paid for the broadcast of copyrighted music. Second, there is concern that the Swedish mechanical-rights collection society, NCB, like similar national societies throughout Europe, could be threatened by pan-European licensing arrangements struck between the U.K.'s Mechanical Copyright Protection Society (MCPS) and PolyGram. A "direct distribution" service offered by MCPS could deprive other collecting societies in Europe of income.

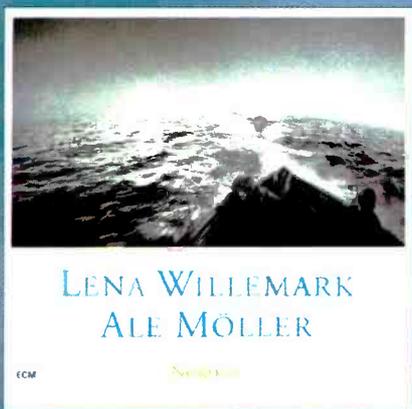
"It's an obvious threat to NCB if other record companies make deals like the PolyGram-MCPS deal," says Carl Lindencrona at the Swedish Music Publishers Association. "We try to tell the majors that the structure of the subpublishers in the Nordic countries is very important and it's most effective to keep the current structure. You cannot handle the Nordic territories from London." —TD

THE IDEA OF THE NORTH SWEDISH MUSIC ON ECM



LENA WILLEMARCK/ALE MÖLLER AGRAM

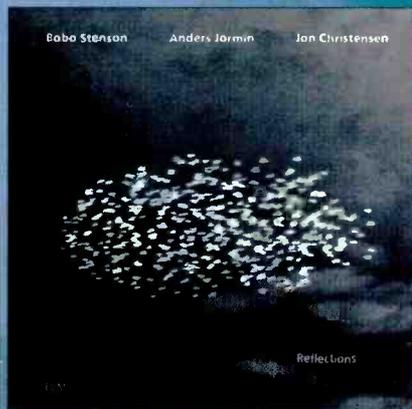
Lena Willemark and Ale Möller's Nordan Project provides a meeting-place for Swedish folk musicians and musicians from the world of improvisation to interpret music from the Scandinavian folk tradition.



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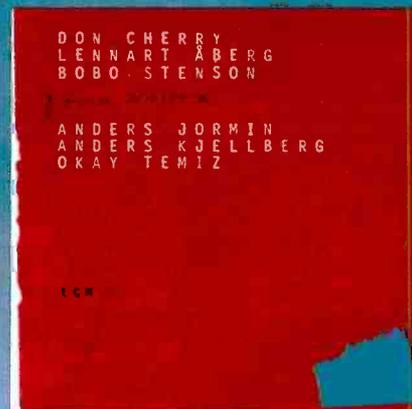
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Entertainment Weekly



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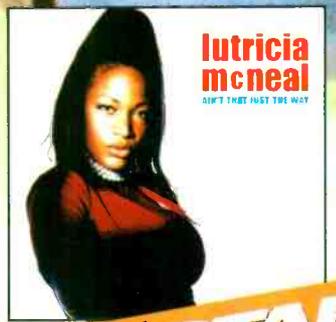
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(swedish national sales chart Nov '96)

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The Enter*Active File

MERCHANTS & MARKETING

Offline Services Provide New Data Routes

■ BY BRETT ATWOOD

LOS ANGELES—Music companies and other World Wide Web site developers are going unplugged, as more users turn to “offline browsers” to get their daily dose of the Internet.

Unlike online Web browsers, offline browsers nab information from select locations on the Internet during computer off-hours. The data is then stored onto a computer's hard drive and can be viewed on demand without tying up a phone line. Users can then “point and click” through the stored data as they would on the Internet. These new browsers and services replace the “search and find” Web surfing experience with a passive repackaging of Internet information that is delivered in a graphically rich offline viewing environment.

LABELS GO OFFLINE

Some music companies, such as Sony, are preparing to take advantage of the new wave of offline browsers, which “push” their data to computer users, rather than relying on users to “pull” information from the Internet. High-quality music and video samples are likely to be imbedded in many offline services, since the often lengthy download time occurs when the computer is not being used.

For example, Epic Records is readying the Epic Center, which will soon bring audio and video samples from several of the label's artists without download. Though lower-quality audio and video is available on demand online, this higher-quality, bandwidth-intensive content is downloaded and ready to go when the user requests it from the offline browser.

Epic Center should be available in January as part of IFUSION's ArrIve Broadcast Network. ArrIve will offer users several subscription-based offline channels with links to online content. ArrIve users can personalize their viewing experience by choosing to receive only the channels that interest them.

Among the initial ArrIve content partners are USA Today, CNNfn, and the Weather Channel.

RADIO- AND TV-DELIVERED NET

Radio stations may soon play a key role in the delivery of offline data to computer users, according to Robin Solis, co-founder of San Francisco-based SpotMagic, which will begin testing its offline service Interactive Dynamic Virtual Media (IDVMedia) in mid-1997 with radio station KYSR (Star 98.7) Los Angeles.

Most radio stations use only half of the bandwidth available for their broad-

casts. The remaining portion is rented to paging services or other broadcasters. However, that additional bandwidth can also be used to send text and multimedia data to computers.

IDVMedia is preparing to add music news, as well as sound and video samples, to future KYSR radio broadcasts.

High-quality music and video samples are likely to be imbedded in many offline services

The company is expected to team with MCA Records for the duration of the experimental data broadcasts.

“This is one of the things that we can do to try to build a stronger relationship with our listeners,” says KYSR VP/GM Ken Christensen. “The exposure that the Internet offers is fine, but ultimately, what matters to me and local advertisers is reaching the computer users who are within my broadcast area.”

AirMedia Live's Internet Broadcast Network, which is already operational, provides offline news and information

to computer users who purchase the wireless data device NewsCatcher. Content providers for NewsCatcher include PC World Online, Reuters, and the Sports Network.

Television broadcasters are also preparing offline information on-ramps for computer users. Intel's InterCast, which adds data to the vertical blanking index portion of a conventional television signal, has already enlisted the support of several TV broadcasters, including NBC, PBS, Nickelodeon, CNN, MTV, and M2.

INTERNET ‘CHANNELS’

In addition to simulating the look and feel of television, some offline browsers and online commercial services are beginning to adopt the same terminology. For example, instead of visiting a Web site, offline browser users “tune in” to various “channels.”

For example, Web.Max, an offline browser sold at retail, contains several Web channels that are delivered on a mock TV set that occupies most of the right-hand side of the computer screen. As the user selects a topic, the screen fills with static, as if it were tuning in to a new TV channel.

Another offline service, Marimba Inc.'s Castanet, consists of several Java-based channels to which the user can subscribe.

Even some connected commercial online services are beginning to offer channels of content.

For example, Microsoft has just unveiled its newly reformatted Microsoft Network (MSN), which abandons the old commercial online interface for a new style that makes no attempt to hide its television aesthetic. In early December, MSN added six new channels of programming to its service.

THE BIG GUNS ENTER

Microsoft and Netscape, which are still battling for market share of the online browser market, are poised to make significant entries in the offline browser market in 1997.

Microsoft is planning an integrated offline component to its Internet Explorer 4.0 Web browser, while rival Netscape is preparing Constellation, due in the first half of 1997.

In addition, Netscape has entered into strategic partnerships with Pointcast and Marimba to integrate offline content from those companies' proprietary products into a component of its forthcoming Navigator 4.0. That cross-compatibility between offline browsers may be the exception, not the norm, for Internet users, who are likely to be confused soon by the sudden selection of competing offline products.

Still, Web-site developers and their advertisers hope that these offline services will succeed at a crucial task where much of the Internet has failed—getting an advertising message directly to consumers, who can (and often do) bypass the banner ads that support many commercial Web sites. Most offline browsers and services contain animated advertisements that accompany the data as it is viewed.

Many offline services, such as Pointcast, merge the Internet data and add information into a graphic presentation for use as a screen saver.

Net Service Providers Face MTV Charges

MTV IRKS NET PROVIDERS: MTV Networks has informed at least 10 major Internet service providers (ISP), including Compuserve, Prodigy, and Netcom, that they must soon pay 2 to 5 cents a month per subscriber for access to its MTV Online service. Though some World Wide Web sites already charge Internet surfers for access to their content, MTV is the first company to directly ask ISPs for a fee.

ISPs that do not pay the fee will be blocked from giving their subscribers complete access to MTV Online in the future. The largest U.S. Internet access provider, America Online (AOL), has not been asked to pay a fee to MTV, since the ISP is already in a strategic relationship with the channel, which customizes its content for the proprietary content portion of AOL's online service.

MTV is trying to generate revenue to support the high cost of developing and maintaining its World Wide Web site (<http://www.mtv.com>), which has become one of the most popular sites on the Internet. The programmer's attempt to establish a pay-to-carry model on the Internet echoes its policy of having cable providers pay to carry its music service.

It was undetermined at press time whether the ISPs would agree to pay the fee, since it would establish a precedent that other popular Web sites could follow.

BITS 'N BYTES: Rapper Sir Mix-A-Lot is the featured artist for the debut of Riff, a new music program on the newly revamped Microsoft Network. Subscribers can interact with the musician in a virtual music studio... Capitol Records is bringing its Ultra-Lounge compilation series to the Web. Visitors to <http://www.ultra-lounge.com> can listen to and purchase lounge music, exchange food recipes, and enter contests for several swanky gifts. In addition, Capitol is offering an Internet-exclusive Ultra-Lounge Volume of the Month Gift Club, which consists of a gift-wrapped lounge CD every month for a year... Virgin is sponsoring an Internet contest to promote its new Enigma release, “Le Roi Est Mort, Vive Le Roi!” The label is giving away a trip to New York to a randomly selected person who deciphers an enigmatic stereogram on the Web site (<http://www.enigma3.com>) and AOL site (keyword: enigma). Enigma's Michael Cretu will host an online chat on the AOL site Friday (13) at 2 p.m. PST... Tele-Communications Inc., the largest cable operator in the U.S., has redesigned its Web site at <http://www.tci.com>... A new Forrester Research study reports that nearly 5 million 18- to 24-year-olds are online. That number is expected to double by 2001.

Sega Betting On Hedgehog Sales Power Third-Place Game Manufacturer Gears Up For Holidays

■ BY BRETT ATWOOD

LOS ANGELES—As the holiday buying season begins, Sega is hoping to reconquer the game-console market using its biggest weapon yet: a blue hedgehog named Sonic. The company is banking on the tried-and-true mascot to boost sales of its 32-bit Sega Saturn console, which has fallen to third place in the “next generation” game market, behind 32-bit leader Sony PlayStation and the much-hyped newcomer Nintendo 64 (N64).

Sonic the Hedgehog has been absent from the gaming scene since 1994 and makes his Saturn debut in the platform-jumping game “Sonic 3D Blast.” The game will also be available for the 16-bit Sega Genesis and Sega's portable Game Gear system. In addition, Sonic is popping up on PCs in the educational CD-ROM “Sonic's Schoolhouse” and in a translation of the 16-bit game “Sonic CD,” as well as on the Sega Pico system in “Sonic The Hedgehog's Gameworld.”

“Sonic has been hibernating,” says Ted Hoff, executive VP of sales and marketing for Sega of America. “But this multiplatform campaign should wake things up. Sonic is the Mickey Mouse of video games.”

That may be news to Nintendo, which is betting that its Mario character will move massive amounts of the cartridge game “Super Mario 64” and the N64 hardware.

Sega had originally planned to ship another Sonic 3D title, “Sonic Extreme,” for the holiday season. Early previews of that game resem-

bled many of today's popular 32- and 64-bit polygon-intensive games, such as “Super Mario 64,” “Tomb Raider,” and “Crash Bandicoot.” However, in late summer, it became clear that the game would not be ready in time for the holiday season, according to Hoff.

With the introduction of “Sonic Extreme” delayed until mid-1997, the company routed its energy into developing an enhanced version of the Genesis version of “Sonic 3D Blast” for the Saturn. Additional

levels and bonus multimedia content were added to the game to take advantage of its large graphics and storage features.

Sega is backing Sonic's return with a multimillion-dollar TV ad campaign that features the tag line “Blue is back.” In addition, Sega has created theatrical-style posters for in-store positioning at many computer and video-game retailers.

Further, an animated holiday TV special starring Sonic aired on the USA Network Nov. 24 and 26. The special will be rebroadcast on the cable programmer Dec. 22 and 24.

Sega is not placing all of its bets on Sonic, however. The game company is giving “Virtua Fighter 2,” “Daytona Championship,” and “Virtua Cop” software to those who purchase the Saturn unit this holiday season. In addition to the free software, Saturn consumers will receive a coupon for

\$15 off the purchase of additional Sega software.

Sega hopes to fuel the competition with other hardware manufacturers with the introduction of NetLink, a \$199 Internet-access add-on device for the Saturn. It has also released several Sega-exclusive games, including “Virtua Cop 2,” “Virtual Fighter Kids,” and “Bug Too!”

Hoff says that Sega is positioning the Saturn system as a value-priced alternative to Sony and Nintendo. All three systems carry a suggested retail price of \$199. However, some industry insiders say that Sega and Sony are likely to lower their unit prices to \$149 in early 1997.

Sega hopes to benefit from Nintendo's inability to keep the Nintendo 64 game system in stock this holiday season, according to Hoff.

“The competition helps us,” says Hoff. “Each of these three companies is investing a large amount of money to promote the console marketplace, and that drives more consumers into the stores. We think that some people will walk out with a Sega system when they see that they have the opportunity to get three free games and that Nintendo is not available.”

Industry analysts are watching Sega's holiday-season sales performance closely. Some have speculated that the game company may exit the hardware business completely if it does not perform well this season, noting that Sega is already positioning itself as a software maker for multiple platforms under its Sega PC and SegaSoft divisions.



Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Spec's Sees Profitability Downturn Business Strategy Shifted, Management Changes

■ BY ED CHRISTMAN

NEW YORK—Spec's Music continued to experience an erosion of its core business during the past fiscal year, according to financial statements recently filed by the company.

Profitability has eroded over the last three years. The company posted a loss of \$4.5 million in fiscal 1996, a profit of \$1 million in 1995, and a profit of \$2.8 million in 1994. Sales for those three years were \$77.5 million, \$79.6 million, and \$78.4 million, respectively.

During those years, gross profit suffered a steady decline, from 36.5% in 1994 to 33.2% in 1996. Meanwhile, selling, general, and administrative expenses (SG&A) as a percentage of sales climbed almost seven percentage points, from 30.8% in 1994 to 37.5% in 1996. The company includes depreciation and amortization in SG&A.

Gross profit in the fiscal year ending July 31, 1996, totaled \$26.1 mil-

lion, while SG&A was \$29.1 million, up 10.4% from the previous year's total.

If \$4.2 million in depreciation and amortization is deducted from 1996 SG&A, Spec's earnings before interest, taxes, depreciation, and amorti-



zation were \$1.1 million. As a percentage of revenue, the adjusted SG&A figure is 32.1%.

Total sales for the year, \$77.5 million, were down 2.6% from the previous year, mainly due to the closure of eight stores. The company took a \$3.2 million charge to close those outlets.

In acknowledgement of the difficult environment for music retailers, the company has shifted its business strategy and brought in new senior management, according to the 10-K statement filed with the Securities and Exchange Commission.

The new chairman is Barry Gibbons. Between 1989 and 1993, he was chairman/CEO of the Burger King Corp. Although serving as Spec's chairman, Gibbons is actually working for the company as a consultant, with a three-year contract that says he will devote 40% of his business time to the chain, according to a proxy statement, issued in preparation for the company's annual meeting Tuesday (10). In addition to Gibbons, Spec's has hired Jeff Fletcher as executive VP/COO.

The company's annual report says that management sees retail playing a smaller role in the company's business. (Continued on page 55)



Holiday Season. Geffen Records recording artist Jennifer Holliday performed during the awards banquet at the annual Strawberries convention in Providence, R.I., recently. Uni Distribution, which distributes Geffen, was voted vendor of the year. Pictured, from left, are Jason Whittington, head of sales, Geffen; Ivan Lipton, president/CEO, Strawberries; Holliday; Paul Grasso, director of sales promotions, Strawberries; Mike Khouri, regional director, Uni; and Kevin Twitchell, East Coast marketing manager, Geffen.

Eric Hamilton Band Takes In U.S. Act Traveled To 50 States To Support Curb Debut

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Bob Dole may have touched down in 20 states during his final days on the campaign trail, but he doesn't have anything on the Eric Hamilton Band.

To promote its debut album on Curb Records, "Keep The Change," the rock'n'soul act traversed all 50 states in 50 days, playing at least one gig in each. Along the way, Hamilton and company managed to squeeze in visits to 22 stores, including three Strawberries/Waxie Maxie's locations, three Tower Records and Video stores, a Borders Books & Music in Alaska, and lots of independent outlets.

The exhaustive road show was the brainchild of the band, its management, and Curb, which signed Hamilton and company last year after a late-night show at the Nashville Hard Rock Cafe. "They were looking to do a tour and generate a lot of local publicity, and this was something no one else had ever

done," says Benson Curb, head of sales at Curb Records. To mark the occasion, the band decided it would take as a souvenir a handful of native soil from each state, thus the name the Handful of Dirt tour.

Beginning on Sept. 8 in Portland, Maine, and culminating Oct. 28 in Washington, D.C., the cross-country pilgrimage took the band primarily to small clubs and university campuses, as well as record stores.

"We felt that the independent accounts in general would be the more supportive accounts initially, because the band is so great live, and we wanted to get the word-of-mouth going at a grass-roots level," Curb says. "We knew that with the retail climate the way it is, most chains were not going to step out on a record like this and put a lot of [copies] in their stores."

To generate an early buzz, Curb worked closely with the WEA team to generate a potpourri of print ads, fliers, and in-store displays. Eric Hamilton Band co-manager William Fletcher, who also consults media companies

about political coverage, arranged a smattering of local spots on MTV that documented the tour's progress.

The band did strike a chord with many of the retailers it visited. Louisville, Ky.-based ear X-stasy had



ERIC HAMILTON BAND

sold only a few copies of "Keep The Change" prior to the band's in-store appearance, which attracted about 30 people, according to store manager John Timmons. Timmons sold about 10 copies the day of the event and another 15 since and continues to maintain a (Continued on page 57)



Callaway Calling. After 9 Records recording artist Ann Hampton Callaway did an in-store performance and album signing at a Coconuts in New York recently in support of her new release, "To Ella With Love." Shown, from left, are Scott Schiff, managing director, Touchwood Records, parent company of After 9; Lisa Schiff, managing director, After 9; Callaway; and Ralph Lingis, GM, Coconuts.

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NAIRD

MORISSETTE, BEATLES IN RIAA'S NOVEMBER CERTIFICATIONS

(Continued from page 9)

Rear View" are among the three best-selling titles of the '90s; the 1992 soundtrack for "The Bodyguard," featuring Whitney Houston, leads with certified sales of 15 million.

Morissette's opus, which debuted in June 1995, is maintaining an unbelievable pace in the marketplace: It racked



ALANIS MORISSETTE

up million-selling months in September, October, and November, according to the RIAA.

From the old school of pop, the Beatles notched a major month. The group's Capitol collection "Anthology 2" was certified double-platinum, while several other Capitol titles hit new multi-platinum highs. "Sgt. Pepper's Lonely Hearts Club Band" (1967) arrived at 9 million to tie "Abbey Road" (1969) as the Fab Four's best-selling set. "The Beatles," the group's 1968 "white album," was certified for sales of 8 million, while the hits package "The Beatles 1967-1970," released in 1973, hit 6 million.

Bob Marley's "Legend" soared to new heights with its certification for 9 million units sold. The late reggae giant's collection is among the biggest greatest-hits titles of all time (Billboard, Nov. 23).

Madonna scored her ninth multi-platinum album for the ballad set "Something To Remember" (Maverick/Warner Bros.), which was certified double-platinum. Barbra Streisand is the only female artist to have more multi-platinum discs, with 10.

Seasonally speaking, Mariah Carey's "Merry Christmas" vaulted to its new status as best-selling holiday album by a female artist, with a quadruple-platinum certification. Trailing Carey in the Christmas slot are Streisand's "Christmas Album" (Columbia, 3 million), "Amy Grant's "Home For Christmas" (A&M, 2 million), and Anne Murray's "Christmas Wishes" (Capitol, 2 million).

Hitting the million-selling mark for the first time in November were reggae artist Shaggy (Virgin), rock vet Dave Mason (Columbia), Latin heartthrob Enrique Iglesias (Fonovisa), and country newcomer Deana Carter (Capitol Nashville).

Rap units Do Or Die (Rap-A-Lot) and Westside Connection (Priority), modern rock singer/songwriter Tracy Bonham (Island), alternative group Sublime (Gasoline Alley), modern rock band Dishwalla (A&M), alterna-thrush Poe (Modern), hard rock act Saigon Kick (Third Stone), and Carter collected their first gold albums in November. R&B vocalists Keith Sweat (Elektra) and Ginuwine (550 Music) drew platinum singles. Sweat scored a gold single for another track; he was joined in that category by hip-hop prodigy Da Brat (So So Def/Columbia).

A complete list of November RIAA certifications follows.

MULTIPLATINUM ALBUMS

Alanis Morissette, "Jagged Little Pill," Maverick, 14 million.

Pearl Jam, "Ten," Epic, 10 million.

Beatles, "Sgt. Pepper's Lonely Hearts Club Band," Capitol, 9 million.

Bob Marley & the Wailers, "Legend," Island, 9 million.

Beatles, "The Beatles," Capitol, 8 million.

Celine Dion, "Falling Into You," 550 Music, 7 million.

Beatles, "The Beatles 1967-1970," Capitol, 6 million.

Celine Dion, "Falling Into You," 550 Music, 6 million.

Mariah Carey, "Merry Christmas," Columbia, 4 million.

Oasis, "What's The Story (Morning Glory?)," Epic, 4 million.

Toni Braxton, "Secrets," LaFace, 3 million.

Beatles, "The Beatles Anthology, Volume 2," Capitol, 3 million.

Madonna, "Something To Remember," Maverick, 2 million.

Dave Matthews Band, "Crash," RCA, 2 million.

Kenny Rogers, "Eyes That See In The Dark," RCA, 2 million.

Keith Sweat, "Keith Sweat," Elektra, 2 million.

PLATINUM ALBUMS

Beatles, "The Beatles Anthology, Volume 2," Capitol, their 19th.

Various artists, "Jock Jams, Volume 2," Tommy Boy.

Shaggy, "Boombastic," Virgin, his first.

Various artists, soundtrack, "The Crow: City Of Angels," Hollywood.

Outkast, "ATLiens," LaFace, its second.

Various artists, soundtrack, "Set It Off," Elektra.

Blackstreet, "Another Level," Interscope, its second.

New Edition, "Home Again," MCA, its fourth.

Dave Mason, "Let It Flow," Columbia, his first.

Gloria Estefan, "Destiny," Epic, her fifth.

Enrique Iglesias, "Enrique Iglesias," Fonovisa, his first.

R.E.M., "New Adventures In Hi-Fi," Warner Bros., its sixth.

Deana Carter, "Did I Shave My Legs For This?," Capitol Nashville, her first.

Bryan White, "Bryan White," Asylum, his second.

Bryan White, "Between Now And Forever," Asylum, his third.

Michael Bolton, "This Is The Time — Christmas Album," Columbia, his seventh.



THE BEATLES

GOLD ALBUMS

Original cast, "Rent," DreamWorks.

Various artists, "Narada Decade," Narada.

Beatles, "The Beatles Anthology, Volume 2," Capitol, their 29th.

Various artists, "Jock Jams, Volume 2," Tommy Boy.

Do Or Die, "Picture This," Rap-A-Lot, its first.

John Michael Montgomery, "What I Do The Best," Atlantic, his fourth.

Various artists, soundtrack, "The Crow: City Of Angels," Hollywood.

Outkast, "ATLiens," LaFace, its second.

Deana Carter, "Did I Shave My Legs For This?," Capitol Nashville, her first.

Natalie Cole, "Stardust," Elektra, her 11th.

Various artists, soundtrack, "Set It Off," Elektra.

Tracy Bonham, "The Burdens Of Being Upright," Island, her first.

Blackstreet, "Another Level," Interscope, its second.

New Edition, "Home Again," MCA, its fifth.

Indigo Girls, "Strange Fire," Epic, their sixth.

Various artists, soundtrack, "That Thing You Do!," Epic.

Sublime, "Sublime," Gasoline Alley, its first.

Carreras, Domingo, Pavarotti, "Christmas Favorites From The World's Favorite Tenors," Sony Classical, their third.

Westside Connection, "Blow Down," Priority, its first.

R.E.M., "New Adventures In Hi-Fi," Warner Bros., its 10th.

Jeff Foxworthy, "Crank It Up—The Music Album," Warner Bros., his third.

George Winston, "Linus & Lucy—The Music Of Vince Guaraldi," Windham Hill, his sixth.

Dishwalla, "Pet Your Friends," A&M, its first.

Poe, "Hello," Modern, her first.

Saigon Kick, "The Lizard," Third Stone, its first.

Michael Bolton, "This Is The Time — Christmas Album," Columbia, his eighth.

PLATINUM SINGLES

Keith Sweat, "Twisted," Elektra, his first.

Ginuwine, "Pony," 550 Music, his first.

GOLD SINGLES

Keith Sweat, "Nobody," Elektra, his fourth.

Da Brat, "Sittin' On Top Of The World," So So Def/Columbia, her third.

Assistance in preparing this article was provided by Gina van der Vliet.

newslines...

WALT DISNEY reports that revenue from its Creative Content division, which includes its movie, home video, and music companies, rose 17% to \$10.5 billion in the fiscal year that ended Sept. 30, while operating profit was flat at \$1.6 billion. The results reflected the domestic home video success of "Cinderella," "Pocahontas," and "The Aristocats" and



the international home video performance of "The Lion King" and "101 Dalmations." The company also cites home video results from live-action films "The Santa Clause," "While You Were Sleeping," and "Crimson Tide." But Disney notes that the gains were offset in part by "difficult comparisons to the prior-year period, which benefited from 'The Lion King' in the worldwide home video and international theatrical markets, and 'Snow White And The

Seven Dwarfs' in worldwide home video." The figures are on a pro-forma basis, which assumes that the acquisition of ABC had occurred at the beginning of the previous fiscal year. Overall, Burbank, Calif.-based Disney reports pro-forma net profit of \$1.5 billion on revenue of \$21.2 billion.

RENTRAK says its board of directors has authorized the repurchase of up to 2 million shares of common stock on the open market, depending upon market conditions. Chairman Ron Berger says in a release, "This action has been taken based on the board's decision that, at current market prices, Rentrak's common shares are undervalued and represent an attractive investment opportunity for the company." Rentrak leases videocassettes on a revenue-sharing basis to more than 4,900 video stores in North America.

READER'S DIGEST ASSN. and the Public Broadcasting Service will launch their first joint multimedia venture with a prime-time TV documentary series, "The Living Edens," in February. The 20-part series will focus on "remaining refuges of natural paradise," according to the company. Reader's Digest says it will create home videos, books, and music CDs based on the series and distribute them worldwide through catalogs, direct-response TV, and the Internet. PBS Home Video will distribute the videos in the U.S. through its catalog and, through Warner Home Video, at retail. Reader's Digest and PBS have formed a \$75 million alliance to develop, acquire, create, and distribute original TV programs over five years.

TRIMARK HOLDINGS reports that net profit more than doubled to \$218,000 in the first fiscal quarter, which ended Sept. 30, from \$82,000 in the same period a year ago, while revenue fell 11.5% to \$14.2 million. Revenue declined because movie and video releases were unavailable for international release during the quarter. But the company says the decrease was "partially offset by increases in revenue from domestic home video," which rose to \$10.3 million from \$8.2 million last year. Net income was up because the gross profit margin rose to 23% from 21% a year ago and general and administrative expenses fell 15%. Trimark says it plans to release six films during this fiscal year.

DCC COMPACT CLASSICS says that its audiobook division, Romance Alive Audio, has launched a new imprint, DCC Audio Classics, that will expand the division's reach beyond women's fiction. The first two titles, due in stores this month, are "Anne Rice Live!" and "Patrick Stewart: The Unauthorized Biography." The Rice title lists for \$14.99; the Stewart for \$16.99.

LASERFILE reports that its CD package recently received the Technical Achievement Award in the 1996 Technology of the Year competition sponsored by Packaging Technology & Engineering magazine at a convention in Chicago last month. Laserfile's package holds the CD in a concave tray that slides out from the side like a drawer.



MOTION PICTURE ASSN. OF AMERICA reports that it recently raided a North Hollywood, Calif., video store and residence with the Los Angeles Police Department. More than 2,000 pirated videos were confiscated, and three persons were arrested. Seized by police were 1,856 videos from the home of Edward Khalil and 249 from his store, Video Mart. Police charge that Khalil produced the counterfeit videos in the store with VCRs, which were also confiscated. The titles included "Independence Day," "Mission: Impossible," and "The Nutty Professor."

SOLID DISCS recording act Permission To Breathe performed at the Virgin Megastore in Burbank, Calif., last month in a benefit for the athletic fund of Burbank High School, whose soccer team helped promote the event. The North Hollywood-based label donated \$1 for each person who attended the free performance. About \$200 was raised for the fund. The label said the band would perform at similar in-store benefits for high schools this month at the Tower Santa Monica Place store and Sam Goody's Universal Citywalk store.

EXECUTIVE TURNTABLE

DISTRIBUTION. M.S. Distributing in Hanover Park, Ill., appoints **Scott Kohler** CFO and **Ed Haack** director of national warehouses. They were, respectively, director of business development and planning for Duplex Products and transportation manager for Rank Video.

HOME VIDEO. Greg Forston is promoted to national sales director for

Manga Entertainment in Chicago. He retains his post as theatrical distribution director.

ENTER*ACTIVE. Ken Balthaser is appointed senior VP of studios for Spectrum HoloByte in Alameda, Calif. He was a consultant.

Evan Hosie is named manager of talent for music and film projects at Microsoft in Redmond, Wash. She was a consultant.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS ON CHART
		★★ NO. 1 ★★ COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan		
1	1	KENNY G ⁷ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM 13 weeks at No. 1	21
2	2	MANNHEIM STEAMROLLER ³ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	6
3	4	MARIAH CAREY ³ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	17
4	3	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS	9
5	5	SOUNDTRACK ⁸ POLYDOR 825095/A&M (10.98/16.98)	GREASE	107
6	8	HARRY CONNICK, JR. [▲] COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	22
7	6	MANNHEIM STEAMROLLER ³ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	49
8	7	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME	32
9	9	MANNHEIM STEAMROLLER ³ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	49
10	11	NAT KING COLE [●] CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	40
11	13	AMY GRANT [▲] A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	30
12	10	ELVIS PRESLEY [▲] RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM	20
13	20	VARIOUS ARTISTS [▲] A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	40
14	26	LUTHER VANDROSS [●] LV 57795/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	3
15	14	VINCE GILL [▲] MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	21
16	18	BOYZ II MEN [▲] MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	22
17	15	BARBRA STREISAND [▲] COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	36
18	16	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	2
19	21	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/3.98)	CHRISTMAS WITH THE MORMON TABERNACLE CHOIR	14
20	28	VARIOUS ARTISTS [●] RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	26
21	12	BOB MARLEY AND THE WAILERS [▲] TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	277
22	25	THE CARPENTERS [●] A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT	35
23	34	REBA MCENTIRE [▲] MCA 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	13
24	—	VARIOUS ARTISTS [▲] A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	23
25	23	ELVIS PRESLEY [▲] RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	4
26	—	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	CHARLIE BROWN CHRISTMAS	21
27	38	NEIL DIAMOND [▲] COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM	24
28	42	AARON NEVILLE A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	13
29	46	GLORIA ESTEFAN [▲] EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES	13
30	17	JOURNEY [▲] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	286
31	40	GARTH BROOKS [▲] CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON	30
32	22	PINK FLOYD [▲] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	291
33	—	BING CROSBY LASERLIGHT 15444 (3.98/5.98)	WHITE CHRISTMAS	14
34	27	ORIGINAL LONDON CAST [▲] POLYDOR 831563/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	2
35	—	KIRK FRANKLIN & THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN & THE FAMILY CHRISTMAS	1
36	—	VARIOUS ARTISTS WINDHAM HILL 11178 (10.98/15.98)	CELTIC CHRISTMAS	1
37	—	BING CROSBY [●] MCA 31143 (2.98/4.98)	MERRY CHRISTMAS	17
38	24	BEASTIE BOYS [▲] DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	208
39	—	NEIL DIAMOND [●] COLUMBIA 66465 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM VOLUME II	7
40	31	ABBA [▲] POLYDOR 517007/A&M (10.98/17.98)	GOLD	2
41	30	PINK FLOYD [▲] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	288
42	36	JAMES TAYLOR [▲] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	283
43	35	THE SMASHING PUMPKINS [▲] VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	54
44	—	CARRERAS-DOMINGO-PAVARETTI [●] SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES	8
45	39	JIMI HENDRIX [▲] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	80
46	29	ENIGMA ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	6
47	—	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	1
48	32	ANDY WILLIAMS LASERLIGHT 12326 (3.98/5.98)	THE NEW ANDY WILLIAMS CHRISTMAS ALBUM	5
49	43	THE BEATLES [▲] CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	134
50	41	QUEEN [▲] HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	2

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

SPEC'S

(Continued from page 53)

ness mix, as Spec's diversifies into other opportunities within the "broader entertainment and leisure" industry.

Already, the company has started promoting concerts. In addition, management has identified three possible areas for business development. One is direct marketing to consumers, and another is the development of proprietary, branded businesses providing high-margin product and services. Also, the annual report notes that the chain is at the "epicenter" of the Latin music and entertainment business, which is described as a growth business. Management indicates that it will be seeking opportunities there.

According to the 10-K statement, Spec's finished the year with working capital of \$10.8 million, down from \$16.3 million the previous year. This occurred due to a decrease in inventory levels, the documents state.

The company has a \$15 million secured revolving credit agreement, with inventory serving as collateral. The total amount available for borrowings was 60% of inventory or \$15 million, whichever is less. At the end of fiscal 1996, Spec's had drawn down \$9.7 million from the revolver. It had \$406,000 in cash and cash equivalents.

Current liabilities were \$13.5 million, including accounts payable of \$8.4 million. Long-term debt was \$9.7 million, and inventory was \$19.7 million.

For outlets open at least a year, sales decreased 5.7% in 1996; in the previous year, same-store sales were down 2.3%. The company documents attributed the 1996 decline to scarcity of hit product.

At the end of fiscal 1996, the company had 52 stores—48 in Florida and four in Puerto Rico. The documents state that the company plans to close six more stores in its current fiscal year, including the Coconut Grove, Fla., megastore. Expenses related to that closing were included in the charge that the company took against earnings in the fourth quarter of 1996.

Of the 52 stores, 19 were in malls, 30 were in strip centers and free-standing downtown locations, and three were megastores, each with more than 20,000 square feet. Those stores were in the Sawgrass Mills mall in Sunrise, Fla.; Miami Beach; and Coconut Grove in Miami.

In addition to the three megastores, the company had 19 stores with space between 7,000 and 10,000 square feet. Overall, the chain's average store size is 6,644 square feet.

In fiscal 1996, sales per square foot were \$227, down from \$266 in 1995 and \$279 in 1994. The documents suggest that the decline in sales per square foot is due to the opening of the much larger stores.

Chainwide, stores averaged sales of \$1.4 million.

Total rental expense for the chain was \$10.1 million, or 13% of revenue.

Inside the company's stores, audio comprised 82% of sales, while video sales were 8% and video rentals were 2%. The remainder was from other products, including music-related accessories. Of the 82% in audio sales, 65% was from CDs. Cassettes were 17%.

In fiscal 1996, the company returned about 17% of total purchases.

Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
		★★ NO. 1 ★★ COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan	
1	1	KENNY G ⁷ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM
2	2	MANNHEIM STEAMROLLER ³ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE
3	3	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM
4	4	JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND
5	6	MARIAH CAREY ³ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
6	5	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS
7	10	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT
8	9	HARRY CONNICK, JR. [▲] COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
9	7	MANNHEIM STEAMROLLER ³ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS
10	8	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME
11	11	MANNHEIM STEAMROLLER ³ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS
12	13	NAT KING COLE [●] CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG
13	14	AMY GRANT [▲] A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS
14	35	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT
15	16	VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II
16	12	ELVIS PRESLEY [▲] RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM
17	23	VARIOUS ARTISTS [▲] A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS
18	28	LUTHER VANDROSS [●] LV 57795/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS
19	15	VINCE GILL [▲] MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH
20	20	BOYZ II MEN [▲] MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS
21	17	BARBRA STREISAND [▲] COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM
22	18	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
23	24	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/3.98)	CHRISTMAS WITH THE MORMON TABERNACLE CHOIR
24	19	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II
25	29	VARIOUS ARTISTS [●] RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
26	25	VARIOUS ARTISTS SPARROW 51556 (9.98/15.98)	EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST
27	27	THE CARPENTERS [●] A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT
28	30	VARIOUS ARTISTS WINDHAM HILL 11193 (10.98/15.98)	THE CAROLS OF CHRISTMAS
29	21	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
30	33	REBA MCENTIRE [▲] MCA 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU
31	39	VARIOUS ARTISTS [▲] A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2
32	26	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS
33	—	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS
34	34	NEIL DIAMOND [▲] COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM
35	37	AARON NEVILLE A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS
36	38	GLORIA ESTEFAN [▲] EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES
37	36	GARTH BROOKS [▲] CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON
38	32	COLLIN RAYE EPIC 67751 (10.98 EQ/16.98)	CHRISTMAS THE GIFT
39	40	BING CROSBY LASERLIGHT 15444 (3.98/5.98)	WHITE CHRISTMAS
40	—	KIRK FRANKLIN & THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN AND THE FAMILY CHRISTMAS

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

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BMG Posts Letter As Warning Against Street-Date Violations

BMG DISTRIBUTION has issued a letter reminding accounts of the sanctity of street dates. The letter stated that the company has found an increasing amount of street-date violations in recent months and said it will do everything possible to maintain the integrity of street dates.

With Tuesday as the universal street date in the U.S., music manufacturers ship product early to accounts so that every store in the country can have product in its bins on Tuesday. But there appears to be two problem areas: In major cities, some independent stores that buy from one-stops tend to disregard street dates, and discount chains that have product racked aren't always aware of street dates.

BMG executives decline to comment. But the reason behind the letter, sources say, is that the company found that many independent stores in Detroit and Chicago were brazenly selling new releases early. BMG attempted to rectify that problem: It marked, in a manner not visible to the naked eye, October releases being shipped to one-stops in the Midwest. Then, BMG staff went shopping at stores selling titles early. Since the product was marked, BMG was able to determine which one-stops were providing an environment (not to mention product) that encourages street-date violations.

When Mobb Deep's "Hell On Earth" was issued Nov. 19, BMG withheld early delivery privileges from practically every one-stop in the Midwest and instead shipped them product on street date, according to sources. However, out-of-market one-stops apparently filled the void by shipping the Mobb Deep title early, resulting in street-date violations despite BMG's precautions.

Thus, the issuance of the letter, which BMG closed by noting that "the practice of a few threaten the benefits" of the majority of accounts that honor street dates. Stay tuned . . .

NEWLYWEDS: Montgomery Ward has reached an agreement with Valley Record Distributors by which it will purchase all catalog product from the Woodland, Calif.-based one-stop, according to a press release. Chicago-based Montgomery Ward, which includes Lechmere, buys most of its music product directly from manufacturers.

In the setup, which is set to begin in January '97, Montgomery Ward will continue to buy new releases and special product directly from music manufacturers. But it will use Valley's distribution infrastructure to replenish its stores.

SALES TOOLS: Melissa Boag, head of sales at Epitaph, weighs in with an idea that Retail Track likes. In an effort to help boost sales, Epitaph has created stickers with artist information that retailers can place on the bottom of bin cards. For instance, for the Descendents, the sticker lists the band's latest album, "Everything Sucks," as well as six albums released

on SST, and the years in which those albums were issued.

In addition, the sticker offers a history of the band and, in some instances, a short blurb on the band, and suggests other acts that customers can check out if they like the Descendents.

The sticker is roughly the same size as a CD so it can fit on the bottom of a bin card without interfering with merchandise, but can be seen by customers when flipping through CDs. Moreover, the sticker would be helpful in increasing special orders as it says, "If something is not in stock, please ask the record store staff, they can order it for you."

Boag reports that Epitaph has printed stickers for 20 acts on its roster and that almost 1,500 stores—mainly independent merchants and some small and midsized chains—are using them. She says that stickers are included in boxlots of new titles and

that as artists release new records, the stickers can be updated.

Boag acknowledges that some stores already provide such informa-

tion on their own. But she envisions a world where every label, not just Epitaph, makes stickers for every artist so that every bin card in every record store has a sticker with information that will help consumers make more purchases.

The downside is that each sticker will cost a penny or two, which undoubtedly the labels would find a way to pass on to retailers in some way, shape, or form. And, of course, chains would eventually create a program and start charging labels for the placement of stickers.

IN RETAIL TRACK'S continuing effort to make record stores better places to shop, I pass along this observation from Jason Whittington, head of sales at Geffen. He says that during recent inventory checks, label staffers have been finding a lot of the company's product not available in the bins, but underneath or in the back room. The average shopper, he notes, is not going to check underneath bins to see if the store has the album he or she wants to buy. So although the downturn in music retail has resulted in cuts in store staff, he says it is important that chains remind their store personnel to upstock, especially during the holiday selling season, when inventory turns accelerate significantly.

I know that Whittington was sincere in making his plea that Retail Track call attention to the problem, because not once did he try to plug a Geffen artist.

MAKING TRACKS: Lew Kirkos, executive VP of corporate development at Troy, Mich.-based Handelman Co., has left the company . . . Mick Stevanovich, formerly Midwest director of sales and field marketing at MCA Records, has left the label and is seeking opportunities. He can be reached at 212-378-0337.

RETAIL TRACK

by Ed Christman



Disney

TRAK



HOLIDAY GREETINGS FROM THE WALT DISNEY RECORDS SALES FORCE

"101 special holiday greetings! Thanks to each of you!"
 — Dianne Boldt

"Hope your holidays are filled with peace, good cheer, and happiness!"
 — Kevin Dulaney

"Thanks for your tremendous support this year, and I wish all of you a terrific holiday season and a joyous, prosperous new year."
 — Tim Meadows

"I would like to share the music of Disney with you and wish you a powerful 1997 that will have the strength of Hercules."
 — Eddy S. Medora

"Together we made it through a tough retail year! Happy holidays!"
 — Diane Muller

"Happy holidays to the best customers on earth."
 — Ron Roberg

"To All of My Accounts in the Northeast: Have a happy and successful holiday season!"
 — Christine Roberts

"Wishing you a happy, healthy, holiday season."
 — Sandy Spector

Share the music of Disney at our website:
<http://www.disney.com/DisneyRecords>

WALT DISNEY RECORDS

©Disney

ERIC HAMILTON BAND TAKES IN U.S.

(Continued from page 53)

"massive" Hamilton floor display and to feature the album in listening stations.

Aside from generating sales interest, the band generated a lot of goodwill, Timmons says. "They were professional from the word go. They were entirely self-contained; they were easy to work with. They are taking the right approach to working a record—they are actually out there working," he says.

The band didn't hit a home run at each store it visited. A suburban Maryland-based Waxie Maxie's saw a slight increase in interest the day of the in-store, but sales have not held strong. "We didn't sell any before they came, and sales went up that day but have dropped off now," says manager Kate Schrader.

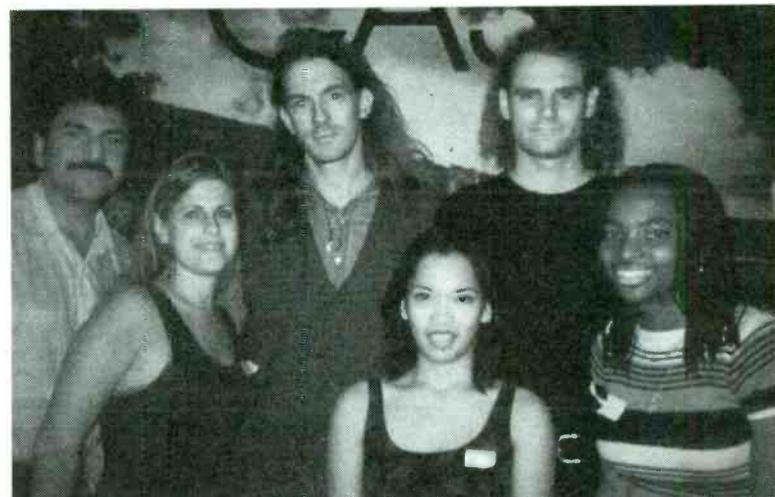
But Curb Records says the tour and in-store appearances are providing a return on the band's investment as well.

The label shipped about 5,000 copies of the album for its initial Aug. 20 release, and the shipments more than doubled during the duration of the tour, Curb says. "The SoundScan numbers are still a little soft, but we knew that going in. We still haven't reached a critical mass. They went into markets where they had never been, where they had no radio play, no video play, and played to small crowds—and they still managed to create a little word-of-mouth," he says. "Now, our job as a label is to come back with airplay and maybe even another tour."

Curb says sales were strongest in the band's hometown of Nashville—and "pockets of interest" arose in other markets, including Louisville and Knoxville, Tenn. The label is targeting triple-A stations with emphasis tracks "Wall To Wall," "Brooke Shields Mouth," and "John Wayne Sunset" and plans to bring a single to album rock

formats by early 1997, Curb says. Tour plans are in the works, but nothing has been set.

Whatever tour materializes, chances are it won't seem too taxing compared to the band's monumental trek. And although it pulled off the jaunt relatively glitch-free, there were a few bumps along the way. The band got out of Alaska, for example, just one day before an early storm pounded the area with three feet of snow in two days. In Hawaii, airport security confiscated the bag of dirt from Alaska, and the band had to have another bag shipped in. Having dirt from all states was important; on the final day of the tour, the band members blended it together and used it to plant six cherry trees—one for each member of the band—at the Lt. Joseph P. Kennedy Institute in D.C.



Cookin' With Cook And McLaughlin. Narada guitarists Jesse Cook and Billy McLaughlin performed recently at the Catalina Jazz Festival in Catalina, Calif., then posed with Sam Goody managers. Pictured in back row, from left, are Sam Goody district manager Phil Olney, McLaughlin, and Cook. In front, from left, are Sam Goody store managers Dina Johnson, Anneline Nazareth, and Patrice Garnes.



Rudy's Duties. New York Mayor Rudolph Giuliani recently made the music retail rounds, appearing at the 25th anniversary celebration for J&R Music World in downtown Manhattan and the recently reopened Tower Records in Lincoln Center. In the photo at top, the mayor, a longtime opera fan, holds a bag containing opera CDs he bought at J&R. Next to him are J&R co-owners Rachelle and Joe Friedman. In the photo below, Giuliani helps cut the ribbon for the renovated Tower store. Shown, from left, are Elton John, Tower president Russ Solomon, Placido Domingo, and Giuliani.



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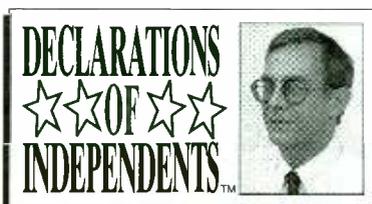
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'97 Forecast Looks Gloomy For Indie Labels

ROUGH ROAD AHEAD? It isn't too early to gaze into the future and offer a prognosis of what 1997 may hold for independent record labels. And, if one is to judge from the state of affairs in '96, the news won't be good in many quarters.

Even a couple of months ago, observers in the indie sector were predicting that early '97 would be rocky for indie labels because of the downswing in business that has prevailed throughout this year. More recent developments further indicate some tough sledding ahead in the first couple quarters of the new year.

The monumental returns that faced indie distributors and their labels throughout this year have slowed, but haven't ceased. No one we've talked to in recent weeks is predicting a booming fourth quarter in the music business, leading to fears that a new



by Chris Morris

surge of returns from unstable retailers could rebound into warehouses after the Christmas selling season.

The ongoing return situation has already left many labels in a cash-poor situation this year. It's not unfair to say that many small indies—especially those without catalog sales to buoy them (which are no guarantee of health in these lean times of shrinking catalog purchases by chains)—may not be able to withstand yet another influx of returns in the first quarter, when stores traditionally do their heaviest pruning.

Other factors on the distribution side may also throw boulders into the labels' road.

As noted the last two weeks, Alliance Entertainment Corp.'s distribution interests will be undergoing major consolidation during the next nine months. Alliance has also called off its acquisition of Distribution North America (DNA); that wholesaler's partners, Valley Record Distributors and Rounder Records, are in the process of deciding who will ultimately assume 100% control of DNA, and the distributor could be sold to one of a variety of interested parties, with Koch International, Allegro, and M.S. cited as possible buyers (Declarations of Independents, Billboard, Nov. 30).

Sources at Alliance have already acknowledged that the company's consolidation will result in a paring of its label list (although Alliance officials publicly downplay the number of "active" labels that may be cut). Likewise, the merging of DNA, already an imprint-heavy firm, with another distribution entity would almost certainly result in some label attrition.

In discussing this scenario, everybody we've talked to has asked the same obvious question: Where will the dropped labels go? With few national distributors indicating a willingness to add to their vendor lists,

(Continued on next page)

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

TREK CRESCENDO: Although it has been 30 years since "Star Trek" made its first appearance on network television, the phenomenon shows no sign of losing steam, as evidenced by the response to "Star Trek: First Contact," which was the nation's largest box-office draw in its first week of release. GNP Crescendo Records, which released the soundtrack Dec. 2, is hoping to make the most of that high-profile opening.

"We're working very closely with Paramount on events, TV spots, tying our [electronic press kits] together," says Neil Norman, GNP Crescendo president. "There are very clever and very talented teams working on both ends."

Norman says that the "Star Trek" audience lends itself to event-based promotions, with the label maintaining a strong presence at conventions worldwide. Backed by a group known as the **Cosmic Orchestra**, Norman performs selections from GNP's 18 "Star Trek"-related albums at such events, including an upcoming appearance at Starlog magazine's 25th-anniversary convention, which is being held at London's Wembley Arena.

"While we certainly pay attention to the mainstream audience, doing ads in places like The Los Angeles Times and People, we focus on the core audience," says Norman. "They expect new innovations, and that's what we strive to give them."

In the case of "First Contact," that innovation takes the form of an enhanced CD, featuring interviews with producer **Rick Berman**, director **Jonathan Frakes**, and composer **Jerry Goldsmith**, whose score is as grand and over-the-top as you'd expect. In a break with Trekkie tradition, the disc is punctuated by classic pop songs: **Roy Orbison's** "Ooby Dooby" and (appropriately enough) **Steppenwolf's** "Magic Carpet Ride."

"That was a little bit touchy, since some people consider 'Star Trek' to be sacred ground," says Norman. "But Frakes did the most amazing job of integrating those songs into the story that we had to use them."

Completionists should be aware that additional "First Contact" footage—the full theatrical trailer, to be precise—can be found on GNP's just-released "Best Of Star Trek" compilation, which includes the main title themes and scores from the original series as well as its various television spinoffs.

THE BARD RULES: **William Shakespeare** never quite managed a sequel to "Romeo And Juliet," but if things go as planned, Capitol will release a follow-up to its massively successful soundtrack to **Boz Lerman's** cyberpunk rendition of the Bard's famous love story—perhaps as early as February.

"I would never do a volume two from a film unless it was called for," says **Karyn Rachtman**, Capitol VP of soundtracks. "But there is so much great music in the film that didn't make it onto the soundtrack that we're doing our best to make it work."

Rachtman says that pending the completion of negotiations with Fox, the proposed corollary album will include **Nellee Hooper's** acid-jazz score, as well as such songs as **Quinton Tarver's** version of "When Doves Cry," and **Radiohead's** "Exit Music (For A Film)," which plays over the closing credits.

"Nellee Hooper, who worked on putting the soundtrack together, did the most wonderful, complete job on it of just about anyone I've ever worked with," says Rachtman, who also served as executive producer for the soundtrack. "Even though I think the album that's out is great, I feel like it'll take another to fully do it justice."

DISNEY AND THE DAMNED? If there was any lingering doubt as to whether punk is dead, it has been dispelled by news that Disney has signed a pair of class-of-'77 heavies to score a forthcoming comedy for the studio. Former **Clash** front man **Joe Strummer** and former **Damned** drummer **Rat Scabies** will provide the soundtrack for "Grosse Pointe Blanke," a black comedy with an undetermined release date. The pair is being joined in the studio by a bassist known simply as **Segs**, who spent many years in the British punk trenches as a member of **the Ruts**.

PLENTY OF TV SHOWS use location shots to ensure visual authenticity, but the producers of CBS' "Nash Bridges" have expanded that practice to include the series' musical content as well. Music supervisor/scorer **George Michalski**, a Bay Area resident who has worked extensively with **Barbra Streisand** and "Nash Bridges" star **Don Johnson**, has imbued the show with a strong local flavor via his decision to use only artists based within spitting distance of Candlestick Park. Having spotted some of our personal favorites—such as the **Mermen**, **Pansy Division**, and **Los Angelitos**—in recent episodes, we'd like to tip our hat to Michalski for displaying some of the best, most catholic taste to be found on prime time.

Please send material for the Reel Thing to David Sprague, Contributor, Billboard, 1515 Broadway, New York, N.Y. 10036; phone 718-626-3028; fax 718-626-1609; E-mail Spizzbo@aol.com.



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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

and the options for regional distribution constricted by the pervasive nationalization of recent years, labels that find themselves dropped—in some cases, labels with viable product—might find themselves orphaned by an industry with too many records on its collective hands already.

With more returns looming and more consolidation on the horizon, it appears that 1997 will be a dicey year

for indie labels already rocked by 12 months of uncertainty and change. Brace yourselves.

ALL CRANKED UP: L.A.-based Epitaph Records, which just announced the finalization of a distribution deal with Oxford, Miss., blues label Fat Possum Records (Billboard, Dec. 7), has also signed on the dotted line to distribute Santa Monica,

Calif.-based modern rock label Crank! A Record Company. Crank!, which is operated by former EMI and A&M staffer **Jeff Matlow**, has issued highly regarded albums by such alternative bands as Lawrence, Kan.'s **Vitreous Humor** (now known as **the Regrets**) and Austin, Texas' **Mineral**. The first new albums under the agreement will be issued in early '97, when Epitaph will also rerelease

the Crank! catalog.

In other Epitaph news, the label has signed psychobilly veterans **the Cramps**, who were most recently with the now-defunct Medicine Label, formerly distributed by Giant (now Revolution).

FLAG WAVING: Further on the subject of Epitaph, we received a late-morning call on Nov. 23 from

Epitaph marketing man **Andy Kaulkin**, himself a former Flag Waver (Declarations of Independents, Billboard, July 13). Would we like to stop by a recording studio in the San Fernando Valley to see a session by Fat Possum artist **R.L. Burnside**?

Boy, would we ever. Burnside made our favorite album of 1996, *Matador's "A Ass Pocket Of Whiskey,"* on which he was backed by the **Jon Spencer Blues Explosion** (Billboard, June 22). Burnside was in L.A. to support the Blues Explosion at a date at the Palace and was squeezing in a recording session before heading to San Diego for another gig with Spencer.

We hopped into a cab and headed for **Doug Messenger's** one-room studio in North Hollywood. However, we discovered that in the hour it took us to get there, Burnside and his band—slide guitarist **Kenny Brown** and drummer **Cedric Burnside**, R.L.'s teenage grandson—had cut six tunes and called it a day! Brown and the elder Burnside were hauling their guitars out to their van as we pulled up to the studio.

With the band chafing to hit the road, we didn't mount a formal interview, but we did find time to greet Burnside, who was plainly tickled by the enthusiastic response of the crowd at the Palace. The bluesman, who was celebrating his 60th birthday that day, has plugged into a whole new audience for his deep northern Mississippi blues through his association with Spencer, whom he joined onstage at the L.A. date to spin some funky stories and trade the "dirty dozens."

After Burnside and his crew departed, we stuck around to listen to the day's completed tracks, which were recorded by producers and Bong Load Custom Records toppers **Tom Rothrock** and **Rob Schnapp**, noted for their work with Beck and other key acts in L.A.'s Silver Lake scene. Two songs from the session were earmarked for Burnside's Fat Possum/Epitaph debut, "Mr. Wizard," scheduled for early February; two will be culled for a Bong Load single (with possible remixing by Rothrock and Schnapp); while two more will end up as a single on the Long Beach, Calif.-based indie Sympathy for the Record Industry.

Burnside may have set a land speed record during his session, but the results couldn't have been finer: We listened with astonishment to his version of "Rolling And Tumbling," the Delta standard, done up in hypnotic style, and to a stirring, falsetto-laden take of "Jumper Hanging On The Line," which Burnside originally cut as a single for Memphis State University's Highwater Records in the early '80s.

Cut live, without muss, fuss, or overdubs, this stuff sounded the way the real blues is supposed to sound. It only increased our thirst for more of Burnside's soulful art, which will be on display when he hits the road later this year as part of the Fat Possum Blues Caravan with **Junior Kimbrough** and **Paul "Wine" Jones**; the tour will include shows at the Ash Grove in Santa Monica, Calif., on Dec. 30-31. What a way to ring out the old and ring in the new.

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For Goodness Sake. Last month, New Line Home Video hosted marionette shows and a raffle at the Sam Goody on Universal City Walk in Los Angeles to celebrate the video arrival of "The Adventures Of Pinocchio." Partygoers, from left, included Michele Stranahan, Sam Goody operations manager; Kevin Kasha, New Line Home Video senior VP of sales and distribution; and Louise Alaimo, New Line VP of marketing, sell-through, and nontheatrical acquisitions.

Special-Interest Vids Vie For Shelf Space Retail Positioning Crucial For Nontheatrical Titles

■ BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—Getting a special-interest title into retail can be akin to getting a round peg into a square hole. With theatrical sell-through titles hogging inventory, specialty labels have to crank up their efforts to make themselves heard.

"It has become a real quagmire in terms of trying to get positioning for special-interest titles on the shelves, or even getting onto the shelves in the first place," says Jim Lyle, an independent consultant. His New York-based Video Publishing Resources represents several special-interest clients.

In-store events always drum up sales. But the catch is whether a vendor can get a commitment from the retailer. Time-Life Video & Television did so for its "Alien Empire" three-tape set, which puts a microscope on the intricate world of insects. The label brought an entomologist to 10 Borders Books & Music stores to conduct "alien encounters," where consumers could learn about bugs, touch them, and, in one Chicago outlet, even eat them.

"As everyone acknowledges, it's a challenge to get special-interest videos, particularly documentary, into retail in the first place," says Madeleine Boyer,

Time-Life Video VP of brand development. "If you want something to really perform well at retail in this category, you have to do some sort of promotion that gets the retailer to make a commitment to the product."

Borders bought more sets of "Alien Empire" than it normally would for a documentary and set up displays in the children's and documentary sections and at the register, Boyer says. "We were treated like a theatrical for those two weeks."

The promotion gave rise to another retail-friendly idea. "One of the things we found out by doing those are what a huge draw bug are for kids," she adds. As a result, the label will repackage 30-minute stand-alone episodes from the series with a toy and remarket them for children.

Sometimes, making a boxed set retail-friendly is simply a matter of making it easier to carry out the door. To encourage browsers to pick up its 26-volume "Century Of Warfare," Time-Life split the video into three boxed sets of five titles each.

"Unless you have a very deep interest in the subject, you probably don't want the entire series," Boyer says. "So we are giving retailers a way to sell product to people who might otherwise not be interested."

A&E Home Video took a similar tack with its recent release of the "Cracker Mysteries" boxed set, at \$59.95 suggested list. Before rolling out the three cassettes, A&E released a single title to whet consumers' appetites for the series. A book cross-promotion also helped, as have other releases.

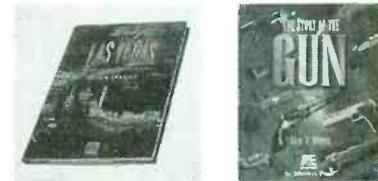
"There is tremendous value in having another related product in the marketplace to raise the profile of the video," says Tom Heymann, VP of new media at A&E Television Networks. "More often than not, the key art for the book and video will be shared, and it will create a [miniature] branded display."

A&E used book tie-ins to draw eyes to "The Story Of The Gun" and "Pride And Prejudice" and will take a similar approach with "Las Vegas" (based on the book "Lady Las Vegas") and the

British television edition of "Emma."

Two of A&E's established cable-cum-video brands, "Biography" and "The History Channel," need no cross-promotions to draw attention. The former series has endcaps in Barnes & Noble superstores; the latter just achieved that status in Borders locations.

"I still believe in [point-of-purchase] specialty displays that can get titles depth and a free-standing display in the store," Lyle says. "The A&E displays work great, but it has to be the right kind of genre to make that kind of



A&E Home Video cross-promotes nontheatrical titles like "Las Vegas" and "The Story Of The Gun" with books to enhance retail visibility.

placement successful."

For labels that do not have the luxury of special placement, Lyle suggests trying to achieve copy depth. "If you can command shelf space, you've created a display in yourself."

A&E, distributed at retail by New Video, has taken the next step. It recently wrapped up a sweepstakes competition, conducted with Best Buy, to complement "The Sound Of Rodgers & Hammerstein." The winner got a free trip to Austria, home of R&H's "The Sound Of Music." Heymann notes, "It's all about creating a higher profile, helping retailers do better with the product."

But more than placement is needed, contends Ambrose Video president Bill Ambrose. He sums up his strategy in three words: "packaging, packaging, packaging." Ambrose adds, "Special interest just doesn't generate the turn to get a lot of space at retail. So you have to make the packaging exciting and attractive. We've gone to gift boxes, accordingly, and spent all our money

(Continued on page 63)

Digital Evolution Could Land In U.S. Video Stores, Theaters In Trailers

COMING ATTRACTION: Don't look now, but another disc system is trying to edge its way into video stores. However, unlike DVD, its purpose is to promote movies, not play them in their entirety. A London-based company, CD Previews, wants to place CD-i players in retail outlets. Those making the \$350 hardware investment will receive a monthly CD-i disc featuring trailers of new releases that can be shown on in-store monitors.

It should be noted straight off that CD-i is nothing new. A precursor of DVD, the format has been kicking around for several years without making much of an impression on consumers. CD-i (also known as Video CD) was conceived by Philips Electronics as the logical step after VHS.

Unfortunately, the MPEG-1 discs are limited to about 70 minutes playing time, half of that contained on DVD, which uses MPEG-2 encoding technology. Nonetheless, CD Previews' Tony Hemmings shrugs off the limitation as irrelevant to his purposes.

Indeed, Hemmings already claims a brand-name customer in the U.K.—Warner Theatres. About 20 movie houses have installed CD-i players to entertain ticket holders waiting in the lobby with coming attractions. Theater managers can program the trailers to appear in any order, and Hemmings says that early results are encouraging. He's seeking similar deals in the U.S., where as many as 4,000 theaters could afford CD Previews. The U.K. market is only a fraction of that size.

On either side of the Atlantic, theatrical's potential is dwarfed by video, the subject of discussions with a U.S. distributor that could introduce CD Previews to sever-

al key chains. Hemmings has planned a CD-i trial in 10 U.K. outlets over a two-month period in early 1997. If the results are positive, and the studios continue to provide clips, CD Previews will roll out to a national audience in the second quarter of '97. Hemmings doubts that more than 2,000 British stores can afford to participate, increasing the importance of an American beachhead.

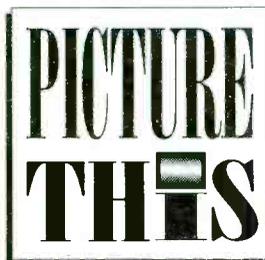
Revenues should flow from vendors buying space for their trailers; from stores paying \$25-\$50 a month for a disc; from companies willing to sponsor the service, including the CD-i player, in return for a permanent logo in a corner of the screen and on the

disc packaging; and from spot advertising, such as music videos from soundtracks.

Each CD-i disc has room for 35 two-minute clips of full-motion, full-screen images. A CD Previews affiliate, Main Squeeze, provides the digital video compression and a gold master. Replication costs are estimated to be 60 cents per disc in quantities of 1,000 or more.

Hemmings will have to battle entrenched competition. Retailers have shown VHS clips on in-store monitors for years, mostly from Video Pipeline, a veteran supplier that will be difficult to dislodge. But he claims that CD Previews' advantages over tape—no rewinding, instant access to clips that can be organized according to rental and sales popularity, CD stereo sound quality, and a better-looking picture—could readily attract 1,000 outlets, 4% of the video store population in the U.S.

"We can build from there," says Hemmings. In addition, there are tens of thousands of nonvideo outlets that regularly stock sell-through titles.



by Seth Goldstein

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For Oz Fans, There's No Place Like American Home

OZ DISCOVERY: American Home Entertainment has unearthed four silent movies based on stories from L. Frank Baum's classic Oz books. The tapes are available at sell-through pricing.

American Home Entertainment president **James Russo** says the company has been "sitting on the masters" for a few years. Recent "Wizard Of Oz" re-promotions from MGM/UA Home Video and the animated series "Oz Kids," released by Paramount Home Video, prompted American to spiff up the prints and release them.

Titles include "His Majesty The Scarecrow Of Oz," "The Patchwork Girl Of Oz," and "The Magic Cloak Of Oz," all directed by Baum in 1914. Running times are 40-60 minutes.

A fourth feature-length silent, "The Wizard Of Oz," was made in 1925 by comedian **Larry Semon**, who cast the then-unknown **Oliver Hardy** in the role of the Tin Woodman.

"It's not the greatest of the four, because it doesn't hold up to the image we have from the MGM movie," says Russo. One of the major plot differences: In Semon's version, Dorothy learns that she is heir to the Kingdom of Oz. She flies to Oz by plane, overthrows the evil rulers, and returns the magical land to its original goodness.

Retail price for the four-tape set is \$34.95. Titles are available individually for \$12.95.

Russo says that the four titles were in the public domain. He has added a musical score and narration to make the movies attractive to modern audiences.

The original scores were composed by Los Angeles-based **Mark Glassman** and **Steffen Presley**. Narration is by **Jacqueline Lovell**, one of the stars of the low-budget horror title "Head Of The Family" from American Fantasy Entertainment. Russo, who spent \$15,000-\$20,000 enhancing the silents, will likely copyright the new video versions.

American is looking to enhance a fifth Baum silent, "The Egyptian," also from the Oz books. The company has located a print owned by a Los Angeles collector, and if it's in good condition, Russo will begin work on the project.

Without preorder solicitation, orders for the first four total about 5,000 units. "We had a nice opening order from Tower, and the MGM Grand in Las Vegas also placed a sizable order," Russo says.

The MGM Grand plans an in-store promotion for the videos when Baum's great-grandson

Roger autographs his new book, "Lion Of Oz And The Badge Of Courage." The book is in stores Dec. 6, but the signing has not yet been scheduled.

Based in North Hollywood, Calif., American recently distributed the boxing video "Champions Forever."

EASTER PARADE: It's not even Christmas, but LIVE Home Video is putting together its Easter sell-through promotion.

Called "Monster Easter," the promotion will feature the supplier's popular line of 15 themed animation titles, including "Will Vinton's Claymation Easter" and "The

Turtles' Awesome Easter." Each is priced at \$12.95. Live-action titles such as "Jesus Of Nazareth," "Moses," and "The Scarlet And The Black" are also included, at prices ranging from \$14.98 to \$49.95.

Last year, the LIVE Easter collection sold more than 700,000 units, according to VP of sales **Tim Fournier**.

One added element for the 1997 push will be a cross-promotion with the Fox's Kids Club. The club is a feature of the network's afternoon block of children's programming, which airs on 107 Fox affiliates. More than 5 million kids aged 2-14 have joined.

An on-air contest will be conducted in March, giving viewers the opportunity to win five Easter titles. They can also enter a sweepstakes drawing by mail. Titles in the prize package include "Here Comes Peter Cottontail," "The Velveteen Rabbit," "The Tale Of Peter Rabbit," and volume I or II of "Tales Of Beatrix Potter."

On the theatrical side, LIVE will offer a free poster when consumers purchase "The Substitute." The title will be repriced to \$14.98 on Feb. 11.

ARCHIE THE GREEK: "Independence Day," in stores for barely two weeks, has been declared the winner of the annual fourth-quarter video sales race by Suncoast Motion Picture Co.

In an unusual announcement from the retailer, VP of marketing **Archie Benike** says the Fox Home Entertainment blockbuster "will be the biggest sell-through release of the year." Of Buena Vista Home Video's "Toy Story," he says, "It will be one of the biggest sell-through titles." No other titles were mentioned.

Suncoast certainly isn't going out on a limb with these obvious predictions, but the announcement sure has a Vegas ring about it. So what are the odds on "The Nutty Professor"?

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ NO. 1 ★★★				
1	NEW ▶		INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
2	1	5	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
3	3	3	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
4	2	3	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
5	4	7	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
6	5	9	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
7	10	7	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
8	7	78	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
9	11	3	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
10	8	4	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
11	13	19	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
12	14	3	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
13	6	7	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
14	9	10	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
15	18	27	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
16	15	2	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
17	12	8	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
18	19	10	PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni Dist. Corp. PBV0796	Various Artists	1996	NR	19.98
19	17	14	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
20	21	191	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
21	16	2	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
22	24	183	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
23	20	14	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
24	23	6	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
25	NEW ▶		BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
26	26	8	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
27	25	10	COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98
28	33	3	MR. BEAN: MERRY MISHAPS	PolyGram Video 8006367753	Rowan Atkinson	1996	NR	19.95
29	28	7	PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996	Penthouse Video WarnerVision Entertainment 57003-3	Various Artists	1996	NR	19.95
30	37	2	THE 1996 WORLD SERIES	Major League Baseball Prod. Orion Home Video 91096	Various Artists	1996	NR	19.98
31	32	14	THE FIRM	Paramount Home Video 32523	Tom Cruise	1993	R	5.99
32	22	7	FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
33	40	7	DANCE THE MACARENA	Quality Video, Inc. 26033	Wil Veloz	1996	NR	19.95
34	27	301	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
35	31	13	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.98
36	NEW ▶		PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
37	NEW ▶		OASIS...THERE AND THEN	Epic Music Video Sony Music Video 50151	Oasis	1996	NR	19.98
38	35	55	MY FAIR LADY ◆	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
39	29	4	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
40	34	4	VAN HALEN: VIDEO HITS-VOLUME 1	Warner Reprise Video 3-38428	Van Halen	1996	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.

'Furry' Video Puts Braun Into Charity

Supplier Finds Valuable Exposure In Animal Project

PET PROJECT: Here's something you don't see every day: an independent video whose entire profits (after expenses) are being donated to charity.

Braun Film and Video in Sterling, Va., has earmarked its proceeds from "Let's Explore... Furry, Fishy, Feathery Friends" for a newly formed charity, HugsAmerica. Part of the Los Angeles-based nonprofit organization Image Arts Foundation, HugsAmerica helps animal victims of fires, oil spills, and other natural disasters, as well as mistreated creatures.

"Furry, Fishy" (30 minutes, \$14.95 suggested list) concerns 7-year-old Mekenzie Rosen-Stone and her dad, who receive pointers on choosing and caring for animals when they visit a pet



by Moira McCormick

store. Not just the customary kittens, puppies, fish, birds, rabbits, and hamsters are featured. More exotic fauna, such as iguanas, hedgehogs, scorpions, prairie dogs, and lizards, also get screen time.

Braun top executive **Dave Braun** says that this is the company's first kid

vid title. "I'm a corporate and commercial producer," he notes. Braun was inspired to create the program in part by observing the viewing habits of his 4-year-old daughter, Madeleine, and "seeing what she most enjoys watching."

Plus, he says, "I'm an animal lover and always have been. I grew up with a virtual zoo—birds, cats, dogs, lizards, rabbits, hamsters, guinea pigs, hermit crabs, and snakes."

"Furry, Fishy" is the first in a planned series called Let's Explore. "My goal was to examine everyday topics in a fun way," Braun continues. "I wanted something gender-neutral with strong universal appeal."

HugsAmerica has just kicked off a national promotional campaign. The spokeswoman, **Angela Watson** of the ABC sitcom "Step By Step," is doing interviews, which includes promoting awareness of the video. "Furry, Fishy" is being sold via a toll-free number, 800-815-6205, and can be found at select stores. Braun adds that he's trying to secure wider distribution.

Because Braun Film and Video provided all the funds for "Furry, Fishy," the company wasn't beholden to investors or partners, says Braun, who decided to donate profits to HugsAmerica. "It was modestly budgeted," he notes. "People donated services and equipment, and we did it on our downtime; it was very self-contained. We had the access and resources to make it happen."

Programmers and broadcasters have approached Braun about developing the series. The HugsAmerica exposure could help "lead to bigger and better things," he believes. Meanwhile, "it's good to be giving something back. We're part of something worthwhile."

SPECIAL-INTEREST VIDS

(Continued from page 61)

[on appearances]."

The more important element for specialty labels, Ambrose continues, is to bring potential buyers to retail. "Relating the title to television advertising, doing prominent television pairings, whether it is on PBS or the networks—these are ways to really get [consumers] in stores," he says. "The pull promotion is better than the space in the store, because that space is going to go to the entertainment and children's product every time."

In an often hostile retail atmosphere, some chains are clearly better than others at making special interest work. Boyer says she has found that promotions generally work best at "entertainment destinations" rather than video-centric stores, such as Suncoast Motion Picture Co. and Blockbuster, which usually cater to consumers who are seeking a quick movie fix.

"If you so much as get a spine out at Suncoast, which prides itself on stocking huge amounts of titles in each category, you are ahead of the game," Lyle maintains. He cites Store of Knowledge and Learningsmith as two chains that have been particularly friendly to nontheatrical programs.

"The good news is that labels are no longer trying to find the niche retailers where special interest works," Lyle says. "In the places they are working, they are working well."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	4	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
2	3	3	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
3	5	3	THE NUTTY PROFESSOR ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
4	2	4	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
5	4	7	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
6	NEW ▶		INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
7	6	8	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
8	7	10	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
9	8	5	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
10	NEW ▶		STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
11	11	5	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
12	9	9	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
13	10	5	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
14	14	3	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
15	12	7	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
16	15	6	FEAR ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
17	13	4	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
18	NEW ▶		THE PHANTOM (PG)	Paramount Home Video 328503	Billy Zane Kristy Swanson
19	20	3	STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
20	18	5	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
21	16	11	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
22	17	6	JAMES AND THE GIANT PEACH (PG)	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon
23	19	11	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
24	21	2	THE PALLBEARER (PG-13)	Miramax Home Entertainment Buena Vista Home Video 8944	David Schwimmer
25	22	17	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
26	29	3	LAST DANCE (R)	Touchstone Home Video Buena Vista Home Video 8288	Sharon Stone Rob Morrow
27	24	9	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
28	NEW ▶		KAZAAM (PG)	Touchstone Home Video Buena Vista Home Video 8294	Shaquille O'Neal
29	32	14	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
30	26	9	A THIN LINE BETWEEN LOVE & HATE (R)	New Line Home Video Turner Home Entertainment N4442	Martin Lawrence Lynn Whitfield
31	25	3	THE ADVENTURES OF PINOCCHIO (G)	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas
32	30	2	FIST OF THE NORTH STAR (R)	BMG Video 3679	Gary Daniels Malcolm McDowell
33	23	3	MRS. WINTERBOURNE (PG-13)	Columbia TriStar Home Video 11663	Shirley MacLaine Brendan Fraser
34	37	14	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
35	34	2	COLD COMFORT FARM (PG)	MCA/Universal Home Video Uni Dist. Corp. 82959	Kate Beckinsale Joanna Lumley
36	31	4	MOLL FLANDERS (PG)	MGM/UA Home Video M905529	Robin Wright Morgan Freeman
37	40	21	12 MONKEYS ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
38	27	6	CELTIC PRIDE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8024	Damon Wayans Daniel Stern
39	38	3	JANE EYRE (PG)	Miramax Home Entertainment Buena Vista Home Video 8946	Charlotte Gainsbourg William Hurt
40	39	23	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino

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Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	9	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
2	2	5	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
3	3	15	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
4	4	5	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
5	5	5	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
6	14	3	SKY DANCERS: PINK VOLUME Cabin Fever Entertainment CF2155	1996	14.98
7	6	39	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
8	13	93	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
9	7	33	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
10	NEW ▶		THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
11	12	3	BARNEY'S ONCE UPON A TIME Barney Home Video/The Lyons Group 2014	1996	14.95
12	9	13	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
13	20	37	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
14	8	11	GOOSEBUMPS: STAY OUT OF THE BASEMENT FoxVideo 4464	1996	14.98
15	19	33	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
16	11	49	THE LAND BEFORE TIME III ◇ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
17	15	11	GOOSEBUMPS: A NIGHT IN TERROR TOWER FoxVideo 4463	1996	14.98
18	10	17	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718	1994	12.95
19	17	225	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
20	RE-ENTRY		BARNEY: WAITING FOR SANTA Barney Home Video/The Lyons Group 98041	1992	14.95
21	18	9	BEAVIS & BUTT-HEAD: DO CHRISTMAS MTV Music Television/Sony Music Video 49807	1996	14.98
22	NEW ▶		SKY DANCERS: BLUE VOLUME Cabin Fever Entertainment 2165	1996	14.98
23	RE-ENTRY		BARNEY'S 1-2-3-4 SEASONS Barney Home Video/The Lyons Group	1996	14.95
24	NEW ▶		SKY DANCERS: YELLOW VOLUME Cabin Fever Entertainment 2175	1996	14.98
25	16	31	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ **THE LOW & SWEET ORCHESTRA**
Goodbye To All That
 PRODUCERS: David Briggs, Gavin MacKillop
 Interscope 90056

The late-summer release by this Los Angeles band, featuring longtime scenesters Mike Martt and Zander Schloss, actor/musicians Dermot Mulroney and Kieran Mulroney, and former Pogues accordionist James Fearnley, still deserves consideration as one of the year's top albums—a refreshing mix of Americana, punk, and Celtic vibes held together by top-notch songwriting and impassioned performances. Produced mostly by the late David Briggs (of Neil Young fame), the album plays with remarkable consistency, its highlights being the accordion-driven "Sometimes The Truth Is All You Get," drinking song "A Dog Came In The Barroom," power pop gem "A Nail Won't Fix A Broken Heart," and Celtic instrumental "Planxty Del Zamora." A wondrous meeting of musical cultures.

RAP

▶ **MOBB DEEP**
Hell On Earth
 PRODUCERS: Mobb Deep
 Loud/RCA 66992

Duo's last long-player was a certified classic wrapped in plastic, and twin rappers Havoc and Prodigy continue their winning ways with this follow-up, which once again shows off undeniable chemistry as it combines richly detailed, novelistic rhymes about dwelling in project hell (New York's Queensbridge Houses). The music features crisp rhythm rafts that float in symphonic swells of cinematic bliss. The group's B-boy boulevard brutality is balanced by such mature morality as "I'm tired of livin' this way/Crime pays, but for how long?/Until you reach your downfall."

▶ **FOXY BROWN**
Ill Nana
 PRODUCERS: various
 Violator/Def Jam/Mercury 533 684

After lacing four hot hip-hop hits by gold and platinum performers Jay-Z ("Ain't No Nigga"), Case ("Touch Me, Tease Me"), LL Cool J ("I Shot Ya"), and Toni Braxton ("You're Makin' Me High") and becoming a bona-fide star herself, this sassy, raspy-voiced rap diva finally fires one from the solo chamber. With its melodic R&B arrangements and simple, radio-friendly hooks, the set is on target as she discusses sex, hard-boiled black-mafia fiction, fashion, and her family ties to the Firm—the crew she shares with superstars Az, Nas, and others. Tracks on the album feature those acts as well as Mobb Deep and Blackstreet.

▶ **LIL' KIM**
Hardcore
 PRODUCERS: various
 Big Beat/Atlantic 92733
 Sex sizzles on this debut disk by the diminutive lieutenant from Junior M.A.F.I.A., a crew founded by the Notori-

SPOTLIGHT



VARIOUS ARTISTS
The Real Meaning Of Christmas
 PRODUCERS: Various
 Benson 84418-4407

Benson celebrates the season with this formidable array of talent from its gospel roster. From genre kingpins Fred Hammond and Hezekiah Walker to newcomers the Colorado Mass Choir, the 13-song collection of mostly new material never lets up. Irresistible urban jams (Hammond and Radical For Christ's "He Is The Reason"); pop gems (the entire roster's anthem "Suddenly"); jazzy reinterpretations of classic fare (Angelo & Veronica's silky and soulful "O Come All Ye Faithful," Kim Rutherford's heartfelt "Sweet Little Jesus Child," and sax man Ben Tankard on "Away In A Manger"); and contemporary choral gospel (Walker's "More Than A Holiday") flow seamlessly into one another. Should be a mainstay on R&B and gospel radio for Christmases to come.

ous B.I.G. The heat extends from the cover art, in which she's pictured squatting and wearing a leopard-skin bikini, to the aural-porn grooves that bounce like tightly tuned hydraulics. With a distinctive flow, she explicitly explores her sexuality, but her sassy ghetto-girl rhymes are so raw deluxe that they sometimes grate. Play them only at night or prepare to hear the edits fly by.

SPOTLIGHT



VARIOUS ARTISTS
Dr. Dre Presents . . . The Aftermath
 PRODUCERS: Various
 Aftermath/Interscope 90044

Hip-hop historians will debate into the next millennium the ways in which Dr. Dre might have developed had he not left Death Row Records this year to form his own entertainment company. But on the strength of this opening salvo from the label, Dre seems to have moved on. There are his trademark crisp sonics and tense, theatrical sound towers on this multiartist collection, but the misogyny that polluted much of "The Chronic" and Snoop Doggy Dogg's "Doggystyle" is gone. Instead, there are upbeat tracks about unity. Lead cut "East Coast/West Coast Killas," featuring Nas, KRS-ONE, RBX, and B-Real, attempts to quash civil warring, and "Been There Done That" talks about living the good life. Other highlights are Kim Summerson's "Choices," vocal trio Hands On's "Got Me Open," and RC's cover of David Bowie's "Fame."

LATIN

▶ **PROYECTO UNO**
New Era
 PRODUCER: various
 H.O.L.A./PolyGram Latino 341006
 Slyly witty, *en fuego* rap quartet of Puerto Rican/Dominican heritage makes its maiden voyage on Jellybean Benitez's H.O.L.A. imprint a memorable

one by blending its patented, high-strutting merengue and Latin house head knockers ("Pumpin'," "El Grillero") with a pair of slow-grinding *baladas de amor* ("Cruzando La Calle," "Hombre Para Ti"). A generous batch of club-ripe reconstructions of "Pumpin'" on the CD single assures a high profile in the dance world for this kinetic group.

MR-7
Más Pa'rriba
 PRODUCER: Manuel Moran
 Fonovisa 9512

Versatile Moran clan separates itself from the massive horde of regional Mexican acts with ultra-emotive front man Alvaro Moran rolling out gut-wrenching wails on the bittersweet romantic odes "Todavía Pienso En Ti" and "Perdóname," plus the uptempo lovelorn entry "Mi Error."

NEW AGE

MICHAEL HOPPÉ & TIM WHEATER
Wind Songs
 PRODUCERS: Michael Hoppé, Richard Burmer
 Seventh Wave 7044

Usually when keyboardist Michael Hoppé and flutist Tim Wheater get together, it's for albums of sweet neo-romanticism like "The Yearning," "Wind Songs," however, finds them in a much more introspective, unfiltered place. Wheater picks up his ethnic and concert flutes and blows contemplative improvisations across restrained synthesizer drones and ambiences by Hoppé and some delicate punctuations by Richard Burmer. A gifted player who used to be in Eurhythms, Wheater has a melodic gift that makes this more than meditative swaddling.

RUBEN GARCIA
Room Full Of Easels
 PRODUCER: Ruben Garcia
 Close Tolerance Music
 Ruben Garcia is a disciple of Harold Budd and is heavily indebted to the Budd/Brian Eno collaborations of the late '70s. In fact, Budd is even credited with "treatments" on one track. Garcia lays out long, slow-motion piano melodies, with sympathetic echoes, ambiences, and ghost harmonies rising to fill the silences. With the help of two other ambient artisans, Jeff Pearce

VITAL REISSUES

CHARLES MINGUS
Mingus And Friends In Concert
 REISSUE PRODUCERS: Bob Belden, Sy Johnson & Bill Kirchner
 Legacy/Columbia 64975

In A Soulful Mood
 REISSUE PRODUCER: Roy Carr
 Music Club 50004

New Tijuana Moods
 REISSUE PRODUCER: John Snyder
 RCA Victor 09026-68591
 An oddball pioneer in the grand American tradition, bassist/bandleader/composer Charles Mingus created the most distinctive body of work in ensemble jazz after Duke Ellington, his compositions pushing the music into a wholly personal, modernist realm. These three releases help display his broad ambitions. "Charles Mingus And Friends In Concert" is an expanded reissue of a '72 comeback concert at New York's Lincoln Center, Mingus' return to live performance after a decade. The highlights of

the concert—visceral versions of "Jump Monk" and "Ecclesiasticks" and a soulful showcase for Mingus and tenor saxist Gene Ammons, "Mingus Blues"—are high indeed, but the ebbs show the all-star band meandering. (Thankfully, listeners can program around MC Bill Cosby's goofy intros.) One of Mingus' masterpieces, "New Tijuana Moods"—already issued once on CD with nearly an entire shadow album of unedited takes—is part of RCA Victor's excellent 20-bit jazz reissue series. The disc is a south-of-the border lost weekend in sound, evoking tequila shots and table dances, mariachis and the morning after. "In A Soulful Mood" is an entry in the English label Music Club's inspired program of compilations (also including discs of Charlie Parker's Dial years and Astor Piazzolla's Milan material). The album surveys the best of Mingus' sides for the Candid label, including a great rendition of the classic "Reincarnation

Of A Love Bird" and a take on "Stormy Weather" that features an awesome solo from Eric Dolphy on alto sax. Music Club is distributed in the U.S. by Koch International.

VARIOUS ARTISTS
Origins: The Early Years Of The New Age, Volume One
 PRODUCER: none listed
 Narada 63928
 Narada goes beyond the obvious to chart some of the routes of new age music. John Renbourn's finger-style guitar work points the way toward the Windham Hill pickers, represented here by Alex de Grassi. Harold Budd & Brian Eno track the elusive roots of ambient music, while Celtic harpist Alan Stivell is revealed as a seed for the current Celtic revival. But the find of "Origins" is Jordan de la Sierra's gorgeous 20-year-old Eastern-derived piano meditation, "Song Of The Rose." Also on the album are Michael Jones and pioneer Deuter.

and Scott Fraser, Garcia creates a meditative space, but one with enough interest that the attentive listener can explore. The passive listener can drift away. Contact: 520-635-2252.

GOSPEL

THE BISHOPS
You Can't Ask Too Much Of My God
 PRODUCER: Steve Mauldin
 Homeland 9620

Patriarch Kenneth Bishop and sons Kenny and Mark continue to carve out a distinctive sound in Southern gospel music. Their trademark "front porch" harmonies are tight as only family can be tight, and the country-leaning sound of some of this collection's songs stretches the trio beyond the boundaries of predictability. Filled with strong radio possibilities, the album promises to add to the long list of chart-topping songs that the group has accumulated in its 10-year history. Mark and Kenny Bishop's solid originals sit in perfect harmony with public domain standards ("Palms Of Victory") and the work of some of modern gospel's finest tunesmiths (Jeff Silvey and Michael Puryear's touching "Love Did"). Another sure shot from one of the format's most reliable ensembles.

CONTEMPORARY CHRISTIAN

OUT OF EDEN
More Than You Know
 PRODUCERS: Michael Bragg, Lisa Kimmey-Bragg
 Gotee 701382688

The first Out Of Eden album inspired a record label, when the Gotee Brothers (dc Talk member Toby McKeehan, Todd Collins, and Joey Elwood) started Gotee Records to launch this trio (Billboard, Dec. 7). Sisters Joy and Andrea Kimmey and Lisa Kimmey-Bragg have a pop/R&B sound that is unique in the Christian market and should find favor among gospel and contemporary Christian audiences. On their sophomore effort, Kimmey-Bragg and her husband, Michael, take over production duties, and the result is a thoroughly enjoyable album that builds on the promise displayed in their debut. "Good Time" is a groove-oriented romp, and "More Than You Know" has an infectious, insinuating melody and strong lyrics. Their cover of the Clark Sisters "You Brought The Sunshine" is already gaining attention at Christian radio. Contact: 615-370-2980.

CHRISTMAS

PHILLIPS, CRAIG & DEAN
Repeat The Sounding Joy
 PRODUCER: Paul Mills
 Star Song 0100

One of Christian music's most popular acts, Randy Phillips, Shawn Craig, and Dan Dean deliver a Christmas record sure to ignite holiday cheer. The project combines such classic tunes as "Sleigh Ride," "Go Tell It On The Mountain," and "I'll Be Home For Christmas" with such wonderful originals as Craig's "Call His Name Jesus," Phillips' "Glorify The Lord," the Phillips/Cindy Morgan composition "Be It Unto Me," and the Dean, Dave Clark, and Don Koch collaboration "The Kid In Me." The album has a warm, grand, lushly produced feeling that often characterizes seasonal offerings. Like a holiday feast, there's something here for everyone.

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 Bambarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► **LL COOL J** *Ain't Nobody* (4:37)

PRODUCER: Rashad Smith
WRITERS: H. Wolinski, J.T. Smith
PUBLISHER: Full Keel, ASCAP
Geffen 1063 (c/o Uni) (12-inch promo)
The way-cool soundtrack to "Beavis & Butt-Head Do America" is off and running with this pop-juiced hip-hop ditty. The rap vet playfully unfurls his patented love-talk on top of an insinuating classic-funk bassline. The hip-grinding verses lead to a chantable chorus that re-creates the best portions of the timeless Rufus nugget "Ain't Nobody." Programmers starved for something sexy and immediately appealing need look no further.

★ **PUFF JOHNSON** *All Over Your Face* (3:44)
PRODUCER: Jermaine Dupri
WRITERS: J. Dupri, Carl-So-Lowe
PUBLISHERS: EMI-April/So So Def/Air Control, ASCAP
REMIXER: Chucky Thompson

Work 8903 (c/o Columbia) (cassette single)
This should do the trick. Johnson's long-heralded promise as a pop star should be realized with this saucy slice of jeep-funk. She firmly walks the line between Faith Evans' grit and Brandy's girlishness, contributing sleek harmonies and a friendly confidence to the song's wicked chorus. It was hard to improve upon Jermaine Dupri's original groove, but Chucky Thompson accomplished the task by soaking the track in old-school R&B strings that will have listeners fondly recalling their favorite Gladys Knight jams. Waste no time in snagging a copy of this winner.

SCFG *Elephant Chains* (4:51)
PRODUCERS: Antonio Humphrey, Ernest Lee Williams III
WRITERS: D. Johnson, E.L. Williams III, A. Humphrey, C. Spencer
PUBLISHERS: Rare Species/E-SA, SESAC

Max Music 2030 (cassette single)
Up-and-coming act mines ground first broken by US3 with a jazz-spiced funk jam. The raps are intelligent and accessible, while the chorus is mild and quietly insinuating. The hook here lies in the cushiony keyboards and live bass, which give the track a nice texture. Equally potent—and even more jazzy—is the acoustic mix, which relies on raw percussion and the song's taut melody.

R & B

★ **ASHFORD & SIMPSON WITH MAYA**

ANGELOU *Been Found* (4:14)
PRODUCER: not listed
WRITERS: N. Ashford, V. Simpson, M. Angelou
PUBLISHERS: Nick-O-Val/Guycol, ASCAP
REMIXERS: Jimmy Simpson, Logan Anderson
Hopsack Silk 398 (c/o Ichiban) (CD single)
The groundswell of radio support for this glorious jam should expand with the release of youth-conscious jeep-funk remixes by Jimmy Simpson and Logan Anderson. They do a fine job of toughening the groove without tampering with the song's concise melody or Ashford & Simpson's rich harmonies. Angelou's poetic recitation is a stroke of brilliance that the widest possible R&B radio audience needs to experience. If you passed on this the first time, open your mind and listen one more time.

COUNTRY

► **DIAMOND RIO** *Holdin'* (3:12)

PRODUCERS: Michael D. Clute, Tim DuBois
WRITERS: K. Garrett, C. Wiseman
PUBLISHERS: Irving/Kelly Garrett, BMI; Almo/Daddy Rabbitt, ASCAP
Arista 3067 (c/o BMG) (7-inch single)
When it comes to exemplary musician-

ship, stellar harmonies, and great song sense, it's difficult to beat Diamond Rio. Once again, the act delivers the goods, with a hook-laden single about the joys and challenges of love. Marty Roe's lead vocal draws listeners into the story and makes them truly care about the characters in the song. Plus, the chorus is so contagious that they will instantly find themselves singing along.

► **DEANA CARTER** *We Danced Anyway* (3:23)

PRODUCER: Chris Farren
WRITERS: M. Berg, R. Scruggs
PUBLISHERS: Longitude/August Wind/Great Broad/Heart of Hearts, BMI
Capitol 10373 (CD promo)
Carter follows her hugely successful debut single, "Strawberry Wine," with this beautifully melodic track that solidly proves that her previous victory was no fluke. Her superb performance infuses this Randy Scruggs/Matraca Berg composition with just the right amount of romance and whimsy, creating an absolute aural delight. A fine record that should maintain and maybe even increase her momentum at country radio.

KENNY CHESNEY *When I Close My Eyes* (3:18)

PRODUCER: Barry Beckett
WRITERS: M.A. Springer, N. Musick
PUBLISHERS: Tom Collins/Murrah, BMI
BNA 64725 (c/o BMG) (CD promo)
Chesney follows "Me And You" with another pretty ballad. The production by Barry Beckett has a simple, understated quality that places the focus on the lovelorn lyric and Chesney's evocative vocals. Competition is mighty tough at country radio, but this lovely ballad certainly deserves attention.

STEVE KOLANDER *Still Crazy 'Bout You* (3:07)

PRODUCER: Buddy Cannon
WRITERS: J. Weatherly, S. Kolander
PUBLISHERS: Bright Leaf/Charlie Monk, ASCAP; Baloo/Just Mike, BMI
River North 4577 (CD promo)
This record boasts an inviting retro feel in Buddy Cannon's production—as well as a cleverly written lyric that has an emotional foundation most everyone can tap into. Kolander delivers a winning performance, and the whole outing has a unique quality that makes the track critically appealing but may not translate to a widespread radio acceptance, especially since it's coming from an indie.

DANCE

► **LIVIN' JOY** *Don't Stop Movin'* (9:20)

PRODUCERS: Visnadi, Viani DJ
WRITERS: Visnadi, Diggs
PUBLISHER: not listed
REMIXER: Junior Vasquez
MCA 3905 (c/o Uni) (12-inch single)
After rehashing "Dreamer" more times than a Thanksgiving turkey, MCA finally offers a fresh recording from this Italian club act. Tameka Star steps into the lead vocalist slot. And while she's no Janice Robinson (the gorgeous voice of "Dreamer"), she has the pipes to make this happy-house anthem work. The original version has a lot of pep and radio-friendly energy, while Junior Vasquez's aggressive remix has the tribal melodrama to make runway regulars squeal with delight and demand repeat turntable spins. A solid 12-inch package that will usher in an album of the same name.

► **BYRON STINGILY** *Get Up* (9:08)

PRODUCERS: Zack Toms, Paul Simpson
WRITERS: B. Stingily, Z. Toms, P. Simpson
PUBLISHERS: EMI/Sorted, BMI
REMIXER: Roger Sanchez
Nervous 20216 (12-inch single)
The former Ten City front man continues to assert himself as a solo artist to

be reckoned with with this feel-good house kicker. His familiar, honey-coated falsetto has never sounded as sweet or authoritative. He stomps over rugged grooves provided by Zack Toms, Paul Simpson, and Roger Sanchez with the vigor of a preacher, while a choir chirps gleefully in the background. Already massive on key turntables in its test pressing, look for this to be one of the first mega dance-floor hits of the new year. Contact: 212-730-7160.

PUMP HOUSE GANG *Bang Bump* (6:11)

PRODUCERS: John Soroka, Larry Sturm
WRITERS: D. Bloom, J. Soroka
PUBLISHER: not listed
REMIXERS: DJ Insane, Federique Finesse, John Soroka, Larry Sturm
Escape 2002 (12-inch single)
Sometimes, all ya want or need is a phat groove to jump around to—and that's all producers John Soroka and Larry Sturm provide on this straight-ahead house twirler. There are some booty-styled chants included, which are mildly amusing and not distracting to the bassline, which is the key element of this noteworthy track.

AC

► **PETER WHITE FEATURING BASIA** *Just Another Day* (3:37)

PRODUCER: Paul Brown
WRITERS: P. White, A. DiLena
PUBLISHERS: Lobster, BMI; Ambalina, ASCAP
REMIXER: Mick Guzauski
Columbia 8797 (c/o Sony) (CD promo)
Guitarist White enlists the vocal aid of Basia for a breezy ballad from his fifth Columbia opus, the lovely "Caravans Of Dreams." It's such a pleasure to have a tune that features the long-absent singer's lush stylings, and White frames Basia with beautiful acoustic riffs and an appropriately complex but contagious jazz melody. Producer Paul Brown, with input from remixer Mick Guzauski, anchors the cut with an accessible shuffle beat that will bring sensuous motion to AC playlists.

★ **JOE COCKER** *Anybody Seen My Girl* (3:03)

PRODUCER: Don Was
WRITER: not listed
PUBLISHER: not listed
550 Music 8734 (c/o Sony) (CD promo)
This is a fine example of the sterling material on Cocker's current "Organ-

ic" collection. The veteran artist has found a kindred spirit in producer Don Was, who harnesses that distinctive growl and directs it down an intimate and introspective acoustic-rock path. Was infuses just enough blues flavor to keep Cocker clearly engaged and to prevent the song from wallowing in soft pop blandness. An excellent choice for triple-A and AC formats, as well as the few rock stations that reverently recall Cocker's wild past.

TRACY HARRIS *If It's Gonna Take A Miracle* (4:12)

PRODUCER: Chris Harris
WRITERS: M. Heimermann, R. Hamm
PUBLISHER: not listed
Pamplin 9603 (CD cut)
Harris should be a familiar voice to fans of the "Motown Comes Home" project, on which she was featured with Stevie Wonder and the Temptations. She appears ready to be fully embraced by the pop world with this charming, easy-paced ballad from her debut album, "Keep On Believin'." She does a fine job of infusing the Christian tone of the song into a mainstream-friendly groove. This is an essential addition to the collections of those who subscribe to the musings of Amy Grant, Michael W. Smith, and the Winans. Contact: 800-651-1535.

ROCK TRACKS

★ **BILLYCLUB** *Self Help (Don't Cry To Me)* (no timing listed)

PRODUCER: Chuck Uchilda
WRITER: not listed
PUBLISHER: not listed
Idol 003 (7-inch single)
Billyclub may be a new band, but most of its members are veterans of the punk scene. Matthew McCoy cut his baby rock-star teeth in the U.K. Subs, while Karl Morris is known for his tenure with the Exploited. With relatively untapped newcomers Gregor Kramer and Kurt Grayson in tow, the band slams through an edgy track that is ripe for picking by young rebels. However, old-school punkers will dig the reverence for the "good old days" sound that permeates the subtext of this cut. A good preview into an album due next summer. By then, every major label should be lined up with a checkbook and contract in hand. Contact: 214-826-4365.

THE HUSH *Golden Years* (3:56)

PRODUCERS: Joe Ferry, Sarah Chanderia
WRITER: D. Bowie
PUBLISHERS: Chrysalis Songs/Screen Gems/EMI/Tintoretto, BMI
Shanachie 005 (7-inch single)
Now here's a fun twist on a familiar song. The Hush takes a David Bowie chestnut and reinvents it with a jazzy beatnik vibe. This interpretation is a tad jarring at first, but it ultimately gets under your skin in the most pleasant way. Perfect for college radio, this intriguing band also offers a kicky original tune, "Possessed." In all, a single that leaves the listener wanting to hear a lot more.

RAP

NO GOOD BUT SO GOOD *Get Your Shake On* (3:48)

PRODUCER: Luther Campbell
WRITERS: T. Latimer, D. Hill, J. Strachan
PUBLISHER: Deep South, BMI
Luke 30103 (c/o Priority) (CD promo)
So good is this track from Luke protégés No Good that partygoers from coast to coast will be getting their shake on all night long. A combination of the Hokey Pokey and current dance steps, "Get Your Shake On" contains all the elements of a successful bass jam: well-planned, infectious grooves; call-and-response lyrics; and undeniable crowd participation.

MOONSHINE *Origin Of Species* (4:23)

PRODUCERS: Mr. Zinn, Vesuvio
WRITERS: Able, Vesuvio
PUBLISHER: Nightglow, ASCAP
Arcane 56531-2 (c/o) (CD single)
Moonshine's allure is in its deeply emotive, jazz-influenced tracks. Though the lyrics more than hint at the act's verbal ability, Mr. Zinn's beats are the kicker. The vocal prowess melds better with the Davy Jones mix of "Origin," as the act leaves its gangster mode behind and relaxes.

TEARDROP *Ghetto Child* (5:06)

PRODUCERS: Ivan Henderson, Michael Trammel, MC Hit
WRITER: not listed
PUBLISHERS: Far Out, ASCAP; Windjammin', BMI
Smooth Sailing (CD single)
Ghetto preachers Teardrop have dipped into War's "Slipping Into Darkness" to authenticate this down-home sermon. It is intended to lead lost souls to a straight-and-narrow path away from drugs, hanging on corners, and blaming others for self-demise.

CHRISTMAS

PATSY *"Kid" Santa Claus/Happy Holly-Day* (3:21)

Roperry 2255 (cassette single)
Contact: 212-753-6153.

MARK CHESNUTT *What Child Is This* (2:43)

Decca 3863 (CD promo)

ALAN JACKSON *Rudolph The Red-Nosed Reindeer* (2:54)

Arista 3060 (c/o BMG) (CD promo)

GARY ALLAN *Please Come Home For Christmas* (3:50)

Decca 3864 (CD promo)

PAT GODWIN *Elvis Is Coming Back For Christmas* (1:41)

Ikon 36492 (CD cut)

SHANIA TWAIN *God Bless The Child* (3:48)

Mercury 137 (c/o PolyGram) (CD promo)

CHRIS SMITHER *Coventry Carol* (3:15)

Hightone 8060 (CD promo)

JOHN PIZZARELLI *Let It Snow, Let It Snow* (no timing listed)

RCA 66986 (c/o BMG) (CD cut)

NORMAN BROWN *The Christmas Song* (4:30)

Mojazz 2003 (CD promo)

BONEY JAMES *This Christmas* (no timing listed)

Warner Bros. 8466 (CD single)

GLADYS KNIGHT & THE PIPS *When You Love Someone (It's Christmas Everyday)* (no timing listed)

MCA 11490 (CD cut)

HENRY ROLLINS *T'was The Night Before Christmas* (4:06)

Columbia 67376 (c/o Sony) (CD cut)

SPONGE *Christmas Day* (4:11)

Columbia 67375 (c/o Sony) (CD cut)

LEA DeLARIA *The Truth About Christmas* (3:21)

Streeter 1003 (CD cut)

KENNY ROGERS WITH WYNONNA JUDD *Mary, Did You Know* (3:51)

Magnatone 108 (CD promo)

SHAWN COLVIN *Wish You Were Here* (no timing listed)

Columbia 7937 (c/o Sony) (CD promo)

JOI CARDWELL *My First Christmas With You* (no timing listed)

EightBall 050 (CD single)
Contact: 212-337-1200.

Y'ALL *Christmastime In The Trailerpark* (no timing listed)

Y'All 003 (CD single)
Contact: 212-477-5288.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).

Reviews & Previews



CHILDREN'S

PARTY TOWN FRIENDS: TEA PARTY TWINS

Sony Wonder
30 minutes, \$9.98
Another series aimed squarely at little girls, "Party Town Friends" debuted as a television special Nov. 29 in national syndication and checks in next month in the video format. The animated stories touch down in Pink Moon Valley, a peaceful little nook that is home to tea-party-throwing twins and their friends Party Princess, Patty Pet Party, Flora Flower, and others. Throwing parties is about all that the twins, Honey and Cinnamon, have in common, and their various exploits reveal lessons in sharing and cooperation. Also included in the video is the live-action extra "How To Have A Tea Party." This one is calling out for toy cross-promotions.

HEALTH & FITNESS

ALCHEMY, THE CRYSTAL CAVE

Mystic Fire Video
80 minutes, \$19.98
If it looks like new-age healing programs but feels like visits to Camelot, it must be the new pair of wellness videos from Mystic Fire hosted by noted healer Deepak Chopra. "Alchemy" flows forth with live-action re-enactments of two Roundtable knights searching for the Holy Grail. Assisted by none other than Merlin the Magician, Percival and Galahad learn to transform their focus on materialism into a spiritual sensibility. Also new is "The Crystal Cave," a mélange of dramatic readings by performers of conversations between Merlin and other characters that some might find hokey and others will eat up. In an unusual "reverse window," both titles are surfacing at retail a few weeks before their national television debuts on PBS.

DOCUMENTARY

DAREDEVILS

A&E Home Video
100 minutes, \$19.95
Let's start off with a warning: Don't try this at home. A dangerously close look at some of the premier contemporary daredevils, this documentary reveals four people who take the concept of a day's work way past what many consider sane. For starters, there's Robbie Knievel, who is determined to break father Evel's numerous motorcycle speed and jumping records. Enrico Walenda, one of a family of high-wire stuntmen, is continuing the legacy with such feats as a walk between two buildings 100 feet above a city street. Wing-walker Lee Oman takes upon himself the death-defying task of walking on the wing and then hanging from the engine of a biplane. And Steve Trotter, leader of a new generation of daredevils, boasts feats that include going over Niagara Falls in a barrel—twice!

THEATRICAL

LUMIERE & COMPANY

Orion Home Video
88 minutes, \$59.98
Although its price tag puts this single tape in the no man's land between rental and sell-through, it is worth a mention simply by virtue of its exemplary content. Forty contemporary filmmakers—

from Spike Lee to Wim Wenders, Peter Greenaway to David Lynch—pay homage to the cinematic arts and the pioneering Lumiere brothers in a kaleidoscopic tribute. Project mastermind Philippe Poulet, a researcher at the Lyon Cinema Museum, restored one of the first Lumiere cameras and reconstructed their original film. He then approached the modern directors to create their own "Lumiere film" using the same criteria as the brothers did 100 years ago: one sequence lasting 52 seconds with no synchronized sound, no artificial lighting, and a maximum of three takes. The results are raw, refreshing, and, in many cases, surprisingly refined.

MADE FOR TV

THE MAKING OF ROAD RULES

Sony Music Video
55 minutes, \$12.98
"Two Men And A Winnebago" could be the pseudonym for MTV's long and winding series "Road Rules." Direct to video comes this behind-the-scenes look at the program, which includes not only quality time with its 18- to 25-year-old road warriors but day-in-the-life experiences with the show's directors, producers, and camera crew over more than two months and thousands of miles of Americana. Although it likely will not

inspire many viewers to get up and sing "My Country 'Tis Of Thee," the tape is a lighthearted look at teamwork and survival. On the down side, it suffers from the same endless-onion scenario as the making-of tapes that complement sister series "The Real World." The question is this: How many layers into a supposed piece of *cinéma vérité* do fans really want to go?



TOMB RAIDER

Eidos Interactive
PC CD-ROM/Sony PlayStation/Sega Saturn
Move over, Mario 64. "Tomb Raider" is after your crown as the best game of the year—and nearly nabs it. This 3D action-adventure game is both breathtakingly beautiful and highly addictive. As archaeologist Lara Croft, the gamer ventures into worlds of puzzles, combat, and discovery. Each of the 15 levels offers a different gaming environment for the player to explore. Suspenseful music accompanies the quest, which is filled with sur-

prise attacks by flesh-eating coyotes, vampire bats, and even a mammoth-sized dinosaur. The game control is fairly simple to master: Lara can perform multiple tasks with simplicity, including jumping, climbing, dodging, and shooting. It is refreshing to see a game developer use a female for the lead role in an action game; let's hope other companies will follow suit. Expect this title to be among the top sellers of the holiday season.

MINDDRIVE: FIB

The Other 90%
PC-CD-ROM
A home lie detector might not be the healthiest of holiday gifts, but those who are daring can now pick one up at their local software store. "Fib" works with the MindDrive Sensor peripheral (which is sold separately), a device that is placed on the index finger to measure bioelectric signals sent by the brain. Skeptical? Most people are. However, in tests on multiple subjects, "Fib" caught almost all lies. An on-screen meter shows the subject's bioelectric responses to each question. When those responses are compared to responses to control questions, the investigator is able to determine a dishonest answer. The manufacturers are

careful to label this product as a game—the package reads: "Fib is not a substitute for a lie-detector test." Indeed, "Fib" encourages its use in the context of several "read my mind" games that challenge players to guess onscreen items that they have secretly selected. A fascinating (and very frightening) product.



GO ASK ALICE

By Anonymous
Read by Christina Moore
Recorded Books
5 hours (unabridged), \$34
This 1971 classic, based on the real diary of a teenage drug user, is even more powerful on audio than it is in text form. Christina Moore gives a tour-de-force performance—she truly becomes the confused, 15-year-old heroine, struggling to deal with the anxieties of adolescent life and confiding her deepest thoughts to her diary. The insidiousness of drug abuse is underscored by the fact that this was a "good" girl—a shy, intelligent teenager from a loving family, with good grades and dreams for the future, worrying about the usual teenage problems (acne, boys, popularity, arguments with parents)—far from the "stereotypical" drug addict. But when she is slipped some LSD at a party and enjoys the experience, she decides to experiment with other drugs, and gradually, this seemingly harmless escape takes over her life and leads her into a downward spiral of addiction, dope pushing, promiscuous sex, squalor, and even a stint in a mental hospital. Moore's intimate reading draws the listener into a compelling, riveting audio experience. This deeply personal, brutally honest story should be required reading or listening for every adolescent.

QUEST: DISCOVERING YOUR HUMAN POTENTIAL

By various authors
Read by various readers
Simon & Schuster Audio
1 hour (abridged), \$12
Based on an award-winning PBS television program, this tape features the top self-help gurus of the day giving their thoughts on such topics as the nature of the soul and the way to find fulfillment. The respected speakers are Thomas Moore, Stephen Covey, Deepak Chopra, Marianne Williamson, David Whyte, and Bernie Siegel, most of whom have their own best-selling books and audios. The problem is that the program is set up as simply a collection of sound bites. A narrator presents a topic—for example, the soul—and then there's a one-minute quote from each speaker on that topic. Since the quotes are just excerpts, listeners don't get the full, step-by-step theory or approach of each speaker. Nor do the speakers interact with each other. A discussion or debate among these six influential thinkers could have been enlightening, but instead their quotes are separate and self-contained. Meanwhile, the insights presented are largely basic, common-sense platitudes: If you're unhappy with your life, either change the circumstances of your life or change your attitude toward it; if you act loving toward other people, they will respond in kind.

IN PRINT

BLUES ALL AROUND ME—THE AUTOBIOGRAPHY OF B.B. KING

By B.B. King with David Ritz
Avon Books
336 pages, \$23

In this eloquent autobiography, B.B. King admits that he may be a little sketchy on some of the factual details of his life, but, as he notes in his introductory chapter, "cold facts don't tell the whole story... I'm writing a memory of my heart."

From the pain of losing his mother while still a child to the affronts he faced as a black touring musician traveling the South in the '50s, King is no stranger to the blues. What makes his autobiography transcendent is the tone of forgiveness and acceptance throughout. King relays the things that have caused him anguish but never forgets to relish the things that heal his heart.

King is honest about his career, reflecting on the many changing musical trends since his "Three O'Clock Blues" hit No. 1 on Billboard's R&B chart in 1952. "Where was I when rhythm and blues became rock'n'roll?" he asks. "I was working. That's the answer to almost any question about where I was at almost any time. Working. Working Seattle or Amarillo or Dayton or Dallas or Des Moines."

The hard-working King tells of playing as many as 360 gigs a year. He confesses to crying onstage the first time he got booed, but he poured the emotion into his performance and turned the audience around. He is honest about his shortcomings as a businessman and his tangled relationships with women.

While some may not appreciate King's view of women—"I think of myself walking into a flower gar-

den. Wherever I look, I see beautiful flowers. I want to pick one. And I do. It's not the flower's fault, it's mine"—there is something charming in his romantic view. "I make overtures to women who seem kind and gentle, sympathetic and beautiful, in ways beyond what most people can see," he writes. "There's an inner, feminine beauty, what I call motherly beauty. I want a soft shoulder, a soft caress."

He admits that he didn't think of the consequences of having children but is proud that he has never been involved in paternity suits. "I was told a long time ago that if you were with a woman, and the woman says the child is yours, then the child is yours."

King shares his admiration for bluesmen like Lonnie Johnson, Blind Lemon Jefferson, Aaron "T-Bone" Walker, and Bobby Bland. Louis Jordan, Louis Armstrong, Dizzy Gillespie, Miles Davis,



Frank Sinatra, Elvis Presley, Sammy Davis Jr., Eric Clapton, and Stevie Ray Vaughan are just some of the musical luminaries whose lives have intersected with King's.

The book is musical in its tone, capturing the essence of King. It reads like a warm and lengthy conversation with a close friend. Aficionados of the blues will find plenty of tales to pique their interest, but the book truly shines because of the portrait it paints of a man who has made kindness and respect a lifelong philosophy.

King says he never forgets the fans. "Got this policy I've honored for 45 years: I'll sign any autograph for any fan. I see my fans as my bosses—they pay my way—and I'll never do anything to hurt their feelings."

He has been attracted by Memphis, New York, Los Angeles, and Las Vegas. He has had wives and girlfriends and 15 children, all of whom he says he respects and has tried to care for in his way. But it is clear that King's first true love is the blues, and his guitar Lucille is his lifetime companion.

"The older I got, the more I could see the majesty of the blues," writes King. "The blues reminds me of the Pepsicon I used to advertise, a tonic good for whatever ails you. The blues is the source. I still get irritated when I hear folks call the blues gloomy. The fact is that the blues contains all the basic feelings of human beings: pain, happiness, fear, courage, confusion, desire... everything. Complicated feelings told in simple stories. That's the genius of blues."

That, also, is the genius of King's story.

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 9-11, **Musicom2**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 800-647-7600.

Dec. 10, **22nd Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.

Dec. 12, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Nashville Bar Assn., ASCAP Headquarters, Nashville. 615-242-9272.

Dec. 18, **International Radio & Television Society Christmas Benefit**, Waldorf-Astoria, New York. 212-867-6650, extension 306.

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.

Jan. 17-18, **"Country Cares" Training Seminar**, for St. Jude Children's Hospital radiothons, Peabody Hotel, Memphis. 901-495-3300.

Jan. 19-23, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 3-6, **ComNet Conference And Exposition**, various locations, Washington, D.C. 800-545-EXPO.

Feb. 8, **28th Annual Image Awards**, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 9-12, **MILIA Multimedia Publishing Market**, Palais des Festivals, Cannes. 212-689-4220.

Feb. 24, **Tribute-Roast Honoring Stan Goman**, hosted by the American Jewish Committee's music video division, Copacabana, New York. 212-751-4000, extension 338.



Wine For A Good Cause. Imago Recording president Terry Ellis spearheaded the third annual T.J. Martell Wine & Music Aficionado Dinner, which this year raised more than \$150,000 for the AIDS, cancer, and leukemia research foundation. Highlights included an auction featuring rare wines, a demonstration by Tuscan grape stompers, and presentations from almost a dozen wine producers. The auction lot donated by Ellis, which included a week at a villa in the British Virgin Islands and tickets to the Trois Glorieuses wine festival in Burgundy, France, fetched the highest bid of the evening. Other lots were donated by such industry figures as Sony Music's Don Ienner and Tommy Mottola and singer Julio Iglesias. Pictured celebrating, from left, are wine expert Robert Parker, Ellis, Unison Productions chairman Joe Smith, songwriter/producer Jim Steinman, and composer Andrew Lloyd Webber.

LIFELINES

BIRTHS

Girl, Yurika, to **Seiro and Mikano Inamori**, Nov. 19 in Kanagawa, Japan. Father is manager of the store operations department at Tower Records in Japan.

Boy, Michael Patrick, to **Michael and Denise Harris**, Nov. 20 in Ridgewood, N.J. Father is director of finance at Relativity Records.

Girl, Emma Lea, to **Amy Morriss and David Lowry**, Nov. 23 in Nashville. Mother is a Myrrh recording artist.

MARRIAGES

Amy Boxenhorn to **Ryan Paternite**, Nov. 17 in New York. Bride is a publicist at Third Floor Media. Groom is the former international booking director for the Blue Note Jazz Clubs.

DEATHS

Bill Dollar, 46, of injuries in a car accident, Nov. 21 in Charlotte, N.C. For

the last 16 years, Dollar was an air personality on WSOC-FM Charlotte. He was the Country Music Assn. broadcast personality of the year in 1989 and co-hosted "NASCAR Country" since the syndicated show began in 1990. He began his career at age 14 in Humbolt, N.C., and worked in Memphis; Birmingham, Ala.; Nashville; and Atlanta before settling in Charlotte. He is survived by his wife, Laurie, and daughters Erica and Paulanne. The family asks that memorial donations be made to Speedway Children's Charities in Harrisburg, N.C., or the Charlotte office of the Muscular Dystrophy Foundation.

Bruce Honick, 46, of cancer, Nov. 22 in Nashville. Honick was chief correspondent for Country Weekly magazine and was instrumental in launching and developing that publication. He began his career as a sports writer for The Nashville Banner in 1970 and worked there until joining Amusement

Business in 1981. He also served as managing editor of Nashville! magazine and as editor of Nashville Scene, Metropolitan Times, and Nashville magazines. Honick is survived by his wife, Michelle, and his mother, Flo. The family requests that memorial donations be made to the Joe Kraft Foundation, 210 23rd Ave. N., Nashville, Tenn. 37203-1502.

Tiny Tim, 64, reportedly of a cardiac arrest, Nov. 30 in Minneapolis. Famous for his warbling falsetto and ukulele playing, Tim rose to fame in the late '60s through appearances on "Rowan And Martin's Laugh-In" and as a regular guest on "The Tonight Show," where his 1969 wedding to Victoria May Budinger, whom he called Miss Vicky, was witnessed by more than 20 million Americans. His signature song, "Tip-Toe Thru' The Tulips With Me," peaked at No. 17 on Billboard's Hot 100 Singles chart in 1968. His first and most successful album, "God Bless

Tiny Tim" on Reprise Records, spent more than 30 weeks on Billboard's Top LPs chart, where it peaked at No. 7 that same year. Born Herbert Khaurry, Tim spent his early career singing in clubs before he was picked by Peter, Paul & Mary's Peter Yarrow for a small part in his film "You Are What You Eat." Tim was back in the spotlight this year with his most recent recordings: "Girl," a collaboration with Brave Combo, and the just released "Tiny Tim's Christmas Album," both on Rounder. He is survived by his third wife, Sue Gardner, and daughter Tulip Victoria.

Diane Nixon, 49, of cancer, Nov. 30 in New York. She was office manager of Capitol Records' New York office and executive assistant to Bruce Lundvall, president of Blue Note Records and GM of Capitol Records New York, for 20 years. She is survived by her daughter, Gena; a brother, Jimmy; a sister-in-law, Regina; and two nieces.

GOOD WORKS

WOMEN IN MUSIC BASH: Los Angeles Women in Music, a non-profit group dedicated to fostering and promoting equal opportunities for women and men in the music industry, is celebrating its 10th anniversary Dec. 18 with a holiday affair at the Olympic Connection. The event will feature a buffet dinner and dance party. The evening costs \$30 for members and \$40 for nonmembers, not including drinks.

The group organizes and supports special events, songwriter showcases, panels, and educational seminars. For reservations, call 213-243-6440. Contact: **Amy Dresser** at 213-257-4012.

ROYALTIES FIGHT DISEASES: Part of the publishing revenues from two songs from **Suzanne Jusst's** Angel Bug album, "Another Planet," will be donated to organizations fighting anorexia, bulimia, and AIDS, according to **Tom Cornett** of Nashville-based Calinoh Music Group, whose publishing affiliate, West Manchester (BMI), publishes the Jusst songs. She suffers from anorexia and bulimia. The songs are "Barbie Dolls" and "Easy Does It." Contact: **Tom Cornett** or **Ann Hofer** at 615-292-3568.

FOR THE RECORD

Thaddeus Hoppe Hugo, featured in Lifelines in Billboard's Dec. 7 issue, was born Nov. 24 to Diane and Buckley Hugo.

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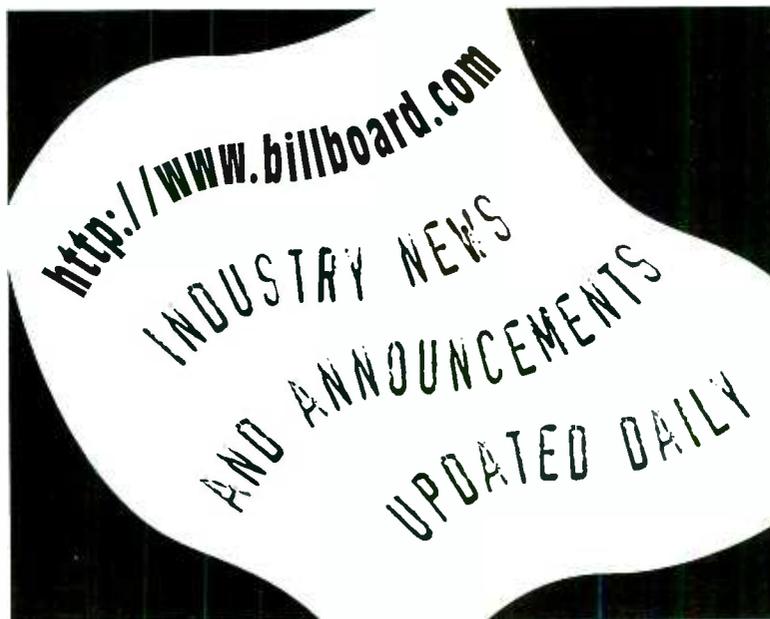
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Programming

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Why? Just Koz. Sax player Dave Koz picks the winner of a contest during his SW Networks show, "Personal Notes." First prize was a day with Koz, during which he cooks breakfast and performs for winner and friends at the winner's home. Second prize was a sax from Koz. Shown, from left, are Rich Vestuto, director of SW's adult programming; Koz; and SW air personality Jim Fitzgerald.

Wink Martindale: Back In The Game

TV/Radio Vet Plays The Music Of His Life

■ BY CHUCK TAYLOR

Amid the bounty of '70s flavors returning to public favor—from "Multiplication Rock" to disco, Journey to "The Grease Mega-Mix"—game-show host and radio veteran Wink Martindale has found himself in the heart of the retro revolution.

The famed front man of such historic game shows as "Tic Tac Dough" and "Gambit" has not only hit pay dirt with Disney/Buena Vista's new game fest, "Debt"—Lifetime TV's highest-rated series after only seven months on the air and a recent cable TV Ace Award

winner—but he has returned to his roots as a personality on Jones Satellite Networks' syndicated format the New Music of Your Life, which launched in June.



MARTINDALE

Martindale fills the midday shift for the adult standards outlet, playing music primarily from the '40s and '50s, along with snippets from his career-spanning collection of more than 150 on-air musician and celebrity interviews.

"I've always kept busy since I was 17, but this is a good feeling, make no bones about it. I feel very lucky," says the venerable personality. "Yes, the Winkmeister is coming back!"

"All of a sudden, Wink Martindale is popping up. He's just become very visible," affirms Phil Barry, VP of programming and operations at Jones Satellite Networks. Visibility, in fact, was key to the programming supplier to ensure that the new format stood apart from more established offerings from Westwood One and ABC Radio Networks.

"We knew that to make any headway in this area, we had to have marquee talents; that's what sets the music apart," Barry says. "Wink is very familiar to listeners in this age group and even younger age groups. He brings credibility to the format with younger listeners who are trying things out."

Ironically, with his current ventures, Martindale, 62, is playing both ends of the demographic spectrum. For the New Music of Your Life, he is aiming for a core audience of 35-plus. With "Debt," however, the idea is to bail America's youth out of red ink.

"Michael Davies, the producer of the show, told me that this could do for me what MTV did for Tony Bennett," he says. "Adults have known me for years, but it's unbelievable to get

kids knowing you. The show is designed for 18- to 49-year-olds, which make up an audience of 130 million.

"Game shows traditionally skewed to an audience over 50. Disney wanted a program that would appeal to the audience of 'Singled Out,' " MTV's 20s-oriented game show. "It sure is fun to be on the cutting edge."

But as with the hip-all-over-again Bennett, Martindale's appeal to youth comes from remaining true to his roots, not by camping it up as an unrealistic embodiment of today's



Happy Days. Wink Martindale and Pat Boone, right, work through a rehearsal for the "Pat Boone Chevy Showroom" on ABC-TV New York in 1957. Martindale was on vacation from his gig at WHBQ-AM New York.

trends.

That, perhaps, is why Martindale's gig on the New Music of Your Life is a natural. Sharing air time with other broadcasting vets like Gary Owens, Johnny Magnus, and Chuck Southcott, Martindale is quite simply reliving the times of his life.

"I love this music; it's what I grew up with and started playing in my late teens and early 20s in Memphis," Martindale says. "I can talk about it intelligently."

"Like most of us working on the format, Wink has been playing this music since it was new in the '50s and '60s," says Southcott, national PD for the format and afternoon personality.

(Continued on next page)

Radio Series Brings Listeners The World

PRI Provides U.S. Outlet For Int'l Music

■ BY BRADLEY BAMBARGER

NEW YORK—From the entrancing wail of Sufi mystics to the keening clarinets of klezmer, the Public Radio International-distributed "Worlds Of Music" series helps spread the gospel of global sounds.

Co-produced by the World Music



Institute and public station WNYC New York, "Worlds Of Music" is based on live recordings of concerts the institute has presented in New York. The concerts are arguably the finest, most frequent source of live traditional music in the U.S. and often document artists who have never before been recorded, be they from south India or south of the Mason-Dixon line.

"With the series, we are trying to take the World Music Institute's concert recordings a step further thematically," says WNYC's Eileen Delahunty, executive producer of "Worlds Of Music," "whether it's investigating an instrument like the accordion and how it's used in various musics around the

world in a program like 'The Big Squeeze' or whether it's exploring a specific region like west Africa."

"Worlds Of Music" began broadcasting Oct. 13 and ends Dec. 29. The show runs Sundays at 8 p.m. on WNYC (and per each PRI station's discretion). So far, 57 stations carry "Worlds Of Music," according to Janet de Acevedo, director of national promotion for Public Radio International. (The network distributes programming to 560 outlets throughout the U.S., Guam, and Puerto Rico.) In July, the entire 13-week series will be re-uplinked.

Highlights of the series so far include "The Mystical Music Of Islam," featuring virtuoso qawwali vocalist Nusrat Fateh Ali Khan, and "New And Old World Fiddles," which follows the fiddling of North America back to its Anglo-Saxon beginnings, with players from West Virginia, Ireland, Scotland, and Cape Breton, Nova Scotia. Other programs have included "The Big Squeeze," "Classical Music Of India," "A Cappella Harmony African Style," "Music Of The Andes," "Bards And Troubadours," "Music Around The Mediterranean," and "From The Cau-



A Balinese gamelan ensemble is among the acts featured in Public Radio International's 13-week "Worlds Of Music" syndicated program.

casus To Siberia."

Upcoming programs include "Singing Down The Spirit," featuring religious songs from Haiti, Cuba, Philadelphia, and Georgia; "Gongs, Strings, And Flutes Of Southeast Asia," fea-

(Continued on next page)

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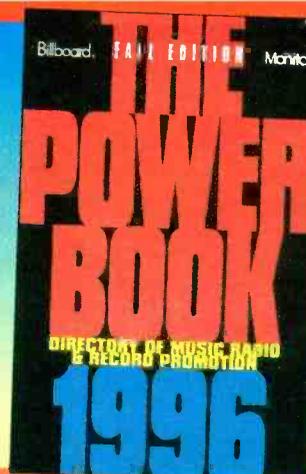
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	2	3	10	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY 1 week at No. 1
2	1	1	17	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
3	3	2	26	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
4	4	4	20	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
5	5	6	9	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
6	7	7	5	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
7	8	10	5	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
8	6	5	12	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	◆ ELTON JOHN
9	9	8	15	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
10	10	9	11	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	◆ PHIL COLLINS
11	11	14	42	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
12	12	11	24	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
13	13	13	33	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
14	14	12	10	LOVE IS THE POWER COLUMBIA ALBUM CUT	MICHAEL BOLTON
15	17	17	46	NOBODY KNOWS LAFACE 24115/ARISTA	◆ THE TONY RICH PROJECT
16	15	15	6	YOU MUST LOVE ME WARNER BROS. 17495	◆ MADONNA
17	22	25	4	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
18	16	16	9	THE MOMENT ARISTA 13260	◆ KENNY G
★ ★ ★ Hot Shot Debut/Airpower ★ ★ ★					
19	NEW	1	1	I BELIEVE IN YOU AND ME ARISTA ALBUM CUT	◆ WHITNEY HOUSTON
20	21	21	5	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
★ ★ ★ Airpower ★ ★ ★					
21	24	—	2	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
22	20	19	25	WHERE DO WE GO FROM HERE MERCURY 578102	◆ VANESSA WILLIAMS
23	23	23	14	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
24	25	27	3	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
25	28	28	25	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	2	13	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE 2 weeks at No. 1
2	3	4	18	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
3	5	5	11	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
4	2	1	25	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
5	4	3	26	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
6	6	6	22	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
7	8	11	7	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
8	7	10	7	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
9	11	9	23	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
10	9	8	16	MOUTH UNIVERSAL 56018	◆ MERRIL BAINBRIDGE
11	12	12	13	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
12	10	7	18	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
13	13	13	10	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
14	14	14	16	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
15	15	15	37	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
16	16	16	30	YOU LEARN MAVERICK 17644/REPRISE	◆ ALANIS MORISSETTE
17	17	17	15	WHERE DO YOU GO ARISTA 13225	◆ NO MERCY
★ ★ ★ Airpower ★ ★ ★					
18	20	24	5	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
19	19	19	29	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	◆ JEWEL
20	18	18	29	JEALOUSY ELEKTRA 64301/EEG	◆ NATALIE MERCHANT
21	22	31	3	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
22	21	20	20	NOWHERE TO GO ISLAND 854664	◆ MELISSA ETHERIDGE
23	25	27	5	THE GREASE MEGA-MIX POLYDOR ALBUM CUT/A&M	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
24	31	39	3	LOVEFOOL STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
25	26	29	7	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 51 adult contemporary stations and 56 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

PROGRAMMING

WINK MARTINDALE: BACK IN THE GAME

(Continued from preceding page)

"He has been with this format since 1970, when it was considered MOR. I think he's felt a passion for and excitement about this music ever since."

Such a depth of knowledge translates into an industrywide confidence in the format's roster of personalities, adds Martindale's format co-host, fellow radio legend and longtime friend Owens. "Many of the advertisers have been buying from us for years. They know that we deliver," he says. "It's that same feeling that exists in national TV spots with Gene Hackman, Michael Douglas, and James Coburn. There's instant name recognition because they know we've been doing this for 25 years or more."

So far, the New Music of Your Life is heard in about 50 markets, including Cincinnati; Kansas City, Mo.; and Fort Myers, Fla. Jones Satellite acknowledges that the format is ahead of first-year projections.

Martindale's daily noon-3 p.m. shift is recorded at his home studio in Southern California. He tapes commentary, interviews, and musical selections from his home library to DAT, which are then mixed with pre-programmed songs at the Jones studio in Los Angeles.

"I put my program together. If I want to get up at 4 in the morning, I can," Martindale says. "I defy anyone to tell that I'm not sitting at a studio live in Cincinnati. It works great."

"Wink puts a lot into his shows," acknowledges Owens. "He will spend many man hours in his preparation, reworking prior interviews with stars who are no longer with us."

Indeed. As part of the preparation for his show debut, Martindale found himself reviewing hundreds of hours of interviews from his days in the early '60s at a number of Los Angeles radio stations, most notably the legendary KMPC. Archived audio biographies, as he calls them, range from Neil Diamond, Linda Ronstadt, and Willie Nelson to Steve Lawrence & Eydie Gorme, Bennett, Helen O'Connell, and Henry Mancini. "It took me about three months to reduce all of these from reel to reel to DAT," he says. "But now I have all this wonderful material and can take, for example, someone who knew Elvis and get those sound bites, then wrap them around an Elvis song. It just makes it more interesting to be able to isolate these pieces."

Martindale also includes an occasional sprinkling of current artists whom the audience might enjoy. "There's certainly room for new material if it's in the right place," he says. "I will play Celine Dion because she's so well loved."

But overall, he never strays from his mind's eye view of a typical listener, envisioning that he's playing music for and talking directly to that person. "I see a woman fixing lunch in Oshkosh, knowing that the show is bringing back memories of her youth or her first love. The way I like to do radio is, if I find it interesting and compelling, then I feel the listener will, too. I can almost visualize what I was doing when I heard a lot of this music. It's really a kick for me."

Visualizing his own life via the format's playlist could transport Martindale through a remarkable career res-

pective. His broadcasting career began two months before high school graduation in his hometown of Jackson, Tenn., at WPLI, where he played records, read news and sports, and swept the floor—all for \$25 a week.

After graduating from Memphis State University, he worked his way up to WHBQ Memphis as morning-show host, a position that was soon accompanied by a Saturday-morning gig hosting a kids' show on WHBQ-TV.

It was during this time that Martindale witnessed firsthand the birth of the Elvis Presley phenomenon. He recalls, "Sam Phillips from Sun Records came in with 'Blue Moon Of Kentucky' and played it for WHBQ morning man Dewey Phillips, who only played R&B, what was then called 'race music.' Dewey put the record on, and the switchboard lit up. We ended up bringing Elvis in from a double feature [movie]. That was like being a pio-

neer; to have somebody come from nowhere and then completely dominate music."

In 1959, Martindale made the move to Los Angeles, where he was hired for radio and TV at KHJ. Around this time, he recorded a cover of the 1948 T. Texas Tyler narrative country hit "Deck Of Cards." To his surprise, the song, about a soldier who uses cards as a Bible, reached No. 7 on Billboard's Hot 100 Singles chart and garnered Martindale a shot on "The Ed Sullivan Show."

"We recorded it in four or five takes," Martindale says. "It was just one of those things." The DJ, TV host, and recording artist went on to cut several albums for Dot Records, charting on the Hot 100 a second time with "Black Land Farmer" in 1961.

Over the next few years, he carved a place in L.A. radio history as a host on KRLA, KFWB, and KMPC, as well as KTLA-TV. In 1964, he auditioned as game-show host of "What's This Song?," a music-themed program with celebrities. With that, yet another career was born.

For the next 25 years, he hosted some 19 game shows, some of which, he admits, were agonizing misses. A number of others, however, became TV legends. He began producing game shows in 1985.

And now, more than a decade later, Martindale has come full circle, embracing both of his great loves.

"I had never done a syndicated radio show before this. To go around the country in some real good markets is a real different kick from television," he says. "Television is a complement to radio, but radio is in my blood."

Barry of Jones Satellite concurs. "He's a radio guy at heart. These are his roots."



In The Beginning . . . In his first autograph-signing appearance, Wink Martindale dons his custom-made space outfit for WHBO-TV Memphis' "Mars Patrol." The year: 1954.

RADIO SERIES BRINGS LISTENERS THE WORLD

(Continued from preceding page)

turing Balinese gamelan; "Africa Blues Connection," which traces the roots of American blues to Africa; and "A World Of Percussion," with drummers from Africa and Latin America.

Based in New York, the World Music Institute—going on its 12th year—not only presents concerts in New York and tours of international artists but also produces recordings and markets CDs, tapes, and books via its voluminous mail-order catalog (Billboard, July 6). World Music Institute director Robert Browning shapes the radio series with artistic adviser Ray Allen, professor of musicology at New York's Brooklyn College. Producer Lars Hoel collaborates with them on the finished scripts. The shows are hosted by actress Yareli Arizmendi ("Like Water For Chocolate"), who provides background on the music, the musicians, and their instruments.

Some stations that subscribe to "Worlds Of Music" find the series useful for filling a void when they aren't able to produce their own world music programming. But even those outlets that have their own popular traditional music shows see the series as an ideal complement. "It fits perfectly with what we're doing," says Dennis Easter, PD at PRI/NPR outlet KUOP Stockton, Calif. "We follow their series with a world music show of our own. If they do another one, we'd definitely

continue."

According to Delahunty, WNYC and the World Music Institute look to develop a new "Worlds Of Music" series for next fall. "We're trying to get another grant from the Corporation for Public Broadcasting to produce a second set of programs," she says. "We have so many more great concert tapes."

Although, as Browning notes, "it's a tough time now with the demise of so much government funding. But the audience for traditional music is one hundredfold what it was when I started presenting here 20 years ago. And hopefully, the radio series will help get the music heard [in areas] where it's less accessible. As we've seen from the response to our mail-order catalog, people are crying out for this music."

The World Music Institute's winter '97 schedule of 21 concerts includes such performances as "From Turkey To Tangier: Sephardic Music From Islamic Lands," Jan. 11; "Klezmer And Music Of The Jewish Mystics," featuring virtuoso multi-instrumentalist Andy Statman, Jan. 18; "Music Of Scotland And Ireland," Jan. 26; and "Trance Music Of Morocco," Feb. 15. The spring brings Arabic music from oud/violin master Simon Shaheen and his group as well as piano improvisation by classical minimalism pioneer Terry Riley.

Radio's Evolution In Market 101 Parallels The Industry's Growing Pains Nationwide

A NAIL IN THE COFFIN: Part of the ritual whenever I return to my hometown, Lynchburg, Va., is driving in deference by the studios of **WWOD/WKZZ**, the stations where I gained my passion for and cut my teeth in radio some 16 years ago.

Mind you, since the early '90s, those visits have symbolized more a trigger for sentiment than a bow to the underlying spirit of radio. **WWOD-AM** has been dark for five years, a casualty of increasing FM dominance throughout the '80s. Earlier this year, owner Bahakel Communications surrendered the station license to the FCC. Sister **WKZZ-FM**, meanwhile, was sold in 1991 to act as a simulcast frequency for powerhouse top 40 **WXLK** (K92) in nearby Roanoke, Va.

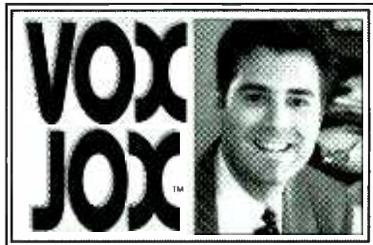
And yet, as the years have passed, the stations' studios—less than two miles from my parents' home—had changed little over the decade. Settled in a residential neighborhood, the understated stand-alone red brick building still bears the call letters, while its three winking towers nearby persistently call out to yesterday.

But on my Thanksgiving drive-by, I came upon the undeniable end of an era. Weeks earlier, a band of kids had broken into the building, smashing windows, ransacking whatever remained inside, and showing general disregard for my heralded reminiscence in gentle decay. (Gratifyingly, local police caught the vandals.) Now, the building sits boarded up, lonely, and bearing definite signs of yesterday's news.

It wasn't as if there weren't already enough signs that the radio spectrum in Roanoke/Lynchburg—the nation's 101st radio market—is a far cry from the dial I grew up with. And yet for all the bravado stirred by the buyout frenzy that is redefining radio in the '90s, perhaps it's easy to forget the impact that the Telecom Act has had in medium and small markets. As in the larger cities we so often write about, there simply no longer exists such a thing as business as usual—in metropolises and townships alike.

When I was growing up in that market 20-25 years ago, the station of choice was Lynchburg's founding frequency (established in 1930), top 40

WLVA-AM (which stood for Lynchburg, Va.), which, in its prime, was rolling out **the Bee Gees, Chic, the Pointer Sisters, and Barry Manilow** in December 1978. My mom (and my dentist) were satiated with beautiful music **WPVR-FM**, while my teenage brother got off on album rock **WSLQ-**



by Chuck Taylor

FM. Dad was a surfer, but with no jazz outlet within earshot, he would settle on **AC WLLL**. The few other notables at the time were top 40 **WGOL**, R&B **WJJS**, country **WWOD**, its automated AC sister **WKZZ-FM**, and Christian **WBRG**.

By the turn of the decade, however, as I was completing my on-air stints at **WWOD** and **WKZZ**, things were beginning to evolve. In 1980, K92 in Roanoke signed onto the FM dial with a top 40 magnetism not before heard in the market (I, in fact, remember discovering the station Jan. 1 of that year and immediately surrendering **WLVA** for a new preset on my car radio). A year later, country **WYYD-FM** joined the airwaves. Between the two, listeners soon found few reasons to maintain allegiance to AM. **WLVA** eventually switched to news/talk, while **WWOD** tried simulcasting its country format on **WKZZ**, then satellite-fed news in the late '80s. In the end, it simply could not compete with its stereo country cousin, **WYYD**.

Today, 16 active FMs and 18 AMs serve the Roanoke/Lynchburg market; as in many markets, AM lives in the shadow of its FM counterpart. The only Lynchburg AM to exceed a 1 share in recent Arbitron books is **WLVA**, the single N/T outlet in the city. **WLLL**, like **WWOD**, is dark, while **WBRG** consistently registers a 0.0 share with its satellite-fed religious talk programming.

On the FM dial, the ironies are only

exceeded by the number of radical format flips. The former beautiful music **WPVR** now is the local outlet for **Creedence Clearwater Revival**, serving up '70s oldies (amusingly, still holding onto the **WPVR** calls); **WGOL** is now oldies; and album rock **WSLQ**, perhaps growing up with its demo, now defines itself as Soft Rock **Q99**, playing an AC/oldies mix of everything from **Genesis** to **Bryan Adams** and **Barbra Streisand**. The only station format from the late '70s group that remains intact in 1996 is urban-leaning top 40 **WJJS**, coincidental in light of the fact that for many years, the outlet struggled to garner advertising in a city where nearly 84% of the population is white. Its success certainly serves as testament that younger listeners are attracted to urban sounds in the '90s.

But despite the format flips that have characterized the city's radio dial, those stations firmly entrenched in the market's history continue to dominate. Country **WYYD**, in the most recent ratings, maintained its deep-set dominance with a 14.1 share, while top 40/rhythm **WJJS** and its



The studios of **WWOD/WKZZ** Lynchburg, Va.: no longer accepting visitors.

regional simulcast **WJXX** are second with 10.3% of the marketplace. Ranked third is top 40 **K92** with a 9.0, followed by rock **WROV-FM** Martinsville, Va.—purchased in January '96 by Benchmark Communications, which also holds **WYYD**. Rounding out the top five are the heritage **WPVR** and **WSLQ**.

Of course, over the past 10 years, a number of new outlets have joined the radio club in Lynchburg and its surrounding cities: oldies **WLDJ** Appomattox, Va., which launched in 1989 and was sold to Cavalier Communications (owner of **WJJS**) in March '96; **WRDJ** Roanoke, begun in '92 and also owned by Cavalier; and **WLNI**, a syndicated sports/talk outlet launched in '93. A number of low-power stations primarily serving their communities of license have also set up shop.

Indeed, the airwave changes that time has wrought in Lynchburg signify a microcosmic snapshot of nationwide broadcasters' reactions to evolving tastes and the ever-altering tides of business. Like its 262 counterpart markets across the U.S., Lynchburg has dramas of growth and demise that are seldom so apparent from a day-to-day, often even year-by-year view.

My Thanksgiving trip to Lynchburg marked the first time in more than a year that I had returned to the city where I first studied those factors that work together to build a diverse and competitive radio environment.

How simplistic the past seems now. But maybe, knowing how high the stakes have become a decade and a half later, yesterday really was that much a simpler slice of history.

Johnson Hits Birmingham With R&B One-Two Punch

THE NATURAL ORDER of things in Birmingham, Ala., has changed a lot since the June start-up of young-end R&B **WBHJ** (95.7 Jamz) and the debut a month later of adult R&B duopoly partner **WBHK** (98.7 Kiss).

In its first full Arbitron book this summer, Jamz was sixth in the market with a 5.5 share 12-plus, while Kiss had a 2.6 share. In comparison, heritage R&B outlet **WENN** dipped 10.8-9.1, **WTUG** Tuscaloosa, Ala., fell 3.9-2.4 in the Birmingham book, and though top 40 **WMXQ** (Mix 94.5) was up 4.2-4.9, it has since flipped to soft AC rather than fight the young-end battle.

WBHJ was originally Tuscaloosa classic rocker **WFFX** but moved to Birmingham when H&P Radio bought it and flipped it to R&B. Meanwhile, H&P picked up 6,000-watt jazz outlet **WLBI**, upgraded its signal, and debuted its R&B adult format.

WBHJ PD Mickey Johnson, who heads marketing and promotion efforts for both stations, says of **WENN**, "We have not gone directly up against them—we flank them. [Jamz] is really young, Kiss is older, and **WENN** is in the middle. We're on a parallel course. We'll see what happens when we get to the end, where we cross over and smack 'em."

Johnson's background in marketing and promotion—he was director of **WJBT/WSOL** Jacksonville, Fla.—has helped establish both stations out of the box. A major TV campaign for a radio station hadn't been done in the market before; Johnson says that during the campaign viewers "couldn't get away from" the Jamz and Kiss spots.

With a staff transplanted mostly from Jacksonville and no station van, Johnson had Jamz's Saturday jocks ask listeners to drive the staff to Birmingham hot spots to give out T-shirts. "We even did remotes via cell phone. Jamz is a station on the edge, and that has never been done in Birmingham, basically because people think, 'Ooh, that's the Bible Belt.' We know we're going to catch grief from parents, but we're giving them an alternative [in **WBHK**]."

Not to be outdone, Kiss, helmed by former **WQHT** (Hot 97) New York staffer Michael Abrams, has executed two well-attended concerts: a sell-out set by the O'Jays and Levert and an old-school Kiss concert featuring the Gap Band, Cameo, and Maze.

Here's a sample 3 p.m. hour on **WBHJ**: **UGK**, "Diamonds In The Wood"; **Dru Hill**, "Tell Me"; **Kilo**, "Nasty Dancer"; **Luniz**, "I Got Five On It"; **2Pac**, "I Ain't Mad At 'Cha"; **Nate Dogg** Featuring **Snoop Doggy Dogg**, "Never Leave Me Alone"; **Faith Evans**, "Soon As I Get Home"; **Nonchalant**, "5 O'Clock"; **Az Yet**, "Last Night"; **Bone Thugs-N-Harmony**,

"Days Of Our Livez"; **Foxy Brown** Featuring **Blackstreet**, "Get Me Home"; **Total**, "No One Else"; **Mysikal**, "Here I Go"; and **Subway**, "This Little Game We Play."

By contrast, here's an hour on **WBHK**: **Luther Vandross**, "Don't Want To Be A Fool"; **O'Jays**, "For The Love Of Money"; **Earth, Wind & Fire**, "After The Love Has Gone"; **Tony Terry**, "Everlasting Love"; **Troop**, "All I Do Is Think Of You"; **Peaches & Herb**, "Shake Your Groove Thing"; the **Commodores**, "Three Times A Lady"; **Toni Braxton**, "You're Makin' Me High"; and **Main Ingredient**, "Everybody Plays The Fool."

Johnson says **WBHJ**'s first-book showing was a surprise to him, considering that the station had technical problems early on, resulting from a studio move that left the station dark for hours at a time. "We've gotten those problems worked out, but it's surprising we debuted

where we did." (In the most recent Arbitron, **WENN** has a 7.6 share, **WBHJ** has a 6.8, and **WBHK** has a 4.2.)

Johnson was raised in Orlando, Fla., and was fascinated with the mechanics of radio as a kid. In 1985, he saw **WHQT** (Hot 105) Miami ads in which legendary PD/morning man **Bill Tanner** held a flaming radio in his hand. He applied for and got a gig in the research department; soon, he was hanging around the promo department. When PD **Duff Lindsey** came in, Johnson was later promoted to assistant promotions director.

Johnson went to **WJHM** (102 Jamz) Orlando as promotions director and assistant PD with Lindsey, then segued to **WSOL** predecessor **WHJX** Jacksonville in 1993 as promo director and became PD in late '94. A chance meeting with Tanner led to an offer to program a new R&B adult outlet in Birmingham, which Johnson initially resisted. "I didn't want to do urban AC, but I didn't want to turn Bill down, so I tried to stall."

He did that until a mutual friend informed him that the gig involved two stations, one a young-end R&B. "I called Bill immediately," Johnson says with a laugh. When Tanner fretted about hiring a staff, Johnson assured him that many of the jocks who been at **WHJX** or **WJBT** when Johnson was programming agreed to come with him.

"What is there to programming if you don't have an air shift and you have an MD? You're gonna sit back and have lunch all day?" jokes Johnson. "My role when I was hired was to be the enforcer for promotion and marketing campaigns. You play the hits, and the music will take care of itself. You have to be out there, too."

JANINE McADAMS



newsline...

MANCOW MULLER, morning man at **WRCX** Chicago, has a hit with his second album, "Fat Boy Pizza Breasts." In the Dec. 7 issue, it debuted at No. 141 on The **Billboard** 200, and is the No. 1 seller at Chicago Camelot Music stores.

TOM CONNOLLY, GM of **WKLS** Atlanta, is upped to the new VP/Atlanta market manager spot for **Jacor**, overseeing **WGST/WKLS/WPCH**.

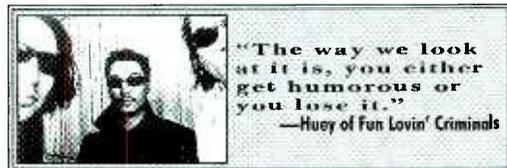
IT'S OFFICIAL: **SFX**'s deal to swap **WTDR** Charlotte, N.C., and \$65 million for crosstown **WSSS/WNKS** from **EZ Communications**, was 86'd. Then on Dec. 2, **EZ** announced that it would exchange **WIOQ/WUSL** Philadelphia and \$10 million for **Evergreen's** **WPEG/WBAV-AM-FM/WNKS/WRFX/WFNZ** Charlotte. **EZ** anticipates selling **WRFX**. The deal gives **EZ** its desired five outlets in Charlotte.

STATION SALES: **Emmis Broadcasting** has officially taken control of top 40/country combo **WKBQ** (Q104)/**WKXX** (Kix 106) St. Louis in a local marketing agreement; **WXZZ**/WTKT/**WKQQ** Lexington, Ky., from **Village Communications** to **Jacor**.

Most of us have been cash-starved at some point and fantasized about robbing a bank. What stops us is that we're scared we might get caught or killed. But with a few Valiums first, it would be easier, less stress." So goes the high concept for "Scooby Snacks" according to Huey, front man for Fun Lovin' Criminals, a band of escapists from New York.

No. 27 on Modern Rock Tracks this week, the loping, laconic "Scooby Snacks" is the first single from "Come Find Yourself," Fun Lovin' Criminals' EMI debut. The album spins a succession of droll, noir-tinted narratives, juxtaposing samples from the likes of "Reservoir Dogs" and Lynyrd Skynyrd with live action from Huey and his bandmates, Fast and Steve.

The phrase "Scooby snacks" came from a guy Huey and Fast used to know who doled out pills like puppy treats. But regardless of its Tarantino-esque imagery, "Scooby Snacks" isn't prescribing drug-induced armed robbery, Huey says. And despite the



band's moniker and its put-on pose on the cover of "Come Find Yourself," Huey, Fast, and Steve are no gangsta rappers.

"In Europe, they tend to get the irony of what we do," Huey says. "Here, some people say we're 'irresponsible.' They're too worried about selling Coke and Pepsi to have a sense of humor."

"You know, the way we look at it is, you either get humorous or you lose it and start shooting," he adds. "I'm not a pessimistic guy, but it does seem like society is on a downward slide. You get to feeling hopeless. In most people's lives, there's angst 23 hours a day. But if in that one other hour you can hear a Frank Zappa song or a Beastie Boys song, it puts things in perspective."

"Ultimately, what most of us want is to just have a good time and forget the fact that the rent's due. Our stuff is like a road movie with Bing Crosby and Bob Hope."

Billboard®

DECEMBER 14, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★ 2 weeks at No. 1	
1	1	2	13	HERO OF THE DAY LOAD	METALLICA ELEKTRA/VEEG
2	3	4	7	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
3	2	1	9	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
4	4	6	8	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
5	6	7	9	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
6	5	3	23	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
7	9	8	10	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
8	7	5	10	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
9	8	9	10	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
10	10	13	9	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
11	14	20	5	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
12	12	15	12	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
13	11	12	9	FREE BILLY BREATHE	PHISH ELEKTRA/VEEG
14	15	19	6	LOOKING FOR STIR	STIR AWARE/CAPITOL
15	24	28	4	★★★ AIRPOWER ★★★ BRINGING DOWN THE HORSE	
16	19	24	8	★★★ AIRPOWER ★★★ WHAT I GOT	
17	20	18	12	STINKFIST AENIMA	TOOL ZOO
18	22	21	8	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
19	23	23	15	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
20	13	10	11	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
21	29	39	3	JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
22	28	32	3	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
23	27	30	6	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
24	18	17	13	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
25	17	11	14	HAIL HAIL NO CODE	PEARL JAM EPIC
26	25	22	20	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
27	21	16	13	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
28	26	25	22	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
29	32	31	4	WALK ON WATER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	OZZY OSBOURNE GEFFEN
30	36	—	2	TRIP FREE LIFE VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
31	30	29	10	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
32	31	35	4	MACH 5 II	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
33	40	—	3	CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1	VAN HALEN WARNER BROS.
34	35	37	3	BANG BANG RHYTHMEEN	ZZ TOP RCA
35	33	34	5	DROWNING IN A DAYDREAM WISEBLOOD	CORROSION OF CONFORMITY COLUMBIA
36	34	26	10	CHARLIE BROWN'S PARENTS PET YOUR FRIENDS	DISHWALLA A&M
37	39	—	3	FATHER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
38	38	33	11	MESSAGE OF LOVE TRIAL BY FIRE	JOURNEY COLUMBIA
39	NEW ▶	1	1	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
40	NEW ▶	1	1	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard®

DECEMBER 14, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★ 5 weeks at No. 1	
1	1	1	7	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
2	2	2	9	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
3	3	3	17	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA
4	4	4	11	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
5	8	17	3	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
6	6	9	8	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
7	5	8	12	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
8	11	11	8	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
9	12	12	8	ALL MIXED UP 311	311 CAPRICORN/MERCURY
10	13	13	7	TATTVA K	KULA SHAKER COLUMBIA
11	10	7	10	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
12	14	14	6	MACH 5 II	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
13	9	6	14	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
14	17	19	5	LOVE ROLLERCOASTER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	RED HOT CHILI PEPPERS GEFFEN
15	7	5	10	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
16	19	30	4	★★★ AIRPOWER ★★★ DESPERATELY WANTING	
17	15	10	18	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
18	16	15	11	HAIL HAIL NO CODE	PEARL JAM EPIC
19	33	—	2	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
20	20	22	11	STINKFIST AENIMA	TOOL ZOO
21	18	16	10	IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH	THE LEMONHEADS TAG/ATLANTIC
22	29	35	3	RADIATION VIBE FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE TAG/ATLANTIC
23	22	24	9	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
24	23	21	24	DOWN 311	311 CAPRICORN/MERCURY
25	32	40	3	HELLO HELLO	POE MODERN/ATLANTIC
26	25	29	7	FREE BILLY BREATHE	PHISH ELEKTRA/VEEG
27	21	18	15	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMINALS EMI
28	24	25	25	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
29	26	27	11	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
30	31	32	7	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
31	27	20	14	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
32	36	37	3	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
33	28	23	16	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
34	NEW ▶	1	1	FIRE WATER BURN ONE FIERCE BEER COASTER	BLOODHOUND GANG REPUBLIC/GEFFEN
35	37	—	2	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.
36	30	26	12	DEVIL'S HAIRCUT ODELAY	BECK OGC/GEFFEN
37	NEW ▶	1	1	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
38	35	34	3	SHADOWBOXER TIDAL	FIONA APPLE CLEAN SLATE/WORK
39	34	28	12	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	NIRVANA DGC/GEFFEN
40	40	31	21	READY TO GO REPUBLICA	REPUBLICA DECONSTRUCTION/RCA



HITS!
IN
TOKIO

Week of November 24, 1996

- ① Virtual Insanity / Jamiroquai
- ② Every Time I Close My Eyes / Babyface
- ③ I Love You Always Forever / Donna Lewis
- ④ Justify / Daryl Hall
- ⑤ Say You'll Be There / Spice Girls
- ⑥ Me Wise Magic / Van Halen
- ⑦ Never Miss The Water / Chaka Khan
- ⑧ Ob-La-Oi, Ob-La-Da / The Beatles
- ⑨ You Must Love / Madonna
- ⑩ Beyond The Invisible / Enigma
- ⑪ If It Makes You Happy / Sheryl Crow
- ⑫ Alfie / Vanessa Williams
- ⑬ I May Be Single / Elisha LaVerne
- ⑭ Lay Down / Nalini
- ⑮ Angel / Simply Red
- ⑯ Kumoga Chigeruru Toki / UA
- ⑰ Betcha By Golly Wow! / ♪
- ⑱ La Le La / Shikisha
- ⑲ Dance Into The Light / Phil Collins
- ⑳ Mach 5 / The Presidents Of The United States Of America
- ㉑ Pride / Miki Imai
- ㉒ Give Me Little More / Clementine
- ㉓ Dub-I-Dub / The Axel Boys Quartet
- ㉔ Come On Everybody / Us3
- ㉕ Love Makes Me Run / Ice
- ㉖ Hey Dude / Kula Shaker
- ㉗ Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- ㉘ When You Love A Woman / Journey
- ㉙ Nagisa / Spitz
- ㉚ Doushiyoumonai Bokuni Tenshiga Oritekita / Noriyuki Makihara
- ㉛ Don't Stop Believin' / Andre De Lange
- ㉜ Change The World / Eric Clapton
- ㉝ All I Want / Susanna Hoffs
- ㉞ Slow Flow / The Braxtons
- ㉟ Lovefool / Cardigans
- ㊱ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ㊲ Macarena (Bayside Boys Mix) / Los Del Rio
- ㊳ Dut Of The Storm / Incognito
- ㊴ You Don't Know / Cyndi Lauper
- ㊵ Welcome To The Funclub Of Love / Meja
- ㊶ The Moment / Kenny G
- ㊷ Rizumu / UA
- ㊸ Donna Ikoto / Yukihiko Takahashi
- ㊹ Everybody Jam! / Scatman John
- ㊺ Got To Give It Up / Aaliyah
- ㊻ Gotta Get You Into My Life / Ruback
- ㊼ Lemon Tree / Fool's Garden
- ㊽ Bohemian Rhapsody / The Brads
- ㊾ Wishes / Human Nature

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81.3FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

UPCOMING

Billboard



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
212-536-5136



YEAR IN VIDEO

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
213-525-2304



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.

Contact:

Ken Piotrowski
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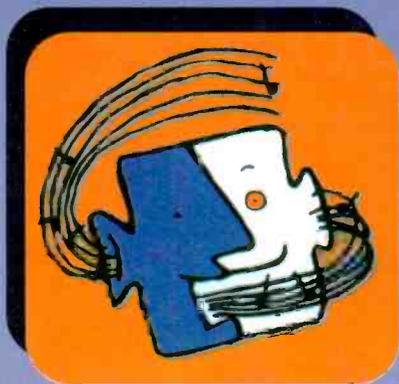
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LIDIA BONGUARDO



MIDEM

Issue Date: Jan. 25

Ad Close: Dec. 27

The annual MIDEM spotlight will be featured in **Billboard's** January 25th issue. Previewing the expected record turnout from the various worldwide markets (including Latin America, Europe, Asia etc.), this issue will also highlight the changing marketing opportunities in Asia Pacific and the new agendas of US major labels and their independent counterparts. Also, look for a complete run-down on the live music activities slated for the exciting showcase schedules.

Contact:

Christine Chinetti
44-171-323-6686
Pat Rod Jennings
212-536-5136



LATIN MUSIC QUARTERLY

Issue Date: Feb. 1

Ad Close: Jan. 7

Billboard's February issue contains the first of four Latin Music Quarterlies designed to provide readers with the most up-to-date information on the fast moving Spanish language music universe and its growing, vital markets. The first in this series reports on the challenge of piracy in Latin America. Coverage will also recap 1996's market activity in Argentina and Chile, and debut the market-share chart (a new regular Latin Music Quarterly feature). In addition, it will look at Latin dance and forecast business for 1997.

Contact:

Gene Smith
212-536-5001



FRANCE

Issue Date: Feb. 8

Ad Close: Jan. 14

Billboard's Feb. 8th Spotlight on France will discuss the musical developments and changes occurring throughout the country. In this issue, **Billboard** will discuss France's "Quota Generation," and how domestic-content legislation on French radio is having a profound effect on young artists, label executives and programmers. Also featured will be highlights on some of France's newest acts emerging since these radio quotas were introduced, a summary of the Victoires de la Musique Awards and an executive roundup, with French leaders discussing their projections for 1997.

Contact:

Francois Millet
33-1-4549-2933

readers worldwide!

Music Video

PROGRAMMING

Luscious Jackson Video Inspired By Buñuel Film

BY GINA VAN DER VLIET

LOS ANGELES—The new Luscious Jackson video, "Naked Eye," borrows its creative concept from an unusual source—the 1977 French-Spanish film "That Obscure Object Of Desire."

In the art house film, which was directed by Luis Buñuel, the female lead role is played by two actresses, each representing various aspects of the character's personality. In the music video, the female lead is played by all four members of Luscious Jackson.

"I felt the video should have something to do with how one perceives the person they're with," says director Marcus Raboy, whose work includes videos by Naughty By Nature, Salt-N-Pepa, Ice Cube, Rancid, and Mary J. Blige.

Raboy says he talked the project over with Mike Diamond—one-third of the Beastie Boys and CEO of Grand Royal Records,

which distributes the group's albums with Capitol Records—and Carolyn Chen, the director of photography. "We all started talking about the Buñuel movie and agreed that it would be a great idea to do something similar with the Luscious Jackson video," Raboy says.

Daniel Lockwood, associate director of video production at Capitol, was also a major force in pulling the video together.

"We received many treatments for the video, but I was looking for something that would capture the psychological side of the song," says lead singer/bassist Jill Cuniff. "Then Mar-

cus sent in his treatment based on 'That Obscure Object Of Desire,' in which we were all supposed to be archetypes that exist within one woman's psyche. Kate [Schellenbach, drummer] was supposed to be the more lusty one. Gabby [Glaser, guitarist] was the emotional, needy person. I was the narrator, and Vivian [Trimble, keyboardist] was what we call the French girlfriend. She's the cool one."

The video depicts a couple's final moments at an airport as they prepare to say goodbye to one another. Since the action consists mainly of the couple moving through the airport terminal, Raboy and the band decided to add

a little tension to the clip. The idea was to keep the action moving, as well as to create a sense of intrigue.

"The song has sort of a spy feeling to it, so we needed some kind of tension, like something is being delivered [in a suitcase], and you're not

sure what's going on," says Cuniff. The clip also fashions a retro-futuristic look that was inspired by studying several French films, including "Mon Oncle" by Jacques Tati.

"Those old '60s movies have this kind of sterile, optimistic quality to them, which is almost science-fiction-like. They communicated this idea of, 'Won't the future be great,'" Raboy adds. "So we created a very sterile look, but the characters have a very raw energy compared to the sterile background, which makes for an interesting contrast."

"Naked Eye" made its MTV debut Nov. 17 and went into active rotation Nov. 25, according to Clark Staub, senior director of marketing at Capitol. The clip was also serviced to local and regional video shows nationwide.

In addition, a "Naked Eye" club video has been serviced to more than 100 clubs throughout the nation, according to Linda Ingrisano, VP of visual marketing at Capitol.

The club version, directed by Michael Meister, does not include a band appearance. Instead, it is a compilation of "Super 8 road footage of fairs and carnivals and different visuals," says Staub. "It's pretty eye-catching, and it's all done to a remix of the song."

There will be a "Luscious Giveaway" competition during December that ties in with the video, says Ingrisano. Prizes will include \$500 in cash, a Luscious Jackson CD catalog, and T-shirts.

Several regional video shows will be involved with the competition and will ask viewers to guess what's inside the suitcase and to answer other questions related to the video. Participating shows include Chicago-based "JBTV," Boston-based "Rage," and Denver-based "Music Link." Retail stores tied in with the giveaway include Tower Records in Boston and Chicago and Twist & Shout and Wax Trax in Denver.



LUSCIOUS JACKSON

FOR WEEK ENDING DECEMBER 1, 1996

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 Foxy Brown, Get Me Home
- 2 Dr. Dre, Been There Done That
- 3 Keith Sweat, Nobody
- 4 Tony Toni Tone, Let's Get Down
- 5 Ginuwine, Pony
- 6 Mo Thugs Family, Thug Devotion
- 7 Da Brat, Sittin' On Top Of The World
- 8 Lil' Kim, No Time
- 9 Erykah Badu, On & On
- 10 Jason Weaver, Stay With Me
- 11 Bone Thugs-N-Harmony, Days Of Our Lives
- 12 R. Kelly, I Believe I Can Fly
- 13 112, Come See Me
- 14 Babyface, This Is For The Lover In You
- 15 MC Lyte, Cold Rock A Party
- 16 Nas, Street Dreams
- 17 Mack 10 & The Dogg Pound, Nuthin' But The Cav-I-Hit
- 18 Jeru The Damaja, Ya Playin' Ya Self
- 19 New Edition, I'm Still In Love With You
- 20 Monifah, You Don't Have To Love Me
- 21 Toni Braxton, Un-Break My Heart
- 22 Faith Evans, I Just Can't
- 23 Miki Howard, Something I Never Had
- 24 En Vogue, Don't Let Go (Love)
- 25 B Real, Busta Rhymes, Coolio..., Hit 'em High
- 26 Shaquille O'Neal, Still Can't Stop The Reign
- 27 Fugees, No Woman, No Cry
- 28 Do Or Die, Po Pimp
- 29 Keith Murray, The Rhymer
- 30 Chaka Khan, Never Miss The Water

★ ★ NEW ONS ★ ★

New Edition, You Don't Have To Worry
E-40, Things'll Never Change
DJ Kool/Biz Markie/Doug E. Fresh, Let Me Clear...
The Roots, What They Do
Immature, Watch Me Do My Thing
Alfonzo Hunter, Weekend Thang
The Braxtons, Only Love



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Tim McGraw, Maybe We Should Just Sleep On It
- 2 Kevin Sharp, Nobody Knows
- 3 LeAnn Rimes, One Way Ticket
- 4 Tracy Byrd, Big Love
- 5 Brooks & Dunn, A Man This Lonely
- 6 Mary Chapin Carpenter, Let Me Into Your Heart
- 7 Reba McEntire, The Fear Of Being Alone
- 8 Terri Clark, Poor, Poor Pitiful Me
- 9 Ricochet, Love Is Stronger Than Pride
- 10 David Kersh, Goodnight Sweetheart

- 11 Alan Jackson, Little Bitty
- 12 Trace Adkins, Every Light In The House
- 13 Travis Tritt, Where Corn Don't Grow
- 14 Trisha Yearwood, Everybody Knows
- 15 Faith Hill, I Can't Do That Anymore
- 16 BR5-49, Even If It's Wrong
- 17 Tracy Lawrence, Is That A Tear
- 18 Toby Keith, Me Too
- 19 Chris Ward, When You Get To Be You
- 20 John Michael Montgomery, Ain't Got Nothing On It
- 21 Paul Brandt, I Meant To Do That
- 22 David Lee Murphy, She's Really Something...
- 23 The Mavericks, I Don't Care If You Love Me...
- 24 Shania Twain, God Bless The Child
- 25 Brooks & Dunn, Mama Don't Get Dressed Up
- 26 Jo De Messia, Do You Wanna Make Something...
- 27 Mindy McCready, Maybe He'll Notice Her Now
- 28 John Berry, She's Taken A Shine
- 29 Billy Dean, I Wouldn't Be A Man
- 30 Deryl Dodd, That's How I Got To Memphis
- 31 Crystal Bernard, Have We Forgotten What...
- 32 Neal McCoy, Going, Going, Gone
- 33 Mark Chesnutt, It's A Little Too Late
- 34 Deana Carter, Strawberry Wine
- 35 Milla Mason, That's Enough Of That
- 36 Cleudus T Judd, (She's Got A But) Bigger...
- 37 Bumin' Daylight, Love Worth Fighting For
- 38 Alison Krauss, Baby Mine
- 39 Helen Darling, Full Deck Of Cards
- 40 Waylon Jennings, Deep In The West
- 41 Ray Vega, Remember When
- 42 James Bonamy, All I Do Is Love Her
- 43 Rick Trevino, Running Out Of Reasons To...
- 44 Gary Allan, Her Man
- 45 Brady Seals, Another You, Another Me
- 46 Sammy Kershaw, Politics, Religion And Her
- 47 Mark Wills, High Low And In Between
- 48 Sweethearts Of The Rodeo, Beautiful Lies
- 49 Dolly Parton, Just When I Needed You Most
- 50 Caryl Mack Parker, Better Love Next Time

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Joe Nichols, To Tell You The Truth...
Marty Brown, You Can't Wrap Your Arms Around...
Regina Regina, More Than I Wanted To Know



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Been There Done That
- 2 No Doubt, Don't Speak
- 3 Bush, Swallowed
- 4 311, All Mixed Up
- 5 Snoop Doggy Dogg, Snoop's Upside Ya Head
- 6 Sheryl Crow, If It Makes You Happy
- 7 Red Hot Chili Peppers, Love Rollercoaster
- 8 Smashing Pumpkins, Thirty-Three
- 9 Soundgarden, Blow Up The Outside World
- 10 Counting Crows, A Long December
- 11 Marilyn Manson, The Beautiful People
- 12 Toni Braxton, Un-Break My Heart
- 13 New Edition, I'm Still In Love With You
- 14 Dave Matthews Band, Crash Into Me

- 15 Keith Sweat, Nobody
- 16 En Vogue, Don't Let Go (Love)
- 17 Cake, The Distance
- 18 Beck, Devil's Haircut
- 19 Nas, Street Dreams
- 20 R.E.M., Bittersweet Me
- 21 Foxy Brown, Get Me Home
- 22 Fiona Apple, Shadowboxer
- 23 Ginuwine, Pony
- 24 Babyface, This Is For The Lover In You
- 25 B Real, Busta Rhymes, Coolio..., Hit 'em High
- 26 Celine Dion, It's All Coming Back To Me Now
- 27 Tool, Stinkfist
- 28 Presidents Of The United States, Mach 5
- 29 Fugees, No Woman, No Cry
- 30 Seal, Fly Like An Eagle
- 31 Blackstreet, No Diggity
- 32 Dr. Dre, Nuthin' But A "G" Thang
- 33 Sublime, What I Got
- 34 Az Yet, Last Night
- 35 Bone Thugs-N-Harmony, Days Of Our Lives
- 36 Westside Connection, Bow Down
- 37 Nirvana, Smells Like Teen Spirit
- 38 Stone Temple Pilots, Interstate Love Song
- 39 LL Cool J, Doin It
- 40 Busta Rhymes, Woo-Hah!! Got You All In Check
- 41 Local H, Bound For The Floor
- 42 Brides, Bohemian Rhapsody
- 43 Tony Toni Tone, Let's Get Down
- 44 George Clinton, Atomic Dog
- 45 Da Brat, Give It 2 You
- 46 The Notorious B.I.G., One More Chance
- 47 Method Man, Bring The Pain
- 48 Fugees, Fu-Gee-La
- 49 Luscious Jackson, Naked Eye
- 50 Pete Rock & C.L. Smooth, They Reminisce

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Adam Sandler, The Chanukah Song
Babyface, Everyday I Close My Eyes
Bloodhound Gang, Fire Water Burn
Descendents, I'm The One
Fun Lovin' Criminals, Fun Lovin' Criminal



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Deana Carter, Strawberry Wine
- 2 Travis Tritt, Where Corn Don't Grow
- 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 Gary Allan, Her Man
- 7 Milla Mason, That's Enough Of That
- 8 Mary Chapin Carpenter, Let Me Into Your Heart
- 9 Tracy Byrd, Big Love
- 10 Reba McEntire, The Fear Of Being Alone
- 11 Terri Clark, Poor, Poor Pitiful Me
- 12 Tim McGraw, Maybe We Should Just Sleep On It
- 13 David Kersh, Goodnight Sweetheart
- 14 LeAnn Rimes, One Way Ticket
- 15 Faith Hill, I Can't Do That Anymore

- 16 Randy Travis, Would I
- 17 Alan Jackson, Little Bitty
- 18 Shania Twain, God Bless The Child
- 19 James Bonamy, All I Do Is Love Her
- 20 Ty Herndon, She Wants To Be Wanted Again
- 21 Paul Brandt, I Meant To Do That
- 22 Billy Dean, I Wouldn't Be A Man
- 23 Toby Keith, Me Too
- 24 Trisha Yearwood, Everybody Knows
- 25 Tracy Lawrence, Is That A Tear
- 26 Bryan White, That's Another Song
- 27 Alison Krauss, Baby Mine
- 28 Mindy McCready, Maybe He'll Notice Her Now
- 29 Jo Dee Messina, Do You Wanna Make Something
- 30 Deryl Dodd, That's How I Got To Memphis

★ ★ NEW ONS ★ ★

David Lee Murphy, She's Really Something To See



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eric Clapton, Change The World
- 2 Toni Braxton, Un-Break My Heart
- 3 Sheryl Crow, If It Makes You Happy
- 4 Alanis Morissette, Head Over Feet
- 5 Madonna, You Must Love Me
- 6 Celine Dion, It's All Coming Back To Me Now
- 7 Counting Crows, A Long December
- 8 Seal, Fly Like An Eagle
- 9 P. Diddy, Betcha By Golly Wow!
- 10 No Doubt, Don't Speak
- 11 En Vogue, Don't Let Go
- 12 Merril Bainbridge, Mouth
- 13 Barry Stiggard & Bryan Adams, I Finally Found Someone
- 14 John Mellencamp, Just Another Day
- 15 Rod Stewart, If We Fall In Love Tonight
- 16 RuPaul, Snapsnot
- 17 Collective Soul, The World I Know
- 18 Melissa Etheridge, Come To My Window
- 19 En Vogue, My Lovin'
- 20 Mariah Carey, Fantasy
- 21 Dave Matthews Band, Crash Into Me
- 22 Toni Braxton, You're Makin' Me High
- 23 John Mellencamp, Key West Intermezzo
- 24 Elton John, You Can Make History
- 25 Garbage, Milk
- 26 Fiona Apple, Shadowboxer
- 27 Madonna, Express Yourself
- 28 Prince, 1999
- 29 Jewel, Who Will Save Your Soul
- 30 Dishwalla, Counting Blue Cars

★ ★ NEW ONS ★ ★

Journey, When You Love A Woman
Sheryl Crow, Everyday Is A Winding Road
Babyface, Everyday I Close My Eyes
Paula Cole, Where Have All The Cowboys Gone
The Wallflowers, One Headlight

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 14, 1996.

THE BOX
MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Lil' Kim, No Time

BOX TOPS

R. Kelly, I Believe I Can Fly
Aaliyah, One In A Million
2Pac, Toss It Up
Keith Sweat, Nobody
Mo Thugs Family, Thug Devotion
En Vogue, Don't Let Go (Love)
P. Diddy, Betcha By Golly Wow!
Bone Thugs-N-Harmony, The Dayz Of Our Lives
Shaquille O'Neal, You Can't Stop The Reign
Toni Braxton, Un-Break My Heart
Snoop Doggy Dogg, Snoop's Upside Ya Head
Wild Orchid, At Night I Pray
Nate Dogg, Never Leave Me Alone
House Of Pain, Fed Up (Remix)
Vanilla Ice, Ice Ice Baby
James Brown, Hooked On Brown
Westside Connection, Bow Down
Republica, Drop Dead Gorgeous
Flesh-N-Bone, World So Cruel
2Pac, I Ain't Mad At Cha
No Doubt, Don't Speak
Ginuwine, Pony (Ride It Remix)
Eric Benet, Spiritual Thang
Mista, Lady
Bounty Killer, Change Like The Weather
Monifah, You Don't Have To...

New Edition, I'm Still In Love With You
B Real, Busta Rhymes, Coolio..., Hit 'em High
SWV, It's All About You
Mack 10 & The Dogg Pound, Nuthin' But The Cav-I-Hit
MC Lyte, Cold Rock A Party
Xzibit, The Foundation
Do Or Die, Do You Wanna Ride

NEW

Counting Crows, A Long December
D.J. Kool, Let Me Clear My Throat
KMFDM, Son Of A Gun
Shawnee Ranx, Goody Good Love

MOR
MUSIC TELEVISION
The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Mariah Carey, Without You
Elton John, Blessed
Kenny Loggins, Return To Pooh Corner
Carole King, You've Got A Friend
Rod Stewart, Forever Young
Billy Joel, River Of Dreams
Dolly Parton, Just When I Needed You Most
Conway Twitty, It's Only Make Believe
George Strait, Cross My Heart
George Jones, I Don't Need Your Rocking Chair
Patsy Cline, Crazy
Elvis Presley, Peace In The Valley
Pink Floyd, Time
Black Sabbath, Paranoia
Lynard Skynard, Saturday Night Special
Journey, Any Way You Want It
Led Zeppelin, Kashmir
AC/DC, Back In Black
Jimmy Buffett, One Particular Harbor
Stevie Ray Vaughan, Little Wings

M2
MUSIC TELEVISION

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Eric Benet, Spiritual Thang
Butter 08, Butter Of 69
Mary Chapin Carpenter, Let Me Into Your Heart
Earth, Tallahassee
Ful Flej, Work In This Universe
Lost Boyz, Get Up
Mazzy Star, Flowers In December
Morcheeba, Trigger Hippy
One And One, Phenomenon
The Roots, What They Do
Ruby, Hoops (Eli Janney Remix)
Unsane, Scrape
Fun Lovin' Criminals, Fun Lovin' Criminals
Bloodhound Gang, Fire Water Burn

NEW

Eric Benet, Spiritual Thang
Butter 08, Butter Of 69
Mary Chapin Carpenter, Let Me Into Your Heart
Earth, Tallahassee
Ful Flej, Work In This Universe
Lost Boyz, Get Up
Mazzy Star, Flowers In December
Morcheeba, Trigger Hippy
One And One, Phenomenon
The Roots, What They Do
Ruby, Hoops (Eli Janney Remix)
Unsane, Scrape
Fun Lovin' Criminals, Fun Lovin' Criminals
Bloodhound Gang, Fire Water Burn

The Beatles, Revolution
The Beatles, Paperback Writer
The Beatles, All You Need Is Love
The Wallflowers, One Headlight
Paula Cole, Where Have All The Cowboys Gone
CJ Bolland, Sugar Is Sweeter

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

OMC, How Bizarre
B.B.E., Seven Days And One Week
Fugees, Ready Or Not
Michael Jackson, Stranger In Moscow
Underworld, Born Slippy
Jamiroquai, Virtual Insanity
Spice Girls, Wannabe
Nas, If I Ruled The World
Peter Andre, Flava
3T Featuring Michael Jackson, Why
Metallica, Hero Of The Day
LL Cool J, Loungin' (Remix)
Phil Collins, Dance Into The Light
Fugees, Killing Me Softly
Donna Lewis, I Love You Always Forever
Bone Thugs-N-Harmony, Tha Crossroads
Blackstreet, No Diggity
Sheryl Crow, If It Makes You Happy
Neneh Cherry, Woman
Boyzone, Words

MUSIC TELEVISION

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

Steven C. Chapman, Lord Of The Dance
100 Days, Feels Like Love
Big Tent Revival, If Loving God Was A Crime
Andre Crouch/Variuos, My Tribute
Mid South, Definition Of Love
First Call, Will I Find Love
Jaci Velasquez, Un Lugar Celestial
Charlie Daniels, Somebody Was Prayin' For Me

Bleach, Epidermis
John Schlitt, Can't Get Away
Jars Of Clay, Flood (New Version)
The Borrowers, Beautiful Struggle
Dave Koz, Off The Beaten Path
Shania Twain, God Bless The Child (new)
Beau Williams, They Need To Know (new)

JBTV

One hour weekly
216 W Ohio
Chicago, IL 60610

Pulp, Common People
Edna Swap, Nothing Is Broken
Jane Jensen, More Than I Can
Morcheeba, Trigger Hippy
Meat Beat Manifesto, Asbestos Lead Asbestos
Catfish, Invisible
Jonathan Richman, I Was Dancing In A Lesbian Bar
Kula Shaker, Tattva
Bare Naked Ladies, The Old Apartment
Fun Lovin' Criminals, Fun Lovin' Criminals
Chalk Farm, Lie On Lie
Cardigans, Love Fool
Luscious Jackson, Naked Eye
Fluffy, Scream
Butter 08, Butter Of 69

RAGE
TV FOR U-NOT THEM '98

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Kula Shaker, Tattva
Corrosion Of Conformity, Drowning In A Daydream
Emmit Swimming, Arlington
Ani Difranco, Joyful Girl
Nada Surf, Treehouse
Versus, Yeah You
Johnny Cash, Rusty Cage
Garbage, Milk
Ocean Color Scene, You've Got It Bad
Luscious Jackson, Naked Eye
Jewel, You Were Meant For Me
Presidents Of The United States, Mach 5
Mike Peters, Shine On

MUSIC MERCHANTS SEE MIXED RESULTS

(Continued from page 1)

the Wall, adds, "Our belief is that people will spend the same amount of money, but in fewer days. It presents some problems for us. The last 10 days we expect to be very big. Every year, these days get bigger and bigger. We won't know what kind of Christmas we'll have until Dec. 25."

Larry Mundorf, executive VP/COO of the 151-store National Record Mart, says, "No question it raises a challenge for all of us, because basically, a five-day shortening of the period puts a lot more pressure on comps," referring to comparisons for stores open at least one year. NRM had a "moderate comp increase" over the weekend, he adds.

SoundScan reports that overall unit sales of music declined 7.4% in the week that ended Dec. 1, to 17.6 million from 18.9 million in last year's Thanksgiving week. And for albums, which provide the biggest sales and profits for retailers and labels, the decline was even greater—9.2% to 15.2 million units.

Many retailers say the labels did not release enough big titles by important acts in the fourth quarter.

David Lang, president of the nine-store Compact Disc World, reports that his sales were down nearly 10% from last year and attributes that decline to the release schedule. "We're a suburban account, and we didn't see a lot of suburban-type hits," he says.

Gary Arnold, VP of marketing for Best Buy, points out that last year's No. 1 album for the 272-store chain over the Thanksgiving holiday was the Beatles' "Anthology 1," which sold 216,000 units at more than \$22 each; this year's No. 1 was "Razorblade Suitcase" by Bush, which sold 18,000 units at about \$13 each. "That's a pretty decent shortfall," he says.

This year, rap, soundtrack, and alternative rock albums led many retailers' best-seller charts, but there was no single blockbuster title. Besides the Bush album, the top sellers included "Tragic Kingdom" by No Doubt, "Falling Into You" by Celine Dion, "The Dogfather" by Snoop Doggy Dogg, the "Space Jam" soundtrack, and "Dr. Dre Presents... The Aftermath" by various artists.

"The lack of hit product is hurting us," says Peluso. "The rap product appeals to only a limited marketplace." He says his sales were up "in the low

single digits" for the weekend.

Some merchants attribute their weak music sales to an array of other entertainment choices for consumers, including video games, computer software, and home video.

Arnold says, "The shining star for the Thanksgiving weekend was computer software. Last on the list would have been music. There's a significant shift in consumer shopping toward new technology."

Because of declining sales and profit margins, retailers have been cautious this year in buying product from labels.

"Our inventories are lean," says Ann Lief, president/CEO of the 48-store Spec's Music. "There's a lot more focus on buying right. We're careful how we're spending our money. And our in-stock is better."

Meanwhile, some chains are taking advantage of other retailers' cutbacks in buying.

Mike Dreese, president of the 17-store, Massachusetts-based Newbury Comics, says his same-store sales rose 8% from a year ago and believes that the inventory-control problems of some competitors helped drive customers into his stores. Anticipating a buying crunch in the fourth quarter, Newbury increased its inventory by 30% this year, he says.

Peluso adds, "We're buying more than last year. Our feeling is that as other accounts weakened, they would not have the inventory to service demand."

Price wars have moderated in some areas as retailers complied with music distributors' more aggressive minimum advertised price (MAP) policies.

But National Record Mart's Mundorf says, "The weekend saw a resurgence of big-box low pricing, a lot of \$11.99 pricing."

With reduced buying, some retailers report that the amount of co-operative advertising money they receive from the labels was down from a year ago. In some cases, this meant that merchants had less to spend on advertising for this crucial holiday.

Gary Scotti, co-owner of three Scotti's Record Shops in northern New Jersey, estimates that his co-op dollars were down 30%. "I had the local radio station come in to talk to me because we weren't buying enough ads." He says heavy rain on Sunday in his area

kept shoppers at home and resulted in sales rising only 1%-2% from last year.

Larry Cohen, senior buyer for the 44-store Lechmere/Montgomery Ward, says advertising spending was down by one-third for the holiday, in part because co-op dollars were cut by PolyGram Group Distribution for MAP violations. But he reports positive comp music sales for the long weekend.

Some of the largest music chains declined to comment on their sales over Thanksgiving. Musicland, the biggest music retailer, would only list its top-selling albums. The Minneapolis-based chain has experienced cash-flow problems all year and needs a strong holiday season to stave off creditors. Camelot Music and Wherehouse Entertainment, both of which are under Chapter 11 creditor protection, did not return calls. Blockbuster Music, which recently announced that it would close up to 10% of its stores, also did not return calls for comment.

MALL BUSINESS UP

Musicland and Camelot operate mainly in malls, where business was generally good over the weekend, sources say.

Trade group the International Council of Shopping Centers reports that sales per square foot of music and video products in malls were 11% higher than a year ago.

John Sullivan, CFO of Trans World Entertainment, which has 370 of its 497 stores in malls, says comp sales increased over the weekend. "I think

the traffic's up, and we're looking forward to a good holiday season."

Spec's Lief says, "Our Sawgrass Mills store is in one of the busiest malls in [Florida]. It's surrounded by Best Buys and Circuit Cities. But the store was packed. That's a good barometer for holiday traffic." She declined to give an overall sales picture for the weekend but says that some stores were up and others down.

John Bryenton, VP of the retail division for WaxWorks, owner of 131 Disc Jockey stores, most of which are in malls, says, "We were possibly a bit disappointed. But traditionally, the first weekend, I don't think people are running into record stores. Our type of product is more of an impulse, last-minute gift."

There were reports that some of the so-called big-box chains—superstores that typically charge low prices on CDs as loss leaders—may have experienced problems in stocking product and attracting customers. Some retail executives mentioned troubles at consumer electronics chains Circuit City and Nobody Beats the Wiz. Music executives for those companies did not return calls for comment.

As for the mass merchants, Kmart spokesman Dennis Wigent says music sales "were very good, up from last year's Thanksgiving," although there was "nothing comparable" to "Anthology 1." Calls to Wal-Mart's music supplier, Anderson Merchandisers, were not returned.

Although labels have been complain-

ing all year about catalog sales, many retailers report that catalog did well over the long weekend. They attribute that to the lack of exciting new releases and to competitors' troubles. Scotti says, "I feel a lot of places cut back on inventory, and that's fueling us a bit. I couldn't believe some of the things they were out of."

Singles continued to increase during the holiday weekend. SoundScan reports that singles sales rose 4.37% to 2.4 million units.

"CD singles are a bright spot for us," says Tim Devlin, GM of Tower Records in New York's Greenwich Village. "We're selling a ton."

Although boxed sets do not appear to be a hot item this season, many retailers report that the Smashing Pumpkins' five-CD release came in near the top of their best-sellers lists.

As for Christmas music, retailers say that the Jimmy Buffett album was one of the big surprises among the new holiday releases. Other merchants say that traditional titles from legends such as Bing Crosby and Burl Ives moved well.

With the exception of Best Buy, computer software sales seem to have been sluggish for many music retailers. Some chains have dropped CD-ROM product from their stores. But Steve Bicksler, owner of the four-store Penny Lane Records, says one big reason why his comp sales were up 15% over last year was that "used CD-ROM is flying out of stores."

VIDEO SALES SURGE

(Continued from page 1)

who registered a double-digit increase over 1995: "Business was stronger than we expected, and we expected a lot."

Best Buy racked up big numbers in catalog and repriced titles, which this season includes "Mr. Holland's Opus" and "Grumpier Old Men." But at that chain and elsewhere, it's direct-to-sell-through hits that drew in shoppers on the three days following Thanksgiving.

"Independence Day" set off fireworks; three weeks after street date, "Toy Story" was still no plaything; and "The Nutty Professor" has proved MCA/Universal Home Video to be sensible.

Only "Mission: Impossible" wasn't cruising, according to retailers and distributors. The Paramount feature, starring Tom Cruise, "is dying a slow death," maintains one wholesaler. "It just wasn't the right type of movie to go sell-through."

Wayne Mogel, VP of distributor Star Video, estimates that 40% of the "Mission: Impossible" copies on retailer shelves have been bought, vs. 60% for "ID4." A buyer for an East Coast chain says that "Mission" is performing 50% below target, although sales—especially those of the wide-screen edition—are beginning to pick up.

Paramount Home Video sales and marketing executive VP Jack Kanne puts the sell-through figure at 60%, but he acknowledges that the title isn't doing equally well everywhere. What has proved to be consistent sellers are three Cruise rereleases, "Top Gun," "The Firm," and "Days of Thunder,"

priced at \$5.99 each.

The fact that hit titles are available in 100,000-150,000 outlets makes predictions of holiday season success or failure difficult, observers note. Spreading the retail net concerns Pagano more than holding to the studios' minimum advertised prices, violation of which can cost retailers co-op ad dollars.

"Over-distribution is a bigger issue for us," says Pagano, who worries that stores stocking only the hits will siphon off customers who also buy a catalog title or two. Best Buy usually experiences a major lift in sales of older movies when a hit like "ID4" arrives. "It would seem to be in the studios' best interest" to pay greater attention to chains supporting "the whole line, 365 days a year," Pagano says.

Despite the fast start, "ID4" hasn't been problem-free for 20th Century Fox Home Entertainment, which said earlier that it had taken "unprecedented" orders of nearly 22 million cassettes. "We have a lot more than we needed," says the electronics manager of a Midwest Wal-Mart. "We're talking major returns." He's sold approximate-

ly one-third of several thousand copies, four to five times the inventory of "Mission: Impossible" and "The Nutty Professor," which are both on track.

Fox Home Entertainment president Bob DeLellis, more conservative than some of his customers, says that 50% of "ID4" sold through in the first nine days after its Nov. 22 street date. Rereorders have reportedly pushed "ID4" past the 22 million mark.

Disney's "Toy Story," released Oct. 29, is competing for the same 1996 peak. "We've shipped beyond our 21 million units," says Buena Vista publicity VP Tania Moloney, "and in terms of sell-off rate, retailers are telling us 'Toy Story' will be the best-selling title of the year."

The big surprise this season is "The Nutty Professor," which has outperformed "Mission" ever since they arrived Nov. 12. Purchase rates have climbed each week to 50% of store deliveries, according to MCA/Universal marketing VP Craig Relyea. "With the additional media campaign we've got running, we expect to do extremely well."

(Continued on page 85)

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	2	9	NAKED EYE	LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)
2	6	4	GOD BLESS THE CHILD	SHANIA TWAIN (MERCURY NASHVILLE)
3	—	1	AIN'T NOBODY	LL COOL J (Geffen)
4	13	2	LADY	MISTA (EASTWEST/EEG)
5	8	3	WATCHING THE WORLD GO BY	MAXI PRIEST (VIRGIN)
6	15	3	PASSION	K5 (ROBBINS)
7	4	4	NEVER MISS THE WATER	CHAKA KHAN FEAT. MESH'ELL NDEGEOCELLO (REPRISE)
8	24	3	DA' DIP	FREAK NASTY (HARD HOOD/POWER/TRIAD)
9	10	5	YOU COULD BE MY BOO	THE ALMIGHTY ROY FEAT. FAITH EVANS (RAP-A-LOT/NOO TRIBE/VIRGIN)
10	—	1	FRIENDS	JOHN MICHAEL MONTGOMERY (ATLANTIC)
11	—	1	I CAN MAKE IT BETTER	LUTHER VANDROSS (LV/EPIC)
12	12	6	POOR, POOR PITIFUL ME	TERRI CLARK (MERCURY NASHVILLE)
13	3	11	LATIN SWING	JONNY Z (QUALITY/WARLOCK)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	—	1	SETTING SUN	THE CHEMICAL BROTHERS FEAT. NOEL GALLAGHER (ASTRALWORKS/CARDONE)
15	14	10	MORE TO LOVE	CASE (SPOILED ROTTEN/DEF JAM/MERCURY)
16	22	2	WHENEVER THERE IS LOVE	BRUCE ROBERTS & DONNA SUMMER (UNIVERSAL)
17	25	3	FIRE UP!	FUNKY GREEN DOGS (TWISTED/MCA)
18	17	5	GOODNIGHT SWEETHEART	DAVID KERSH (CURB)
19	23	2	SMOKE AND ASHES	TRACY CHAPMAN (ELEKTRA/EEG)
20	11	14	CHANGE MY MIND	JOHN BERRY (CAPITOL NASHVILLE)
21	18	2	MILK	GARBAGE (ALMO SOUNDS/Geffen)
22	—	1	MACARENA CHRISTMAS	LOS DEL RIO (ARIOLA/BMG LATIN)
23	16	4	FRONT LINES (HELL ON EARTH)	MOBB DEEP (LOUD/RCA)
24	9	3	THE FOUNDATION	XZIBIT (LOUD/RCA)
25	21	3	BEFORE I LAY (YOU DRIVE ME CRAZY)	CECE PENISTON (ASIM)

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

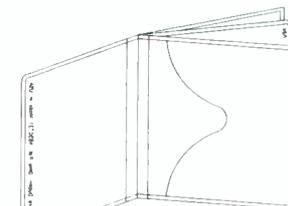
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 14, 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	BUSH TRAUMA 90091*/INTERSCOPE (10.98/16.98) 2 weeks at No. 1	RAZORBLADE SUITCASE	1
★★★ No. 1 ★★★						
2	3	3	48	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	2
★★★ GREATEST GAINER ★★★						
3	5	4	38	CELINE DION ▲ ⁵ 550 MUSIC 67541/EPIC (10.98/16.98)	FALLING INTO YOU	1
4	2	1	3	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
5	8	13	3	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
★★★ HOT SHOT DEBUT ★★★						
6	NEW ▶	—	1	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
7	4	2	4	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
8	12	15	5	SOUNDTRACK CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	8
9	9	7	9	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
10	10	9	24	TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
11	16	14	77	ALANIS MORISSETTE ▲ ¹⁴ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
12	NEW ▶	—	1	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	12
13	7	—	2	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98/16.98)	ILL NA NA	7
14	17	23	21	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
15	14	8	10	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
16	22	20	23	KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
17	26	27	12	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	17
18	13	19	5	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
19	43	44	3	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
20	15	5	4	MO THUGS FAMILY MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
21	24	12	5	THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
22	18	10	6	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
23	20	17	4	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
24	31	25	12	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
25	NEW ▶	—	1	ENIGMA VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
26	6	—	2	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
27	27	31	15	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
28	19	16	3	SOUNDTRACK COLUMBIA 67887 (10.98/17.98)	THE MIRROR HAS TWO FACES	16
29	39	38	9	MICHAEL BOLTON COLUMBIA 67621 (10.98/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	29
30	28	6	3	SOUNDTRACK WARNER BROS. 46346 (21.98/27.98)	EVITA	6
31	21	18	5	BABYFACE EPIC 67293* (10.98/16.98)	THE DAY	6
32	29	24	12	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
33	25	21	6	JOURNEY COLUMBIA 67514 (10.98/16.98)	TRIAL BY FIRE	3
34	33	26	7	COUNTING CROWS DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
35	35	30	39	311 ▲ CAPRICORN 942041/MERCURY (10.98/16.98)	311	12
36	NEW ▶	—	1	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW'S GREATEST HITS	36
37	30	22	6	WESTSIDE CONNECTION ● LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
38	11	—	2	♀ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
39	NEW ▶	—	1	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	39
40	23	—	2	FLESH-N-BONE MO THUGS/DEF JAM 53353*/MERCURY (10.98/16.98)	T.H.U.G.S. TRUES HUMBL'Y UNITED GATHERIN' SOULS	23
41	55	77	8	JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	41
42	NEW ▶	—	1	THE SMASHING PUMPKINS VIRGIN 38564 (41.98 CD)	THE AEROPLANE FLIES HIGH	42
43	36	29	8	MARILYN MANSON NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
44	32	11	3	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
45	38	33	10	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
46	34	34	10	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
47	37	—	2	TONY TONI TONE MERCURY 534250 (10.98/16.98)	HOUSE OF MUSIC	37
48	41	36	9	LUTHER VANDROSS LV 67553*/EPIC (10.98/16.98)	YOUR SECRET LOVE	9
★★★ PACESETTER ★★★						
49	98	116	4	VANESSA WILLIAMS MERCURY 532827 (11.98/17.98)	STAR BRIGHT	49
50	40	43	10	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
51	48	41	71	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
52	46	40	26	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	49	48	21	DONNA LEWIS ● ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
54	45	35	9	TOOL ZOO 31087* (10.98/16.98)	AENIMA	2
55	NEW ▶	—	1	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55
56	59	54	92	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98/16.98) HS	THE WOMAN IN ME	5
57	63	57	31	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
58	54	50	32	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
59	50	42	9	NIRVANA DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISHKAH	1
60	51	37	4	LL COOL J DEF JAM 534125*/MERCURY (11.98/17.98)	ALL WORLD	29
61	52	51	11	CAKE CAPRICORN 532867/MERCURY (8.98/12.98) HS	FASHION NUGGET	51
62	74	72	58	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
63	47	45	5	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
64	56	46	18	SUBLIME ● GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	36
65	57	39	42	2PAC ▲ ⁶ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
66	42	28	5	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98/16.98)	IRONMAN	2
67	70	69	42	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
68	65	86	14	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
69	60	56	10	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
70	62	70	12	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98/11.98) HS	TIDAL	62
71	84	73	5	VARIOUS ARTISTS SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
72	73	71	4	SOUNDTRACK GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	71
73	68	100	3	VARIOUS ARTISTS ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	68
74	53	76	10	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
75	44	32	5	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
76	58	68	33	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
77	76	88	31	MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
78	71	59	42	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98/16.98)	THE SCORE	1
79	77	75	60	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
80	61	47	6	MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98/16.98)	A PLACE IN THE WORLD	20
81	75	55	10	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98/17.98)	THAT THING YOU DO!	21
82	69	64	14	PEARL JAM EPIC 67500* (10.98/16.98)	NO CODE	1
83	72	60	12	R.E.M. ▲ WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
84	91	97	71	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
85	86	83	61	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98/16.98)	DAYDREAM	1
86	66	53	7	KORN IMMORTAL 67554/EPIC (10.98/16.98)	LIFE IS PEACHY	3
87	64	49	4	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67577* (10.98/16.98)	II	31
88	81	78	99	BUSH ▲ ⁹ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
89	79	63	55	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
90	78	52	14	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
91	80	67	23	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
92	106	104	50	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
93	NEW ▶	—	1	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	93
94	88	82	14	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
95	116	94	12	POINT OF GRACE WORD 67698/EPIC (10.98/15.98)	LIFE LOVE & OTHER MYSTERIES	46
96	139	166	3	VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II	96
97	67	58	4	TERRI CLARK MERCURY NASHVILLE 532879 (10.98/16.98)	JUST THE SAME	58
98	90	92	28	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
99	118	102	13	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
100	95	99	58	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
101	83	81	22	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	56
102	85	91	8	GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS	GINUWINE... THE BACHELOR	85
103	93	—	2	JULIO IGLESIAS COLUMBIA 67899 (10.98/17.98)	TANGO	93
104	103	105	11	GEORGE WINSTON ● DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
105	100	108	61	OASIS ▲ ⁴ EPIC 67351 (10.98/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
106	101	107	32	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1

○ 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.

Backstage At Billboard Music Awards

A report by Brett Atwood, Chris Morris, Melinda Newman, J.R. Reynolds, and Craig Rosen.

CENTURY AWARD winner Carlos Santana, upon finding out he was to be given Billboard's highest honor, said, "I thought they made a mistake. I was in Brazil and didn't think it was real. I said, 'Are you sure?' I'm deeply grateful." Santana, who is shopping for a record deal, is working on his first new album in more than four years. "I feel like I'm pregnant with twins."

HOT 100 SINGLES ARTIST of the year Mariah Carey said she has completed three songs for her next album, due in the summer or fall of 1997. Simultaneous with the album's release, Carey will launch her first world tour. Carey said she has penned for the album a "duet that I love, but I don't know who I'm going to do it with... After *Boyz II Men*, it's difficult to find anyone that even comes close to them." Carey also said she recorded two ballads for the album with longtime collaborator Walter Afanaseff and did "one song with the Track Masters, who have worked with Foxy Brown."

CELINE DION'S fiery performance in a shiny white jumpsuit of her new single, "All By Myself," was one of host Chris Rock's favorite spots in the show. "That was a great performance," he said. "It had elements of Elvis. I also thought Brooks & Dunn were really good. After I go to award shows, I always end up buying country albums. I won't know these country artists' stuff beforehand, and then I'm in the

record store the next day." Rock's album, "Crazy Sexy Fool," will come out on DreamWorks in February. The album is a combination of music parodies, sketches, and stand-up comedy.

BOB DYLAN, who opened the show with the reunited New Edition, said the band is gearing up for its upcoming tour. "We're doing great in rehearsals, baby. We gonna light it up. It's priming me for my new solo album." That set, for MCA, is due in April.

'WEIRD AL' YANKOVIC recently popped up onstage in Los Angeles, playing accordion and singing with the Jon Spencer Blues Explosion. Continuing his video-directing career, he helmed the clip for the extroverted New York band's next track, "Wail." Yankovic said, "It was a real treat directing those guys. I never had to tell them to turn on the energy."

VETERAN VEGAS SHOWMAN Engelbert Humperdinck will soon be heard performing an unlikely tune in an even unlikelier place: He sings the track "Fly High Lesbian Seagull" in the forthcoming animated feature "Beavis & Butt-head Do America." Humperdinck said, "They wanted someone to do this song in a romantic style... It's obviously caused shock waves among people." The vocalist said he'll be doing a video for the track, which will be issued as a Geffen single here and, in Europe, in tandem with the Red Hot Chili Peppers' current cover of "Love Rollercoaster."

ALANIS MORISSETTE LEADS BILLBOARD AWARDS

(Continued from page 1)

for the first time this year in Las Vegas. The show aired live Dec. 4 on Fox-TV and will be rebroadcast internationally.

Guitarist Carlos Santana received the Century Award, Billboard's highest honor for creative achievement. The award was presented to Santana by actor/activist Edward James Olmos (see story, this page).

Two additional special honors were awarded during the event. Madonna won the Artist Achievement Award for having a record-breaking 29 top 10 songs on the Hot 100 Singles chart over the course of her 13-year recording career. Tony Bennett presented the award.

Columbia artist Mariah Carey and Motown's Boyz II Men were honored with a special Hot 100 award for their collaboration, "One Sweet Day," which was No. 1 on the Hot 100 for a record-breaking 16 weeks.

"It feels great because it's a representation of what the public is buying and listening to," Carey told Billboard backstage. "I'm very grateful for all the support from radio and retail that I've had over the years. It's really nice."

Carey was also named Hot 100 artist of the year, turning in such Hot 100 hits over the last 12 months as "Always Be My Baby," "One Sweet Day," and "Fantasy."

Carey added that "collaborating with Boyz II Men was a major highlight... I feel like I got past a certain place I needed to go with this album artistically."

While the Billboard Awards appearance may add to the sales of acts like Carey and Madonna, a number of lesser-known acts, such as Dishwalla, which performed during the show, are also pegged by retailers as likely to get a boost from the exposure.

The Billboard Music Awards are based on rankings in Billboard's year-end charts. Complete year-end charts will appear in Billboard's Dec. 28 issue.

During rehearsals the day of the show, a pyrotechnic effect set fire to overhead netting, which damaged the setup of Bone Thugs-N-Harmony, who had been scheduled to perform.

Although the situation was quickly brought under control, the airing of the

show at its scheduled time was initially in doubt.

Stage manager David Wader told Billboard after the show, "After the fire was out, I just told my people there was no time to panic and just do your jobs. We still had an hour and 40 minutes before we had to go on the air, and once the fire marshal and the hotel cleared us to go, that's what we did. The bottom line was that no one was injured, damage was minimal, and the show was pretty much on schedule."

Kicking things off, white-hot MCA



comeback act New Edition rocked a stage constructed outside the nearby Hard Rock Hotel with a high-energy show-opening rendition of its hit single "Hit Me Off."

Performers at the Aladdin included Rod Stewart, Dishwalla, Brooks & Dunn, Toni Braxton, Celine Dion, and ZZ Top. Bone Thugs-N-Harmony canceled their performance due to equipment damage from the fire.

A&M debut act Dishwalla received rock track of the year honors for "Counting Blue Cars," which became an across-the-board hit this year, peaking at No. 1 and No. 2 on the Modern Rock Tracks and Mainstream Rock Tracks charts, respectively. The single also made the Adult Top 40 chart, peaking at No. 5.

"It's just entirely surreal," Dishwalla singer J.R. Richards said about receiving the honor, his band's first. "[Awards shows have been] something I've watched on TV since I was 5."

LaFace vocalist Toni Braxton's "You're Makin' Me High"/"Let It Flow" was named R&B single of the year.

The double-A-sided single, which was written and produced by Kenneth "Babyface" Edmonds and Bryce Wilson, reached No. 1 on the Hot R&B Singles chart. Airplay from the single has helped drive sales of "Secrets," the

artist's second album, to more than 1.9 million units, according to SoundScan.

Jive artist R. Kelly was named R&B artist of the year. Said Kelly after winning, "Feels real good, man. When you've done so much work in the past, to see it finally come to this is great. It's worth it all. Now I have to go work some more."

Arista/Nashville act Brooks & Dunn received country single of the year laurels for "My Maria," which hit No. 1 on the Hot Country Singles & Tracks chart. The album from which the single was taken, "Borderline," debuted in the top spot on the Top Country Albums chart in May and has sold more than 1.3 million copies, according to SoundScan.

Walking away with the new artist of the year award was LaFace R&B vocalist Tony Rich. "The Tony Rich Project," which peaked at No. 31 on The Billboard 200, has sold 714,000 copies, according to SoundScan.

Def Jam rapper LL Cool J scored the rap artist of the year trophy. The 10-year hip-hop veteran's "Mr. Smith" and "All World" peaked at No. 4 and 21, respectively, on the Top R&B Albums chart. The sets spawned such singles as "Loungin'" and "Hey Lover," both of which hit No. 1 on the Hot Rap Singles chart.

Other award-winning acts that were not featured on the televised show include the Fugees, who won R&B album of the year for their sophomore Ruffhouse/Columbia set, "The Score"; Shania Twain, who won country album of the year with Mercury Nashville's "The Woman In Me"; and MCA artist George Strait, who won country artist of the year. The late 2Pac won the award for rap single of the year for Death Row's "How Do U Want It"/"California Love."

Many observers believe that the industry newcomers will benefit most from the high profile they received on the show. "We're expecting increased sales among all the artists, especially during the holiday season, but [the awards show] will help Dishwalla the most," says Mike Tully, senior music buyer for the 326-store, North Canton, Ohio-based Camelot Music. "They've been touring extensively, so their CD

Carlos Santana Receives Billboard Century Award

Carlos Santana's comments upon receiving the 1996 Billboard Century Award:

Kadosh, kadosh, kadosh, adonai, sev'ot [portion of a Jewish prayer]

... From within the heart of that which I am, I reach out to touch each and every one of you at the point of your divinity, and I acknowledge only that which is your perfection.

I would like to offer my heart's gratitude to my mother, Josefina Barragan Santana, and to my father, José Santana. To all my sisters and brothers; to my wife and best friend, Deborah Santana; to my daughters, Angelica Faith and Stella; and to my son, Salvador. And especially to all the brother musicians—CT [Chester Thompson], Raul Rekow, Karl Perrazo, Billy Johnson, Myron Dove, Tony Lindsay, and their families. And to all the musicians who have helped us to maintain a sound resonance throughout the years, to inflame the heart of the listener with the desire for light and love. For their

support, prayers, love, care, and attention, I want to thank the sisters and brothers who help enlighten our flow of art and music through their gifted management.

Also, I want to offer my thanks to a special group of friends, Armando Peraza, Bill Graham, Miles Davis, John Coltrane, Bob Marley, Jimi Hendrix, Marvin Gaye, and all the other musicians, artists, and visionaries who have, throughout the years, inspired us to maintain a consistent commitment in our promise of uniting the flesh with the light.

Finally, I want to thank all the people who were involved in selecting me to be here tonight to receive this meaningful award.

Before I leave, I would like to encourage you to create a masterpiece of joy in your lives, that we may elevate, transform, and illuminate the consciousness of this world, so we can all enjoy a universal peace and harmony. Treat each other with dignity, justice, compassion, and love. That is the passport for the new millennium.



SANTANA

has a lot of [sales] possibilities."

Doug Smith, buyer for the 150-store, Carnegie, Pa.-based National Record Mart chain, agrees with that assessment, adding that Tony Rich should also benefit. "He came out of the box selling in our top 200, and that's where he still is today," Smith says. "The

Christmas season looks pretty good, so his sales could benefit from the TV exposure and [gift-buying consumers]."

Assistance in preparing this story was provided by Brett Atwood, Chris Morris, Melinda Newman, and Craig Rosen.

Billboard Honors Asian Artistry Sony Taiwan's Yu Claims '96 Award

BY GEOFF BURPEE

HONG KONG—Harlem Yu's versatility as a performer, composer, arranger, and charismatic mainstream pop star has made him the unanimous choice for the third annual Billboard Asian Artistic Excellence Award.

The Sony Music Taiwan artist received the honor in Las Vegas as part of the 1996 Billboard Music Awards (see story, page 1), presented Dec. 6. Channel V honored two other Asians with its viewers' choice award that night: Indian pop-trad duo Colonial Cousins (southern, English broadcast) and Cantopop superstar Andy Lau (northern, Mandarin broadcast).

The Asian Artistic Excellence Award presentation will be included in Channel V's broadcasts of the Billboard Music Awards, beginning Dec. 12.

Yu's songs have been covered by the biggest names in Chinese pop. He has sung a duet with Jon Bon Jovi, crooned solo to an Asian Games crowd of 200,000, performed an "MTV Unplugged" set, and scored highly successful movies and television programs. He has also been responsible for some of the most instantly recognizable advertising campaign songs in Taiwan.

For more than a decade, Yu has consistently mined the Taiwan record

market for hits—and stands poised to take that success to new heights within the broader Chinese pop world.

Throughout his first 11 years as a recording artist, Yu earned a rare reputation for fusing a Chinese pop flair with the prolific creativity of a seasoned songwriter. By writing, recording, and performing a broad spectrum of Mandarin pop—from ballads and dance to rock and, recently, the retro-pop nostalgia of "Harlem Night Club"—Yu's output has constantly pushed the boundaries of Chinese pop.

Born in 1961, Yu debuted on the Decca label in 1986 with the album "Melancholy Singer," which made him the first Taiwanese artist to write, arrange, sing, and produce on the same album. "Singer" was the first of nine Mandarin albums on Decca in as many years, in addition to one English-language album, "Harlem Radio," and a live album, "Live."

Last year, Yu's first album for Sony Music Taiwan, "Closer," became one of the year's top-selling albums, moving 600,000 units on the strength of some of the artist's catchiest pop hooks yet.

His latest release, "Open Your Window," sold 150,000 units in Taiwan in its first week, according to the label, and with aggressive support from Sony Taiwan, 1997 is shaping up to be Yu's brightest year yet.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
107	96	80	12	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
108	108	96	31	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
109	128	126	54	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
110	94	74	8	JOHNNY GILL MOTOOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
111	92	62	6	PHIL COLLINS FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
112	109	111	36	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
113	113	121	103	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
114	102	101	8	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	101
115	87	66	5	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
116	122	115	38	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
117	97	85	14	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	37
118	121	113	31	KIRK FRANKLIN & THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
119	107	87	7	PHISH ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
120	111	93	18	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
121	104	79	13	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
122	126	127	66	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
123	112	103	26	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
124	115	106	30	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	43
125	127	162	3	NO MERCY ARISTA 18941 (10.98/15.98) HS	NO MERCY	125
126	114	109	8	VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101
127	146	148	31	THE BEATLES ▲ ² APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
128	125	119	24	BECK ● DGC 24823*/Geffen (10.98/16.98)	Odelay	16
129	130	117	33	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
130	NEW ▶	1	1	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	130
131	120	90	22	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
132	155	173	3	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	132
133	131	133	4	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	131
134	89	—	2	BARRY MANILOW ARISTA 18809 (10.98/16.98)	SUMMER OF '78	89
135	82	—	2	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	82
136	164	146	42	ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
137	119	95	8	CHRIS ISAAK REPRIS 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
138	138	147	54	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
139	136	128	46	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
140	145	150	10	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	129
141	133	118	29	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
142	178	171	3	VARIOUS ARTISTS SPARROW 51556 (9.98/15.98)	EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST	142
143	132	122	277	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
144	NEW ▶	1	1	VARIOUS ARTISTS WINDHAM HILL 11193 (10.98/15.98)	THE CAROLS OF CHRISTMAS	144
145	117	98	24	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
146	105	61	4	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
147	99	65	5	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
148	124	124	14	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
149	144	142	125	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
150	123	114	29	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
151	171	169	3	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98) HS	O HOLY NIGHT!	151
152	134	155	45	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
153	142	129	9	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	116

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	110	—	2	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	110
155	150	159	67	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
156	183	—	7	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	141
157	159	154	108	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
158	137	112	6	RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98)	REMEMBER	38
159	143	135	145	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
160	148	139	76	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
161	149	131	17	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	41
162	168	160	36	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
163	152	141	110	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
164	129	89	4	SELENA EMI LATIN 53585/EMI (8.98/14.98)	SIEMPRE SELENA	82
165	135	84	3	CHAKA KHAN REPRIS 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	84
166	154	136	5	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	90
167	157	163	9	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	157
168	162	174	27	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
169	NEW ▶	1	1	COLLIN RAYE EPIC 67751 (10.98 EQ/16.98)	CHRISTMAS THE GIFT	169
170	188	—	2	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	170
171	176	180	26	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
172	161	149	22	SOUNDTRACK ● REPRIS 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
173	180	156	9	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	137
174	169	153	55	R. KELLY ▲ ⁴ JIVE 41579* (10.98/16.98)	R. KELLY	1
175	151	120	10	WEEZER DGC 25007*/Geffen (10.98/16.98)	PINKERTON	19
176	173	170	63	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
177	192	167	54	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
178	189	—	7	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	178
179	166	144	14	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
180	184	176	112	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	11
181	185	175	56	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
182	179	185	210	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
183	156	140	10	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
184	175	158	18	SOUNDTRACK ▲ MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
185	RE-ENTRY	51	51	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
186	170	177	6	GARY ALLAN OCECA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	170
187	160	134	9	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
188	193	197	51	ENYA ▲ ² REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
189	167	157	18	ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54
190	158	130	12	RUSH ● ANTHEM 82925/AG (10.98/16.98)	TEST FOR ECHO	5
191	RE-ENTRY	20	20	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
192	NEW ▶	1	1	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	192
193	RE-ENTRY	8	8	ORIGINAL BROADWAY CAST ● DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
194	147	110	12	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	20
195	191	189	109	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
196	153	123	5	MAZZY STAR CAPITOL 27224* (10.98/15.98)	AMONG MY SWAN	68
197	RE-ENTRY	26	26	ANDY GRIFFITH ● SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
198	RE-ENTRY	31	31	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
199	163	132	53	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
200	RE-ENTRY	35	35	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 117	Cake 61	Flesh-N-Bone 40	Chaka Khan 165	Mobb Deep 26	♯ 38	High School High 194	Classic Disney Vol. III - 60 Years Of
2Pac 65, 199	Mariah Carey 85	Jeff Foxworthy 94	Korn 86	John Michael Montgomery 69	Quad City DJ's 91	The Mirror Has Two Faces 28	Musical Ma 178
311 35	Mary Chapin Carpenter 80	Kirk Franklin & The Family 118	Ariak Morrison 11	Alanis Morissette 11	Now And Then 198	Phenomenon 172	Dance Mix U.S.A. Vol. 5 126
Aaliyah 68	Tracy Chapman 89	Fugees 7, 130	Mo Thugs Family 20	The Notorious B.I.G. 129	The Preacher's Wife 12	Romeo + Juliet 8	Death Row's Greatest Hits 36
Bryan Adams 123	Steven Curtis Chapman 99	Kenny G 9, 182	Keith Murray 39	R.E.M. 83	Set It Off 15	Space Jam 5	Dr. Dre Presents... The Aftermath 6
Trace Adkins 153	Mark Chesnut 170	Garbage 79	NAS 131	Collin Raye 155, 169	That Thing You Do! 81	That Thing You Do! 81	Emmanuel: A Musical Celebration
Alabama 132	Terril Clark 97	Gary Allan 186	Ann Nesby 167	Richie Rich 146	Rod Stewart 19	Stone Temple Pilots 162	Of The Life Of C 142
Alice In Chains 120	Natalie Cole 74	Groshface Killah 66	New Edition 32	LeAnn Rimes 14	Sublime 64	George Strait 58, 200	Of The Life Of C 142
Fiona Apple 70	Phil Collins 111	Johnny Gill 110	Newsboys 191	Kenny Rogers 93	Keith Sweat 16	Shania Twain 56	Dr. Dre Presents... The Aftermath 6
Az Yet 115	Shawn Colvin 187	Vince Gill 168, 195	Nirvana 59	Rush 190	Tony Toni Tone 47	Tool 54	Wov...1997: The Year's 30 Top
Babyface 31	Counting Crows 34	Luscious Jackson 166	No Doubt 2	Rusted Root 158	Ultimate Dance Party 1997 73	Travis Tritt 179	Christian Artists An 71
Merril Bainbridge 114	The Cranberries 108	Makaveli 7	No Mercy 125	Adam Sandler 136	Van Halen 22	Shania Twain 56	The Wallflowers 101
The Beatles 21, 127	Sheri Crow 45	Barry Manilow 134	Oasis 105	Bob Seger & The Silver Bullet Band 163	Luther Vandross 48	Various Artists	Weezer 175
Beck 128	Da Brat 147	Marilyn Manson 43	Shaquille O'Neal 135	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	WestSide Connection 37
Clint Black 46	dc Talk 109	Maxwell 124	ORIGINAL BROADWAY CAST	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	Bryan White 112
BLACKstreet 24	Deana Carter 17	Curtis Mayfield 173	Rent 193	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	Vanessa Williams 49
B-Legit 55	Celine Dion 3, 159	Mazy Star 196	Outkast 90	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	George Winston 104
Michael Bolton 29	Do Or Die 121	Mindy McCready 77	NAS 131	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	"Weird Al" Yankovic 116
Bone Thugs-N-Harmony 51	E-40 75	Reba McEntire 23	Ann Nesby 167	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	
Toni Braxton 10	Eagles 157	Tim McGraw 176	New Edition 32	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	
Brooks & Dunn 76	Enigma 25	John Mellencamp 107	Newsboys 191	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	
Garth Brooks 113, 138	Enya 188	Jewel 67	Nirvana 59	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	
Foxy Brown 13	Gloria Estefan 171	Elton John 50	No Doubt 2	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	
Jimmy Buffett 41		Journey 33	No Mercy 125	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	
Bush 1, 88		Mint Condition 183	Oasis 105	Bob Seger & The Silver Bullet Band 163	Various Artists	Various Artists	

U.K., JAPAN EMBRACE SWEDISH ACTS

(Continued from page 1)

up here, and when you start a band, it's the big question of whether you sing in English or Swedish. Everyone wants to learn English, and that creates an upward spiral in encouraging others."

Sweden's openness to international media and subtitling of English films and U.S. TV shows have helped comprehension of English, and wide distribution of British publications has heightened consciousness of what Schyffert calls "the concentrated hipness" of the U.K. "We're all fans of [British] music," he says. "We all used to read Melody Maker and the [New Musical Express] as kids."

A turning point came in 1992 with the breakthrough of the Creeps, then with Warner Sweden (and now signed to independent Lund Records). This opened A&R execs' eyes to the potential of Swedish bands singing in English, says Eggstone drummer Maurits Carlsson. "Until then, we were always getting turned down by record companies because we sang in English," Carlsson says.

Swedish bands' lyrics may not make perfect sense in English, but the quirkiness that comes from their being written by a non-English speaker can be an advantage, says Eggstone guitarist Patrick Bartosch. "We won't change something around that's not correct English just for the sake of it," he says. "We like using new combinations of words that haven't been used before. We'd rather [be incorrect] than use a cliché."

The result is usually a slightly off-the-wall version of English, with references to British kitsch cultures that alternative audiences in the U.K. find endearing. The more successful bands are managing to re-export Sweden's take on British culture back to the Brits.

Within Sweden, a relatively high standard of living and a generous social security system allow even unemployed budding musicians to afford instruments. The result is a plethora of garage bands, steeped in British and U.S. rock.

GREENER GRASS

But these bands have little chance of gaining national exposure in a country that has no alternative radio to speak of, a limited club base, a music cable TV station that reaches only households in urban areas, and a thinly spread population of slightly more than 8 million.

To reach sizable audiences, Swedish alternative acts are compelled to leave the country, and most choose the U.K. as their first port of call.

Andy Ross is managing director of EMI-owned Food Records, which recently signed Grass-Show, a five-piece band from Falun, east of Stockholm. Says Ross, "The U.K. is the natural home for a band like this. Swedish bands singing in English find it very difficult to make headway at home. They find it very difficult to tour."

Originally signed to EMI Sweden, Grass-Show was picked up by Food when its CD single arrived on Ross' desk and his eye was drawn to lead singer Peter Agren's moustache. "I played it out of curiosity, thinking it was going to be utter toss," Ross says. "I take the view that every CD is guilty until proven innocent."

Ross was convinced to sign the band this summer, and Grass-Show has since completed its second monthlong tour supporting Food labelmates the Supernaturals. Grass-Show is due to make a third foray in the new year, when its second single, "1962," comes out and its album, "Something Smells

Good In Stinkville," is released through Parlophone. "They're very alternative-club-friendly," says Ross.

Grass-Show's manager, Gene Kraut, says the U.K. is an ideal launch pad for the band. The reason? "They can tour three times with only one single out."

The hothouse atmosphere of the British music press can also work to the advantage of Swedish acts.

Journalists across the board warmed to the Cardigans, mainly because of their live shows and the quirky Britishness of their last album, "Life," redolent of London's swinging '60s and Carnaby Street era. Polydor U.K. managing director Marc Lumbroso was



POPSICLE

determined to break the band in Britain when he arrived in the U.K. from France at the start of 1995.

"Perhaps I was a bit naive, but I came with the opinion that anyone could break here as long as they were exposed properly," Lumbroso says. "British companies always had a problem with foreign product—they thought it was too complicated."

The Cardigans broke through with "Sick And Tired," the second single from "Life." Media interest then snowballed, with the band's gentle sound being incongruously linked with the vogue for easy listening.

Being Swedish was neither help nor hindrance, says Lumbroso. "I didn't look at it as a selling point," he says. "We started to work the record as if it was a U.K. band, with live work and press, just building up a profile."

Mike Allen, VP of international marketing for PolyGram, says "Life" sold more than 1 million copies, with the bulk of sales coming from Sweden, the U.K., and Japan. For their most recent album, "First Band On The Moon," released Sept. 30, the Cardigans have been moved from being a European priority for PolyGram to a global one.

A sheaf of positive coverage from the British press has helped in selling the band internationally, says Allen. "It's nice to have, but it's not a guarantee of success," he adds. The same goes for British chart placings.

For Lumbroso in the U.K., the priority is to "hammer home the idea that they are a creative band and not a fluke. We have to show that they are more than an album."

Following close behind the Cardigans in terms of fame abroad are the Wannadies, who have released three albums on Swedish independent MNW. Their last album, "Be A Girl," was picked up by London-based Indolent Records, the BMG-owned alternative label that is home to Sleeper.

The Wannadies are now based in the U.K., and a release for the next album, "BAGSY ME," is penciled in by Indolent for the first quarter of 1997, although there are contractual issues with MNW to overcome.

Wannadies manager Geoff Wener, who also manages Sleeper, says the band came to the U.K. "because it's the most exciting corner of the music industry. What's happening here, particularly for guitar bands, is the most exciting thing for years." There may be thousands of bands competing for attention in the U.K., but, says Wener, "there's an entire industry geared up

to listening for good music. A lot of companies here say they have difficulty finding quality acts."

Whale, signed directly to Virgin Records U.K.'s "indie" imprint Hut, has had a banner year. Its album "We Care" has sold 130,000 copies worldwide, according to Virgin, with about one-third of those rung up in the U.K. Sparking U.K. sales are top 40 singles "Hobo Humpin' Slobo Babe" and "I'll Do Ya."

The band is recording its follow-up set, which has the working title "No More Crazy Nights," for release next spring.

Before the band was formed, its members were known in Sweden for their TV acting, and Schyffert has done live comedy work as well as "Jerky Boys"-style comedy records. Coming to the U.K. was necessary for Whale to move to the next level as a band, says Virgin Sweden's international label manager, Ricky Arnold.

"In the U.K., they had the advantage of being a high-profile cred rock act," Arnold says. "They could play there without people thinking, 'What is [Schyffert] up to now?'"

Of Whale's British success, Schyffert notes, "The British are always interested in finding the next big thing. It was more of a pull from England than a push from here. It started when MTV played our videos and Hut became interested. People started wanting us to come and play there."

British audiences are rapidly losing their reputation as being insular and unwilling to accept English-language pop from Europe, say observers.

WARM RECEPTION

Popsicle is one band that is trying to crack the British market after reaching the limits of what it can do in Sweden.

WEA, Popsicle's U.K. label, is confident the band can gain acceptance. Says product manager Toni Young, "We've had so many U.K. bands for so long, and U.K. radio has concentrated on them. Things are changing gradually."

WEA intends to break the band through extensive touring. "Without the tour, it's very difficult to get press," says Young.

The A&R process favors the U.K. as a base, rather than Sweden, says Kraut. "There's a little more patience in breaking the act outside Sweden than there is inside," he notes.

In Sweden, contracts tend to be for three albums with options, rather than for the longer periods favored in the U.K. or U.S. Crucially, the Swedish record company generally pays recording costs and royalties on sales, rather than recouping an advance from the band's royalty balance. Financially and emotionally, much more is invested in the band from the day of signing. "That allows for more variety but less artist development," says Kraut.

Komeda is another Swedish band seeing overseas success. Its Swedish label, North of No South Records in the northern city of Umeå, says domestic sales have been steady on the latest album, "The Genius Of Komeda." However, says promotion manager Jesper Lundqvist, Japanese sales, on Pioneer, are already five times greater, and growing. The act's first album, the all-Swedish "Pop på Svenska," is also due for release in Japan.

In the U.K., Komeda is due to play two dates Dec. 9 and 10 as part of its European support of Beck. "The Genius Of Komeda" will be released on

Pinnacle Licensed Repertoire in February, with a single, "Rocket Plane (Music On The Moon)," due in January.

At the moment, however, the surreal pop band is experiencing its warmest reception in the States (see story, page 1), where "The Genius Of Komeda" was released in September on Minty Fresh (Music To My Ears, Billboard, Sept. 28).

JAPANESE LOVE AFFAIR

While the U.K. has been the launch pad for many Swedish acts, Japan is proving to be a home away from home. "The Japanese are having a love



PINEFOREST CRUNCH

affair with everything Swedish at the moment," says PolyGram International's Allen, who is as puzzled as most by the Stockholm/Tokyo connection.

One reason for Swedish acts' success in Japan is the Scandinavian country's positive image among the Japanese, says Johan Engblom, a Swedish journalist based in Tokyo.

"Japanese fans like these simple, easy melodies, which are coming from a country that the Japanese think is really clean and neat, with nice people," he says.

Like Scandinavian furniture, young Japanese attach a certain chic cachet to Scandinavian pop music.

Trend-spotters at J-WAVE Music, the music-publishing arm of Tokyo-based FM station J-WAVE, noticed that the Cardigans' music was popular among customers of import specialist stores such as Wave. Although the band's first album, "Emmerdale," sold just 20,000 copies here after its 1994 release, J-WAVE Music was confident the group could do much better in Japan.

"Their sound is very similar to Japanese pop in terms of melody and rhythm," says Katsumi Nishimura, J-WAVE Music's executive director. "The melodies are simple and straight, like Japanese *kayokyoku* [traditional pop]."

J-WAVE Music made a deal to handle 100% of the Cardigans' Japanese subpublishing, then plugged the song "Carnival" at J-WAVE and other FM stations.

As a result, sales of "Life" exploded. The album has sold a phenomenal 500,000 copies in Japan, according to PolyGram.

Over at Sony Music Entertainment (Japan), one recent sign of Japan's continuing confidence in Swedish acts was the decision by Tristar Records, Sony's recently established indie-style label, to choose an album by Swedish power-pop duo the Trampolines as its inaugural release. The album, "SPLASH!" has sold 100,000 copies, the label says.

CRUNCH AND EGGSTONE

Pineforest Crunch, signed to PolyGram's Polar label in Sweden, is another band making significant Japanese inroads. The act's album "Make Believe" has sold 90,000 copies for Polydor in Japan, says Polar, and most continental European companies have picked it up, with U.K. and U.S. releases being negotiated.

Eggstone has spent six years honing its guitar pop tunes in Sweden and has

built a fan base in Japan, with two national tours taking in small towns and the three main cities. The band recently set up a label, Vibrafon, based in Malmö, after splitting from MNW's Soap label late last year. With business partners, the group members have bought the Tambourine studios in Malmö.

Eggstone's previous two albums—"In San Diego" and "Somersault," licensed from Soap—have sold 15,000 units combined in Japan, according to Nippon Columbia. The three-piece has toured Japan twice, and its Japanese fan base was started, according to band members, when a fan bought 500 CDs for her friends.

"Every band going over there has a massive following," says Eggstone singer/bassist Per Sunding. "It's amazing when you go over there and you haven't built up to it, and there's 1,200 people who all know your lyrics."

A new Eggstone album, "Vive La Difference," is due early next year.

The band is trying to crack the U.K. market, having done an "awareness-building" four-date visit to London in support of the Cardigans in November. "It's tougher here," says Sunding of the U.K. "But it's more fun," adds Carlsson.

Eggstone's London-based manager Carl Marcantonio is confident that British audiences will go for Eggstone. "It's good timing for Swedish acts in the U.K. in general," he says, "and if people make comparisons with them, then it can only be good."

HOME AGAIN

Ironically, overseas success can be a key factor in reintroducing Swedish bands to domestic audiences. Whale was taken seriously at home only after the British gave it the thumbs-up. The Cardigans were similarly feted once news of their success abroad reached home.

"We got good sales at home before we got good reviews," says Ola Hakansson, managing director of Stockholm Label Group, which handles the Cardigans' label, Trampoline. "We needed the U.K. first, especially the reviews. In this case, the journalists here followed the public and said, 'We like them.'"

Swedish acts may be in vogue, but many express misgivings about the potential for sustaining the wave of acts doing well abroad. On the positive side, the Swedish export boom is song-based. That is healthier than having dance hits because, as one observer puts it, "You can export songs. You can't export an attitude."

Yet the business infrastructure needs to grow in order to sustain success. Managers are rare in the country, and most acts have to go abroad to find management that can deal with overseas record companies. "It's vital that Swedish bands get good management," says Eggstone manager Marcantonio. "Otherwise, things start to get over their heads. And if you want to go to the U.K., you have to get representation there. You can't do it from Sweden."

Grass-Show manager Kraut, who also deals with Pineforest Crunch, says Sweden's economy means that overseas success is imperative for anyone handling Swedish acts. "I'm not going to make money managing bands in Sweden alone," he says. "As an American, I'm obviously looking to the U.S."

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

NEW WAVE OF NORDIC ACTS LOOKS TO U.S.

(Continued from page 1)

Others, such as Stockholm Records' Pineforest Crunch and Absent Minded and RCA's Wannadies have had success in Europe (see story, page 1) and are in the process of negotiating deals for the U.S.

Indeed, when speaking with most individuals familiar with the Swedish music scene, there is an almost mantric refrain that the country is the third-largest English-Language music exporter in the world, behind the U.S. and the U.K.

John Coon, president of San Francisco-based Modulus Media, has represented the American publishing and licensing interests of Swedish record labels since 1989 and says the country is just beginning to get its due recognition in the international marketplace. "For five years, I have been predicting that Stockholm will someday replace London as the pop capital of Europe," he says. "I think we are going to find a few years down the road that these bands are not novelty acts. This is more than a flavor-of-the-month experience."

Nina Easton, president of Atlanta-based NMC Records, says that the U.S. market is quickly warming to Nordic acts.

The label includes on its roster such Swedish bands as modern rock Carpe Wade and top 40 Dayeene.

"We're finally beginning to get though to the press, retail, and radio gatekeepers in America that we need



ZELMANI

to have this music heard," says Easton. "There is a lot of good music that is very appropriate for today's U.S. marketplace coming from Sweden and Scandinavia in general.

"You also have to consider that America used to be much more self-contained," she adds. "Business here is not at its best; the industry is beginning to adopt a more global view than it used to. A&R departments are starting to see that there's an awful lot of great, fresh music coming from Sweden and proving itself in different markets."

Many agree Sweden's new exports are commanding a greater degree of critical and consumer respect than have past releases from the country.

One act that is grabbing the attention of U.S. press and radio is Kameda (Music To My Ears, Billboard, Sept. 28), whose single "Boogie Woogie/Rock 'N' Roll" was just added at modern rock

station WKQX Chicago.

Minty Fresh president Jim Powers says many Swedish pop bands are benefiting from a U.S. market that has acclimated to upbeat, light musical shades.

"I think there's a melodic sensibility in the Swedish rock community that has been insulated from the angst-ridden, over-the-top guitar sound prevalent in the U.S. until recently," he says. "Now it is easier for these bands to merge into a new trend toward more optimistic sentiments."

Modern rock KFMA Tucson, Ariz., PD Suzie Dunn agrees that acts such as Kameda and the Cardigans are providing an antidote to the more aggressive rock sound found in the format.

Still, she resists lumping all bands from Sweden together. "Being from a different country is definitely something that helps distinguish them from a listener's point of view," she says, "and it gives the jocks something to talk about, but ultimately, it's the music we're looking at."

In fact, artists interviewed for this story see the growing American interest in Sweden as a peculiar and sometimes disconcerting phenomenon.

"Americans ask a lot of questions," says Zelmani. "They are very open and different, and it's funny, but I think they look at us as strange because we tend not to talk a lot."

Kameda vocalist/keyboardist Lena

Karlsson was pleased with audience response during U.S. appearances in November but says she hopes the interest in the band remains focused on its music. "It's really not a problem that people are curious about us because we're from Sweden, but to be categorized not even because of the music we play but where we're from is silly."

Karlsson's point is reinforced when one considers the diversity of Swedish musical tastes. Though the majority of bands coming to the forefront are modern rock-oriented, the scene is also pro-

ducing hip-hop, club, dance, and mainstream rock bands.

Columbia will focus on triple-A radio when it releases the first single from Zelmani's self-titled debut in January.

Columbia product manager (U.S.) Michelle Albert says the marketing focus will not be on the artist's nationality, though she believes the label will be able to take advantage of initial curiosity.

"We're really just trying to heighten her public perception and go into mar-

(Continued on next page)



by Geoff Mayfield

GIVING THANKS: After six straight weeks in which debuts have been No. 1 on The Billboard 200—a historic streak—what we don't have is a new chart-topper. **Bush** holds court at No. 1, despite a decline of about 32% (200,500 units for the week), while Trauma labelmate **No Doubt** scoots into the runner-up spot with this week's Greatest Gainer nod (a 40,000-unit pickup that boosts the album's single-week sum to 197,500 units).

What we do have is Thanksgiving-week traffic, which hikes the numbers on all of Billboard's album charts. The top 10 titles each exceed 100,000 units; nine titles did so last week. It is difficult, however, to compare this week's sales to those of the comparable 1995 week, because Thanksgiving arrived a week later this year. That explains why last week's Market Watch showed a 22.3% decline in album sales from the same week in the prior year, a lag that will drag on for a week or two.

RAP GRAPPLERS: As for the wrestling match between **Dr. Dre**'s previous label, Death Row, and his new one, Aftermath, round one goes to the latter, convincingly. Dre's various-artist compilation snares the week's Hot Shot Debut at No. 6 with 124,500 units, while the other multiartist rap set, "Death Row's Greatest Hits," comes in at No. 36 with 50,500 units. One variable, though, is the fact that the Death Row release is a double set and therefore carries a higher price tag. Rap albums usually trail off in the second week—as shown this week by **Mobb Deep**, which slides 6-26 with a 57% sales erosion—but **Steve Berman**, who oversees marketing and sales for distributing label Interscope, swears that the Death Row title will show growth on next week's chart. Stay tuned.

Meanwhile, **Foxy Brown**, who last week earned the highest Billboard 200 debut ever by a female rap solo act, sees a smaller decline (7-13 with a 31% unit drop) than that experienced by Mobb Deep. The previous highest debut by a female rapper was by **Lil' Kim** (No. 44) just three weeks ago, when she hit the list at No. 11.

WATCH WHAT HAPPENS: The soundtrack to **Whitney Houston**'s new movie, "The Preacher's Wife," released Thanksgiving week, debuts at No. 12 with a respectable 90,500 units; 1992's "The Bodyguard" opened at No. 2 with 144,500 units before embarking on a 20-week reign atop The Billboard 200. This time, though, retailers were led to believe that the album wouldn't be out until December; most big accounts were unable to adjust the timing of their advertising after Arista pushed up the date of release. Look for this one to play catch-up big time, especially when the film opens Friday (13). Meanwhile, the soundtrack debuts at No. 8 on Top R&B Albums and at No. 1 on this week's unpublished Top Gospel Albums chart.

SING WE NOW OF CHRISTMAS: Television specials could spur chart action next week for three new Christmas albums. The most obvious beneficiary should be **Vanessa Williams**, who hosted a much-promoted Christmas special Dec. 1 on ABC. The show got a 6.7 rating with a 10 share, a bit less than "Lois & Clark" would normally do in that time slot. Williams' holiday album was already on a fast track, as proved by this week's win of the Pacesetter cup on The Billboard 200; a whopping 157% gain pushes it 98-49 on that chart and 10-7 on Top Christmas Albums. Figure that promotional announcements leading up to the show accelerated her pace, so we can expect that despite its modest ratings, her special should give the set another push next week.

TV also treats **Kenny Rogers** well. Following visits on "Late Night With Conan O'Brien" and "Fox After Breakfast," the veteran's "The Gift" sees its sales more than triple, producing a 39-12 vault on Top Country Albums, a 10-3 jump on this week's unpublished Top Contemporary Christian, a 35-14 hike on Top Christmas Albums, and a debut at No. 93 on the big chart. Rogers could throw another yule log or two on the album's fire as a result of his special on the Family Channel, which first ran Dec. 4 and repeats Dec. 16.

The Family Channel could also boost the Christmas package by **Sandi Patty**, as her special debuts Monday (9) on that station, with encores Dec. 20 and Dec. 24. In the meantime, heavy trading at Christian bookstores during the Thanksgiving feast propels her Christmas set 171-151 on The Billboard 200 and 10-4 on Heatseekers. The title also bullets at No. 9 on Top Contemporary Christian and ranks No. 29 on Top Christmas Albums.

ECM'S WILLEMARCK AND MOLLER SPIN NORDIC TALES

(Continued from page 1)

ited a folk festival held on the shores of Lake Siljan, about 150 miles northwest of Stockholm. In a church there, they heard singer/fiddler Lena Willemark and multi-instrumentalist Ale Möller interpret traditional Swedish songs, and were struck by what Eicher describes as the performers' "vitality and sincerity, their special way of making the ancient contemporary."

Eicher went on to produce Willemark and Möller's debut for ECM, the enchanting "Nordan," with the '95 album earning a Swedish Grammy and garnering critical acclaim worldwide. Late October saw the European release of "Agram," the follow-up to "Nordan." An even more magical meeting of folk heritage and forward-minded vision, "Agram" comes out in North America via ECM Feb. 11, 1997.

Dubbing their band the Nordan Project, Willemark and Möller (who arranges the material and plays lute, mandola, hammered dulcimer, and several other instruments) are joined not only by folk specialists Mats Edén on drone-fiddle and Tina Johansson on percussion but by players from the jazz world, saxophonist Jonas Knutsson and ace bassist Palle Danielsson, who has recorded with such luminaries as Keith Jarrett and Jan Garbarek.

The evocations of Scandinavian soul on "Agram" are animated by an improvisatory spirit that is as rooted in Baroque music as it is in jazz—the essence of the song remains the same, although the ornaments are ever-evolving. Möller says, "We play traditional music but in our time, taking inspiration from the stories and melodies in these medieval ballads and mixing it with the energy of the players. The moment is of so much importance to this music. Improvisation keeps the music modern."

Willemark and Möller are touring Sweden with fiddler Per Gudmundson in their trio Frifot, playing Christmas shows in the country's middle lake and

forest district. In the autumn, the Nordan Project gave concerts in Denmark, Germany, Switzerland, Austria, and Italy. The group also recently filled the 2,000-capacity Concert House in Stockholm. (The Nordan Project and Frifot are booked and managed by the Stockholm-based Irma Kario.)

In April, the core Nordan band—Willemark, Möller, Edén, and Johansson—will travel to the U.S. for a promotional tour of major markets, including club gigs, live radio shows, and in-store performances, for which the group's acoustic setup and Willemark's clarion presence make ideal forums.

Willemark and Möller's enthusiasm for sharing their music in any setting is boundless, as evidenced by their '95 performance at the festival in Badenweiler, Germany, that ECM holds annually for its international distributors. According to ECM product manager Joe Pignato, the group had traveled 36 hours by bus and train from Sweden to the Black Forest and then immediately had to jump onstage. Before the group launched into its set, Möller stepped to the microphone to express his joy at being before an appreciative audience, saying, "We are in paradise."

Based in Munich, ECM is known for its innovations in jazz and classical music with such artists as Pärt, Jarrett, Garbarek, and the Hilliard Ensemble (Billboard, Nov. 5, 1994). But ECM plans for "Agram" to be the "beacon shining a light on our world music catalog," says Paula Morris, U.S. label manager, explaining that the album will be the lead element of ECM's World Traveler '97 campaign.

Set for March and April in the U.S., the World Traveler program seeks to draw attention to ECM's tradition of cross-pollinating musical styles from around the globe, spotlighting such buried treasures as "Madar," saxophonist Garbarek's collaboration with oud virtuoso Anouar Brahem, and

albums by L. Shankar, Egberto Gismonti, Dino Saluzzi, and Codona. The campaign will use the label's summer Jazz Cafe promotions as a template, with cassette samplers and point-of-purchase materials tailored to individual retail accounts.

Also part of the World Traveler promotion will be pages dedicated to the campaign as a whole and to "Agram" on ECM's World Wide Web site (<http://www.rcavictor.com/world-traveler> and <http://www.ecm-records.com/agram>), with each page linking to BMG Classics' other sites. (ECM is distributed in North and South America by BMG Classics; in France, Germany, and Japan by PolyGram; and in the rest of the world by several independents, including the U.K.'s New Note and Sweden's Amigo.)

"Nordan" was a great success at Music Millennium in Portland, Ore., according to owner Terry Currier, who attributes much of the sales to enthusiastic employees playing the album in the shop. Willemark and Möller's "music is so distinctive, it really stands out," Currier says, adding that the haunting quality of "Agram" should touch the same audience that has made the Celtic genre the best-selling in world music. Cliff Furnal, a host on public outlet WPKN Bridgeport, Conn., concurs. He has not only played "Nordan" but has aired various solo projects from Willemark and Möller over the past decade via his eclectic shows on WPKN and public WNHU West Haven, Conn.

To Willemark, the appeal of the tones and tales of "Nordan" and "Agram" stems from their emotional force, feelings timeless and universal. "In every country, in every time, there is nature, there is love," she says. "To listen to these songs is to hear voices, voices that want to share with you things about life. And these things you know—because you have a heart, you're a human being."

FRANK BROWN TO ASSUME PRESIDENCY OF MTV ASIA

(Continued from page 6)

affiliation, is in turnaround, according to Brown, and is, with 1,000 advertisers, on track to outpace MTV Europe's track record. "I'm sure Frank is the right man for the job," says one senior record-industry executive in the region. "But going from losing \$40 million a year to losing \$20 million is still a problem. He has a job on his hands."

"Essentially, there are two models for MTV," Brown says. "There are the

large, single-market entities, like the U.S., Japan, and Brazil. Then there are other international services, such as MTV Latino, MTV Europe, and MTV Asia. My multimarket experience at MTV Europe has been highly relevant."

Brown adds, "My major concern at the moment is that this company is set to do great things, but there is still an entrenched belief that [rival] Channel V is dominant in the market." This may

have been the case when MTV reentered Asia two years ago, he contends, but should not be the prevailing view today.

Jamieson notes that MTV has a "huge stronghold" in some countries, notably Indonesia and the Philippines. Regionwide, he concedes, the actual viewership is "not enormous." He adds, "The growth of cable in Singapore and Hong Kong is slower than we would like. In Malaysia, there are other problems, and there's lack of consolidation of the marketplace in India. But now that we have a distribution base, it's all about increasing viewership, making the service more attractive to watch music TV than other types of television."

Brown says that data from regional media survey firm SRH demonstrate a 1.2 rating for the service in Indonesia. "For a niche channel like ours, that's a reasonably healthy rating. The ad market is still embracing the concept that ratings for niche television, for a niche channel, will be very different than for general television. But that's changing."

"In Taiwan, we are extremely happy with the way we've grown to distribution of 3.5 million, a figure that puts us in 90% of cable households. Already, we have parity with Channel V. The remaining market, India, is now the only market where V has any form of competitive advantage over MTV."

In China, the service is reaching 12 million viewers seven hours per week, and 3.5 million receive it two hours per day. "Still, other systems are taking more than two hours," says Brown. "We've gone the legal and cautious route in China: government approval, cable authority approval. Even the operators have the option to carry us or not—and they are. We've developed a lot of goodwill and trust in the Chinese market."

With the localizing MTV Asia oper-

ation, some observers question the wisdom of replacing Jamieson with another expatriate. "We had more foreigners than we needed at the start," Jamieson explains. "When you start something as sophisticated as a multinational TV network, you're going to need some outside help. Still, there are now more than 200 people in this company, of which 95% are Asian. Plus, we haven't necessarily got a 100% Asian intention. We have to present MTV in Asia with an Asian team, but it would be stupid to choose management with that alone as a factor."

NORDIC ACTS

(Continued from preceding page)

kets where other triple-A artists have fared well," she says.

That campaign includes CD sampler giveaways, consumer press, and play on SAS Airlines flights between Scandinavia and the U.S. Zelmani has also been performing acoustic sets in major markets since early November (Billboard, Dec. 7).

Though excited to be working with international bands, many labels are discovering the difficulties that such relationships bring.

"The logistics of touring are a primary hurdle," says Powers. "The bands have to be completely up for doing whatever is necessary to break in America. A minimum is an initial 12-city tour, hopefully followed by visits to secondary and tertiary markets. It's expensive, and it's difficult for the bands."

One act that has taken the unusual measure of moving to the U.S. is Sludge Nation, whose album "Blow Your Speakers" was released in the U.K. by Rhythm King on Nov. 19. The band members now reside in Tucson, though the act remains unsigned in

Brown concludes, "Localization has been part of MTV's strategy since the company stepped out of the U.S. in 1988. It was important to take account of local tastes and culture, and that's always been one of the mantras for MTV around the world. But we always felt it was important to localize without generalization. Localizing will not bring us into more competition with local music television, as long as we focus on young adults. Provided that we remain loyal and focused and dedicated to our age group, we'll always be providing unique programming."

VIDEO SALES SURGE

(Continued from page 79)

Demand for "The Nutty Professor" confounded retailers who thought that the R-rated movie should have been priced to rent and thus held back orders. "We were caught pleasantly by surprise when it started to sell," admits one distributor. He now equates the Eddie Murphy title with another R-rated sell-through hit, Fox's "Waiting To Exhale."

Retailers, making comparisons to "Ace Ventura" and the repriced "Dumb And Dumber," have been scrambling to stay abreast of demand. Borders video buyer Patti Russo says that she "had to go back for more," one reason why volume is "definitely" ahead of last year.

Russo doesn't see any losers à la 1994's "The Flintstones." However, several less-prominent direct-to-sell-through titles have been lost in the dust stirred up by "the big four." Tower Video VP John Thrasher thinks that MCA/Universal's "Flipper," released in October, has been "overlooked by the buying public."

New Line Home Video's "The Adventures Of Pinocchio" is suffering a similar fate. Sources indicate that 2.5 million cassettes were shipped, well under the 4 million predicted when "Pinocchio" was announced this sum-

mer. About 50% have sold through, suggesting significant returns in the first quarter of 1997.

The breakup of Turner Home Entertainment's sales force, which pushed New Line product, is getting most of the blame, but retailers never showed much enthusiasm for the movie. A stronger ad campaign might have helped, they say.

Thrasher notes that when "Twister," another early fall release, began to slow, Warner Home Video "came back with an aggressive advertising campaign" in time for the holiday. "It's reinvigorating the title," he says. Television time is vital to a potentially "terrific season," Thrasher continues. "There's a wealth of good product available, and you can't watch TV without seeing a ton of advertising for them."

But the plethora of titles has a downside: Since retailer budgets and shelf space are limited, purchases often fall short of studio goals. Sales are well ahead of last year because customers are buying "lots of titles," says one chain executive.

"I tell my bosses that the days are gone when one title will have three months without competition," he adds. There will never be another "Lion King."

BRANSON READIES V2 FOR THE RUNWAY

(Continued from page 3)

straightforward licensing."

Like another powerful independent, the Zomba Group, V2 is vying to put together a network of independent distribution deals with companies around the world. So far, V2 has announced only one distribution deal, with 3MV/Vital in the U.K., but Pearce says, "My preference would be for an independent network. I don't really want to be subject to the restrictions [that occur] in dealing with majors."

"So where possible, I am looking at independents—but only where they can give as good a service as the majors. I think it is known that the independents can be as strong as the majors: For example, Vital distributes the Creation label, which includes Oasis. In America, I am not convinced that the independent distribution is the best route. So we are almost certainly going to find ourselves with a major in the U.S. The rest of the territories will depend on the independent sector."

So far, V2 has signed two acts, the Stereophonics and Kings Of Infinite Space, but will be able to tap into product from a variety of independent labels.

V2 has taken a stake in U.K.-based indies Big Cat—whose founder, Steve Abbott, will serve as V2's head of international—Blue Rose, and Banana, along with New York-based Gee Street. Under the latter arrangement, V2 will distribute Gee Street worldwide except in North America.

"Big Cat, Gee Street, and all the

other independents we have gone into business with will retain independence creatively, and they are run as separate business units. The partnership angle is that we provide the boring bits—finance, administration, etc.," says Pearce.

Jon Brown, founder and managing director of Gee Street, says, "Our deal with Island was coming to an end, and I was looking around at where we could go. David Steele told me about V2 and the people behind V2. One of the philosophies that really excited me was this noncorporate idea that Jeremy had, and most importantly, the image of an artist-friendly label."

Brown states that he was not deterred by V2's lack of a track record. Rather, he feels that the company's brief history will allow Gee Street to influence appointments and company direction as it grows.

V2 aims to centralize much of the group's administrative functions at its London headquarters, freeing individual territories to concentrate on signing new acts.

"There is very definitely a commitment to local acts in each of the territories," stresses Pearce. "They will all have A&R teams; they will be creative offices."

Branson, who told Billboard in March 1992 that the sale of Virgin to EMI had left him in tears, says that he hopes to have 15-20 acts signed to V2 by this time next year.

"We had great fun building the

record business, and when it was sold in 1992, I regretted the sale almost from the word go," Branson says. "I hadn't realized then the extent that the music business had entered my blood."

Of V2's operating philosophy, he adds, "We aim to be true to the principles established all those years ago. We aim to be the best, to treat people like people, not like financial assets, and we aim to be at the forefront of contemporary music around the world."

Of his own involvement, the man who now runs businesses ranging from an airline to a bridal-wear company, states, "In the last few years of Virgin, I would dive in occasionally on the major signings, like the Rolling Stones, and with V2, if I am called, I will be more than happy to be there. My principal job has been to find the right people. Obviously Virgin has a lot of different interests now, so it won't be like 20 years ago."

Branson indicates that V2 is not shy in the A&R stakes: "We actually had a quiet go for R.E.M., and we were only a couple of million dollars out. If a band of that caliber comes up, V2 will be looking to sign them. Fortunately this time around, finances are not the same problem as with Virgin first time around."

Powell concurs, saying that the original Virgin was born with "zero capital." Not only is V2 in the position to go global straight away, but, Powell believes, its backing will allow the label to sign major new talent.

the U.S.

Band manager Mike Lembo says the move will give the band an advantage in the U.S. "We think this is a very American-sounding band and one that sells itself live," says Lembo. "Not that Scandinavia isn't an important market, but we felt they were kind of wasting away, and by coming here, they could be exposed to more American music and develop on their own much quicker."

Sludge Nation vocalist/guitarist Mans Jalezik says the band has been playing gigs in the Southwest and is eager to spend more time on the road.

"Touring and building a base is the best way for us to [gain exposure]," he says. "There are people here that introduce themselves as being in bands but don't work as hard as they need to be successful. We love playing live; it's the rehearsing that is work."

In spite of an apparent boom in label interest in Swedish bands, it remains to be seen whether they will be welcomed at radio and retail here.

Shawna Hicks, manager of Westwood, Calif., indie store Penny Lane, says she is waiting to see what kind of staying power the new bands exhibit.

"We have a lot of Britpop [fans] looking for anything out of Europe with a semi-crossover sound," she says. "It's not as if we've had more requests for Swedish music, but I do think the success of bands like the Cardigans makes customers more interested in what's coming out of Sweden."

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'Music To My Ears' This Book Heard The Future

The first critique written anywhere in the world—including her native Canada—concerning Alanis Morissette's 14-times platinum "Jagged Little Pill" album appeared in Billboard editor in chief Timothy White's weekly "Music To My Ears" column, and it's one of many remarkable trade forecasts of future success now collected in a new book from Henry Holt & Company: "Music To My Ears: The Billboard Essays; Portraits of Popular Music In The '90s." The handsome 353-page anthology, slated to hit bookstores nationally on December 9, also marks the first time non-chart information which originally appeared in Billboard has been published in a form available to the consumer.

"I'm very humbled by the honor of having this collection published," says White of the columns, which in 1993 won the prestigious ASCAP-Deems Taylor Award for excellence in music journalism. "I was also a little surprised," adds White, "to learn just recently that my column on Morissette, in the issue dated May 13, 1995, marked the first coverage anyplace of 'Jagged Little Pill.' I knew, of course, that that column was published some five weeks before the record was released, and I had a nice followup talk with Alanis about eight weeks after it ran, but it wasn't until I started getting phone-calls late this summer from the Canadian music press that I learned no one else had acknowledged Alanis' album prior to 'Music To My Ears.' All I can say is, the cassette had a phenomenal impact on me from the moment I came across it." Book critics appear to feel the same way about "Music To My Ears: The Billboard Essays," as the early reviews excerpted below indicate:

"Spanning rock, new wave, punk, blues, jazz, rap, country, reggae, world music, calypso, Latin, classical and other genres, the essays

fuse critical acumen with an unerring sense of the music business... White, Billboard's editor in chief, infuses these essays with his belief that the best rock 'n' roll and pop is an expression of personal truths, a celebration of the human scale that is increasingly absent from our lives."

— Publishers Weekly

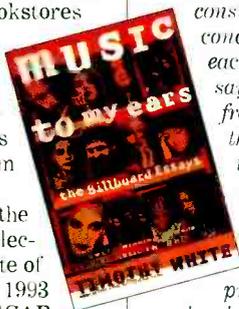
"Rock journalist and author of the outstanding 'Rock Lives,' White pursues an effective, assuringly consistent format, which, albeit concise, nonetheless examines each subject in depth. Each essay includes revealing quotes from the artists, a glimpse of the current release, a summary of family background, and a career overview. White's cogent choice of subjects and clear emphasis on the present decade make this work a broadly representative spectrum of Nineties popular music."

— Library Journal

"Be sure to put Timothy White's 'Music To My Ears' on your holiday wish list. This rich and varied collection of essays is a riveting must for every music lover's bookshelf. Before teenagers could tune in on their radios, White offered readers an understanding of the upcoming big hits and names of the '90s. He was one of the first to capture the souls of Liz Phair, Alanis Morissette, Rage Against The Machine and Aimee Mann. His book's well worth the price."

— Swing

Retailers wishing to order copies of "Music To My Ears: The Billboard Essays" (\$27.50) can do so by calling 1-800-288-2131. Other questions can be addressed to Robin Jones of Henry Holt & Company at 212-886-9270. Fans of White's work should also watch for an interview with him to be broadcast the week of Dec. 9th on VH1.



UPCOMING CONCERTS

Saturday, Dec. 7 Hiroshima/Brian Evans
 Sunday, Dec. 8 Gary Hoey
 Thursday, Dec. 12 Solomon Burke
 Saturday, Dec. 14 Great White does Zeppelin
 Thursday, Dec. 19 Imperial Drag
 Friday, Dec. 20 Three Of Hearts
 Thursday, Dec. 26 Dave Mason/Vonda Shepard
 Friday, Jan. 17 Strunz & Farah

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-786-1712 for details.

International Latin Music Conference & Awards
 Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit

Chicago Marriott, downtown Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

For more information, contact Maureen Ryan at 212-536-5002.

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A Long Journey To The Top Ends

UNTIL NOW, JOURNEY has only gone as high as No. 7 on the Adult Contemporary chart. "Open Arms" peaked in that position in 1982, and "I'll Be Alright Without You" equaled that achievement in 1987. But this week, Journey finally captures its first No. 1 on the AC chart, as "When You Love A Woman" (Columbia) garners enough airplay to dethrone Celine Dion's "It's All Coming Back To Me Now" after five weeks. That makes the latter track the shortest visitor at the top of the AC chart since June 1995, when Bryan Adams' "Have You Ever Really Loved A Woman?" had a five-week run.

The Journey track is only the fourth single to reach the top of the AC chart in 1996. With only two more chart weeks in the calendar year, it's likely to be the final AC No. 1 in 1996. That would be the smallest number of No. 1 titles in a calendar year since the chart was born in 1961. The record, until now, was seven chart-toppers in 1994. Conversely, there were 41 No. 1 titles on the AC chart in 1975.

UN-BREAKING UP IS HARD TO DO: With a second week at the top of the Hot 100, "Un-Break My Heart" (LaFace/Arista) is Toni Braxton's longest-running No. 1. Earlier this year, "You're Makin' Me High"/"Let It Flow" had a solitary week at the top. That makes Braxton the only other artist besides Mariah Carey to have two No. 1 titles on the Hot 100 in 1996.

"Un-Break My Heart" is also the second No. 1 single this year for producer David Foster and songwriter Diane Warren. They teamed up on Celine Dion's "Because You Loved Me," which had a six-week run at the top.

Keith Hewitt of Zurich E-mailed a reminder that "Un-Break My Heart" is the seventh No. 1 for both Foster and Warren. Foster's previous six chart-toppers are Chicago's "Hard To Say I'm Sorry," John Parr's "St. Elmo's

Fire (Man In Motion)," Whitney Houston's "I Will Always Love You," All-4-One's "I Swear," and Dion's "The Power Of Love" and "Because You Loved Me." Warren's previous six No. 1 hits are Starship's "Nothing's Gonna Stop Us Now," Chicago's "Look Away," Bad English's "When I See You Smile," Milli Vanilli's "Blame It On The Rain," Taylor Dayne's "Love Will Lead You Back," and "Because You Loved Me."



by Fred Bronson

REFLECTIONS: Barbra Streisand holds at No. 8 with a bullet on the Hot 100 with "I Finally Found Someone" from "The Mirror Has Two Faces" soundtrack. The duet with Bryan Adams is her first top 10 hit since her duet with Barry Gibb on "What Kind Of Fool" in March 1981. As William Simpson of Los Angeles points out, that 15-year, eight-month gap is the second longest between top 10 hits for

a female artist. The longest gap belongs to Dusty Springfield, who went 19 years and one month between "Son-Of-A Preacher Man" in 1969 and "What Have I Done To Deserve This?" with the Pet Shop Boys in 1988.

The longest gap for any artist is the 22 years and nine months between Aaron Neville's "Tell It Like It Is" in 1967 and his duet with Linda Ronstadt on "Don't Know Much" in 1989. Earlier this year, the Beatles established a 19-year and five-month gap between top 10 hits with 1976's "Got To Get You Into My Life" and this year's "Free As A Bird."

TRAFFIC JAM: An earlier mention of groups in which three members have reached the same chart elicited comment from Efreem Epstein of New York, who said Steve Winwood, Dave Mason, and Jim Capaldi of Traffic have all had solo efforts make the Hot 100. Dave Baker noted that Fleetwood Mac's Stevie Nicks, Christine McVie, and Lindsey Buckingham have all reached the Hot 100.

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	600,003,000	625,604,000 (UP 4.3%)	CD	334,287,000 371,280,000 (UP 11.1%)
ALBUMS	511,775,000	516,199,000 (UP 1%)	CASSETTE	176,742,000 43,585,000 (DN 18.8%)
SINGLES	88,228,000	109,405,000 (UP 24%)	OTHER	746,000 1,334,000 (UP 78.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
17,655,000	15,209,000	2,446,000
LAST WEEK	LAST WEEK	LAST WEEK
15,263,000	12,954,000	2,309,000
CHANGE	CHANGE	CHANGE
UP 15.7%	UP 17.4%	UP 5.9%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
18,800,000	16,739,000	2,061,000
CHANGE	CHANGE	CHANGE
DOWN 6.1%	DOWN 9.1%	UP 18.7%

	YEAR-TO-DATE TOTAL UNIT SALES BY GEOGRAPHIC REGION			
	1995		1996	
NORTHEAST	36,611,000	34,568,000 (DN 5.6%)	SOUTH ATLANTIC	115,612,000 111,569,000 (DN 3.5%)
MIDDLE ATLANTIC	90,619,000	88,252,000 (DN 2.6%)	SOUTH CENTRAL	93,681,000 88,197,000 (DN 5.9%)
E. NORTH CENTRAL	107,865,000	103,308,000 (DN 4.2%)	MOUNTAIN	39,274,000 36,929,000 (DN 6%)
W. NORTH CENTRAL	40,586,000	40,520,000 (DN 0.2%)	PACIFIC	101,351,000 96,657,000 (DN 4.6%)

ROUNDED FIGURES FOR WEEK ENDING 12/1/96

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

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THE RECORDS
THE Billboard 200

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW ▶		1	***No. 1/HOT SHOT DEBUT*** BUSH TRAUMA 90091*/INTERSCOPE (10.98/16.98) 1 weeks at No. 1	RAZORBLADE SUITCASE	1
2	1	-	2	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
3	3	4	47	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	3
4	2	1	3	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1

MCA

Music Entertainment Group

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Trauma RECORDS

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We're talking about the debut solo album from Eric Benét. This time, the press is on to it: "Old-school soul with a fresh '90's twist," says the Detroit Free Press. "A gem waiting to be discovered," enthuses USA Today.

We'd love to share this gem with you (while supplies last).
Fax us your address: 818-846-8474.

Also, feel free to drop by anytime for a Sundae-on-a-stick.

eric benét
true to myself

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