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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • DECEMBER 7, 1996



PHOTOGRAPH BY DAVID GAHP

CARLOS SANTANA The Century Award

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honor for
distinguished
creative
achievement

A Portrait of the Artist
By Timothy White





JOHNNY GILL

LET'S GET THE
MOOD RIGHT

"Johnny Gill is one of the most gifted artists I've ever had the pleasure of writing for. He's been blessed with the natural ability to sing. With his vocal skills, the strength of his voice and his ability to feel what he sings, Johnny Gill will be around for a long time."

- BABYFACE

"It is always a joy working with Johnny Gill. One of the greatest crooners around. Makes you feel like you've gone to church."

- JIMMY JAM & TERRY LEWIS

"Johnny Gill is such a talented vocalist and has such an incredible voice. He has put together an album that will be listened to for a long, long time."

- TONY RICH

"As a producer who's also a singer, I can really appreciate Johnny Gill's talent. In the studio, on the stage, anywhere and anytime I like to hear the man sing."

- R. KELLY

ALBUM IN STORES NOW

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Q Division
Sets Regional
Strategy For
Merrie
Amsterburg
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 7, 1996

ADVERTISEMENTS

Fine Young Cannibals The Finest
FYC
All Of Their Greatest Hits
Featuring
"She Drives Me Crazy"
& "Good Thing"
Plus Three New Songs Including
"The Flame"
MCA
In Stores Now
Produced by David Steele and Andy Cox

Ask Me
Where The
Party's At
Uptown's
Block Party
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IN-STORES 12-3-96

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Sows Success With 'Garden'
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SEE PAGE 51

The Pain And Passion Of Classical Music 'Shine' Draws Light To Helfgott, Rachmaninov

BY JIM BESSMAN

NEW YORK—Australian classical pianist David Helfgott, the subject of the acclaimed Fine Line Features film "Shine," is completing a remarkable cycle by finally having his performances put to disc—and affirming the primacy of music that is central to the movie and his extraordinary life experience.

Creatively incapacitated and institutionalized following a nervous breakdown suffered in his early 20s (and dramatically chronicled in "Shine"), Helfgott, now 49, triumphs with the Dec. 17 release of "David Helfgott Plays Rachmaninov," which features a live recording of the notoriously difficult Piano Concerto No. 3, which in the movie precipitated his collapse.

But the RCA Victor Red Seal title—which follows the Nov. 5 release by Philips Classics of the "Shine" soundtrack, which also features performances by Helfgott—is more than the ultimate redemption for an artist whose prodigious career potential seemed forever lost after he cracked

from the pressures of a domineering father and his own intensely demanding repertoire. It also adds to the interest in the deeply moving Scott Hicks-directed film—which just swept nine Australian Film Institute Awards—and in the music that is central to it.

Indeed, those in the classical music industry believe that the film could prove to be the next "Immortal Beloved" or "The Piano" in turning new audiences on to classical music, by way of the romantic Rachmaninov music at the core of a score that also includes works by Chopin, Schumann, Liszt, Vivaldi, Rimsky-Korsakov, and Beethoven. Others predict "a run" on recordings of the Rachmaninov 3rd.

"We hope to see Rachmaninov enter into the American consciousness in the same way Mozart did through [the 1984 movie] 'Amadeus,'" says Lisa Altman, VP at Philips Music. "It's one of those rare films, like 'Immortal Beloved' or 'The Piano,' where the soundtrack is the basis of the film, and it can turn people on to Rachmaninov

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HELFGOTT

BY BRADLEY BAMBARGER

NEW YORK—With so much adulation reserved for age-old masterpieces, it's no wonder that most classical virtuosos are reluctant to leave the realm of the classic for that of the contemporary. Likewise, it's uncommon to find exponents of new music willing and able to interpret the past masters with the proper depth and verve.

Violinist Anne-Sophie Mutter is the rare artist to strike a balance between past and present, foreign and familiar. Passionately committed to contemporary composition, she has been at the heart of some of the most compelling new violin works in recent years. Yet she also plays Beethoven, Brahms, and bravura show pieces, inclusively drawing parallels between styles and eras.

Mutter's relationship with Deutsche Grammophon (DG) has provided an ideal platform for her catholic ambitions, as typified by two new projects. Due Jan. 28, 1997, "The Berlin Recital"—Mutter's first recital disc and her first recording since the death of her

husband a year and a half ago—features a mix of Classical-era and early 20th-century repertoire played with her long-time partner, pianist Lambert Orkis.

Also next month, Mutter makes the world-premiere recording of a work written for and dedicated to her: Krzysztof Penderecki's Violin Concerto No. 2. The session features the Polish composer leading the London Symphony Orchestra; the disc should be out in Europe in the late spring and in the U.S. by the fall. Mutter gave the live premiere of this intensely beautiful work in



MUTTER

Leipzig, Germany, last year, and she debuted it in the U.S. Nov. 7 in an electric performance with Michael Tilson Thomas and the San Francisco Symphony before a capacity audience at New York's Carnegie Hall.

While it may seem as if the prejudice against new music is strictly contemporary, Mutter points out that it's a classic dilemma. "If you look at musical history," she says, "you find that even the Beethoven Violin Concerto took decades after the premiere before

(Continued on page 17)

Do Premiums Add Value To Music Retail?

BY ED CHRISTMAN

NEW YORK—In November 1995, when the Best Buy chain offered customers a free Beatles interview CD with the purchase of the band's first "Anthology" album, music specialty merchants howled that the discount was engaging in fancy footwork to disguise yet another loss-leader advertising campaign.

Fast-forward one year, and attitudes have changed. As Jim Swindell, senior VP of sales (U.S.) at Arista, observes, "Value-added seems to be the music industry's watchword of the '90s. It seems to be in everybody's

(Continued on page 88)

Sam Goody

BEST BUY

Pioneering Pact Paying Off For Publishers In Asia

BY GEOFF BURPEE

HONG KONG—Nearly three years into its five-year life span, the instrument known as the Memorandum of Understanding (MoU) is helping major music publishers get paid in Asia.

The MoU is the agreement under which the Asian record divisions of the five multinational music companies—BMG, EMI, PolyGram, Sony, and Warner—disburse mechanical royalties directly to their sister publishing units. Implemented in 1994, the MoU was designed to tackle the fact that the concept of mechanicals was unrecognized in a number of the region's music markets and that there were few national collection agencies to handle the task.

The MoU established a mechanical royalty rate between labels and publishers in those countries where

statutory levels had not been set by law, unlike in Hong Kong, Malaysia, and Singapore. The rate is 5.4% of a recording's wholesale price, otherwise known here as the published price to dealers (PPD). Now, the MoU is beginning to emerge as an Asian standard.

It has 14 signatories. Ten are the record and publishing divisions of the five multinationals; also on board are the record and publishing arms of Singapore-based Pony Canyon (a unit of the well-known Japanese company of the same name) and What's Music, a Taiwanese independent.

Moreover, there are signs that Fox Agency International (FAI)—originally a vocal opponent of the MoU framework—is amending its stance. FAI was established in Asia in 1994

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Billboard Bulletin A Daily Dose Of Hot Music News

NEW YORK—Billboard magazine is introducing a daily publication that will provide the most timely news coverage possible for the international music business. Billboard Bulletin will debut in late January and will be available via fax to its subscribers around the world.

Billboard
bulletin

Billboard Bulletin will report on music-industry news, retail and chart activity, executives on the move, artist signings, tour announcements, and more. The publication will have editors in New York, Los Angeles, and London and will draw upon the worldwide editorial team of Billboard and its fellow Music Group publications, including

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TOP
ALBUMS

HOT
SINGLES

TOP
VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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| CLASSICAL CROSSOVER ★ PAVAROTTI & FRIENDS FOR WAR CHILD • VARIOUS ARTISTS • LONDON | |
| JAZZ ★ QUARTET • PAT METHENY GROUP • GEFEN | |
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Int'l Copyright Treaty Aimed At Digital Age

160 Nations Represented In Sound Recording Pact

BY BILL HOLLAND

WASHINGTON, D.C.—The Clinton administration and the recording industry hope to build “a bridge to the 21st century” for the protection of U.S. sound recordings by finalizing in Geneva, Switzerland, this month international copyright treaty negotiations that will offer higher worldwide protection and rights standards.

Administration leaders and Recording Industry Assn. of America (RIAA) officials will spend most of December in discussions to forge the final document, which should ensure that sound recordings will not only be protected in the digital-delivery age, but will receive the same treatment as other intellectual properties.

“It has been a battle of many, many decades for sound recordings to be considered intellectual property, to receive full protection,” says Bruce Lehman, commissioner of patents and trademarks and assistant secretary of commerce, who will lead the U.S. team in negotiations. “Europeans have always shuttled them off into the ‘neighboring rights’ category. But I think it’s clear that it’s in their interest now. I think things have jelled.”

The as-yet-unnamed treaty, eight years in the making, is generally referred to as “The New Instrument” and will codify rights for record-company and performer copyright-owners worldwide in the digital universe, under the auspices of the World Intellectual Property Organization, a United Nations body.

There are three main elements of the treaty, as follows:

- A statement that copyright owners have the right to authorize or prohibit the transmission of their work to individual members of the public. This open-ended exclusive right, to be applied in various ways by individual countries, will prevent the rights of owners from “falling through the cracks” if and when electronic transmission “sales” of music become part of the on-demand universe.

- The U.S. is pushing for an exclusive right for dealing with both interactive services and subscription-fee services that exceed the limitations set in the U.S. Performance Act (no more than three cuts to be played from an album by one artist).

- A prohibition against circumvention of so-called “black box” anti-copying technical controls.

- A prohibition against interference with sound-recording rights management information.

Unlike the pending National Information Infrastructure bill in Congress (Billboard, Oct. 26), which will also upgrade U.S. copyright law in light of the digital age, the provisions within the treaty do not specify how territories will expedite the rights and protections.

The new treaty is being forged concurrently with updates to the Berne Treaty (which deals mainly with literary works) and a treaty to upgrade database protection.

U.S. negotiators are expected to return with a completed treaty before Christmas. Under U.S. law, Congress must ratify the treaty, which must then be signed into law by President Clinton.

Along with Lehman, the U.S. administration team includes chief Commerce Department point man Peter Fowler. Neil Turkewitz, senior VP, international, will represent the RIAA in the negotiations.

There are 160 countries represented in the treaty; the major players are the U.S., the European Union, Japan, and a coalition of Latin American countries. International Federation of the Phonographic Industry (IFPI) director-general Nic Garnett, IFPI legal counsel Lewis Flacks, Recording Industry Assn. of Japan executive director Saburo Kimura and legal affairs director Jiro Imamura, and the Latin coalition’s Gabriel Abaroa and Joao Carlos Muller-Chavez are among the players in the final negotiations.

“There are still some disagreements,” says Turkewitz, “but more and more there is a consensus—the Latins totally agree that these new rights are needed, and representatives of Third World developing countries do, too. But in Europe, it’s a mixed picture. It

(Continued on page 90)

U.K.’s PRS, MCPS Integrated Under One Management

BY JEFF CLARK-MEADS

LONDON—The U.K.’s two leading authors’ right bodies are being brought under one management as a means of increasing efficiency and turning up the volume on British music.

The Performing Right Society (PRS) and the Mechanical Copyright Protection Society (MCPS) are to be run as one team under the same chief executive—John Hutchinson—and with linked information systems.

The move mirrors an integration in the Netherlands of the functions of mechanical rights society STEMRA and performance royalty body BUMA.

In the U.K., Hutchinson says, the amalgamation of PRS and MCPS has been an attractive concept for some time and has long been discussed in outline. He adds that an opportunity to act came in the vacuum created by Frans de Wit’s departure as MCPS chief executive in the summer (Billboard, July 27).

A further impetus came, Hutchinson says, from the work of U.K. Music Publishers Assn. chairman Andy Heath. In 1993-94, Heath established a project to evaluate the export sales of the whole U.K. music industry, from record companies to instru-

ment manufacturers. The resulting report, showing the industry to make a \$1.5 billion annual contribution to the U.K.’s balance of payments, attracted significant government and public attention. Hutchinson says the boards of PRS and MCPS were impressed by such an impact.

Hutchinson, who joined PRS as chief executive at the end of 1995, has now been appointed to the same post at MCPS “for the duration of the [integration] project.” The project, he explains, will be six months in planning and conceptualizing and two to three years in implementation.

The aim, Hutchinson states, is to make the most of expertise and resources. He says it has yet to be decided whether the joint organization’s 1,000 employees will be amalgamated under one roof—PRS is based in central London, while MCPS is in an outlying suburb—but he states that it is certain that information systems will be used to maximum effect.

“MCPS can identify telephone on-hold music and what is on video jukeboxes, for instance,” Hutchinson explains, “whereas we have to go looking for that information.” A greater ability to track music use on the Internet will be another advantage, he adds.

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THIS WEEK IN BILLBOARD

A PORTRAIT OF CARLOS SANTANA

This year’s recipient of the Century Award, Billboard’s highest honor for creative achievement, is Carlos Santana. Editor in chief Timothy White offers an in-depth profile of and interview with the acclaimed guitarist. **Page 13**

PREVIEWING BILLBOARD’S MUSIC AWARDS

The seventh annual Billboard Music Awards, to be aired live Dec. 4 on Fox-TV, will be held in Las Vegas for the first time. A special section gives a complete rundown of the show and its headliners. **Page 41**

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Year-Old SoundScan Japan Addresses Challenges

■ BY STEVE McCLURE

TOKYO—In its first year of operation, SoundScan Japan has laid the groundwork for this country's first all-inclusive electronic point-of-sale (EPOS) chart system. Yet the company appears to have a long way to go before it plays as crucial a role in its home music market as does its North American namesake.

SoundScan Japan is operated by JVC subsidiary Soft Business Information Planning Inc. (SIP), which last year signed a licensing deal with SoundScan of Hartsdale, N.Y. So far, it has signed up just 500 of Japan's 7,000-plus music outlets. Stores taking part are either paid for their data or are faxed copies of SoundScan Japan's hits charts.

Among Japanese record companies, clients to date are confined to four labels: Victor Entertainment, MCA Victor, Teichiku Records, and Nippon Crown, all of which deal with Matsushita-affiliated distributor NRC.

Nonetheless, the service represents a potential quantum leap in tracking the market compared with rival charts, such as those of trade publication Oricon, which are based on data collected by phone and fax, or those compiled by individual record chains or radio stations, which do not provide a broadly based, objective overview of the market.

SoundScan Japan's online data service is updated weekly, although daily sales data is provided for key releases. (Continued on page 65)

Harris, Lewis In Joint Venture With Universal Producers' Perspective Label To Stay At A&M

■ BY J.R. REYNOLDS

LOS ANGELES—Ending months of speculation, Grammy-winning producers and Perspective Records co-founders James "Jimmy Jam" Harris and Terry Lewis have entered into a joint-venture label deal with Universal Records. Harris and Lewis will act as co-chairmen of the company and will be responsible for A&R duties.

The pact, which was announced by MCA Music Entertainment Group chairman/CEO (U.S.) Doug Morris, also provides for nonexclusive production work with acts on labels within the MCA music group.

Says Morris, "This is part of a continuing process to bring in the most talented people under this [MCA Music Entertainment Group] tent."

At press time, the label, which will be headquartered in Los Angeles, had not

been named. Financial terms of the deal were not disclosed.

Harris and Lewis will continue to have an interest in Perspective, their joint venture with A&M. However,



HARRIS



LEWIS

A&M has assumed day-to-day duties of the imprint. All Perspective acts will remain with A&M.

The prolific duo, whose production credits include work on projects by such platinum-selling acts as Janet Jackson and Boyz II Men, were court-

ed by virtually every major label before joining with Universal. Says Harris, "Ultimately, we felt like the opportunities and relationships that we were looking for were with Universal. When we spoke to [Morris] about the deal, we [made it clear that we] wanted to be involved in musical interests that encompass genres such as country music, as well as film and theme parks. We've always tried to be diverse in our creative approach, and he understood our vision of being music people, as opposed to just R&B people."

Morris says, "It's all about the music, because that's where my heart lies; they're great songwriters. Anything that they're passionate about, I'll support. I hope they try different things, because it's terrible when people get pigeonholed."

Harris and Lewis have no plans to (Continued on page 90)

Qwest Records Makes Staff, Roster Changes

■ BY J.R. REYNOLDS

LOS ANGELES—As part of a plan to refocus its efforts, Qwest Records has redesigned its logo and realigned its staff. Among the changes in the executive suite are the promotion of Mark Persaud to executive VP (U.S.).

The move fills the spot vacated by label president Jim Swindel in May.

Says Persaud, "We want to establish a new energy and create a fresh vibe for the label and renew the label's ongoing commitment to providing consumers with the most creative records possible."

Persaud, who was the label's senior VP of A&R, will continue to oversee that department. Reporting to him is a recent staff arrival, VP Ian Alexander, whose last post was in A&R at Warner Bros., which distributes Qwest.

Persaud's promotion is the latest in a string of staff changes made at the label since Swindel's exit. A number of executives have left, and others have arrived, keeping the size of the staff stable, at roughly 15 members.

Among arriving execs are Eliane Henri, formerly of PMP Entertainment and named director of artist development, and Victor Guardia, formerly of PolyGram and appointed senior director of administrative services/operations. Both held similar positions at their previous companies.

(Continued on page 18)



Gushing For Slo Leak. Pure Records all-star blues/rock band Slo Leak socializes with executives from Mercury Records, which distributes the band's self-titled debut album, following a recent showcase in New York. Slo Leak comprises producer/guitarist Danny Kortchmar (Don Henley, the Fabulous Thunderbirds), vocalist/guitarist Charlie Karp (Buddy Miles), and bassist Harvey Brooks (Bob Dylan, Miles Davis). Shown celebrating, from left, are Karp; Gordon Anderson, co-owner, Pure Records; Kortchmar; Jeff Brody, senior VP of sales, Mercury Records; Brooks; David Leach, executive VP, Mercury Records; and Arma Andon, co-owner, Pure Records.

RCA Buys 50% Of Loud Records Rap Label Aims To Keep 'Street Edge'

■ BY MELINDA NEWMAN

NEW YORK—RCA has purchased 50% of rap label Loud Records for an undisclosed amount.

Loud and RCA became partners four years ago, when Loud signed a production deal with the major. That deal evolved into RCA taking a small equity stake in Loud and has now become an equal partnership.



Loud, run by president/CEO Steve Rifkind, is home to a number of successful gold or platinum rap acts, including Wu-Tang Clan, Mobb Deep, and Raekwon, as well as Tha Alkaholiks, Funkmaster Flex, and Xzhibit. Mobb Deep's new album, "Hell On Earth," debuts at No. 6 on The Billboard 200 this week and at No. 1 on the Top R&B Albums chart.

RCA president (U.S.) Bob Jamieson says, "Steve and the guys at Loud have a real creative vision that we want to be a part of. We want to keep them in the house for a long time."

In fact, the multiyear deal allows for RCA to buy the remaining 50% of Loud after a period of time. Similarly, Loud can buy back RCA's share of the deal.

Rifkind says part of the impetus for the pact was that "now, we own our own masters. Before, RCA owned them. Now we have half ownership." Other than that, Jamieson and Rifkind agree that the deal in no way means that Loud is expected to act like a (Continued on page 90)

chines about a year ago but couldn't find machines capable of handling the product.

Sometime later, Rosenberg found cigarette machines—which continue to be controversial in North Carolina—that could function with the music product. "Some people are trying to ban the vending of cigarettes to minors, and they are taking [the machines] out of bowling alleys," Rosenberg says.

"We are very concerned about the megastore problem, and we thought this would be a fun way for an indie (Continued on page 69)

Cigarette Machines Used To Stoke Singles Sales

■ BY CRAIG ROSEN

As part of its bid to stand out in the competitive retail market, the Record Exchange of Roanoke Inc., an 11-store, Charlotte, N.C.-based chain, has discovered a novel way to sell cassette singles. The chain is making the tapes available to customers for \$1 through refurbished cigarette vending machines.

According to Record Exchange president Don Rosenberg, the chain's director of marketing, Michael Kurtz, came up with the plan of selling cassette singles through vending ma-

Epitaph To Distribute Fat Possum Labels Seek To Develop Niche Markets

■ BY CHRIS MORRIS

LOS ANGELES—Epitaph Records, the L.A.-based label best known for its success with punk acts Offspring and Rancid, has sealed a deal to distribute Oxford, Miss.-based blues imprint Fat Possum Records.

The pact follows a May settlement between Fat Possum and its former distributor, Nashville-based Capricorn Records (Billboard, Dec. 3, 1994). The labels had sued each other in a dispute over the distribution deal; Capricorn VP Philip Walden confirms that under the terms of the agreement, Capricorn will retain rights to Fat Possum's back catalog for eight years and will issue four new titles in early 1997.

The deal between punk-driven Epitaph and Fat Possum may at first appear an unlikely one, since the Mississippi label records and releases primal down-home blues by such artists as R.L. Burnside and Junior Kimbrough.

However, says Epitaph president Brett Gurewitz, "It's a perfect mix-and-match. The obvious thing from a business standpoint is, there's a niche market for this music, and our specialty is developing niche markets. And [Fat Possum's] music is 100 times punkier than the punk rock that's out right now."

Fat Possum president Matthew Johnson says, "It's the most natural thing in the world... The spirit and the intention and everything I started Fat Possum for is the same thing Brett started Epitaph for. There aren't very many blues labels I share anything in common with."

Fat Possum will be distributed by RED, Epitaph's primary distributor, and by the punk label's network of boutique wholesalers. Gurewitz says that Fat Possum will handle marketing and sales, with support from Epitaph. "We're providing a distribution conduit, and we're educating them in what we do... We're providing them with our know-how and technology."

The new arrangement will kick off in early February with the release of Burnside's "Mr. Wizard," which will

include tracks recorded by Johnson at Lunati Farms in Mississippi and by Tom Rothrock and Rob Schnapf of Bongload Custom Records in L.A.

That release will be quickly followed by "Pee Wee Get My Gun," the debut from Greenville, Miss., singer/guitarist T Model Ford, and an EP by 20 Miles, the New York-based duo that features Jon Spencer Blues Explosion guitarist Judah Bauer. Fat Possum has also signed blues-based Oxford band the Neckbones and plans another album by slide guitarist CeDell Davis.

Gurewitz and Johnson anticipate that Epitaph will issue eight Fat Possum titles in 1997.

Capricorn will issue several unreleased Fat Possum titles through Mer- (Continued on page 91)



Gaylord Buys Word's Music Companies

■ BY DEBORAH EVANS PRICE

NASHVILLE—Word Records and Music becomes the latest Christian company to change hands, with the announcement that Gaylord Entertainment Co. is purchasing it from Thomas Nelson Inc. for \$110 million.

With annual sales estimated at \$100 million, Word is one of Christian music's largest companies. Thomas Nelson purchased Word in 1992 for \$72 million. Under the current agreement, it is selling Word's music companies but will retain ownership of Word Publishing, Word's book division.

Among the Word properties Gaylord has acquired are Word Records, Myrrh Records, new country division Word Nashville, children's music label Everland Entertainment, and Word Music, the company's music publishing arm. Artists under the Word umbrella include Amy Grant, Shirley Caesar, Point' Of Grace, Petra, Sandi Patty, Jaci Velasquez, Greg Long, Anointed, and Crystal Lewis.

Under the new agreement, Word Records and Music will become a new (Continued on page 90)

Artists & Music

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Merrie Amsterburg Stays Close To Home Q Division Focuses On Boston Area For Artist's Debut

■ BY CHRIS MORRIS

Boston-based Q Division Records is attempting to expand singer/songwriter Merrie Amsterburg's following with a highly focused regional campaign for her debut album, "Season Of Rain."

Q Division—which is operated by producer Mike Denneen, noted for his work with such Boston-bred acts as Letters To Cleo, Jennifer Trynin, Aimee Mann, and Morphine, and his partner Jon Lupfer—has a first-look deal with Columbia Records. The major has already released a Denneen-produced album by the band Expanding Man and will issue a set by Talking To Animals in February '97.

However, the label, which grew out of the like-named Boston studio, is eschewing the major-label route for Amsterburg. "Season Of Rain," released in October, is distributed in the Northeast only by Cambridge, Mass.-based indie Distribution North America (DNA).

"We're doing something kind of unconventional with this record," Denneen says. "In the last year, Merrie has just begun playing around under her own name, solo, and we really felt like we wanted to build something more solid in the New England region before we pushed anything on a national level."

He adds, "She's been working a lot—she's been playing four shows a week around New England. She's been really busy. It's been great, because she really wasn't playing all that much before. She's gotten a lot of press locally, and the record's been very well received. What we're planning on doing is continuing to build this through the first of the year, and then make a push nationally toward the end of January, the beginning of February, and go to college radio."

Amsterburg is a Michigan native who moved to Boston 11 years ago. From 1988 to 1994, she was the singer and principal songwriter for local pop-rock act the Natives, which had unpro-

ductive deals with Gene Simmons' Simmons Records and producer Richard Gottferrer's imprint Instant Records, which was distributed by SBK through EMI.

"They were valuable [experiences]," Amsterburg says of those deals, "as far as seeing how things can get lost in the chain of command."

When the Natives disbanded two years ago, Amsterburg says, "My music started to change to more of an

her music . . . Another thing is, she brings together a number of different musical styles and traditions in a way that's very much just her. There's obviously some sort of folk and acoustic and a little Celtic music going on in what she does, and some country, but she has a huge pop-rock side to her, too."

Following the release of a four-song cassette in January, Q Division issued "Season Of Rain" in early October via DNA.



AMSTERBURG

acoustic kind of format, and so I decided I didn't want to do a band thing anymore. I was working with Peter Linton, who is my husband, and we were doing duo stuff, and then I also was doing some solo stuff. I decided to go into that Acoustic Underground competition, to try and get my name out there and get familiar with more acoustic kinds of clubs."

Denneen, who worked on the Natives' demos at his studio, says, "We started this label about a year and a half ago, and to be perfectly honest, she was one of the first [people] we wanted to get involved with."

He adds, "There are a couple of really unique things about her. One is, when you listen to her sing, you really feel like she's singing directly to you, directly into your ear. It's an incredibly intimate, personal experience listening to



"I think it's pretty much everywhere in Boston," says Lupfer. "If they're really small chains, like CD Spins or Mystery Train or places that DNA doesn't usually get to, we'll take them ourselves, just because we think every place in Boston should have it. I think where we get good response in particular is Newbury Comics, Tower, and HMV. Those are probably the big ones so far."

Natalie Waleik, director of purchasing for the 17-store Newbury Comics chain in Boston, says, "It's selling steadily . . . There's some really good press on her, and she's starting to get a buzz. She's starting to build a following."

Lupfer says, "We're not looking so much for the numbers [as much as] if we can get something going on right here and show some numbers in Boston. The idea is that that would be

(Continued on page 91)

Remastered Byrds, Live McGuinn Sets On Horizon

■ BY CRAIG ROSEN

LOS ANGELES—Fans of the legendary '60s folk-rock act the Byrds will likely be flying high as a number of releases connected to the band's legacy take wing.

The next group of releases in Columbia/Legacy's Byrds reissue program is due Feb. 4, 1997, while on Nov. 19, Hollywood Records issued "Live From Mars" by former Byrds front man Roger McGuinn.

The releases should be of interest to Byrds' fans, since they offer rare glimpses into the band's history. The four remastered catalog titles—1968's "The Notorious Byrd Brothers" and "Sweetheart Of The Rodeo" and 1969's "Dr. Byrds & Mr. Hyde" and "Ballad Of Easy Rider"—will include previously unreleased bonus tracks and additional artwork.

McGuinn's "Live From Mars" offers intimate solo performances of some of the band's biggest hits, along with commentary from the singer/songwriter revealing the stories behind the songs.

"I think the Byrds are coming back into vogue," says Hollywood Records executive VP (U.S.) Richard Leher. The executive, who was once McGuinn's attorney, brought "Live From Mars" to the label. "I think there are a lot more people interested in them than there were 10 years ago."

McGuinn agrees. "In the '70s, it looked like we were forgotten about, but in the '80s, with the success of bands like R.E.M. and Tom Petty & the Heartbreakers, there was a resurgence of interest in the Byrds' music. Now people seem to have a good impression of what we did, and I'm very happy about it."

R.E.M. guitarist Peter Buck, who is a huge Byrds fan, says he's looking forward to the reissues. "I bought the first spate of reissues when they came out and played them all summer, and I can't wait to hear the next four . . . I'm really excited about 'Sweetheart' and 'Notorious Byrd Brothers,'" he says.

Former Byrds bassist Chris Hill-



THE BYRDS

man, who played on "The Notorious Byrd Brothers" and "Sweetheart Of The Rodeo" but left the band prior to the release of "Dr. Byrds & Mr. Hyde" and "Ballad Of Easy Rider," isn't surprised that the band's music continues to garner interest three decades later.

"It was good music," he says. "It was interesting, unique, and different. We were dealing with a situation back in the mid- to late '60s where there was much more creative freedom in music, and radio wasn't so locked up . . . There were all kinds of different and interesting sounds coming from people like the Beatles, the Who, the Byrds, and the Buffalo Springfield, each of whom were, in their own way, unique."

The latest Byrds reissues follow the release of the four-CD self-titled boxed set in 1990 and the rerelease of remastered and expanded versions of the band's first four albums in April.

While the first four discs are generally cited as the band's finest moments and achieved their greatest

(Continued on page 90)

BREAKING THE WAVES

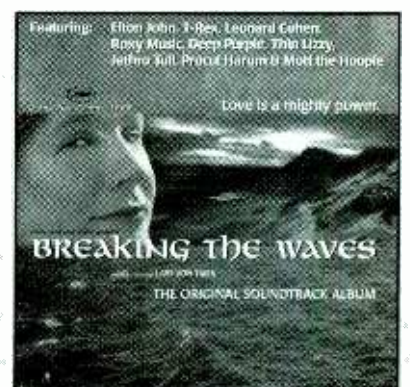
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Tommy Boy Hits U.S. 1st With Dutch Singer Amber

■ BY LARRY FLICK

NEW YORK—With Dutch ingénue Amber's buoyant top 40 hit "This Is Your Night," Tommy Boy is successfully forging a new process of breaking Euro-dance artists in the States before they achieve success abroad.

In fact, the anthemic single has not even been issued yet in the artist's home country. "It's an unusual move, but it actually allows us to take a more unified global approach to marketing this artist," says Victor Lee, who handles product management and A&R at the label.

Typically, European dance records are heavily licensed and issued on a variety of labels around the world up to a year before their U.S. release. "That dilutes the impact of an artist on a worldwide basis," says Lee. "With Amber, we took advantage of the opportunity to gradually introduce her here first. That's a little dangerous since radio tends to play dance music that has already been successful overseas."

So far, however, radio has been receptive to the project. "It's true that it does help when a dance artist comes to radio with a little history," says Erik Bradley, music director at WBBM Chicago. "But a smart programmer is never going to turn away a great record. We think Amber is going to be a hit maker for us for a long time."

"This Is Your Night" has sold 127,000 copies, according to SoundScan, since its release May 21. "It's been such a pleasure to have a dance record that we can do this with on a domestic level without worrying about our core audience already being burned out on it," says Mark Ashford, buyer for Mastermix Records, an indie outlet in Columbus, Ohio. "We've been steadily selling this single since the summer. We've been seeing a lot of interest from people for more singles and the album."

Tommy Boy has just started

stomping behind the follow-up single, "Colour Of Love," which is also the title of the album, due Jan. 28, 1997. The song, another lively Frank and Christian Berman production, went to radio and retail Nov. 19. The label is aiming to broaden Amber's base with a battery of multiformat remixes by Spike, Anthony Acid, Jonathan Peters, Mousse T., and Boris Dlugosh. To round out the package, the Bermans will soon re-enter the studio to produce an acoustic version of the song for potential AC play.



AMBER

"Our ultimate goal for Amber is for her to be a major pop star with a foundation in dance music," says Lee.

In accomplishing that feat, the label has had the singer on a non-stop club and radio tour since July. She has recently taken a break from the U.S. to do gigs in the U.K. and Europe. A second stateside leg of promotion begins in early January. Tommy Boy has aimed to increase Amber's visibility by including "This Is Your Night" on its high-profile "MTV Party To Go, Volume 10" and "Jock Jams" compilations.

The singer is enjoying the flurry of activity. "When I was a little girl, I always dreamed of being a big star—little did I know that it would be so exhausting, too," she says with a laugh.

Amber comes by her vocal skills naturally. Her father is an opera singer, and her mother teaches piano. As a child in the Netherlands, she was encouraged to explore music. "The problem is that I gravitated to the opposite end of the musical spectrum," she says, recalling family spats over what to listen to on the radio.

She met the Berman brothers in
(Continued on page 17)

Nerf Herder Flies From My To Arista 'Van Halen' Lament Attracts Major-Label Attention

■ BY PAUL VERNA

One year ago, Santa Barbara, Calif.-based Nerf Herder was a typical three-piece rock group trying to make a dent in the industry: The band distributed a self-recorded demo tape and performed regularly in its home base in an effort to cultivate a local following and catch the ears of A&R reps.

While most bands toil in obscurity ad infinitum, it didn't take long for Nerf Herder to become a major-label success story. Its self-titled debut album, released in August on San Francisco-based My Records, was picked up by Arista Records and is slated for release this month, with a big promotional push behind it.

"The whole thing's been really amazing," says Nerf Herder lead singer/guitarist Parry Gripp. "A year ago, we were excited to have a demo cassette to give to our friends, and the whole thing has escalated beyond what we imagined."

Nerf Herder's lineup is rounded out by Charlie Dennis on bass and vocals and Steve Sherlock on drums. The band's album—reminiscent of a cross between Green Day and the Presidents Of The United States Of America—was produced by Lagwagon singer and My Records co-founder Joey Cape and engineered by punk musician/studio guru Ryan Greene of NOFX fame.

The band got its big break when its witty "nerdcore" song "Van Halen" was picked up by modern rock outlet KITS (Live 105) San Francisco immediately after the station received its copy of the CD. After the first spin, the station received an overwhelming response to the song and featured it as its "next big thing," according to My Records co-founder Marko, a local musician who played bass in the ill-fated Popsicko (its lead singer died in an auto accident just as the band was being courted by labels) and now plays in the National Set.

"A week after we'd sent the CD to Live 105, we got added, and that was the catalyst," says Marko. "After that, we sent it to more than 300 stations and got added to some." Those stations include modern rockers WXRK (K-Rock) New York; KJEE Santa Barbara; KPNT St. Louis; WNNX Atlanta; WOXY Cincinnati; WEQX Albany, N.Y.; WZRH New Orleans; and KKDM Des Moines, Iowa.

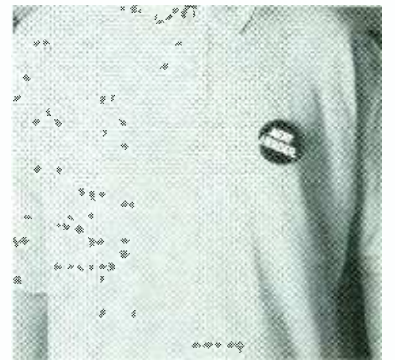
WOXY music director Dorsie Fyffe says, "We had 'Van Halen' on our playlist for eight weeks, and we played it because we liked it, not because someone forced it down our throats. Now we're playing 'Golfshirt,' which has received a positive response, though not on the same level as 'Van Halen.'"

Nerf Herder—which takes its name from an insult hurled by Princess Leia at Han Solo in the "Star Wars" sequel "The Empire Strikes Back"—is the latest in a string of Santa Barbara success stories that started with Toad The Wet Sprocket and includes Ugly Kid Joe

and Dishwalla.

Among more recent major-label signings out of Santa Barbara are Silver Jet (Virgin), Summer Camp (Maverick), and Snot (DGC)—all of which appeared on My Records' maiden release, the compilation "Happy Meals."

Commenting on the success of Nerf Herder and the other My Records-affiliated artists, Marko says, "In one year, we've had Nerf Herder, Silver Jet, Summer Camp, and Snot on major labels and another band, Armchair Martian, working on its first record for [San Diego indie] Cargo Records."



NERF HERDER ALBUM COVER

Because My Records' agreement with Nerf Herder covers only one album, the indie did not benefit from the sale of a long-term contract to Arista. Nevertheless, My Records received an undisclosed sum when it sold the rights to "Nerf Herder" to Arista, and it will also enjoy the cachet of having its imprint on a major-label album.

"The exposure is going to be amazing," says Marko. "Plus, we still have the vinyl rights and all the existing copies we pressed. We sort of passed the baton to Arista, and they already have a huge plan in effect."

Arista senior VP of marketing (U.S.) Jay Krugman says, "From a sales and marketing perspective, our approach is to keep it grass-roots in the early stages, with small posters, stickers, fliers, and advertising in fanzines, college papers, and appropriate retail
(Continued on page 91)



Dreams Coming True. Capitol Nashville artist Trace Adkins holds up a Heatseekers T-shirt, which he received after his album "Dreamin' Out Loud" reached No. 1 on the Nov. 9 Heatseekers chart. The singer's current single, "Every Light In The House," is No. 4 on the Hot Country Singles & Tracks chart. Adkins recently made his debut at the Grand Ole Opry and led carolers during Opryland U.S.A.'s "Christmas In The Park" lighting ceremony.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Alexander Miller is appointed VP of marketing for Sony Classical USA in New York. He was GM of Continuum Records and president of Next Step Music.

Alan Oremán is named VP of promotion for Almo Sounds in Los Angeles. He was head of rock promotion at Geffen.

John Nardini is promoted to VP of marketing for EMI Christian Music Group in Nashville. He was VP of marketing for Chordant Distribution Group.

Simitar Entertainment in Plymouth, Minn., appoints Steve Wilson VP of A&R/music product development, Juli Knapp-Winge director of music licensing, and Marnita Schroedl director of communications. They were, respectively, VP of A&R/product development at K-tel International, director of operations at Paisley Park Enterprises, and owner of Words on Fire.

Nick Attaway is promoted to



MILLER



OREMAN



NARDINI



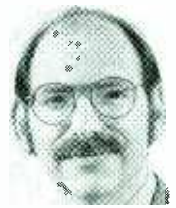
WILSON



ATTAWAY



SHAPIRO



MASH



HOGIN

national director of college music strategies for MCA Records in Universal City, Calif. He was college promotion representative.

AJ Benson is named manager of A&R administration for Arista Records in New York. He was editor/licensing coordinator for Cherry Lane Music.

Zoo Entertainment names William Marion Southeast regional promotion/marketing manager in Atlanta, Kathy Long mid-Atlantic regional promotion/marketing manager in Washington, D.C., Chuck Graham regional promotion/marketing man-

ager in Seattle, Matt Ulanoff regional promotion/marketing manager in Detroit, Todd Hefl New England promotion/marketing manager in Boston, Christopher Allen West Coast regional promotion manager in Los Angeles, and Chris Anderson regional promotion/marketing manager in Dallas.

They were, respectively, national director of promotion and special projects for 57 Records, product development coordinator for alternative music at BMG, independent retail specialist for BMG, director of publicity/promo-

tion for Eternal Artists, on-air personality for WZZO Allentown, Pa., music director/on-air personality for KEDJ Phoenix, and marketing and sales representative for BMG.

Dr. Tony Shore is named marketing and publicity manager for Sub-Lime Records in Brentwood, Tenn. He was VP of 5 Minute Walk Records.

PUBLISHING. Kevin Shapiro is named manager of A&R for Sony/ATV Music Publishing in Santa Monica, Calif. He was coordinator of international A&R for Epic Records.

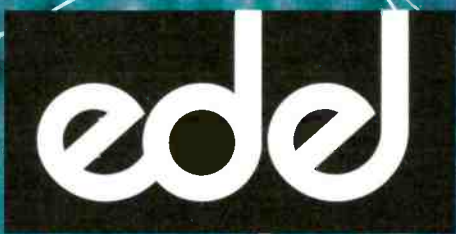
RELATED FIELDS. David Mash is promoted to VP of information technology at Berklee College of Music in Boston. He was assistant dean of curriculum for academic technology.

Anita Hogin is named a partner at International Artist Management in Nashville. She was director of operations and special projects.


Brigitte Kopas is named marketing coordinator, central division, for MCA Concerts Canada in Toronto. She was an account executive for Rogers Group Sponsorship Marketing.

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Gotee Grows Into Christian Boutique

Principals Prepared To Remain Independent

BY DEBORAH EVANS PRICE

NASHVILLE—In the past two years, there have been numerous independent labels formed in the Christian market, but few have carved out a strong niche more quickly than Gotee Records.

With a diverse roster that runs the gamut from the Christian reggae of Christafari, to the pop/R&B of all-female trio Out Of Eden, to the hip-hop of Grits, to the youthful rock of Johnny Q. Public, Gotee founders Toby McKeehan, Todd Collins, and Joey Elwood are seeing their grass-roots efforts pay off in sales and exposure.



CHRISTAFARI

Christafari's second Gotee album, "Valley Of Decision," released last spring, spent 15 weeks in the top 10 of Billboard's Top Reggae Albums chart. Out Of Eden has supplemented its tour schedule with such high-profile exposure as appearing on Brandy's TV show, "Moesha." The trio's sophomore album, "More Than You Know," was released Nov. 29. Johnny Q. Public is being courted by mainstream labels seeking to take the band into the general market, and Gotee is preparing for a new Grits album in February '97.

Since the company began, it has grown into Gotee Brothers Entertainment, which encompasses Gotee

Records and a production arm that produces Gotee acts and other projects. (Collins and former Petra guitarist David Lichens are producing a new Star Song act, Reality Check.) Elwood is the president/CEO, McKeehan is chairman, and Collins is VP.



Gotee was originally started as a production company looking to launch one act. "The production company started in 1992 or 1993, and then it became a label about a year and a half afterward," recalls Elwood. "When we finished the [first] Out Of Eden album, we were shopping the girls to the labels, but nobody would take it. So we ended up selling singles ourselves out of our basement. We called stores and negotiated our own terms. And I think at that point [we] considered ourselves a record company."

The fledgling venture had an immediate calling card in the fact that McKeehan is a member of the highly popular Christian pop/rock trio dc Talk. He and Elwood had grown up together outside Washington, D.C. Collins is a Florida native who became friends with McKeehan and Elwood after relocating to Nashville. After the three formed the production company, they became known as the Gotee Brothers. "At that time, there were very few labels, if any, that focused on music that will affect our generation," McKeehan says. "I wanted to do a label that focused on a generation."

Gotee's entrance into the marketplace was with the October 1994 release of Out Of Eden's "Lovin' The Day." Gotee released the single "Lovely Day" well in advance of the album. "It was a grass-roots effort," Elwood

says. "We worked the single for eight months at retail, radio, and print... We weren't even thinking 'album' at the time. We were just trying to get the girls broken."

Elwood admits that their initial efforts were naive, but they worked. "It was a tough road, and [major] labels weren't interested in Out Of Eden at first, but when they realized we sold 10,000 singles out of our basement, they realized this could work."

By the time other labels were seeing what the Gotee Brothers had, Gotee had evolved from a production company with one act to a label that followed with several strong 1995 releases, including Christafari's "Soulfire," Grits' "Mental Releases," and Johnny Q. Public's "Extra*Ordinary." This year, Gotee has released Christafari's "Valley Of Decision"; "The Sound-

(Continued on page 12)



Gone Phishin'. Members of Phish relax with Elektra Records execs after one of two sold-out shows at New York's Madison Square Garden. In the front row, from left, are John Paluska, Phish's manager; Gary Casson, Elektra executive VP of administration; Alan Voss, Elektra executive VP/GM; Steve Heldt, Elektra senior VP of sales; Phish's Trey Anastasio, Jon Fishman, and Mike Gordon; Greg Thompson, Elektra senior VP of promotion; and Dane Venable, Elektra product manager. In the back row, from left, are George Cappellini, Elektra VP of rock promotion; Jason Colton of Phish's management company; Brian Cohen, Elektra VP of marketing; and Steve Kleinberg, Elektra senior VP of marketing.

Christmas Albums: Tiny Tim Rants, Frogs Ribbet, Raye Serenades

TIS THE SEASON: With visions of turkey drumsticks still dancing in my head, I turn my thoughts from Thanksgiving to Christmas and the stack of new holiday albums that is gathering on my desk. Some are sugarplums and some are sour notes.

• **"A CLASSIC CARTOON CHRISTMAS"** (Nick at Nite Records/550 Music): More than any Christmas record I've ever held in my hands, this is the Christmas soundtrack to my youth, as it will be for anyone born in the '60s. With tracks from a number of Christmas perennials, including "How The Grinch Stole Christmas," "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," and, of course, "A Charlie Brown Christmas," this collection is the Mercedes-Benz of TV Christmas samplers. Cuts from the Chipmunks are the only thing missing here. File this one under "p" for "perfect."

• **"QUAD CITY ALL STAR CHRISTMAS"** (Big Beat/Atlantic): "C'mon N' Ride It." On second thought, just don't. Featuring Quad City's top acts, 69 Boyz, Quad City DJ's, K-Nock, and 24K, this album features a flatulent Santa, a version of "12 Days Of Christmas" that includes "11 Philly blunts" and "five gold chains," and songs that have absolutely nothing to do with the holidays. Take your basic jeep/soul tune about having sex, looking for a man, or dumping on your girl, and work in the words "Christmas," "Santa," or "gift," and that sums up this record. Somehow, like a nugget of gold that emerges from a pan of silt and dirt, there's a touching, soulful version of "White Christmas" (called "White Xmas" here) by Big Dave and Tina in the middle of all this tripe. The aural equivalent of a lump of coal.

• **"A FROGGY CHRISTMAS"** (Leapin' Records/Macola Records): Two years ago, we got "Meowy Christmas" from the Jingle Cats, last year we got the Jingle Dogs, this year we've moved a few notches down the food chain to frogs, owls, and crickets, courtesy of Froggus "Bud" Lewis. "A Froggy Christmas" features manipulated frog and other wildlife sounds croaking out Christmas melodies. Wisely, the producers play the laughs as broadly as possible with "O Come All Ye Froggies" attributed to Toady Keith & the Oak Creek Boys, the reggae-tinged "Croakin' Bells" to Frog Marley, "Greensleeves" to Madonnowl, and the cheesy organ-based "Blue Christmas" to Elvis Froggley. The best of the bunch is "O Lily Pad, O Lily Pad," which features a kickin' drum beat and frog and owl jubilee. A portion of the proceeds go to non-profit conservation groups. Fun for the whole family.

• **"CHRISTMAS: THE GIFT"** (Epic): Country singer Collin Raye has a wonderfully warm, resilient voice that

just wraps itself around this collection of holiday traditionals (the exception is the lovely "It Could Happen Again," a song about an impromptu Christmas cease-fire during WWI). There are guests aplenty on the project: Raye duets with his daughter Brittany, who sounds like an Amy Grant in the making, on "Away In A Manger" and "Silent Night"; the Beach Boys lend their harmonies to a high-spirited remake of "Winter Wonderland"; and Johnny Cash speaks the intro to "It Could Happen Again." But Raye really shines on majestic traditionals like "Angels We Have Heard On High" and "O Holy Night," in which his strong voice just soars. Some of the arrangements are a little too sappy, but otherwise this is a fine addition to the Christmas canon. Definitely not just for country music fans.

• **"A VIBRAPHONIC CHRISTMAS"** (Hollywood): "Vibrasonic" strikes the perfect blend here with a combination of fusion- and funk-laced instrumentals of traditional tunes and new compositions featuring vocalists

Alison Limerick and sweet-voiced Lennox Cameron, who sounds like a young Michael Jackson. Dance diva Limerick's "A Present Just For Me" adds just enough sass to the holidays and will have them dancing under the mistletoe. Just right for the cocktail party where the martinis are delightfully dry and everyone has one drink too many.

• **"TINY TIM'S CHRISTMAS ALBUM"** (Rounder): For pure kitsch value, it's impossible to top this one. By the time Tiny Tim and his ukulele get to "O Holy Night," you'll be either running for the exits or howling with laughter. However, even the most ardent Tiny Tim connoisseur won't be prepared for his psychotic monolog about hypocrisy during "Silent Night." Example: "For on one day we get pompous and religious... but how many silent nights do we have and deny Jesus Christ the other 363 [sic] nights of the year. Our hypocrites write in His name, professing His name, fornicating with children, fornicating with young girls, professing His name... and yet we put on our best faces on one silent night of the year." It's like a gruesome ear wreck; you can't bear to listen, but you can't turn away.

• **"CHRISTMAS ISLAND"** (Margaritaville/MCA): For Jimmy Buffett, sun, jerk chicken, Caribbean breezes, and hurricanes are all as much a part of Christmas as Santa Claus, tinsel, and presents. Buffett seldom veers from his laid-back, permanent-vacation image here, with most of these tunes sounding like they could have come from any of his other albums. The result is a nifty collection of Christmas ditties, many of them written by Buffett, that is perfect for those in warmer climes where "White Christmas" is nothing but a fantasy. Listen for the hidden track: Buffett's sweet reading of "Twas The Night Before Christmas."



by Melinda Newman



Tramps Like Us. Graham Parker, backed by the Figgs, takes a break from a recent show at Tramps in New York. He is promoting his current Razor & Tie album, "Acid Bugglegum." Shown, from left, are Razor & Tie co-owners Cliff Chenfeld and Craig Balsam, the Figgs' Mike Gent and Pete Hayes, Parker, the Figgs' Pete Donnelly and Guy Lyons, and Figgs manager Brad Morrison.

SHURE MICROPHONES

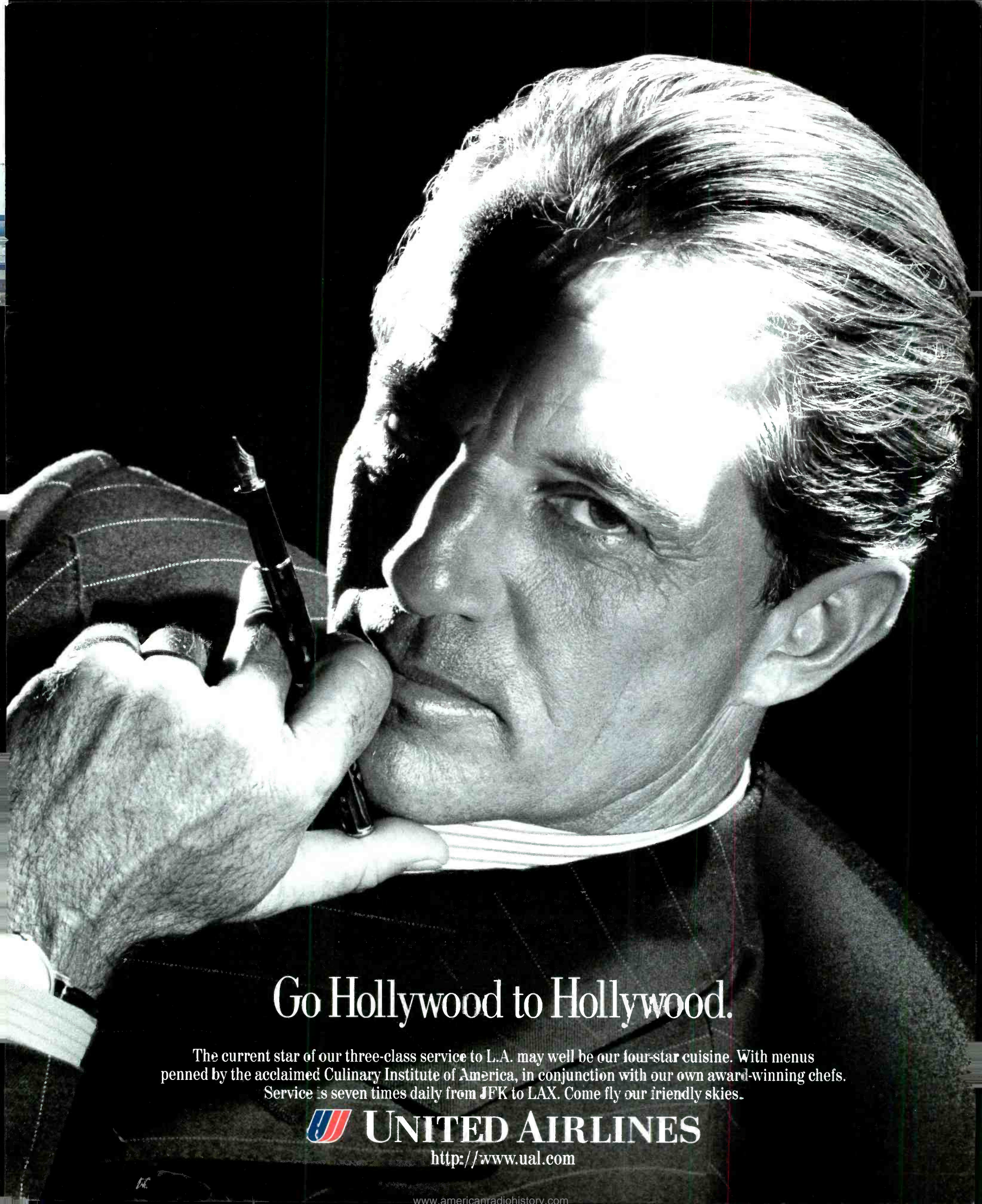


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Artists & Music

GOTEE GROWS INTO CHRISTIAN BOUTIQUE

(Continued from page 10)

track," a compilation of label acts; and the Gotee Brothers' "Erace," a concept album about eliminating racism.

Out Of Eden's "More Than You Know" is already garnering attention



OUT OF EDEN

at Christian radio via the single "You Brought The Sunshine." Group member Lisa Kimmey-Bragg says that she sees definite benefits to being with an independent label. "When we signed with them, it was a lot more personal," she says. "We felt like we could get a lot more attention. And there was a bigger need to make us successful and to push us, because we were their only act at that time. So if we didn't do well, they didn't do well."

McKeehan says that keeping the focus on the artists is Gotee's primary goal, and he feels rather uncomfortable calling Gotee a record label because he considers it a family. "Gotee is a living, breathing animal," he says. "On a day-to-day basis, sometimes it's meeting goals and sometimes I feel like I can't get anything done. There are days I can look my artists in the face and feel very proud of the way we are promoting, marketing, and distributing their art, and then there are days when I feel I'm letting them down. But it's a relationship, and the bottom line is, no matter what, we care about their art and their lives.

"What I've learned about making records is, it comes down to relationships. I think every one of our artists is legitimate in their own niche market. I think that's a primary, important thing. We don't want an answer to Alanis Morissette or an answer to Maxi Priest. That's poor from an artistic standpoint... I'm very proud of every artist on Gotee, and I think they deserve much more recognition for their art than they get, but that's our job: to continue to get them recognition and to propel what they create as artists."

Since the label launched, it has been distributed in the Christian market by Word Distribution, but currently Gotee doesn't have a mainstream distribution partner to take its acts into the general market. (Christafari has been worked to the mainstream to some extent by Epic in New York, Word's general-market partner.)

In recent years, the trend in Christian music has been for labels to be bought by larger mainstream companies. As to whether Gotee has been entertaining offers, Elwood responds, "No, I think ideally, Toby, Todd, and my [plan] is not to sell the label right now because we didn't get into this to sell the label. We'd rather keep it for the rest of our lives and hand it down to our kids and their kids and so on.

"But we've got groups that really want to expand their horizons and

spread their wings and fly... on a distribution level and on a world-view level. We are at a point now [where we are asking,] 'Why did we do this label? For Toby, Joey, and Todd or for the groups we are signing?'

"We always come back to the same thing. We started this for the groups, and to some extent we are probably going to have to do something that we aren't going to want to do—that is, give up a piece of our label in order to get promotion and distribution at a larger level. We would like to be able to wait four or five years, but our groups want to be able to expose themselves and their message throughout the world, and we understand that completely."

McKeehan agrees with Elwood that taking care of the artists' needs is the priority. Being an artist himself gives McKeehan a different perspective than that of most label owners. "I personally felt I had learned a lot along the way in growing with de Talk, and I thought I could help out some other groups," he

says.

The dual life does make for an even more hectic schedule. McKeehan admits that his life is a balancing act between his responsibilities to de Talk



JOHNNY Q. PUBLIC

(the ForeFront trio recently signed a mainstream deal with Virgin [Billboard, Nov. 30]) and his responsibilities to Gotee. "My primary focus is de Talk, but I believe I have a team around me, [and] when it comes to Gotee, I feel

(Continued on page 33)

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|-----------|--|---------------------------|--|
| WHO | USAir Arena Landover Md | Nov 11 | \$733,952 \$65/\$45 | 12,000 14,500 | Musicentre Prods |
| WHO OCEAN COLOUR SCENE | CoreStates Center Philadelphia | Nov 17 | \$687,313 \$50/\$37.50 | 16,108 sellout | Electric Factory Concerts |
| WHO | Nassau Veterans Memorial Coliseum Uniondale, N.Y. | Nov 15 | \$597,820 \$75/\$45/\$35 | 10,907 11,500 | Metropolitan Entertainment Group |
| WHO LINDA PERRY | Marne Midland Arena, Buffalo, N.Y. | Nov 9 | \$499,520 \$55/\$45/\$30 | 11,381 12,500 | Metropolitan Entertainment Group |
| TRAGICALLY HIP RHEOSTATICS | Winnipeg Arena Winnipeg, Manitoba | Nov 19-20 | \$399,421 (\$535,224 Canadian) \$22.91 | 17,434 two sellouts | MCA Concerts Canada |
| WHO | Ervin J. Nutter Center, Wright State Univ Dayton, Ohio | Nov 4 | \$359,626 \$66/\$46 | 7,346 12,210 | Belkin Prods |
| BROOKS & DUNN DAVID LEE MURPHY JO DEE MESSINA | USAir Arena Landover Md | Nov 24 | \$315,555 \$35/\$25 | 12,446 sellout | Show Productions Inc. Musicentre Prods |
| SMASHING PUMPKINS GARBAGE | Knickerbocker Arena Albany N.Y. | Nov 2 | \$310,850 \$25 | 12,434 sellout | Metropolitan Entertainment Group |
| SMASHING PUMPKINS GARBAGE | Hartford Civic Center Hartford, Conn. | Nov 1 | \$296,000 \$26 | 11,840 sellout | Metropolitan Entertainment Group |
| RUSH | Hartford Civic Center Hartford Conn. | Nov 10 | \$276,260 \$36/\$26 | 9,642 10,500 | Metropolitan Entertainment Group |

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Billboard honors Carlos Santana with its highest accolade, the Century Award for distinguished creative achievement. The laurel is named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the degree of serious homage their achievements deserve. It is a gesture unprecedented in Billboard's history, and one that is informed by the heritage of the publication itself.

"Carlos Santana will now publicly join the other 'foundation' artists in the Century Award pantheon," says Billboard editor in chief Timothy White. "In doing so, he helps illustrate the diversity and still-expanding breadth of the annual honor. A virtuoso guitarist/composer of visionary stature and transcendent spirituality,

Carlos has pioneered and exemplified the vast Latino contribution to the historically intertwined strains of blues, rock'n'roll, salsa, jazz fusion, and world beat experimentalism.

"Setting lofty new standards for pancultural outreach and barrier-shattering improvisational passion,

Carlos merged traditional Mexican

and modern Afro-Cuban styles

with contemporary South

American, Caribbean, and

East Asian influences to

create fiercely fluid hybrids.

Along the way, his

guitar work retained a remarkable

purity of tone.

Thanks to Carlos Santana's

deeply soulful efforts, rock's

adventurous artistic cusp is

keener, spicier, earthier, more uplift-

ing, and more international in scope

than any prior practitioner thought

possible."

White adds that "the Century Award encompasses all musical genres and is always given to living performers as they move into a more dramatic stage in their careers. For 1996, Billboard can think of no artist more deserving than Carlos Santana of our highest honor for distinguished creative achievement."



CARLOS SANTANA

Designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art as well as an emblem of artistic supereminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the Muse is a specially made adornment that changes yearly in order to personalize the honor for each recipient. In homage to Carlos Santana, the 1996 lyre is sterling silver and is adorned, at the artist's request, with crystal.



"Spirits express themselves by whistling. When the stars come out at night, that's how the spirits greet them. Each star responds to a note, which is its name."

—from "Memory Of Fire: Genesis" by Eduardo H. Galeano, 1940



A PORTRAIT OF THE ARTIST

BY TIMOTHY WHITE



'Shades Of Time': A photo gallery, clockwise, this page and opposite. At top, Carlos Santana at the Pier, New York, 1986. Next page, Santana band at Tanglewood, Mass., 1970. Middle portrait, Carlos 'Just Lets The Music Speak,' 1996, Brooklyn, N.Y. Bottom, playing 'Beyond Appearances,' New York, 1986. All photographs by David Gahr.

He entered the fabled City of Sin shortly after sundown on the ancient heathen feast day, when witches scheme, spirits rove, and demons play havoc on their way to Hell. Separated from his loved ones, isolated by his ambition and his hunger for experience, the 15-year-musician sensed that it would take guts and grace—that is, the guts of an adult and the grace of the sacred—for him to find the right path through the pagan parade that now engulfed him. Making his way on foot at 7 p.m. through the notoriously debauched Mexican border town of Tijuana, Carlos Santana passed skeletons and werewolves streaming past him in the narrow, shadowy thoroughfares, the masqueraders heading off to honor the Lord of the Dead in celebrations in bars, dance halls, and bordellos within the seedy downtown district.

Several blocks from the bus station, Santana suddenly found himself on the corner of Second Street and Avenue Niños Heroes, standing before the Cathedral of Our Lady of Guadalupe. The church was consecrated to the vision of a dark-skinned Virgin Mary who first appeared in 1531 to an Indian peasant during a series of three visitations at Tepeyao, outside Mexico City, at the site of what had previously been a sacred Aztec sanctuary of the goddess of the earth—a female creature attired in a gown of snakes and hearts and hands called Tonantzin. Borne upon a pillar of light so tall it was impossible to tell if it fell from the sky or rose from the soil, the Virgin had materialized clad in simple

nia. And I ask that you give me a gig tonight in this town so I can survive on my own."

Carlos lingered awhile that evening in the church, and then he mustered his courage and made his way to a strip club where he had once played guitar, back when his family still resided in town. The people who ran the place started to shoo away the underage musician—until he gave them a note of permission from his mother—whereupon the owner of the place turned to a fellow strumming onstage and yelled, "Hey!



scendence, Carlos is equally comfortable in the more earthy realm of street-corner busking—from whence sprang the inspiration in 1966 for Carlos' first San Francisco-based group of his own: the Santana Blues Band.

He was heard in 1968 by legendary Bay Area entrepreneur Bill Graham, who would become his pivotal supporter and co-manager, regularly featuring Santana on bills at the Fillmore West, Winterland, and other local auditoriums. But Carlos' incendiary rock/blues/Latin/R&B/jazz-fusing combo leapt to international prominence during his show-stopping set at the Woodstock festival in August 1969, which climaxed with a simultaneously uplifting and deeply libidinous rendition of "Soul Sacrifice."

Signed to Columbia Records in 1969, the band (its name now telescoped into Santana) then consisted of Carlos on guitar and vocals; Mike Carrabello on congas and percussion; Dave Brown on bass; José Chepito Areas on timbales, congas and percussion; Mike Shrieve on drums; and Gregg Rolie, Carlos' early fellow street busker, on piano, organ, and vocals.

The debut "Santana" record went platinum and yielded the hits "Evil Ways" and "Jingo," but it was the follow-up record, "Abraxas," a No. 1 smash with domestic sales of more than 4 million units, that became the mind-flexing commercial and artistic breakthrough for the band. The 1970 album was named for the angel (also called Abrasax) in the cabala who is known as the prince of aeons. A frequent presence in Persian and Egyptian mythology as well as occult Hebrew literature, Abraxas is the source of the magical incantation "abracadabra," i.e., "I bless



the dead," which refers to the aeons or cycles of creation and stems from the Hebrew "ha brachah dabarah," meaning "speak the blessing."

Most important, the angel Abraxas was reputedly appointed to watch over 365 heavens and act as a mediator between God and the animate creatures of the Earth. Carlos, in his own way, was trying prompt the same sort of dialog between his band, the godhead, and the rock audience's most joyful impulses on "Abraxas" tracks like the hits "Black Magic Woman/Gypsy Queen" and "Oye Como Va."

Guitarist Neal Schon joined Santana in 1971, his intense style an exciting counterpoint to Carlos' elegant fluidity. In the spring of 1972, the explosive musicality of "Carlos Santana And Buddy Miles Live!" (recorded in Hawaii's Diamond Head volcano crater) satisfied the escalating appetites of fans for more Santana-sized spectacle. That platinum blow-out also cleared the air for the contemplative genius later that year of "Caravanserai." A million-selling masterpiece imbued with Eastern philosophy and admiration for the kindred explorations of Miles Davis and John Coltrane, "Caravanserai" was co-produced with Shrieve and nominated for a best pop instrumental Grammy.

On April 20, 1973, Carlos Santana wed Deborah Sara King, daughter of Louisiana blues great Saunders King (whose "Empty Bedroom Blues" was a top 10 R&B hit in 1949). At the time, Deborah was, like Carlos, a disciple of a guru—in her case yogi Paramahansa Yogananda, author of "Autobiography Of A Yogi" and leader of the Self-Realization Fellowship, and in his case, guru Sri Chinmoy, the United Nations-



You can go home, man, Carlos is gonna take over!"

Such is the power of faith and the unique career duality of Carlos Santana, whose embrace of his musical destiny has required a constant, seemingly contradictory balancing act between the sacred and the sexy, the pious and the profane.

Born July 20, 1947, in Autlán de Navarro, in the Mexican state of Jalisco, Carlos is one of seven children of journeyman violinist José Santana and his wife, Josefina. Devout in his commitment to his artistic gifts and the belief that they can dispel any obstacles to spiritual tran-

affiliated author, poet, and proponent of meditation best known as the recipient of the Ghandi Peace Award and the UNESCO Peace Medalion. For his part, Carlos was given the name Devadip, which meant "The light of the lamp of the Supreme."

Santana's joint interest in Sri Chinmoy and the legacy of Coltrane led to tandem recording and concert undertakings with fellow guitar virtuoso Mahavishnu John McLaughlin, most notably their gold 1973 album, "Love, Devotion, Surrender." Four other often collaborative and largely spiritual jazz-fusion albums ensued with Turiya Alice Coltrane, Herbie Hancock, Wayne Shorter, and Ron Carter between 1974 and 1980. But Deborah and Carlos parted company with their respective gurus in 1982.

Santana's equally venturesome quests with the ever-evolving Santana ensemble or as a solo artist never slackened, however, and his marvelous catalog of more than 30 always enjoyable and usually engrossing records includes the standout "Lotus" live collection (1974), "Amigos" (1976), "Moonflower" (1977), "Zebop!" (1981), and "Blues For Salvador" (1987, a track of which earned the Grammy for best rock instrumental performance), and the splendid "Viva Santana!" (1988) and "Dance Of The Rainbow Serpent" (1995) Columbia-era retrospectives.

In 1991, Santana signed with Polydor Records, issuing the excellent "Milagro" (1992) and "Sacred Fire: Live In South America" (1993) albums. He also established his own Island Records-distributed imprint, which has issued two projects: "Live Forever" (1993, an anthology



carnal with the spirit.

In recent years, even gangsta rappers have tried to manipulate Marley's legacy as a source of inspiration, claiming that the man who sang "I Shot The Sheriff" was on their side. Yet that song was actually an anthem of anguish and regret, and Marley's whole life was a mission of rejecting the selfish "rude boy" gang lifestyle he first criticized in "Simmer Down" and embracing instead the life-affirming sense of community that Rasta symbolized.

Yeah! You're right. And there are certain things that in the future people will not be able to bend to suit their shallow and meaningless means. For instance, when you have people



of rare live material by heroes Jimi Hendrix, Marvin Gaye, Bob Marley, Stevie Ray Vaughan, and John Coltrane) and "Brothers" (1994, a guitar collaboration between Carlos, brother Jorge, and nephew Carlos Hernandez that was nominated for a best rock instrumental Grammy). The name of Santana's label is Guts and Grace.

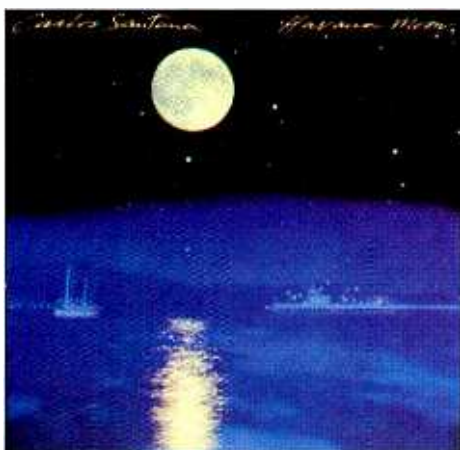
Three decades since he supplicated himself in the dim light of a Tijuana cathedral, asking for divine intercession in his personal and artistic destiny, Carlos Santana is still making music in the service of his higher self, using the guitar as a tool of worship and an instrument of thanksgiving in which all listeners are invited to share. This interview with Billboard's 1996 Century Award honoree took place in Manhattan on a warm afternoon in October.

Speaking personally, what role does popular music currently play in offering any sort of cultural uplift?

In the '60s a lot of artists like Jimi Hendrix and John Coltrane felt that the resonance of their principles were gonna change a lot of people. I mean, I can understand now more than ever why Coltrane would play "My Favorite Things" and lullabies, because his music was so far beyond people's comprehension that he had to put it on a different kind of level so that mortal people could understand it. I still don't hear anybody with that intensity. My four centers are Jimi Hendrix, Coltrane, Bob Marley, and Miles Davis. But still, I think Coltrane and Bob Marley went the furthest beyond the music, and they infused people with a different kind of message beyond entertainment. It was a real unification of the

injected with the reality that our actions must result in the highest good of all, they can't bend things that easily. Musically, for the highest good of all is "What's Going On" by Marvin Gaye, "A Love Supreme" by John Coltrane, and "One Love" by Bob Marley. Politically, it's Nelson Mandela paying 27 years in prison, not for blacks or whites but for everybody. Meanwhile, I think that people are becoming aware that religion and politics and professional wrestling are stuck in the same kind of thing: They scream a lot, they say a lot of things, but nobody remembers anything the next day.

But the tone of Miles or the moan of John Lee Hooker, that stuff stays with me for the rest of my life, and that touches me way deeper than a hundred gurus, a thousand yogis, fifteen hun-



dred popes. I guess it's like Charlie Parker said: If you don't live it, you not really gonna make an impact on people. 'Cause people still have a heart, and there's a way to touch them. Bob Marley and Coltrane made you and I aware of something bigger than even our ancestors: the totality of our existence.

The so-called music industry, ever since I've known it, is something that's either a service or a disservice. I mean, you can find something meaningful in selling cars if you're selling good cars, ones that don't break down and the brakes work, and then you're doing a service. So that's what I pay attention to in the music I make or listen to, asking, "Is this music gonna help dare other people, whether musicians or lay people, to create a masterpiece of joy in their own lives?"

I go out and I see a lot of bands, but most bands have a ceiling and they don't get past it. They play four or five songs and there's already a ceiling. But when I heard Coltrane, Miles, or certain other people, they break the ceiling, and all of a sudden you're in the microbes and in the galaxy at the same time—in one breath. I like to infuse people with that feeling of totality that makes you laugh, cry, dance at the same time, get extremely aroused. When people make love, what's important is that when they reach that climax, that spiritual orgasm, they always say, "Oh my God!" Even the atheists [laughs]. You know what I'm saying? But that's only if it's really good. If it's not happening, they just say, "Oh me," or "Oh my."

Let's talk about your family background. You come from a small village in the rugged, semitropical coastal Mexican state of Jalisco, whose capital is Guadalajara. Tell me about Autlán de Navarro.

I was born there in 1947 and I grew up there until 1955, and my memories of there were that everybody just loved my dad. He was the darling of the town. Everybody wanted my dad to play for their weddings, baptisms, whatever. The village is still the same; it looks like one of those places in the "Treasure Of The Sierra Madre" movie with Humphrey Bogart, where the donkeys and the chickens all mingle together, and there's no fences, no paved roads, no electric lights. There's a few places where they have electricity, but it's still a place in another century. The last time I went there, in 1983-84, it was still like that: simple and beautiful and unpolluted outland, kind of mountainous and definitely peasant culture.

Of the houses we lived in there, there was one that was pretty big. It was a brick house but it was pretty primitive still. It had a lot of rooms, but I didn't have my own room. Since there was seven of us, I always had to share.

Your father is usually described as a violinist who played the mariachi music that has its historical roots in Jalisco.

Well, musically, you don't hear much mariachi there now; they only play mariachi in the border towns. Deep down in Mexico they play the *sones*, and waltzes, polkas. Mariachi music has become a border-town sound to please the American tourists. There's a musician/writer named Agustin Lara, and he played a more elegant form of Mexican music. My father started playing mariachi music once he got to Tijuana so he could make a living. Before that he was playing the waltzes and polkas and more refined music like tangos. To me, mariachi music is kind of crude.

But my father's father was a musician, too; his name was Antonino. I heard he played the French horn or something like that in whatever municipal band they had in that little town. The population of that town when I was a boy was maybe 2,000; now it's maybe 10,000. My father supported my mom and my four sisters and two brothers in Mexico with his music. There's something about Mexican families; they're big, and they don't have any TVs or stuff in the countryside, especially at that time, so music was a big diversion.

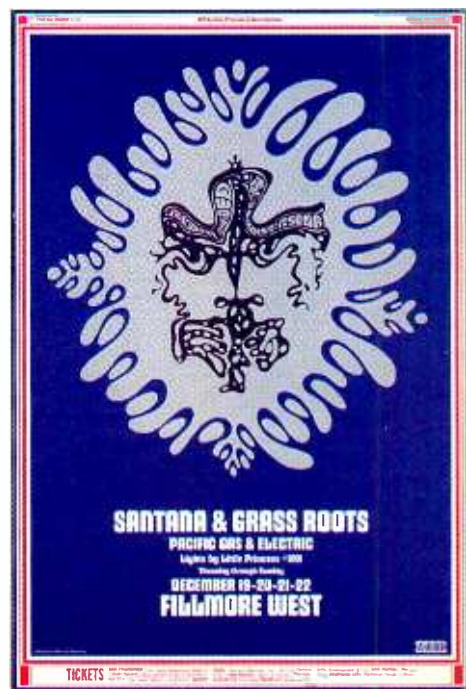
But I still thank my mom, Josefina, for getting me the hell out of Autlán, because I have learned so much since! See, my mom used to see American movies, and she always had this desire to bring us to the United States, and she thought Tijuana was in the United States!

What were the circumstances that occasioned the move?

To make a long story short, she wanted to go looking for my dad, who was living in Tijuana for a whole year already, and I'm sure she was afraid that she and him weren't going to get back together. So she just made a move; she put us all in one car and went to Tijuana in 1955.

The car we took to Tijuana, it seemed like it was a Nash, and all of us got into that car to go find my dad and catch up with him. The house we left behind wasn't ours—we were renting. My mom had received some money from my dad; I guess my dad was trying to appease her, so he sent her money to buy a stove, and she took that money and she went to a little cab business in the center of town, across the street from where the church is.

She said to this guy, "José told me to give you this money and said for you to bring us to Tijuana, and when you see him there he'll give you the rest of the money." Of course [grinning], it was a lie. And the guy said, "That's funny, because I got a letter from him the other day, and he didn't say anything to me about this." My mom said, "Well, he said so in this letter here that he sent ME." The guy said, "Let me read that letter." My mom said, "No! This is private, so you can't read my husband's letter." But she convinced him, and she also took whatever furniture that belonged to us and put it out on the street to sell. Whatever she could collect,



she used for gas money, and we took off.

My mother had an address in Tijuana from the letter Dad sent, so when we got there my mom got out of the car and knocked on the door, asking after my dad. This woman who opened the door said, "No, I don't know what you're talking about. He doesn't live here. You got the wrong place." So, of course, my mother's heart sank to her feet. But I remember there was a guy on the corner sitting down and he said, "Lady, who you looking for? José Santana? Yeah, he's inside!" Then he said, "Are you guys his family? You look like a nice family. Knock again. He'll come out."

So my mom went and knocked again, and the lady came out screaming, "What do you want? I told you he's not here!" But my father stuck his head out, and he saw us and the car. It's the first time I saw my dad's face become like the NBC peacock rainbow, turning all the different colors of surprise, frustration, anger, fear—everything.

He and my mom fought for a while because she didn't ask his permission. In those days in a lot of Mexican places, a woman had to ask permission for just about anything. Anyhow, they eventually took us to this place in the shanty part of town in Tijuana, and for two months it was pretty mean. I remember they were building this house, so they put us in there but they hadn't put in the doors or the windows yet and had hardly finished the roof, and there was no furniture. Us being kids, we didn't trip on it too much, but for my mom I'm sure it was trying. So

that was the hardest time, poverty-wise, although we didn't stay there too long—probably two to three months.

Initially, my dad would just come around once or twice a week with two bags of groceries, and then he'd split. But once my mom and dad made up, things were better, and I have a feeling I was a big part of that because I was my dad's darling. Somehow, there was always a connection between him and me; he loved the whole family, but there's always one who's more endearing and I guess I was it, 'cause I kept looking at him during his brief visits and he kept looking at me. So my dad started coming around more, and then he took us out of shantytown and put us in another part of Tijuana that was a little better.

It was around that time that I started getting the feeling of John Lee Hooker and Jimmy Reed, because the local Mexicans would play *norteño* music like Flaco Jiménez, but I preferred Bobby Bland. For some reason, the traditional Mexican music just wouldn't go inside my body; it would not accept it. It was like somebody else's shoes or somebody else's teeth. I just didn't want to touch it. That, of course, was a problem with my dad, because he wanted me to follow his steps. And I said, "Nooo. I like Little Richard and B.B. King."

Yet you did play violin for a little while, didn't you?

Yeah, I played violin from '56 to '59 or '60. I had my own, just a cheap fiddle, but I couldn't ever stand my sound with it, or the feel or smell of the instrument. Violins have a smell just like guitars, and you pick up the smell and it gets in your clothes. And as a kid, if I couldn't get a tone out of something, it was no good. On violin I sounded like one of those pussycats on the cartoons, or like Jack Benny when he was fooling around. I thought, "Man, this is sad. I don't want to sound like this!"

But the good thing was that since my dad taught me to play the violin, I could pick up on anything from the radio or elsewhere and find it easier on the guitar because a guitar has frets.

How did you get your first guitar?

My dad moved to San Francisco in 1960-61, looking for more work, and once my father had left I had said to myself that now nobody's gonna make me practice. But my mom didn't want all that time that my dad had invested in me to go to waste, so she took me to see this rock'n'roll band in the Palacio de Municipal, a park in Tijuana. And once I heard the guitarist hit an amplified note, boy! When you're not taking LSD or mescaline, and you hear, for the first time, a note



bounce against cars and trees in an outside concert with amplifiers, for me it was like "Close Encounters Of The Third Kind." It was something magnificent.

And that's when I met this guy named Javier Batiz, the leader of this band in the park. It was the first time I saw the big mop heads like Little Richard, with pressed khaki pants like switchblades, and they were playing "Last Night" and "Green Onions" and stuff like that. And he had that twang already like Mike Bloomfield and Peter Green, that guitar thing. I'd heard acoustic big bands before in Tijuana with a lot of horns, but that was nothing like drums and bass and amplifiers and saxophones.

Javier's band was called the T.J.'s, for Tijuana, and I played with them later on, once they let me in. But first I started following them, like a puppy dog, just to learn. I was fascinated with the way this guy had his hair—he had a pompadour, a big sucker like Little Richard in the '50s. They were playing Freddie King, B.B. King, mixed with Ray Charles. They played clubs, like Club Latino-Americano on Sixth or Seventh Street, but also in the park just to get attention, to be better known.

The Club Latino-Americano used to have battles of the bands. It was like a dance hall, a gym kind of thing like you'd see in "West Side Story," with a band on each side of the room, taking turns playing for one hour. And at the end, like in the Apollo, they see which one the audience

liked best.

This in '61, so I was like 12, and I was in public school. I couldn't cut it in those parochial schools, those Catholic schools, 'cause I just don't like people screaming at me or hitting me [laughs]. So my ambitions were headed in a direction leading away from school. I'd go to hear the T.J.'s playing at the Latino-Americano on Friday nights, and I still wasn't playing. I was just sucking the music up and learning.

So my dad sent me a guitar once he found out I was interested by seeing this guy. My mom told him, "Carlos is interested in music again." He sent me back an electric guitar that was almost like a Wes Montgomery model, a fat L5 Gibson with one pickup. I didn't know you needed steel strings for it, so I was still putting nylon strings on it [laughs], which didn't matter since he didn't send me an amplifier either, and I didn't know you needed one.

One early song I learned on it was "Apache" by the Shadows. I started learning Joey Dee stuff like "Peppermint Twist." At that time, Joey Dee & the Starlites were really popular in Tijuana. His music was hot, and the bossa nova was coming on quick, and Jimmy Smith with "Walk On The Wild Side."

But as I started learning Javier's stuff, his friends would say, "Why don't you learn Javier's stuff from where he's learning it from?" I said, "Oh, where's that?" And they said, "Well, here's B.B. King," and they had stacks of B.B.'s records on Kent and Crown. I started copying them, note for note, and because of all that training that my dad gave me on the violin, it seemed easy.

So when did your practical band experience begin?

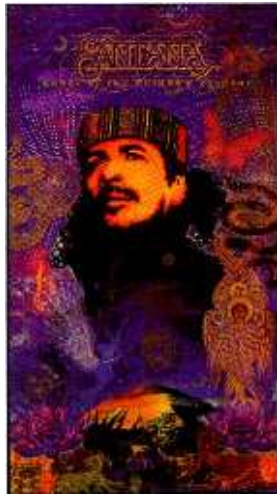
In Tijuana, I joined a band called the Strangers that was in competition with the T.J.'s, but we were sad compared to the T.J.'s. With the Strangers I started playing electric bass, a Kent, because the leader of the band owned all the equipment and told us who would play what. After a while, people told him that I played too many notes for bass [laughs], and he should let me play guitar. I left the band after three or four months, and this point I was 11 or 12. Then my mom got the buzz again to move. She just didn't see her children getting married or settled down in Tijuana, so she filed for immigration papers for us to come to the

U.S., specifically San Francisco, because she wanted to follow my dad there.

I owe so much to my mom, because she immigrated everybody, although at the time I didn't want to go. I had found a steady job at a strip joint called the Convoy Club on the strip on Avenida Revolucion, which is like the Broadway of Tijuana. I was 13, and I would start at 4 o'clock in the afternoon and end at 6 o'clock in the morning, playing one hour, and then watching the hookers strip for another hour. Six hookers would strip, and then we'd play for an hour. But you'd learn a lot, man.

Timothy, I learned a lot about how the drummer and the music helps a woman to walk when she's onstage; otherwise she can look stupid. The drummer would roll whenever she was gonna roll those little tassels on her breasts, and I noticed that if he wasn't playing the rhythm right, she would take her high heels and throw them at him, 'cause he had to help her out.

So I learned a lot about music and expression from places like that. Because, as Miles would say, you should play the music as if it's an extension of you. I got a big education in there. There were a lot of black American musicians there who'd go to Tijuana to play in the nightclubs. They'd go initially to score some



drugs or whatever, spend all their money there, and then not want to come back to the United States until they'd made a little money, so they'd stay and play in the clubs. The club owners would hire them because they were better than guys like us, who were just starting, and that's how I learned songs like "Misty," "Georgia," "I Loves You, Porky," "Summertime"—a different repertoire than "Hide Away" by Freddie King.

So when did your mom make the move to San Francisco?

My mom immigrated in 1961-62, but I didn't come to the U.S. until 1963. Actually, I first came to San Francisco for three months, but I put my mom through hell because I didn't like it. I wouldn't eat, and I'd just be angry all the time. So she sent me back, saying, "OK, I'll give you \$20 and you can go back," but that's all I got. It was kinda scary going back to Tijuana after I'd been in San Francisco for three months. When I got back to Tijuana I noticed that the highest building was seven floors, and it was like a shack. Tijuana looked so differently all of a sudden. Before, it had been paradise, but San Francisco had spoiled me.

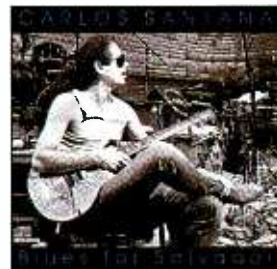
Back in Tijuana in the evening on Halloween was scary, not only because everybody was dressed like werewolves and skeletons but because I realized, "Damn, I don't know anybody here as far as family." It dawned on 15-year-old me: I'm alone. And that's when I went to the temple of the Virgin of Guadalupe, the patron of the Mexican people, to say my prayer.

After that, when I went back to the Convoy Club hoping for work, they told me, "We know your mom moved to San Francisco, but we also know that she's pretty strong and we don't want her to throw the cops on us." But the Virgin Mary must have heard me, because I was able to pick up the guitar and stay there at the Convoy for another year. Actually, I think the guy who'd been playing onstage when I showed up was happy to go home anyway [big laugh].

For someone so young, you seem to have descended into a pretty strange lifestyle.

See, from always hanging around adults and seeing all this happening in Tijuana, going back to being a kid in junior high in San Francisco was just a culture shock. Because when you listened to what the kids talked about in school, it was dumb compared to what the older people talked about—not that the older people were any brighter.

But yeah, this was my life back then. First I stayed with the drummer at this funky hotel his aunt used to own; then we both got thrown out, so my mom sent a letter and I started staying with one of her friends back in the old neighborhood, checking people doing grown-up stuff like smoking pot—although they never offered me any; I never got turned on to it until I was back living in San Francisco. It was something people did back then in Tijuana, but only in alleys.



You truly were entirely on your own, eh?

[Nods.] It was a lot of fun, especially because you learn so much from the relationships between the women, the dignity that they have even though they're prostitutes. There's a certain code there. They don't choose it because they like it, they do it because they have kids they need to feed. I've learned from traveling around the world that dignity is something that a lot of royalty, a lot of real queens, don't have as compared to these Tijuana prostitutes when it comes to taking care of their own children.

That's why I don't judge a book by its cover anymore.

Come Sunday morning, the same prostitutes will dress their children in pristine white clothes, give them white candles, and send them off to their Catholic Church traditions. And though I'd see these mothers at night, during the day they don't know me and we don't know each other when we pass in the streets. So it's a beautiful code of dignity. You can't buy class.

The funny thing is that during the day I'd either be sleeping or go the Playa de Tijuana, the Tijuana beach, or go buy some hot-rod magazines or Mad magazines—all kid stuff since I was still just a kid!

And by this time the club had its own guitar, a Stratocaster. The one that my dad had sent me, I sold it for something else, a Les Paul Junior, kinda yellow, green, and black. And I got it for \$35 with a small amplifier, so you know it was stolen, "hot," but I didn't even know what that expression meant [laughs]. So I walked around with my amplifier and my guitar. But it was so much fun picking up from all the musicians who came in from San Jose or San Diego. The band at the Convoy Club learned "Stormy Monday Blues" and "You Can Make It If You Try."

Sounds like this situation could have gone on forever. Why didn't it?

Because my mom came with my brother Tony, and she just kidnapped me! She knew I didn't want to go, so my older brother, who was really strong, just grabbed me and said, "Your mama's there." I tried to sneak back to the club but they were already there—they knew all my tricks—so they just put me in the car and we crossed the border, but I was pissed. And I stayed pissed for a long time, two months, and finally my mom said, "I can't stand your silence and your anger. Here's \$20 again, but this time I won't get you back." I took the \$20, walked out the door, and I got as far as Mission Street in San Francisco, and my stomach said, "You don't want to go back over there to Tijuana, man."

It was about a month later that they shot John Kennedy. The year after that, the hippie thing started happening around Haight-Ashbury.

Tell me about the further development of your music from the San Francisco perspective.

Actually, even before the hippies, I had a band in San Francisco, though we didn't have a name. Back when I came to San Francisco for the first time—before I went back to Tijuana—these guys where my brother was working making tortillas, they had instruments. My brother's boss was pretty well off, and his son had his own drums. The son told me, "If you don't go back to



Tijuana, we'll buy you an amplifier and guitar and you can join our band." I said, "Nah, I wanna go." 'Cause I didn't want to teach those guys Etta James' "Something's Got A Hold Of Me," because these guys were basically playing pop music, and all I wanted to do was *learn*.

But this time when I came back they still offered to buy me a new guitar and an amplifier if I'd teach them. I decided that their passion was sincere, so we started doing gigs, playing James Brown songs, and we entered a contest, a local radio station's battle of the bands. And it was amazing, surreal. They had a whole high school gym with like a thousand bands in it; the first 500 or so got eliminated because they sounded like the Rolling Stones or whoever, and the judges said they wanted something original. We were backing up a black lady named Joyce Dunn, doing "Steal Away" and "Heat Wave." She lived over where Sly Stone had come from, which is Ocean Avenue in Daly City.

And we went all the way to the top three in the final round at the Cow Palace in San Francisco. That can give you confidence when you're a kid. But the worst thing happened: We got excited, we got nervous, so we got drunk, and we went to play and missed all kinds of changes and were eliminated. But it gave me confidence that I had something.

Once I started hanging around a different crowd at Mission High School that hung out at

(Continued on page 82)

DG'S ANNE-SOPHIE MUTTER STRINGS PAST TO PRESENT

(Continued from page 3)

it became a popular piece.

"I would like to help break the habit of audiences, critics, and even musicians not being open-minded enough to listen to what composers of today are reflecting," Mutter adds. "I know when I go to concerts, I want a program that will show me the unexpected as well as pieces that I feel at home with. There should be a healthy balance."

Born in 1963 in Rheinfelden, Germany, Mutter was a child prodigy, winning first prize with special distinction at the Jungen Musiziert national competition at age 6—the youngest winner ever. Her concert debut was at 13, with legendary conductor Herbert von Karajan and the Berlin Philharmonic, playing the Mozart G major concerto at the Salzburg Easter Festival. She subsequently became Karajan's protégé, recording nearly all of the major concerto repertoire with him for DG.

Since her experience with the late Karajan, Mutter has alternated entertainment with elucidation extraordi-

narily. Her best-selling album is an engaging collection of popular virtuoso encores, "Carmen-Fantasia," which has sold nearly 30,000 copies in the U.S. since its '93 release, according to SoundScan, and shipped another 470,000 copies worldwide, according to DG. Further proving her flexibility, she participated with the label in repackaging some of the dreamier pieces from "Carmen-Fantasia" and slow movements from her concerto recordings for the mass-market-targeted "Romance" compilation.

Mutter demonstrated her ability to communicate high art to a broad audience in '93, when her majestic recording of the Sibelius Violin Concerto broke into the German pop chart, peaking at No. 66. But the music dearest to her can be found on the three discs compiled in the milestone collection "Mutter Modern," which features works written for her by Witold Lutoslawski, Wolfgang Rihm, and Norbert Moret as well as concertos by Stravinsky, Bartók, and Berg. Her definitive recording of the Berg concerto helped bring that landmark piece to a wider audience, winning a Grammy in '92.

Recorded in '95 at the Berliner Festwochen and dedicated to the memory of Mutter's husband, "The Berlin Recital" comprises charged performances of Brahms' little-heard "F-A-E" Scherzo and sonatas from Debussy, Franck, and Mozart, as well as encores of Brahms' Hungarian Dances and

Debussy's "Beau Soir."

Looking forward to the release of "The Berlin Recital" is Joe Hofmann, a buyer for the 59-store Nobody Beats the Wiz chain, who describes himself as being far from a classical buff. "When I listen to her play the Beethoven concerto, I'm not saying, 'Gosh, this is even better than Kreisler,'" he says. "Her playing just speaks to me. And she especially endeared herself with her outspoken commitment to new music. That's a good thing for retail."

Echoing Hofmann's enthusiasm is Margaret Mercer, music director for WQXR New York. "Anne-Sophie's not just a class-A violinist but an intense, thinking musician," she says. "She really speaks the language of these contemporary composers."

Revolving around Mutter's star quality, DG's promotional strategy seeks to maximize her untapped potential in the States, according to Albert Imperato, DG VP (U.S.). He characterizes the plan as "Mutter's contract with America," with "The Berlin Recital" and a late-winter tour instrumental in reintroducing her to the public here. But Imperato anticipates the Penderecki recording to a greater degree, viewing it as a unique opportunity for the label to take a stand alongside a committed artist.

"Just releasing a record like the Penderecki isn't enough," Imperato says. "The classical industry often acts as if just releasing music like this is a

great thing. I don't think our job ends with that. We shouldn't take it for granted that Anne-Sophie is recording this piece for us; we should really embrace the album and make sure others have the chance to as well."

One aspect of DG's plan has the label taking advantage of local PolyGram marketing reps in major cities, employing methods that have proved successful with pop acts, such as sending CDs to restaurants and clothing stores for location play. DG also plans to send extra discs to radio stations in Mutter's upcoming tour markets, so the outlets can use them for giveaways tied to the concerts. In addition, the label is developing special elements devoted to Mutter for its site on the World Wide Web (www.dgclassics.com), as well as exploring broadcast opportunities for the violinist to discuss contemporary music.

Mutter undertakes her U.S. tour in February and March, playing the Brahms concerto in Philadelphia and the Brahms sonatas in Atlanta, New York, San Francisco, Los Angeles, and Chicago. In '98, she will play the Beethoven sonatas at Carnegie Hall and in Berlin, with DG recording the concerts. So far, Mutter's schedule for '99 has her touring the Penderecki Violin Concerto No. 2. Characteristically in search of balance, she will pair the work with a Mozart concerto.

Proving that she's no diva, Mutter has agreed to meet-and-greets with retail and media after her recitals—a

rare concession for a classical artist. "Anne-Sophie is such a talented and enigmatic personality that a lot of people might not have thought that she would be willing to get in the trenches," Imperato says. "But she will. And she's the most eloquent spokesperson for her music there is."

Describing the Penderecki concerto, Mutter says, "It has the essence of the Slavic soul, all the tragedy. It's dark, rich, very well-suited to a singing instrument like the violin. These pieces, like the Berg, the Beethoven, are speeches to humanity. They remind us of another dimension to life."

TOMMY BOY'S AMBER

(Continued from page 8)

1992, two years before the production/songwriting team scored several hits with Real McCoy. They went into the studio and recorded a batch of demos that would sit on the back burner until 1994. One of those songs was "This Is Your Night."

"There was instant chemistry and energy between us," Amber says.

That chemistry is evident throughout the vibrant and upbeat "Colour Of Love" album. "My goal was to make an album about having fun and being optimistic," the singer says. "There's already a lot of music out there to bring you down. I want people to walk away from my music with a smile on their faces."

BILLBOARD BULLETIN

(Continued from page 3)

Amusement Business, Airplay Monitor, Musician, and Music & Media, for its news-gathering efforts.

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FOR

Estefan Enterprises, Inc.

QWEST RECORDS MAKES STAFF, ROSTER CHANGES

(Continued from page 6)

Promotion VP Don Eason and public relations senior director Ron Carter remain in place.

As part of its fine-tuning since Swindel's departure, Qwest has also pared down its eclectic artist roster, dropping five acts.

The roster now boasts 21 acts. Among them are jazz artists Ray Charles, Milt Jackson, Clark Terry,

and Hiroshima; gospel artists the Winans, Andraé Crouch, and Tata Vega; and spoken-word poet Maya Angelou.

The label's R&B acts include Tevin Campbell and Tamia, who has been featured on several other artists' records, including Qwest founder Quincy Jones' "Q's Jook Joint." Tamia's debut album is slated for re-

lease in '97.

Since his arrival at Qwest in July, Persaud has signed two still-unnamed acts, a Brooklyn, N.Y.-based male R&B duo, and a coed R&B quartet based in Los Angeles. Both acts are scheduled to have product on shelves in 1997.

Other projects slated for release in the new year include two soundtracks, one from the QDE/Warner Bros. film "Steele," starring Shaquille O'Neal, and another that has yet to be announced.

The label also hopes to release several projects from rap acts during the new year.

Qwest's sales record has been spotty; some observers say that a lack of focus may be the culprit. However, executives plan to hone the label's creative attention in 1997.

"We want to build slowly," says Persaud. "We're still a full-service label and want to continue putting out everything from alternative and rock to jazz, gospel, and R&B. But we want to step back and [initially] concentrate on what we do best. Rap, R&B, and pop will be our core—the things that you hear on radio all the time, which will help enhance our fiscal bottom line."

A licensed attorney, Persaud began his music career in the mid-'80s as a studio musician. While completing his education, he became an independent consultant to BMG in 1992, where he worked on various assignments for BMG worldwide CEO Michael Dornemann.

In 1993, he was named RCA Records' new-business development and strategy director. Within a year, he was promoted to A&R/new-business development senior director, a post he kept until moving to Qwest in July.

TLC Settlement Includes Pact For LaFace Set

■ BY DON JEFFREY

NEW YORK—R&B trio TLC has settled legal disputes with its record label and former manager and has agreed to record a new album for the label, LaFace Records.

David G. Bisbee, attorney for the group, cites a confidentiality agreement in declining to give details of the settlement, which closed Nov. 22, but says, "They have signed a new recording agreement with LaFace, and they're excited about it and looking forward to getting back into the studio."

The female act, however, remains under Chapter 11 creditor protection, for which it filed in July 1995. Bisbee says that a hearing will be held Dec. 12 in federal bankruptcy court in Atlanta on the trio's financial reorganization plan.

TLC listed total liabilities of about \$3.5 million and assets of less than \$1 million in its original filing.

The figures were eye-opening because the group's debut album, "Oooooohhh . . . On The TLC Tip," has sold 2.4 million units in the U.S. alone, according to SoundScan, and the follow-up, "CrazySexyCool," has sold 6.6 million. To some observers, the numbers reflected the byzantine accounting practices of labels, which deduct large sums from artists' royalties for "recoupable" expenses such as the costs of touring and recording. As one attorney says, "It wasn't just a disagreement between a producer and entertainers. Recording con-

tracts were at issue."

The group had sought to have its contract with LaFace abrogated by the bankruptcy court. But the out-of-court settlement means that the larger issue of artist contracts will become fallow for the present, at least.

As part of the settlement, TLC has agreed to pay its creditors.

"Debt obligations will be taken care of pursuant to the settlement," says Keith Berglund, attorney for LaFace, which was owed \$387,000, according to the bankruptcy filing.

Pebbitone, an Atlanta-based production company and operator of Savvy Records, was owed \$566,000. The firm is headed by Perri "Pebbles" Reid, who developed and managed the group and brought it to LaFace. Pebbles is married to Antonio "L.A." Reid, one of the founders of LaFace. LaFace is a joint venture with Arista.

Penn Nicholson, attorney for Pebbitone, says, "All matters are resolved, and everybody's pleased." Pebbitone will no longer have any affiliation with TLC.

Albert G. McKissack, VP of Pebbitone, says, "We wish the group much success with LaFace."

The biggest creditor was Lloyd's of London, which was owed \$1.3 million. Bisbee says that the insurer has agreed to settle for about \$500,000. Lloyd's sued TLC after group member Lisa Nicole Lopes, known professionally as Left Eye, was found guilty of setting a fire that destroyed the home of her former boyfriend.

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| 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 7, 1996 | | | | |
| 1 | 1 | 9 | MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) | THE GARDEN |
| 2 | — | 1 | DRU HILL ISLAND 524306 (10.98/16.98) | DRU HILL |
| 3 | 4 | 2 | NO MERCY ARISTA 18941 (10.98/15.98) | NO MERCY |
| 4 | 3 | 6 | KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) | MEASURE OF A MAN |
| 5 | — | 1 | TRICKY ISLAND 524302 (10.98/16.98) | PRE-MILLENNIUM TENSION |
| 6 | — | 1 | MANCOW ANONYMOUS 74104 (10.98/28.98) | FAT BOY PIZZA BREASTS |
| 7 | 2 | 18 | TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) | DREAMIN' OUT LOUD |
| 8 | 5 | 14 | ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) | I'M HERE FOR YOU |
| 9 | 7 | 9 | GARY ALLAN DECCA 11482/MCA (10.98/15.98) | USED HEART FOR SALE |
| 10 | 6 | 7 | SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98) | O HOLY NIGHT! |
| 11 | 8 | 24 | PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) | CALM BEFORE THE STORM |
| 12 | 10 | 13 | FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98) | COME FIND YOURSELF |
| 13 | 9 | 19 | KENNY CHESNEY BNA 66908/RCA (10.98/15.98) | ME AND YOU |
| 14 | 12 | 16 | REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98) | REPUBLICA |
| 15 | — | 1 | BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) | ROCK SPECTACLE |
| 16 | 11 | 16 | CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) | I STOLED THIS RECORD |
| 17 | 14 | 11 | LOCAL H ISLAND 524202 (8.98/14.98) | AS GOOD AS DEAD |
| 18 | 13 | 8 | SUSAN ASHTON SPARROW 51458 (9.98/15.98) | A DISTANT CALL |
| 19 | 16 | 41 | RICOCHET COLUMBIA 67223 (10.98 EQ/15.98) | RICOCHET |
| 20 | 23 | 17 | JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98) | HEAVENLY PLACE |
| 21 | 19 | 4 | DAVID KERSH CURB 77848 (10.98/15.98) | GOODNIGHT SWEETHEART |
| 22 | 15 | 9 | BR5-49 ARISTA 18818 (10.98/15.98) | BR5-49 |
| 23 | 17 | 7 | CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98) | BEAUTY FOR ASHES |
| 24 | 21 | 12 | AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98) | AMANDA MARSHALL |
| 25 | 41 | 4 | GRUPO LIMITE POLYGRAM LATINO 33302 (7.98/12.98) | PARTIENDOME EL ALMA |

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

| | | | | |
|----|----|----|--|---------------------------|
| 26 | 34 | 4 | KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98) | K |
| 27 | 24 | 25 | DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) | MY HEART |
| 28 | 25 | 45 | ENRIQUE IGLESIAS ▲ FONOVISA 0506 (10.98/13.98) | ENRIQUE IGLESIAS |
| 29 | 18 | 4 | ANOINTED WORD 67804/EPIC (10.98 EQ/15.98) | UNDER THE INFLUENCE |
| 30 | 22 | 15 | EELS DREAMWORKS 50001/GEFFEN (10.98/16.98) | BEAUTIFUL FREAK |
| 31 | 37 | 9 | THE CARDIGANS MERCURY 533117 (10.98 EQ/16.98) | FIRST BAND ON THE MOON |
| 32 | 29 | 7 | RAY BOLTZ WORD 67867/EPIC (10.98 EQ/15.98) | NO GREATER SACRIFICE |
| 33 | 38 | 9 | BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98) | RIVERDANCE |
| 34 | 32 | 2 | PHILLIPS, CRAIG & DEAN STARSONG 20100 (9.98/14.98) | REPEAT THE SOUNDING JOY |
| 35 | 36 | 2 | STEVE GREEN SPARROW 51585 (9.98/14.98) | FIRST NOEL |
| 36 | — | 1 | MXPX TOOTH & NAIL 1060*(7.98/13.98) | LIFE IN GENERAL |
| 37 | 35 | 22 | 4HIM BENSON 4321 (10.98/15.98) | THE MESSAGE |
| 38 | 30 | 6 | CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/16.98) | WISEBLOOD |
| 39 | 33 | 15 | AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) | PUT IT IN YOUR MOUTH (EP) |
| 40 | 20 | 4 | RON KENOLY INTEGRITY 67802/EPIC (10.98 EQ/15.98) | WELCOME HOME |
| 41 | 31 | 7 | KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) | THE 7 SINS |
| 42 | 28 | 4 | RUPAUL RHINO 72256 (10.98/16.98) | FOXY LADY |
| 43 | 27 | 4 | ALFONZO HUNTER EMI 52827 (10.98/16.98) | BLACKA DA BERRY |
| 44 | 39 | 7 | 702 BIV 10 530738*/MOTOWN (8.98/16.98) | NO DOUBT |
| 45 | 46 | 4 | DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) | DUNCAN SHEIK |
| 46 | 49 | 55 | KENNY WAYNE SHEPHERD ● GIANT 24621/WARNER BROS. (10.98/15.98) | LEDBETTER HEIGHTS |
| 47 | 50 | 17 | DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98) | ADRENALINE |
| 48 | 48 | 22 | JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) | WHAT I LIVE TO DO |
| 49 | — | 26 | KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) | KENNY LATTIMORE |
| 50 | — | 12 | DAVE KOZ CAPITOL 32798 (10.98/15.98) | OFF THE BEATEN PATH |

POPULAR • UPRIISINGS

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

COMING ON SOFT: Radioactive is taking its traditional low-key approach to breaking "Bleed Your Cedar,"



Fresh Face. Columbia is building awareness of 24-year-old Swede Sophie Zelmani with a three-track CD sampler available at Face Stockholm, an upscale beauty-products line with stores in New York. The disc, which contains selections from the artist's self-titled album, released Oct. 15, is free with the purchase of the store's T-shirts, whose sale benefits child-abuse prevention organization Remember the Children. The CD has also been sent to triple-A radio, though Columbia will not select a single until January. Zelmani is covered in issues of Seventeen, Vogue, Elle, and Replay magazines.

the debut album by **Elysian Fields**.

The trio hasn't garnered sig-

nificant radio and video play for the album, which bowed Oct. 8, but it has appeared in the pages of Details, Detour, The New York Daily News, and The Washington Post.

The band's four-song EP, released in February, was a critical success but did not make a noticeable dent at retail.

Quiet, instant hooks and lead singer **Jennifer Charles'** affecting, soft cadence combine for a **Garbage-on-Dramamine** atmosphere that is contributing to a groundswell of positive reviews.

Though college radio has also shown its vote of confidence, Radioactive waited until Nov. 12 to service the band's single "Star."

Elysian Fields makes its second appearance Dec. 10 on public radio KCRW Los Angeles' "Morning Becomes Eclectic"; the band has two concerts in the city the same week.

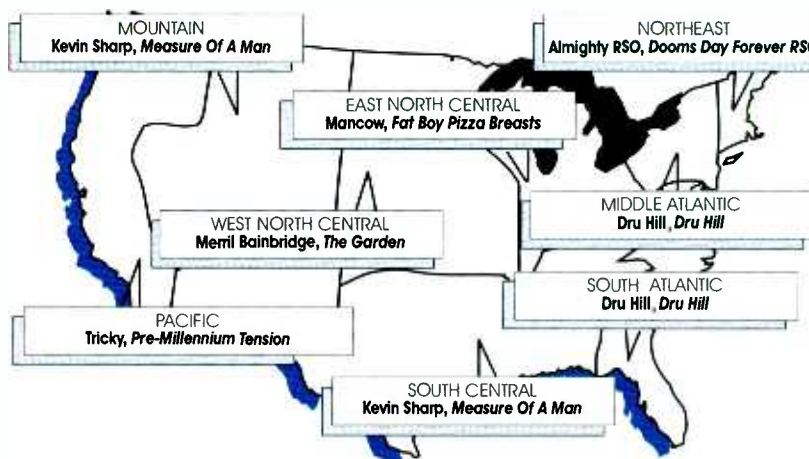
ONE NICE GIRL: Laurie **Freelove**, whose debut solo album on Chrysalis-affiliated Ensign, "Smells Like Truth," received critical raves, is back with a new set that confirms her talent as a gifted vocalist.

"Songs From The Neline," a live recording released Nov.



Darling II. The sophomore set by Helen Darling, "West Of Yesterday," will be released by Decca at the beginning of 1997. The new album re-enlists the help of producers Mark Wright (Mark Chesnutt, Clint Black) and Michael Omartian (Reba McEntire, Amy Grant, Donna Summer). The first single, "Full Deck Of Cards," has received airplay at Country Music Television.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Mancow Fat Boy Pizza Breasts
 2. No Mercy No Mercy
 3. Merrill Bainbridge The Garden
 4. Dru Hill Dru Hill
 5. Kevin Sharp Measure Of A Man
 6. Barenaked Ladies Rock Spectacle
 7. Local H As Good As Dead
 8. Trace Adkins Dreamin' Out Loud
 9. Ann Nesby I'm Here For You
 10. Mancow Sloppy Box

- SOUTH ATLANTIC**
1. Dru Hill Dru Hill
 2. Ann Nesby I'm Here For You
 3. Trace Adkins Dreamin' Out Loud
 4. Merrill Bainbridge The Garden
 5. Kevin Sharp Measure Of A Man
 6. No Mercy No Mercy
 7. Gilberto Santa Rosa Esencia
 8. Gary Allan Used Heart For Sale
 9. Akinyele Put It In Your Mouth
 10. Kenny Chesney Me And You

11 by Austin, Texas-based indie Chocolate Records, is Freelove's third album since she emerged from a two-year limbo wrought by the sale of Chrysalis to EMI.

A member of '80s feminist folk/rock trio **Two Nice Girls**, Freelove has developed an impressive Northeastern following, as well as a respectable European core.

Aaron Schmulewitz, Freelove's manager at Los Angeles-based Aura Records, Music & Entertainment, says the singer will be playing dates through December in her Southwest home market, followed by West Coast dates at the beginning of the year.

The album was serviced to triple-A stations in mid-November. Those playing cuts include WHYY Philadelphia, WYEP Pittsburgh, and WLIR Long Island, N.Y. Freelove was also featured on a live one-hour interview and performance segment downloaded by stations on the Public Radio Satellite System.

ROADWORK: Epic Nashville's **Sons Of The Desert** play the Sahara Hotel in Las Vegas Thursday (5) through Dec. 15, followed by a Dec. 16-21 stay in Denver. Epic will service the band's first single

in February.

NY Loose, whose album "Year Of The Rat" was released Oct. 8 by Hollywood Records, is opening for **Gravity Kills** through mid-Decem-



Behold Lo. Profile will release the debut album by Camp Lo, "Uptown Saturday Night," Jan. 21. The album is much anticipated, thanks to the success of the singles "Coolie High" and "Luchini AKA (This Is It)." The act's gangsta-free approach and guest contributions by De La Soul and Butterfly of the Digable Planets bode well for the album in the new year.

ber ... Caroline Records recording act **Heatmiser** wraps up its tour in support of "Mic City Sons" with three dates in L.A., including a final show Wednesday (4) at Hollywood's Alligator Lounge ... **Godflesh** tours the East Coast through Dec. 16. The band's album "Songs Of Love And Hate" was released in August by Earache Records.

Goodfellaz's Family Connection

Extensive Promo Tour Pays Off For A&M Trio

BY J.R. REYNOLDS

LOS ANGELES—Avatar/A&M executives are taking a long-term, developmental approach to marketing Goodfellaz, an R&B trio whose traditional soul melodies and practiced stage skills could spell



GOODFELLAZ

significant retail receipts when its self-titled set debuts Feb. 11, 1997.

Executives began testing the waters for the act as early as July, when Goodfellaz performed for industry registrants of the Midwest Music Conference in Chicago.

A&M product development director Thornell Jones says, "We needed a long lead time for this project because [the act's] sound is not what you're used to hearing at radio. They've got a sort of hip, retro feel that [radio listeners] don't hear every day. It's not dancefloor-driven."

On Nov. 26, the act completed an exhausting 77-city promotional tour that began in September. In various markets, the group performed at club events and artist showcases and visited radio, retail, and music video shows. The act also performed at historically black colleges when in the area.

Jones says there's been "significant" improvement in the group's stage skills since it began the promotional tour, something that is

acquired only through repetition. "Artist development was a priority for [A&M urban promotion VP Roland Edison]," he says. "We all feel that it will help the act further down the road."

"The whole idea was to get us prepared for when we go out on our concert tour next year," says group member Ray Vencier. "The travel [was] hectic, but it's what we all want to do. You [learned] something new every day; sometimes you [learned] things that you didn't think that you even needed to know about."

Angel Vasquez and DeLouie Avant round out the group, which resides in New York and is managed by Guy Routté.

Most of the tracks on the "Goodfellaz" set were demo tracks that the group used to shop for a deal. "We did do a couple of them over, though, in order to get the flavor right, since they were done so long ago," says Avant.

Family Stand founders Peter Lord and Jeff Smith served as producers for the project, which Vasquez says "comes from the heart."

"Those guys are great producers, and we're glad that they took us under their wing," he adds.

"Goodfellaz" is a collection of the trio's best songs. "This is more than just a one-song album," says Avant. "We put it together so that a person can listen all the way through."

Of the act's traditional R&B sound, Vasquez says, "It's our distinct vocals that sets us apart from other guy groups. Ray has a really big voice, mine has a lighter, falsetto tone to it, and Louie has a really soulful feel. When you hear our tracks, you can pick each of us out easily."

In a continuing effort to set up the album and "Sugar Honey Ice Tea," the first single, the label called on street teams to service

20,000 sampler cassettes bearing the full-length version of the single and snippets of other tracks from the album.

"They went out around the country in August to set up the [single's] video, which was serviced on Sept. 10," says Jones.

The clip was shipped to BET, where it was immediately added, according to the label. It was also serviced to the Box and regional shows.

In early November, the label piggy-backed the clip with Perspective/A&M act Mint Condition's "What Kind Of Man Would I Be" video in a two-for-one marketing arrangement with the Box.

(Continued on page 26)



Serious Summit. Warner Bros. business affairs VP Fred Brown is flanked by fellow conference registrants of the Black Entertainment & Sports Lawyer Assn.'s (BESLA) 16th annual confab, which was held in November in Puerto Vallarta, Mexico. Perspective recording act Solo performed at the conference's awards dinner. BESLA's 1997 midyear conference is scheduled to be held this April in Chicago. Pictured, from left, are former conference chairman Benet McMillan, BESLA president C. Lamont Smith, Dale Mason Cochran (wife of attorney Johnnie Cochran), Brown, BESLA board chairman Monique Reid Berryhill, and Cochran.

Hip-Hop/Jazz Deserves Recognition; Priority Taps Rap's Historical Vein

HIP-HOP JAZZ: Blue Note act US3 makes its return to the music scene March 11 with "Broadway & 52nd." The set is the act's follow-up to "Hand On The Torch," which featured "Cantaloup," a hip-hop/jazz cover of **Herbie Hancock's** classic. That remake, which peaked at No. 21 on the Hot R&B Singles chart in 1993, helped open the door for other hip-hop/jazz acts to make a run at commercial success.

However, to the dismay of many, the surge in consumer demand for what was a logical evolutionary step in rap never manifested among hip-hop consumers. The fusion of hip-hop with jazz is a natural pairing. Like hip-hop, jazz was initially regarded as a renegade style. In their purest forms, both possess mandatory elements of spontaneity and speak to a practiced listener's inner soul. Unfortunately, what is keeping the hybrid music form from achieving greater success is the complexity of quality jazz melodies, which seems too challenging a barrier for many young hip-hop heads.

No dis to the rappers, though. Rap's humble beginnings came as the result of the genre's own accessibility: All one needed was a turntable, a mike, and some sampled beats. As a result, any kid from around the way, regardless of musical training, could get into the rap biz if he could come correct with his rhymes.

So, in essence, woodshedding to learn basic scales (or jazz riffs, for that matter) wasn't a prerequisite for most professional rappers. There's a young consumer market out there for hip-hop/jazz—progressive jazzsters just need to reach out to some of the talented but unstudied rappers and producers.

British producer **Geoff Wilkinson** demonstrated what can happen in that scenario when he teamed with American rhymer **Rahsaan** on "Cantaloup," which was certified gold. The late **Miles Davis' 1992** Warner Bros. set "Doo Bop" was critically acclaimed; former **GangStarr** rapper **Guru** showed what kind of madd flava could be had with his 1993 EMI jazz/hip-hop collaboration set, "Jazzmatazz Volume One." Jazz saxman **Greg Osby's** "Black Book" did the same in 1995 for Blue Note, while Hancock's "Dis Is Da Drum" also did it for Mercury in '95.

The consumer core is there for hip-hop/jazz, but the

question remains, What will it take for mainstream heads to accept it? Perhaps with the growing sophistication of rappers, who have begun turning to original melodies, the budding genre will bloom.

ROOTS: Speaking of original music, in an effort to explore the roots behind hip-hop music, Priority recently released two sets featuring R&B songs that have been liberally sampled over the years by rap acts.

The label describes "Rare Grooves Volume 1—The Originals" as a "hip-hop encyclopedia" of tunes. Among the 15 tracks included are **Faze-O's** "Riding High," the **Delegation's** "Oh Honey," **Roy Ayers' "Everybody Loves The Sunshine,"** and **William DeVaughn's "Be Thankful For What You Got."**

The 15 tracks on "Rare Grooves Volume 2—Straight Funk" include such rump-movers as "Superman Lover" by **Johnny "Guitar" Watson,** "Rigor Mortis" by **Cameo,** and "Same Beat" by **Fred Wesley & the J.B.'s.**

It's amazing how labels continue to dream up marketing methods to launch compilations that feature tracks that already appear on various other projects. In the case of the aforementioned sets, the presentation of popularly sampled tracks in their entirety by the original acts is sure to peak consumer interest in certain sectors.

BLOCK PARTY UPTOWN: On Tuesday (3), Uptown releases volumes one and two of "Uptown's Block Party." The sets' combined 25 tracks give consumers a musical overview of the label's 10-year history by featuring cuts from its diverse catalog.

Acts featured on the sets include **Jeff Redd, Heavy D. & the Boyz, Guy, Mary J. Blige, Soul For Real, Jodeci, Father MC,** and **Christopher Williams.**

NU FLAVOR FOR YA EAR: On Feb. 23, Reprise will release "Nu Flavor" by the pop/R&B act of the same name. Hints of **Boyz II Men**-type harmonies fill this honest effort by the Long Beach, Calif.-based Latino quartet. On it, the act covers **Journey's** classic "Open Arms," which is the album's first single.

Reprise's marketing plan includes a rare, simultaneous
(Continued on page 26)



Dre B-Day. Shown, from left, are Death Row's Snoop Doggy Dogg, former Temptations member Ollie Woodson, and funkster Rick James as they pause during a celebration of Andre Cleveland's 40th birthday party, held recently at Billboard Live in Los Angeles. Cleveland is son of late gospel artist the Rev. James Cleveland. The gala served as the debut of "Monkey Business," a weekly entertainment social scheduled to begin at the venue Jan. 15, 1997.

**The
Rhythm
and the
Blues**



by J. R. Reynolds

UPCOMING

Billboard



WPLJ 25th ANNIVERSARY

Issue Date: Dec. 21

Ad Close: Nov. 25

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

Contact:

Ken Piotrowski
212-536-5223



YEAR IN MUSIC

Issue Date: Dec. 28

Ad Close: Dec. 3

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

Contact:

Pat Rod Jennings
212-536-5136



YEAR IN VIDEO

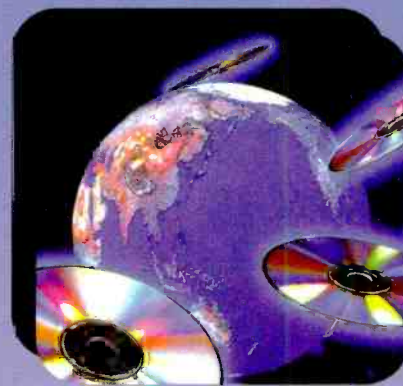
Issue Date: Jan. 11

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

Reach Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996



CANADA

Issue Date: Jan. 18

Ad Close: Dec. 17

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

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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 and Europe), this issue will also highlight the changing marketing opportunities in Asia and the different agendas of US major labels and their independent counterparts. Also, look for a complete run-down on the live music activities slated for attendees.

Contact:
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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

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THE NEW AND IMPROVED: After an 18-year marriage to longtime friend Warner Bros., ♪ begins a new life via his EMI-distributed NPG label, of which he is one of its artists and serves as president and owner. His new three-CD set, aptly titled "Emancipation" (NPG/EMI), enters Top R&B Albums at No. 6 one week after its Nov. 19 "Emancipation Day."

The album's first single, a remake of the Stylistics' 1972 classic "Betcha By Golly, Wow!," received 2,349 spins for the week ending Nov. 24, according to Broadcast Data Systems. "There has been excellent response to the single, especially when followed by the original version," says WBLS New York assistant PD Clay Berry. "Call-out has also been solid from the first time we play it."

"The setup for the album was extensive and was centered around a Freedom Day concert on Nov. 12, which featured a worldwide simulcast of ♪'s new video and a live performance picked up by more than 300 stations," says Londell McMillan, attorney for ♪ and an NPG executive. A worldwide tour is scheduled to begin in early 1997.

BACK TO BACK: After debuting at No. 3 on Top R&B Albums in May 1995 with its sophomore effort, "The Infamous" (Loud/RCA), rap act Mobb Deep proves that it is no passing fad, as "Hell On Earth" enters at No. 1, earning Hot Shot Debut. The set's first single, "Front Lines (Hell On Earth)," peaked at No. 13 on Hot Rap Singles.

IRONICALLY ENOUGH, Mobb Deep lent production skills and vocal performances to Foxy Brown's "Ill Na Na" (Violator/Def Jam/Mercury), which debuts at No. 2 on Top R&B Albums. Brown's set ties Da Brat's "Funkdafied" in July 1994 as the highest debut by a female rap artist on that chart.

However, on The Billboard 200, she claims that trophy, edging out Da Brat's 62,000-unit No. 14 debut, to the tune of 128,000 units, earning an entry at No. 7. Brown was able to garner significant street credibility with vocal performances on Toni Braxton's "You're Makin' Me High," Case's "Touch Me, Tease Me," and Jay-Z's "Ain't No Nigga," the latter two of which are from "The Nutty Professor" soundtrack.

R&B

THE RHYTHM & THE BLUES

(Continued from page 20)

ous double release of the set, with one version recorded in English and the other in Spanish.

STARLIGHT: Legendary funkster George Clinton, along with his cool-to-the-bone cohorts the P-Funk All-Stars, were honored Nov. 21 with a star on West Hollywood's RockWalk in Los Angeles. The crew will be inducted into Cleveland's Rock and Roll Hall of Fame in May 1997.

The honor comes during the 20th anniversary of the landing of the Mothership, an event that was witnessed by thousands around the country when the act was touring in support of its landmark album "The Mothership Connection."

Touted as "the most sampled group in history," the act got a flattering musical makeover with the recent release of Capitol's "Greatest Funkin' Hits," a remix set of some of the act's greatest recordings.

While the remix set and honors are certainly prestigious, the group deserves a star on the Hollywood Walk of Fame. Will it happen?

COMING SOON: When United Artists releases "Hoodlum," the '30s gangster-themed movie starring Laurence Fishburne, it will feature several recording-artists-turned-actors. Among them are Queen Latifah, Tony Rich, and Boyz II Men's Michael McCary. The picture will be out in 1997.

BUBBLING UNDER HOT R&B SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (LABEL/PROMOTION LABEL) |
|-----------|-----------|----------------|---|--|
| 1 | 4 | 2 | PHENOMENON | ONE AND ONE (NEXT PLATEAU) |
| 2 | — | 1 | EVERYBODY'S TALKIN' | AL TARIQ (KOOL FASH) (CORRECT) |
| 3 | 6 | 4 | WORD IZ LIFE | POOR RIGHTEOUS TEACHERS (PROFILE) |
| 4 | 7 | 5 | LOCKDOWN | THE RUDE BOYS (BUCHANNAN/BELLMARK) |
| 5 | 9 | 2 | SOMETHING I'VE NEVER HAD | MIKI HOWARD (ALIBI/HUSH) |
| 6 | 11 | 17 | PIECE OF CLAY | MARVIN GAYE (REPRISE/WARNER BROS.) |
| 7 | 12 | 10 | MY KINDA N*GGA | HEATHER B. FEATURING M.O.P. (PENDULUM/EMI) |
| 8 | 21 | 7 | THE HEIST | DA 5 FOOTAZ (G FUNK/DEF JAM/MERCURY) |
| 9 | 15 | 2 | RUFF RIDE | FRAZE (BEFORE DAWN/TOUCHWOOD) |
| 10 | 20 | 6 | INDESTRUCTIBLE | REIGN (H.O.L.A. RECORDINGS/ISLAND) |
| 11 | 18 | 8 | BOUNCE TA DIS | BIG U & THE MADHOUSE CREW (ALEXIA/STREET PRIDE) |
| 12 | 17 | 3 | HOLDIN' ON | GEORGE BENSON (GRP) |
| 13 | 22 | 9 | DICKEY RIDE | SOUTHERN PLAYAS (CRITIQUE) |
| 14 | 14 | 6 | HOW MANY EMCEES - THE DJ EVIL DEE '96 REMIX | BLACK MOON (WRECK/NERVOUS) |
| 15 | 10 | 7 | RISE | SANDRA ST. VICTOR (WARNER BROS.) |
| 16 | — | 2 | HOW YA WANT IT (I GOT IT) | JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND) |
| 17 | 19 | 10 | STOMP | QUINCY JONES (QWEST/WARNER BROS.) |
| 18 | — | 5 | TRIPP2 NITE | MADD HEAD (GEPHEN) |
| 19 | 13 | 6 | WORLD WIDE | ROYAL FLUSH (BLUNT/TVT) |
| 20 | — | 17 | KNOCK KNOCK | SAM "THE BEAST" (CLR) |
| 21 | 24 | 11 | MACK DADDY | DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT) |
| 22 | 16 | 4 | EMOTIONS | PUFF JOHNSON (WORK/EPIC) |
| 23 | — | 6 | OVER AND OVER | PUFF JOHNSON (WORK/EPIC) |
| 24 | — | 1 | JACKAL SO GOOD | JACKAL THE BEAR (UNION/QUALITY/WARLOCK) |
| 25 | — | 17 | KREEP | CHINO XL (AMERICAN/WARNER BROS.) |

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

GOODFELLAZ

(Continued from page 20)

"When consumers request the Mint video, they receive the Goodfellaz clip for free," says Jones. According to the label, the pairing has doubled single sales since going into effect.

In an effort to raise awareness of the act with its female target audience, posters, flats, and other visually oriented promotional items will be key at retail. In addition, the label plans to place the act's album in listening posts at chains and will encourage in-store play at independent outlets.

Although "Goodfellaz" will be released internationally, no release date had been announced at press time.



No Mickey Mouse Encounter. Ernie and Ronald Isley stand with Mickey Mouse following a recent performance at Disney's Pleasure Island in Orlando, Fla. During the show, the Isley Brothers performed several songs from "Mission To Please," their current Island album.

Hot Rap Singles

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE | ARTIST |
|-----------|-----------|-----------|--------------|--|---------------------------------------|
| | | | | *** No. 1 *** | |
| 1 | 1 | 1 | 9 | NO TIME | LIL' KIM FEATURING PUFF DADDY |
| 2 | 2 | 2 | 5 | STREET DREAMS | NAS |
| | | | | *** GREATEST GAINER *** | |
| 3 | 9 | — | 2 | ATLIENS | OUTKAST |
| 4 | 7 | — | 2 | COLD ROCK A PARTY | MC LYTE |
| 5 | 3 | 3 | 12 | BOW DOWN | WESTSIDE CONNECTION |
| 6 | 5 | 5 | 34 | PO PIMP | DO OR DIE (FEATURING TWISTA) |
| 7 | 4 | 4 | 9 | SITTIN' ON TOP OF THE WORLD | DA BRAT |
| 8 | 11 | — | 2 | LET'S RIDE | RICHIE RICH |
| 9 | 6 | 6 | 10 | MUSIC MAKES ME HIGH | LOST BOYZ |
| 10 | 12 | 10 | 4 | YOU COULD BE MY BOO | THE ALMIGHTY RSO FEAT. FAITH EVANS |
| 11 | 10 | 8 | 14 | CAN'T KNOCK THE HUSTLE | JAY-Z |
| 12 | 8 | 7 | 26 | HOW DO U WANT IT/CALIFORNIA LOVE | 2PAC (FEAT. KC & JOJO) |
| 13 | 13 | 9 | 23 | LOUNGIN | LL COOL J |
| 14 | 22 | 18 | 10 | DA' DIP | FREAK NASTY |
| 15 | 28 | 38 | 3 | LUCHINI AKA (THIS IS IT) | CAMP LC |
| 16 | 19 | — | 2 | THE FOUNDATION | XZIBIT |
| 17 | NEW | — | 1 | WHAT THEY DO | THE ROOTS |
| 18 | 23 | 15 | 11 | NO FEAR | ORIGINOO GUNN CLAPPAZ |
| 19 | 42 | — | 2 | SUKI SUKI NOW | D.J. TRANS |
| 20 | 16 | 11 | 12 | WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") | WARREN G FEAT. ADINA HOWARD |
| 21 | 25 | 36 | 15 | ILLEGAL LIFE | CAPONE-N-NOREAGA |
| 22 | 17 | 12 | 20 | ELEVATORS (ME & YOU) | OUTKAST |
| 23 | 14 | 14 | 14 | GET READY HERE IT COMES (IT'S THE CHOO-CHOO) | SOUTHSYDE B.O.I.Z. |
| 24 | 24 | 17 | 18 | WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") | RZA FEAT. METHOD MAN & CAPPADONNA |
| 25 | 18 | 13 | 4 | FRONT LINES (HELL ON EARTH) | MOBB DEEP |
| 26 | 21 | 20 | 4 | THE LUMP LUMP | SADAT X |
| 27 | 20 | 16 | 19 | ALL I SEE | A+ |
| 28 | 27 | — | 2 | PHENOMENON | ONE AND ONE |
| 29 | 34 | 22 | 18 | SHAKE A LIL' SOMETHIN'... | THE 2 LIVE CREW |
| 30 | 15 | 32 | 7 | THE LOVE SONG | BUSH BABEES FEATURING MOS DEF |
| 31 | 26 | 19 | 6 | THERAPY | HELTAH SKELTAH |
| 32 | 35 | 31 | 8 | WAKE UP | KILLARMY |
| 33 | NEW | — | 1 | EVERYBODY'S TALKIN' | AL TARIQ (KOOL FASH) |
| 34 | 29 | 25 | 8 | THE RHYME | KEITH MURRAY |
| 35 | 33 | 30 | 20 | FREAK OF THE WEEK | DJ POLO FEAT. RON JEREMY |
| 36 | 31 | 23 | 10 | ITZSOWEEZEE (HOT) | DE LA SOUL |
| 37 | 32 | 21 | 16 | DIRTY SOUTH | GOODIE MOB |
| 38 | 41 | 26 | 4 | I JUSWANNACHILL | THE LARGE PROFESSOR |
| 39 | 30 | 29 | 39 | C'MON N' RIDE IT (THE TRAIN) | QUAD CITY DJ'S |
| 40 | 37 | 28 | 22 | PAPARAZZI | XZIBIT |
| 41 | 39 | 34 | 16 | GETTIN' IT | TOO SHORT FEAT. PARLIAMENT FUNKADELIC |
| 42 | 36 | 33 | 9 | DEAD & GONE | M.O.P. |
| 43 | 38 | 24 | 16 | CAN YOU FEEL ME | DRU DOWN |
| 44 | 44 | 37 | 10 | MY KINDA N*GGA | HEATHER B. FEATURING M.O.P. |
| 45 | RE-ENTRY | — | 4 | THE HEIST | DA 5 FOOTAZ |
| 46 | 50 | — | 3 | THROW IT UP | KILLAFORNIA ORGANIZATION |
| 47 | 40 | 27 | 10 | YA PLAYIN' YASELF | JERU THE DAMAJA |
| 48 | 47 | — | 2 | RUFF RIDE | FRAZE |
| 49 | NEW | — | 1 | NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") | MACK 10 & THA DOGG POUND |
| 50 | RE-ENTRY | — | 16 | JUMP ON IT | SIR MIX-A-LOT |

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.

Surveying The Best Of The Season's Compilations

STOCKING STUFFERS: Wanna put a smile on the face of the die-hard twirler in your life this holiday season? Treat 'em to a cute club compilation. Not surprisingly, there are more multi-act sets circulating now than usual. But buyer beware—a limp, late, or filler-laden compilation can make you look woefully unplugged. Here's a little help in making the right selection.

Stateside punters may be unaware of Azuli Records, but the U.K. indie has been deservedly exalted elsewhere in the world over the past five years for consistently concocting fresh rhythm concepts and underground trends. The label has found a fitting U.S. vehicle in



Trilingual Vibes. H.O.L.A. artist Reign, left, relaxes between recording sessions for his debut album, "Indestructible," with producer Coati Mundi. The album combines elements of dance, reggae, and pop music with lyrics sung in Spanish, English, and patois. Boasting remixes by Armand Van Helden, the title track is a club smash and is starting to garner airplay at top 40 radio. Reign will soon embark on a national promotional tour in support of the project.

Twisted America Records, which has assembled 11 kickin' anthems for "Big Wheels Of Azuli." You may be surprised to discover that such heavily licensed hits as "Bring Me Love" by Andrea Mendez, "Ministry Of Love" by Romanthony, and "A Place Called Heaven" by Tension actually originated from this small and unassuming outlet. Once you've been properly educated, there will be no excuse for not scouring your fave import shop for future Azuli releases.

Perfecto Records mogul Paul Oakenföld issues a firm reminder of his initial vocation as a club DJ with "Fluoro," a two-CD journey into his incomparable mixing style. He masterfully builds from the quasi-chilled vibe of "We're Not Alone" by H.H.C. to the heated frenzy of "Moon" by Virus and "Floor Space" by Our House—ultimately cooling off with "Revisions" by Jamie Myerson and "Lost In Love" by Legend B. The ease with which Oakenföld blends beats is nothing short of astonishing. If only he would spend a little more time behind the decks in the U.S.

For a history lesson in the fledgling days of house music, there's nothing more sharply reflective of that era than "The House That Trax Built," which



by Larry Flick

collects classics from the Chicago-rooted Trax Records catalog, such as "Love Can't Turn Around" by Farley Jackmaster Funk, "Move Your Body" by Marshall Jefferson, "Washing Machine" by Fingers Inc., and "Your Love" by Frankie Knuckles. We are still grinning from the fond memories these jams conjure up. But even better is the realization that all of these initially unsung lads have gone on to a greater level of clubland appreciation and creative output.

Quirky techno/trance tastes should be briefly sated by "Wipeout XL," an Astralwerks album that gathers the cream of the electro crop for a trippy sensory assault. You could not ask for a better lineup of talent. **Future Sound Of London**, **Fluke**, **Chemical Brothers**, **Underworld**, **Phitek**, **Orbital**, and **Leftfield** offer some of their best efforts. In all, a confrontationally aggressive, brilliantly experimental set that is not for the weak of heart.

Upon recovery from the attack of "Wipeout XL," calm your senses with the spoonful of sugar that flavors nearly every cut on "NRG Unlimited," the first selection in an ongoing series of albums showcasing the pop-leaning fodder of Europe. This set is worth the money, if only for the **Donna Summer/Giorgio Moroder** nugget "Carry On" and **Linda Imperial's** chest-pounding performance on "Two Out Of Three Ain't Bad."

And for a splash of soul, there's nothing better than the fourth edition of Island's fab Rebirth of Cool series. Executive producers **Patrick Forge** and **Trevor Wyatt** have transformed what was once a peek into the acid-jazz scene into a breeding ground for fresh new acts that defy strict categorization.

Lewis Taylor shows himself to be a vocalist of heart-rending emotional force on "Bittersweet," while **Da Lata** combines Brazilian melodic spice with jungle-styled breakbeats. Others making dandy impressions here include techno-influenced act **iO**, Jamaican jazz pioneer **Ernest Ranglin**, and reggae upstart star **Luciano**, who teams with the **Jungle Brothers** for "Who Could It Be," a cut that, in a perfect world, would be an R&B radio smash.

GOING FOR IT: Dance/pop newcomer **Damion Cross** has long believed that success comes only to those who are willing to grab for it.

Several years ago, knowing that noted dance music impresario **Charlie Rock** was hanging out backstage at New York's Palladium, the then under-age Cross sneaked past security for an introduction. "He practically jumped me and begged for an audition," Rock recalls with a laugh. "And then he just started singing. I was blown away. The kid was good."

Cross smiles at the memory of that fateful night. "I've never been afraid to put myself on the line for anything I really want," he says. "I'd always had a lot of respect for Charlie and wanted the opportunity to work with him. So I went for it."

It apparently worked. Rock immediately took the promising New York singer under his wing, and the two started developing material. The first fruits of their labor is the Strictly Rhythm single "Kissing Angels," a jam due at the top of '97. It's a bold and experimental effort in that it leans to the far left of both the label's and Rock's typical sounds. Recorded with a full live band, the infectious track rocks with an edge that could easily appeal to alterna-pop die-hards, while employing the grooves needed to connect with the club community.

"It's a unique combination that I believe can build a bridge connecting the pop/rock and club worlds," says Rock. Cross adds that the unifying thread is a solid song that transcends genre classification. "I just want to make great pop music," he says. "The ultimate will be having the freedom to make an album that crosses all possible styles. It's all inside of me—dance, R&B, pop, rock—why can't it all be in my music?"

Such determination bodes well for Cross' chances of attaining that goal. He and Rock are fine-tuning a stack of material. The common denominator is hooks that linger in the mind long after impact. "This is just the beginning," says Cross. "I'm looking forward to an incredible adventure and lots of great music."

SURFIN' THE NET: There are lots of ambitious folks working to utilize the Internet as a tool for elevating and unifying the worldwide club community. Lots of valiant and respectable efforts are being made, but so far, none is matching the virtually comprehensive and reliable information and resources offered by **vybeMuZiK** (<http://www.vybemuzik.com>).

We could easily fill several columns outlining all there is to find within the



A Pet Visits NYC. Neil Tennant of Atlantic act Pet Shop Boys drew hundreds of fans recently when he made a rare in-store promotional appearance at the newly re-opened Tower Records outlet on New York's Upper West Side. For more than two hours, Tennant signed copies of the group's current collection, "Bilingual." Look for the single release of the song "Se A Vida E" early next year. Flanking the seated Tennant, from left, are Andrew Stone, WEA product development rep; Mike Canter, regional marketing manager/Northeast, Atlantic; Billy DePaquale, WEA sales rep; Suzy Hawes, Tower store manager; Lynne Poole, director of sales, Atlantic; and Peter Galvin, VP of product development, Atlantic.

site, but we recommend that you check it out for yourself. Be sure to put aside at least an hour for browsing. There's a lot to explore, with plenty of opportunities for interaction with others.

Averaging approximately 1,500 visits a day, **vybeMuZiK** provides frequently updated news items, record reviews, DJ interviews, and a top 40 chart compiling the activity of record pools all over the U.S. There is also a fairly thorough DJ directory, listing jocks throughout the U.S., Canada, the Caribbean, and Europe, with detailed profiles and updated playlists. Another of the cooler services is "Hard To Find," which aims to locate rare singles.

The new year will introduce several intriguing fresh elements to the site. Among them are an A&R cyberoffice, which will try to facilitate exchanging music between artists and labels, and a live cyberconcert with 15 DJs.

Sounds cool, eh? Log on your computer and start investigating.

BEATS'N'PIECES: In between sessions for her third Mercury collection (due in early 1997), **Crystal Waters** squeezed in her first-ever remixing effort. She teamed up with **Richard Payton** and **Doug Smith** to tweak **Dru**

Hill's current single, "Tell Me," with a fresh dance flavor. The results are quite strong—strong enough, in fact, to leave us wondering if the enigmatic diva is considering a new side career.

Warm congrats to Domestic Records president **Stephanie Smiley** and **Wade Randolph Hampton** on the birth of their gorgeous son, **Holmes Hugh Hampton**, Oct. 10 in San Francisco. Smiley says that the lad is already displaying a natural affinity for drum'n'bass music. Hmmmm... wonder when he'll start gurgling on singles for Domestic.

As if welcoming an addition to the family is not hectic enough, Smiley and Hampton have just launched **Faster Bamboo**, a local store designed to provide hard-to-find cutting-edge music and underground club info.

As for Domestic, the label continues its goal of forging a mainstream presence for electronic music with "Modus Operandi," the latest 12-inch from Dallas act **Symbiosis**. A preview of the album "Clandestine Electronic Subculture," the track offers a stimulating display of keyboard wizardry and the kind of intelligent and complex melody construction we'd love to hear on other electronic efforts.

Billboard. **Dance**
HOT Breakouts
DECEMBER 7, 1996
CLUB PLAY

1. GET UP BYRON STINGILY NERVOUS
2. HIGHER GLORIA ESTEFAN EPIC
3. THEME FROM ER JAMES NEWTON HOWARD ATLANTIC
4. CUNTY (THE FEELING) RAGEOUS PROJECTING KEVIN AVIANCE STRICTLY RHYTHM
5. HE'S ON THE PHONE SAINT ETIENNE MCA

MAXI-SINGLES SALES

1. COLOUR OF LOVE AMBER TOMMY BOY
2. NO SENOR JONNY Z PUMP
3. BECAUSE YOU LOVED ME SUZANN RYE ARIOLA
4. EVERYBODY'S TALKIN' AL TARIQ (KOOL FASH) CORRECT
5. PUMPIN' PROYECTO UNO H.O.L.A RECORDINGS

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

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Racing For Bucks. The third annual Mark Collie Celebrity Race for Diabetes Cure and celebrity auction raised more than \$400,000 for diabetes research. Shown at the auction, from left, are Ronnie Dunn (the race's winner); Kix Brooks (who finished second); NASCAR driver Sterling Marlin; Collie; BMI director of writer/publisher relations Joyce Rice; Aaron Tippin (who finished third); Randy Nelson, marketing plans director for event sponsor Eli Lilly and Co.; and David Hall, cable network senior VP for Gaylord Entertainment.

Kathy Mattea Shows Her Spirit Singer Shows New Direction On Mercury Set

■ BY CHET FLIPPO

NASHVILLE—When Kathy Mattea went into the studio for a follow-up album to 1994's successful "Walking Away A Winner," nothing happened.

"I sat down and listened to some songs," she says, "and I realized that I had been working so hard that my well was empty. So I went to [Mercury Nashville president Luke Lewis] and said, 'I can make this record now, but you won't care, and [the fans] won't care.'" Lewis, she says, told her, "Take your time and call me when you're ready."

Then, inspiration struck in the form

of a book. "I got hold of 'The Artists' Way,' a spiritual workbook by Julia Cameron, and I ended up doing a workshop with her—it's a little like a way to point your compass. This was at a time when I wasn't quite sure what to do. At a time when country music is getting bigger and bigger and more



MATTEA

and more commercial, I knew that I couldn't just ride the crest of that wave. That felt wrong to me. I felt I had to make a record that was about me and about spirituality and creativity and how they're really the same thing. That really influenced deep down the songs I chose."

The result is "Love Travels," a collection of spiritual songs that is due Feb. 4. Writers include Janis Ian, Gillian Welch, Lionel Cartwright, Jim Lauderdale, and Jerry Lynn Williams. The album is co-produced by Mattea with Ben Wisch, and collaborators include Phil Keagy, Michael McDonald, Suzy Bogguss, Kim Richey, and classical bassist Edgar Meyer.

"I wasn't looking for angel songs," Mattea says, "but I found them. I turned down '10,000 Angels,' which was a hit for Mindy McCready, because it just didn't feel right for me. I had turned down 'Wild Angels' for the same reason."

When it came time to pick the single, Mattea and the label debated between the title cut and the Welch/David Rawlings cut "455 Rocket."

"It was a tough decision," she says. "We wanted to put out 'Love Travels,' but if I don't have a certain amount of exposure out there, then no one will know I have an album out. We thought that it would probably be best to come with the thing that seems the most likely, although ['455 Rocket'] is really different too. But the idea is to get the

ball rolling and see. I've been really lucky before and had albums go gold with only one top 10 single, but you have to be pragmatic."

"455 Rocket" will be released as a single Jan. 17. John Grady, Mercury Nashville senior VP of sales, says the proximity of the album and single release dates is intentional. "We're going a little bit against the grain by not putting a lot of space between the single release and the album," he says. "With an established artist, I like for them to start selling right away. I'll come in behind radio [promotion] and prop it up at retail."

"January and February are good times to release because immediately after Christmas, people want to get rid of the records that didn't work. So there's not much of a product glut, and there's still money in the marketplace."

He says that the label will concentrate on Mattea's fan base and will do direct mailing, in addition to stocking the album at listening posts.

"She has gone in a new direction," Grady says. "This is a very interesting new musical direction, and she has a strong, loyal fan base waiting for it."

Her strongest markets, he adds, are Chicago, Philadelphia, New York, Boston, Cleveland, San Francisco, Denver, Minneapolis/St. Paul, and Washington, D.C.

"Those are the markets we go to first," he says. "We'll use local independent press in each market to announce her release. It's tried and true. She gets into those markets once a year, and she's a very retailer-friendly artist. We have a sales base of 200,000 to start with, and we want to grow it from there."

Mercury VP of promotion Larry Hughes says, "Radio always says it wants something different, and we hope this is it."

WGAR Cleveland PD Denny Nugent received an early album copy along with an edited version of the title cut.

(Continued on page 31)

Nashville Home To Dead Ringer Band; Country Fans Making Voices Heard

ONE OF THE great privileges of working in this industry is the chance to see truly great performers and performances. One such moment came recently when 14-year-old LeAnn Rimes joined septuagenarian Eddy Arnold for a duet of "The Cattle Call" on TNN's "Prime Time Country." That song was a No. 1 Billboard country hit for Arnold in 1955, and Rimes included it on her debut album as an obvious mark of respect for Arnold and for country music's history. This is a man whose first No. 1 country single ("What Is Life Without Love") came 49 years ago and charted into the early '80s. Arnold, who was once the most popular performer in country music and who was voted into the Country Music Hall of Fame in 1966, remains a dignified icon of the genre and a living bridge to its past. I had a similar feeling about Australia's Dead Ringer Band when I saw it make its U.S. debut Nov. 20 for an industry crowd at BMI. The act's ethereal sound suggests a brand of country music that developed in a parallel universe. The members' obvious love for the genre and its traditions was evident, and watching them explore Nashville and the Row for the first time was a gentle reminder to me of all that's good about our music. It's a true family band, made up of dad Bill Chambers, mom Diane, daughter Kasey, and son Nash. Mayor Phil Bredesen made them honorary Nashvillians. They're here for two weeks.



by Chet Flippo

STILL MAD AS HELL: The letters labels are getting from country fans around the nation who are mad as hell about the state of the music are from the same group of activists that put up the Davis Daniel billboard here this month (Nashville Scene, Billboard, Nov. 30). A sample from one unsigned letter: "You people are ruining country music! What in the hell are you doing? Evidently, you are trying to force all the country artists to fit your pop mold, and I'm afraid that this crap can't work with the fans of country music."

ON THE ROW: Gospel singer Bill Gaither's New Year's Eve show at the Charlotte (N.C.) Coliseum has already sold out. That's 23,698 tickets... Lonestar will perform the New Year's Eve show at the Wildhorse Saloon here... Mila Mason will spend the first half of December performing for U.S. troops in England, Turkey, Italy, and Germany... Nashville's Baptist Hospital is naming its regional heart center after one of country music's most enduring families. The Mandrell Heart Center honors sisters Barbara, Louise, and Irlene Mandrell and their parents,

Irby and Mary. The family's long association with the facility began with Irby's heart surgery there 22 years ago. At the ceremony, the Mandrells announced the beginning of a year-long education campaign on CPR training... Lorianne Crook and Charlie Chase will return to TNN in January as hosts of a new weeknight country show. "Today's Country" will premiere Jan. 6; the one-hour news and feature program will air Mondays and Thursdays.

OUR CONDOLENCES to family and friends of Bruce Honick, who died Nov. 22. Honick, who began his career in entertainment journalism at Billboard sister publication Amusement Business, was chief correspondent for Country Weekly (see Lifelines, page 76)... Amy Smith-Heinz joins Harlan Howard Songs as songplugger... Doyle Brown, who has been a songplugger for PolyGram Music for 21 years, is leaving the company to pursue other interests... The Songwriters Guild of America joins the Nashville Humane Assn. in presenting "Jingle Bell Mock" Tuesday (3) at 328 Performance Hall. The show, which benefits the Humane Assn., features leading publishing personalities performing parodies of songs from their catalogs. There will also be a silent auction of stuffed animals that have been autographed by country artists ranging from George Strait to Faith Hill.

The renewed interest in yodeling following LeAnn Rimes' "Blue" inspired yodeler supreme Margo Smith to issue "Back In The Swing: Margo Smith Yodeling Project." It includes a 10-song CD, an instruction tape, and a book. She has also donated one of her stage costumes to the Country Music Hall of Fame. Her motto these days is "Put your glottal to the throttle"... Boxing promoter Don King has made his first Nashville music deal. He ran into Hank Williams Jr. at a local steakhouse and came away with an original Hank Jr. song, "I'm Gonna Knock You Out," and commitments from the singer to perform the song at a Jan. 11 fight in the new Nashville Arena and to sing the national anthem at a Mike Tyson/Evander Holyfield rematch... Sports figure Terry Bradshaw has recorded a gospel duet album with Jake Hess, "Terry And Jake," for Spring House Music Group. Jerry Crutchfield produced. The duo reports a successful in-store at a Philadelphia Wal-Mart... Mark Chesnut will be the CMT showcase artist for January... Anita Hogin is a new partner in International Artist Management... Tracy Lawrence will produce an album for Rich McCready.



A Raye Of Platinum. Epic artist Collin Raye's first four albums have been certified platinum by the Recording Industry Assn. of America. Shown at the presentation, from left, are Sony Music Nashville executive VP/GM Allen Butler, Sony Music Nashville executive VP Paul Worley, Raye, Epic Nashville senior VP Doug Johnson, and Sony Music Nashville sales and marketing senior VP Mike Kraski.

COUNTRY CORNER



by Wade Jensen

MORE OR LESS: Alan Jackson shoots to No. 1 on Billboard's Hot Country Singles & Tracks, as "Little Bitty" (Arista) reaches that pinnacle with just seven weeks of airplay, making it the youngest release in the top 10. In fact, Tracy Lawrence's "Is That A Tear" (Atlantic) is the only top 20 title that's spent fewer weeks on that chart. Lawrence's song is awarded Airpower stripes, rising 21-17 in its sixth week. (Airpower is awarded to records attaining 3,200 detections for the first time.)

"Little Bitty" is the lead single from Jackson's "Everything I Love" set, which moves 2-1 on Top Country Albums, with an increase of more than 13,000 units. Travis Moon, music director at KEEY Minneapolis, says that "Little Bitty" shouldn't be dismissed as a novelty song and that it will enjoy longer popularity than is common for similar releases. Moon says, "We're not experiencing burn on this [song] at all. It's fun without being annoying, and that's why it's succeeding."

Meanwhile, Mike Owens, director of field promotion at Arista/Nashville, says, "This is one of Alan's fastest-moving radio singles ever, because it's so real and so country. But what's most exciting is that all the tastemakers have told us this is Alan's best album yet." Owens says he's confident that "Little Bitty" will control the No. 1 position for more than one week.

HALLMARKS: Jackson's song is the lead horse in a songwriting renaissance for Tom T. Hall, country music's leading yarn spinner for more than 30 years. Although Hall's renewed presence may not materialize into an all-out revolution, it certainly suggests a revisit of his style that's more than coincidental, particularly amid widespread criticism of an overall homogenous sound from the Nashville assembly line.

Hall's signature is also on Deryl Dodd's "That's How I Got To Memphis" (Columbia), an affectionate cover of Bobby Bare's 1970 recording. Dodd's reading of Hall's blind-love anthem rises 59-54 on our airplay list, and Billy Ray Cyrus included Hall's "Harper Valley P.T.A." in his "Trail Of Tears" set (Mercury), released earlier this year.

Hall's songs are alive with everyday imagery and have often tapped into the American social conscience. In 1968, at the height of the turbulent women's movement, Jeannie C. Riley spent three weeks at No. 1 on Hot Country Singles with "Harper Valley P.T.A.," a keen and highly commercial diatribe on small-town hypocrisy, which also rose to No. 1 on the Hot 100.

Hall almost singlehandedly revitalized the storytelling style in country music during the oft-criticized "Nashville sound" era, when the rock'n'roll invasion had all but rendered fiddles and steel guitars passé on Music Row. As a writer, Hall's first chart success came in 1964, when Jimmy C. Newman's "D.J. For A Day" peaked at No. 9 on Hot Country Singles. By Hall's own admission, his career as a recording artist was spawned primarily as a vehicle for exposing his songs. However, Hall's deadpan delivery of material, ranging from humorous to controversial, from poignant to inventive, proved to be a formidable mixture. Between 1967 and 1986, Hall charted 52 titles on Hot Country Singles, including eight in the top 10, six in the top five, and seven at No. 1.

While some may look upon Jackson's "Little Bitty" as a little ditty, it's worthy of a loftier perch. Hall has again entered the everyday, blue-collar consciousness, reassuring us that in our burgeoning, impersonal world, being a "regular Joe" still has dignity and is a life station worthy of celebration.

KATHY MATTEA SHOWS HER SPIRIT

(Continued from page 29)

"We played the title song, 'Sending Me Angels,' 'Further And Further Away,' and 'If That's What You Call Love' and got real good responses on all of those. I'm very positive on the album, but we weren't sure about the single."

KSAN San Francisco music director Richard Ryan says that his station "loves the single. It's what Kathy does best. She has always done well in our market, in the whole Bay Area."

Hughes says he's been working with Huntsman Entertainment here to develop an "artist feature kit" on Mattea. "We'll have her record different vignettes on each song with an out-cue in CD form to send to radio, along with lists of questions so stations do their own interviews and make it sound localized. And we'll include generic liners, holiday greetings, and different IDs."

He says Mercury also plans to have Mattea on the syndicated program "After MidNite With Blair Garner" and will take her on a consultants' tour. "We'll also do a world premiere on SJS Entertainment," he notes, adding that the label is still debating whether to do a live satellite broadcast or send CDs to radio. "We did both with Terri Clark," he says.

Hughes says he also plans a series of teaser postcards to go to radio. Five mailings will go out, he says, and Mattea will be identified by name only on the last one. The cards will read, "On Friday, Jan. 17, a voice very familiar to your audience returns."

"We're going to show that she is very important to this label," Hughes says. "If ['455 Rocket'] is seen by radio as a potential hit, then we'll have done 80% of our work."

Tower Records Nashville country music buyer Mike Gionet says he can't wait for the album. "We love the woman here. She's a very consistent seller. She has a big, loyal core audience. Kathy appeals to more than the average country audience. I think she's very respected by her audience."

Mattea says her audience is varied. "It's kids to older people," she says. "My perception is that my core audience is people like me; people in their 30s and 40s who are trying to find their place in the world and are through their crazy years. They're building a life and grew up on music that connected with them. A lot of us grew up on '60s and '70s songs by thoughtful

songwriters and still crave that.

"At one point," she continues, "I realized that every record that I've put out since my first hit, every studio album that I've done, has gone gold. When country was dying the first time and they proclaimed its death, and then it came back and went way up and became pop music, and now that the numbers have fallen off again—through all of that, it didn't really change a lot of things for me. I didn't go way up, and

I didn't go way down. It's been very steady.

"This is really adult country. It's not, 'Hey baby, let's go party.' It's music for people who listen to the lyrics and who think about life. I think there's a lot to be said about honesty. People sense when you're doing something from an honest place."

Mattea is managed by Titley/Spalding & Associates and is booked by the William Morris Agency.



Country And Classical. Songwriter/singer Lucinda Williams and friend Richard Price congratulate Nashville fiddler Mark O'Connor and cellist Yo-Yo Ma on the success of the album "Appalachia Waltz" (also with bassist Edgar Meyer). Shown, from left, are O'Connor, Ma, Williams, and Price.



A Holiday Happening. "A Sam's Place Christmas Special" will air on TNN Dec. 9 at 8 p.m. EST. Featured on the special, from left, are Hal Ketchum, Steven Curtis Chapman, Alison Krauss, Amy Grant, and host Gary Chapman.

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

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

- | | | | | | | | |
|----|--|----|--|----|--|----|--|
| 72 | AIN'T GOT NOTHIN' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robinsons, ASCAP) WBM | 12 | town, ASCAP/Fame, BMI) WBM | 15 | MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM | 66 | SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Zomba, BMI) HL/WBM |
| 42 | ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Twang, ASCAP) HL/WBM | 68 | GOD BLESS THE CHILD (Loon Echo, BMI/Zomba, ASCAP) WBM | 44 | ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI) HL/WBM | 6 | THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM |
| 35 | AMEN KIND OF LOVE (MCA, ASCAP) HL | 63 | GOING, GOING, GONE (Sixteen Stars, BMI/Sony/ATV Tree, BMI/All Over Town, BMI/New Wolf, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM | 25 | MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL | 23 | THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM |
| 38 | ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM | 9 | GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thankamillion, BMI) HL | 14 | NOBODY KNOWS (Hitco, BM/Joel Shade, BMI/Longitude, BMI/D'ionsongs, BMI/EMI Blackwood, BMI) CLM/HL/WBM | 18 | THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Divina, ASCAP/Famous, ASCAP/WB, ASCAP) HL/WBM |
| 75 | BETTER LOVE NEXT TIME (Howlin' Hits, ASCAP/Square West, ASCAP/EMI April, ASCAP) HL/WBM | 34 | HALF WAY UP (Blackened, BMI) WBM | 7 | ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Normad, ASCAP) WBM | 54 | THAT'S HOW I GOT TO MEMPHIS (Unchappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL/WBM |
| 13 | BIG LOVE (Warner-Tamerlane, BMI) WBM | 58 | HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM | 47 | POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM | 49 | VIDALIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 26 | BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowchase, ASCAP/Arms Songs, ASCAP) WBM* | 1 | LITTLE BITTY (Hallnote, BMI) WBM | 5 | POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM | 65 | WE ALL GET LUCKY SOMETIMES (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP) HL/WBM |
| 29 | CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM | 11 | LONELY TOO LONG (Bash, ASCAP/Cooterma, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL | 21 | PRETTY LITTLE ADRIANA (Benefit, BMI) WBM | 39 | WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM |
| 55 | CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM | 10 | LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Cheyvs, BMI/Sydney Erin, BMI) WBM | 60 | REMEMBER WHEN (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM | 67 | WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM |
| 59 | DO YOU WANNA MAKE SOMETHING OF IT (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) HL/WBM | 16 | LET ME INTO YOUR HEART (Why Walk, ASCAP) | 30 | THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/NZ D, ASCAP) | 71 | WHEN COWBOYS DIDN'T DANCE (Music Genesis, ASCAP/Pepe Morchips, BMI) |
| 22 | EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM | 24 | LIKE THE RAIN (Blackened, BMI) WBM | 32 | RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM | 43 | WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM |
| 74 | EVERY COWBOY'S DREAM (Sony/ATV Tree, BMI/That's A Smash, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) | 1 | LITTLE BITTY (Hallnote, BMI) WBM | 61 | SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) | 28 | WOULD I (Starstruck Writers Group, ASCAP) HL |
| 4 | EVERY LIGHT IN THE HOUSE (Irving, BMI/Colter Bay, BMI) WBM | 11 | LONELY TOO LONG (Bash, ASCAP/Cooterma, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL | 56 | SOMEBODY TO LOVE YOU (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Delbert McClinton, BMI) HL | 45 | YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM |
| 2 | THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Water- | 57 | HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin, BMI/Rio Zen, BMI/Cam King, BMI/Sneaky Moon, BMI) | 36 | STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/LL, ASCAP/Sony/ATV Tree, BMI/Tenlee, BMI) HL | 64 | YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM |
| | | 19 | HER MAN (Irving, BMI/Colter Bay, BMI) WBM | 3 | STRAWBERRY WINE (Longitude, BMI/August Wind, BMI) WBM | | |
| | | 37 | HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM | | | | |
| | | 8 | I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL | | | | |
| | | 20 | I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM/HL | | | | |
| | | 69 | I DON'T CARE IF YOU LOVE ME ANYMORE (Sony/ATV Tree, BMI/Raul Malo, BMI) HL | | | | |
| | | 46 | I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM | | | | |
| | | 52 | IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL | | | | |
| | | 33 | MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, | | | | |

Artists & Music

GOTEE GROWS INTO CHRISTIAN BOUTIQUE

(Continued from page 12)

very confident."

Elwood admits that McKeehan's visibility as a member of de Talk has its pros and cons. "I would daresay it's been a blessing and a curse," he says good-naturedly. "It's opened a ton of doors, [but] there hasn't not been a meeting I've been in where I've had to say at one point, 'If you want to talk to de Talk, then you have to call their management' or 'No, this isn't a way to get de Talk involved in this project.' One way or another, someone tries to work de Talk into the picture, whatever I'm talking about. I could go in there and talk about Grits, and they'd start talking about de Talk. I need to constantly keep getting people to concentrate on Gotee in the discussion."

Looking ahead to 1997, Gotee will continue to push the new Out Of Eden project, as well as move into the next phase of marketing Christafari's "Valley Of Decision." In addition to the new

Grits album in February, Elwood says, the label is excited about "Small Talk," a children's album slated for release next summer that was written and produced by McKeehan, Collins, and writer/producer Mark Heimerman.

"I think as adults we tend to under-shoot the market," Elwood says of the tendency of some children's projects to talk down to their audience. "We want to shoot above them a little bit and make a good, quality album, spin it off into a '90s version of 'Fat Albert,' and do a cartoon series that ends with the theme song and a good moral theme. We've been talking to people about the TV end of it for almost a year now."

Elwood says that he, Collins, and McKeehan have had "tons of surprises" as they've developed their label, but that none of them would exchange the experience for anything. "It's an exhausting process, but it's the most rewarding thing to do," he says.

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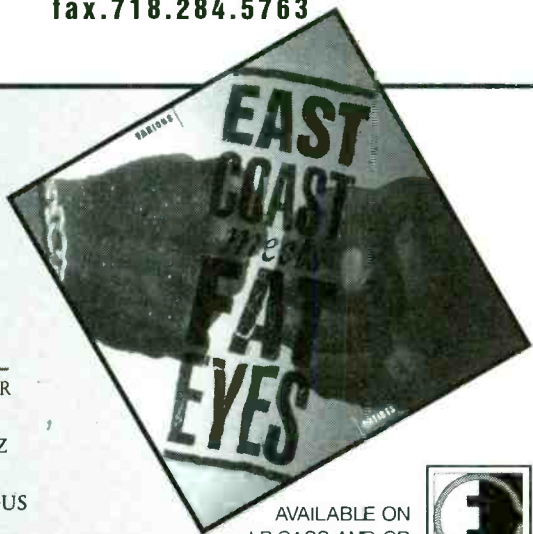
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A NEW TIDE IN REGGAE MUSIC

Billboard

DECEMBER 7, 1996

TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|--------------------------|
| | | | ★★ NO. 1 ★★ | |
| 1 | 2 | 3 | STRICTLY THE BEST SEVENTEEN VP 1489* | VARIOUS ARTISTS |
| 2 | 1 | 11 | MY XPERIENCE BLUNT/VP 1461*/TVT HS | BOUNTY KILLER |
| 3 | 3 | 3 | STRICTLY THE BEST EIGHTEEN VP 1490* | VARIOUS ARTISTS |
| 4 | 4 | 72 | BOOMBASTIC ▲ VIRGIN 40158* | SHAGGY |
| 5 | 5 | 20 | MAN WITH THE FUN VIRGIN 41612 | MAXI PRIEST |
| 6 | 6 | 79 | NATURAL MYSTIC TUFF GONG 524103*/ISLAND | BOB MARLEY & THE WAILERS |
| 7 | 7 | 26 | REGGAE GOLD 1996 VP 1479* | VARIOUS ARTISTS |
| 8 | 9 | 54 | THE BEST OF-VOLUME ONE VIRGIN 41009 | UB40 |
| 9 | 10 | 27 | SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001 | BOB MARLEY |
| 10 | 11 | 29 | FIRE ON THE MOUNTAIN POW WOW 7462 | VARIOUS ARTISTS |
| 11 | 8 | 16 | LOVE FROM A DISTANCE VP 1480* | BERES HAMMOND |
| 12 | 12 | 55 | THE BEST OF-VOLUME TWO VIRGIN 41010 | UB40 |
| 13 | 13 | 71 | 'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS | BUJU BANTON |
| 14 | 14 | 28 | VALLEY OF DECISION GOTEE 4501 | CHRISTAFARI |
| 15 | 15 | 148 | BAD BOYS ▲ BIG BEAT 92261/AG | INNER CIRCLE |

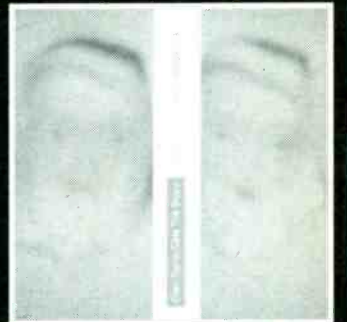
TOP WORLD MUSIC ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|-------------------|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 7 | CELTIC CHRISTMAS II WINDHAM HILL 11192 | VARIOUS ARTISTS |
| 2 | 3 | 24 | RIVERDANCE CELTIC HEARTBEAT 82816/AG HS | BILL WHELAN |
| 3 | 2 | 87 | THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG | GIPSY KINGS |
| 4 | 4 | 6 | RED HOT + RIO ANTILLES 533183/VERVE | VARIOUS ARTISTS |
| 5 | 5 | 8 | SANTIAGO RCA VICTOR 68602 | THE CHIEFTAINS |
| 6 | NEW | | CELTIC CHRISTMAS DART RECORDS 60350 | VARIOUS ARTISTS |
| 7 | 6 | 106 | THE MASK AND MIRROR ● WARNER BROS. 45420 HS | LOREENA MCKENITT |
| 8 | 8 | 3 | A CELTIC HEARTBEAT CHRISTMAS CELTIC HEARTBEAT 82929/AG | VARIOUS ARTISTS |
| 9 | 14 | 2 | FESTIVAL OF LIGHT SIX DEGREES 531069/ISLAND | VARIOUS ARTISTS |
| 10 | 9 | 37 | TIERRA GITANA NONESUCH 79399/AG | GIPSY KINGS |
| 11 | 7 | 16 | SPIRITCHASER 4AD 46230/WARNER BROS. | DEAD CAN DANCE |
| 12 | 10 | 2 | ANTHOLOGY I 1984-1996 NA LEO PILIMEHANA 82003 | NA LEO PILIMEHANA |
| 13 | NEW | | WORLD CHRISTMAS METRO BLUE 36928/CAPITOL | VARIOUS ARTISTS |
| 14 | 11 | 9 | CELTIC SPIRIT NARADA 63929 | VARIOUS ARTISTS |
| 15 | 13 | 58 | CESARIA EVORA NONESUCH 79379/AG HS | CESARIA EVORA |

TOP BLUES ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|-------------------------------------|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 26 | GOOD LOVE! MALACO 7480 | JOHNNIE TAYLOR |
| 2 | 2 | 56 | GREATEST HITS ● EPIC 66217* | STEVIE RAY VAUGHAN & DOUBLE TROUBLE |
| 3 | 3 | 16 | A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599 | VARIOUS ARTISTS |
| 4 | 4 | 55 | LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. HS | KENNY WAYNE SHEPHERD |
| 5 | 5 | 23 | JUST LIKE YOU OKEH 67316/EPIC HS | KEB' MO' |
| 6 | 10 | 2 | HELP YOURSELF MISS BUTCH 4003/MARDI GRAS | PEGGY SCOTT-ADAMS |
| 7 | 6 | 67 | FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS. | ERIC CLAPTON |
| 8 | 7 | 19 | A PIECE OF YOUR SOUL CODE BLUE 82921/AG | STORYVILLE |
| 9 | 14 | 32 | LIVE! THE REAL DEAL BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE HS | BUDDY GUY |
| 10 | 9 | 17 | BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY | COREY STEVENS |
| 11 | 8 | 67 | KEB' MO' OKEH 57863/EPIC | KEB' MO' |
| 12 | 12 | 34 | THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110/111 | VARIOUS ARTISTS |
| 13 | 11 | 67 | BLUES ● MCA 11060 | JIMI HENDRIX |
| 14 | 13 | 39 | PHANTOM BLUES PRIVATE MUSIC 82139 | TAJ MAHAL |
| 15 | RE-ENTRY | | ESSENTIAL BLUES HOUSE OF BLUES 161149 | 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.



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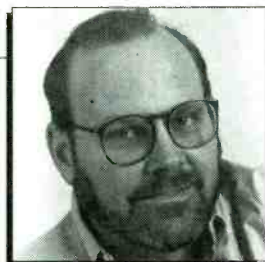
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Latin Notas



by John Lannert

YOMO KNOWS NAVIDAD: Every year, record labels put out a full plate of holiday albums. Truth be told, few of these discs are as exciting as actually watching the holiday season come to a close.

Then, faster than you can blurt out "Bah, humbug!," along comes "Celebremos Navidad" (Ashé/Rounder) by cuatro virtuoso **Yomo Toro**. An absolutely jubilant clutch of mostly original Christmas-oriented songs, "Celebremos Navidad" reflects the musical and cultural Yuletide happenings in a country where exuberant Christmas festivities are taken very seriously—Puerto Rico.

Toro expertly melds a variety of homegrown rhythms onto the spry paeans of the season called *aguinaldos*. Beautifully interwoven harmonies backing **Jerry Medina's** urgent phrasing and Toro's shimmering musicianship anchor piquant tales that alternate between witty tales of romantic mischief and moving hymns of a better future.

Balancing the vocal numbers are three extremely tasty instrumentals, one a gorgeous salsa take of the time-honored standard "The Christmas Song."

While the language and music of "Celebremos Navidad" will connect strongly with those of Puerto Rican ancestry, Toro establishes an overriding joyous vibe that evokes those yearly warm and fuzzy feelings known by many throughout the world as "holiday cheer."

MEXICO NOTAS: On Nov. 15, PolyGram Mexico shipped a greatest-hits compendium by **Pedro Fernández** called

"Deseos Y Delirios." The 13-song package contains four No. 1 Mexican hits by the ranchero star, plus the previously unreleased title track.

BMG is putting out two double-CD greatest-hits sets by **Juan Gabriel** and **Rocío Dúrcal**. Both albums are titled "Grandes Éxitos." In addition, BMG is set to ship a double album by Gabriel and Dúrcal in February '97. One disc will contain duets by the artists; the other will feature only Gabriel.

Betsy Pecanins, the most important soul/blues singer in Mexico, has put out a 10-song compendium of classic **Beatles** songs, "Solo Beatles" (BMG), which was also the name of her touring show in 1994. Produced by **Rosino Serrano**, the album was released with the financial support of Pecanins' friend **Laura Esquivel**, author of noted novel "Como Agua Para Chocolate."

Ten years after moving to Europe, where he has triumphed, Mexican tenor **Ramón Vargas** has returned to his native country, where his star continues to shine. Earlier this year, PolyGram released "La Suite De Agustín Lara," which contains classics by the legendary composer set to a classical tone. Vargas backed the album with a sold-out show at Mexico City's Auditorio Nacional. Now Sony Classical has dropped "Navidad Desde México," a compilation of traditional Mexican holiday music.

Vargas performed music from the album Nov. 25 at Mexico City's Palacio De Bellas Artes. Vargas is scheduled to perform Dec. 15-16 at Auditorio Nacional.

After 86 albums—the last of which, "Corridos Auténticos," was certified gold (100,000 units sold)—**Ramón Ayala**, "el rey del acordeón," returns with his latest Sony album, "Arráncame El Corazón." Ayala has been busy on other fronts as well. He has produced new albums by his son **Ramón Ayala Jr.**, **Lorenzo de Montecarlo** (both with Sony), and **Los Renegados Del Norte**, a teenage norteño quartet brought to Sony by Ayala.

(Continued on page 36)

Hot Latin Tracks



| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|------------|---------------|--|---------------------------------|
| | | | | LABEL/DISTRIBUTING LABEL | PRODUCER (SONGWRITER) |
| | | | | ★ ★ ★ No. 1 ★ ★ ★ | |
| 1 | 4 | 5 | 4 | ENRIQUE IGLESIAS | ◆ TRAPEICISTA |
| 2 | 2 | 2 | 9 | SELENA | ◆ SIEMPRE HACE FRIO |
| 3 | 3 | 3 | 9 | GRUPO LIMITE | EL PRINCIPE |
| 4 | 5 | 4 | 13 | AMANDA MIGUEL | ◆ AMAME UNA VEZ MAS |
| 5 | 1 | 1 | 10 | MARCO ANTONIO SOLIS | ◆ RECUERDOS; TRISTEZA Y SOLEDAD |
| 6 | 9 | 8 | 10 | CHAYANNE | ◆ SOLAMENTE TU AMOR |
| 7 | 7 | 10 | 4 | LOS TIGRES DEL NORTE | NO PUDE ENAMORARME MAS |
| 8 | 6 | 6 | 7 | CRISTIAN | ◆ ESPERANDOTE |
| 9 | 12 | 9 | 5 | MICHAEL SALGADO | PALOMITA BLANCA |
| 10 | 11 | 17 | 3 | LOS MISMOS | NI COMO AMIGOS |
| 11 | 13 | 16 | 8 | ANA BARBARA | ◆ YA NO TE CREO NADA |
| 12 | 10 | 7 | 13 | EMMANUEL | ◆ AMOR TOTAL |
| 13 | 15 | 12 | 3 | BRONCO | EL GOLPE TRAIADOR |
| 14 | 14 | 11 | 10 | LOS TEMERARIOS | ◆ CUANDO FUISTE MIA |
| 15 | 16 | 20 | 4 | LUIS MIGUEL | ◆ COMO ES POSIBLE QUE A MI LADO |
| 16 | 17 | 15 | 8 | BANDA MACHOS | CHIQUITA BONITA |
| 17 | 24 | 23 | 8 | VICTOR MANUELLE | VOLVERAS |
| 18 | 8 | 31 | 5 | LOS REHENES | SECRETOS QUE NO SE CUENTAN |
| 19 | 20 | 19 | 3 | EROS RAMAZZOTTI | ◆ LA AURORA |
| 20 | 28 | — | 2 | SPARX | ◆ EL CORRIDO DE JUANITO |
| 21 | 21 | 26 | 3 | LA MAFIA | UN SUSPIRO |
| 22 | 18 | 22 | 12 | BOBBY PULIDO | ◆ ENSENAME |
| 23 | 38 | — | 2 | NOEMY | MENTIRAS |
| 24 | 29 | 34 | 7 | GRACIELA BELTRAN | ◆ PALOMA TRISTE |
| 25 | 35 | 35 | 3 | GRUPO BRYNDIS | POR ESTAR PENSANDO EN TI |
| 26 | 26 | 36 | 3 | THALIA | GRACIAS A DIOS |
| 27 | NEW | 1 | 1 | PAUL ANKA & RICKY MARTIN | DIANA |
| 28 | NEW | 1 | 1 | EDDIE GONZALEZ | NECESITO |
| 29 | NEW | 1 | 1 | TITO ROJAS | AMIGO |
| 30 | 19 | 13 | 6 | JESSICA | TE FELICITO |
| 31 | 25 | 28 | 9 | SORAYA | ◆ QUEDATE |
| 32 | NEW | 1 | 1 | DAVID LEE GARZA Y LOS MUSICALES | AMORES SIN IGUAL |
| 33 | 30 | 30 | 6 | EZEQUIEL PENA | MUJER TE SIGO AMANDO LOCAMENTE |
| 34 | 31 | 39 | 15 | EDDIE GONZALEZ | EL DISGUSTO |
| 35 | 23 | 25 | 11 | JENNIFER Y LOS JETZ | ◆ PURA DULZURA |
| 36 | 37 | 24 | 14 | LOS PALOMINOS | ◆ DUELE EL AMOR |
| 37 | NEW | 1 | 1 | MARCO ANTONIO SOLIS | ASI COMO TE CONOCI |
| 38 | NEW | 1 | 1 | GILBERTO SANTA ROSA | NO QUIERO NA'REGALA'O |
| 39 | 36 | 21 | 5 | OLGA TANON | MI ETERNO AMOR SECRETO |
| 40 | NEW | 1 | 1 | JERRY RIVERA | UNA Y MIL VECES |

| POP | | TROPICAL/SALSA | | REGIONAL MEXICAN | |
|-------------|--|----------------|---|------------------|--|
| 28 STATIONS | | 17 STATIONS | | 57 STATIONS | |
| 1 | AMANDA MIGUEL KAREN/POLYGRAM LATINO AMAME UNA... | 1 | VICTOR MANUELLE SONY VOLVERAS | 1 | GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE |
| 2 | CHAYANNE SONY SOLAMENTE TU AMOR | 2 | JERRY RIVERA SONY UNA Y MIL VECES | 2 | SELENA EMI LATIN SIEMPRE HACE FRIO |
| 3 | CRISTIAN FONOVISA ESPERANDOTE | 3 | LALO RODRIGUEZ EMI LATIN JAMAS OLVIDES | 3 | LOS TIGRES DEL NORTE FONOVISA NO PUDE... |
| 4 | EMMANUEL POLYGRAM LATINO AMOR TOTAL | 4 | TITO ROJAS M.P. AMIGO | 4 | MICHAEL SALGADO JOEY PALOMITA BLANCA |
| 5 | ENRIQUE IGLESIAS FONOVISA TRAPEICISTA | 5 | GILBERTO SANTA ROSA SONY NO QUIERO... | 5 | LOS MISMOS EMI LATIN NI COMO AMIGOS |
| 6 | EROS RAMAZZOTTI ARISTA/BMG LA AURORA | 6 | JESSICA ARIOLA/BMG TE FELICITO | 6 | ANA BARBARA FONOVISA YA NO TE CREO NADA |
| 7 | LUIS MIGUEL WEA LATINA COMO ES POSIBLE QUE... | 7 | JOHNNY RIVERA RMM TIEMPO DE ESTUDIANTE | 7 | BRONCO FONOVISA EL GOLPE TRAIADOR |
| 8 | SORAYA POLYGRAM LATINO QUEDATE | 8 | LUIS DAMON WEA LATINA ME NIEGO A ESTAR SOLO | 8 | BANDA MACHOS FONOVISA CHIQUITA BONITA |
| 9 | THALIA EMI LATIN GRACIAS A DIOS | 9 | KARIS COMBO ESA NENA NO ME QUIERE | 9 | ENRIQUE IGLESIAS FONOVISA TRAPEICISTA |
| 10 | EDNITA NAZARIO EMI LATIN LLOVIENDO FLORES | 10 | MICHAEL STUART RMM IMAGINANDO TU AMOR | 10 | MARCO ANTONIO SOLIS FONOVISA RECUERDOS... |
| 11 | MARCOS LLUNAS POLYGRAM LATINO ERES MI... | 11 | SERGIO VARGAS BARCOS/BMG NI TU NI YO | 11 | LOS TEMERARIOS FONOVISA CUANDO FUISTE MIA |
| 12 | LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES | 12 | JAILENE EMI LATIN COMO TE EXTRANO | 12 | LOS REHENES FONOVISA SECRETOS QUE NO SE... |
| 13 | RICKY MARTIN SONY BOMBON DE AZUCAR | 13 | GRUPOMANIA SONY LINDA ES | 13 | SPARX FONOVISA EL CORRIDO DE JUANITO |
| 14 | ANA GABRIEL SONY NO TE HAGO FALTA | 14 | DOMINGO QUINONES RMM LA MUERTE DUELE... | 14 | BOBBY PULIDO EMI LATIN ENSENAME |
| 15 | PAUL ANKA & RICKY MARTIN GLOBO/SONY DIANA | 15 | TONY VEGA RMM HAREMOS EL AMOR | 15 | LA MAFIA SONY UN SUSPIRO |

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

Gilberto Santa Rosa

Esencia

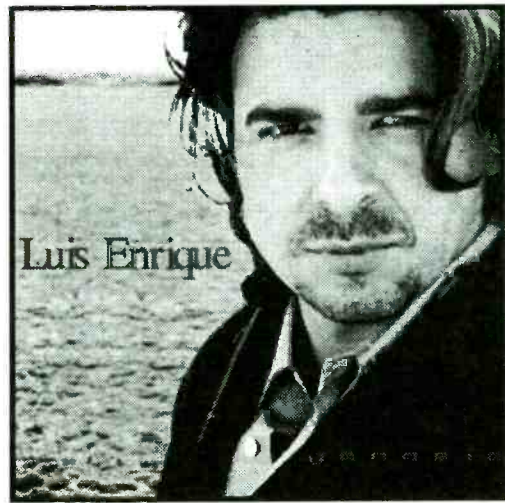


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In the SPIRIT



by Lisa Collins

PLATINUM STRIKES AGAIN: With Platinum Entertainment's announcement last month of its \$29 million acquisition of Intersound Inc., CEO Steve Devick says that he's on target with his goal of building the nation's largest gospel music record company. The Downers Grove, Ill.-based company, whose gospel music arm is CGI Records, acquired distribution rights for Tyscot in April and became a 50/50 joint-venture partner with House of Blues Music Co. in August.

"I think this latest acquisition makes us flat-out the biggest," notes Devick, "if you don't count Kirk Franklin, who's almost an industry by himself. And the synergies of the acquisition will only make us more effective in the marketplace."

The Roswell, Ga.-based label's gospel lineup includes James Hall & Worship & Praise, William Becton & Friends, the Mighty Clouds Of Joy, the Florida Mass Choir, the Dallas-Fort Worth Mass Choir, the New Jersey Mass Choir, Slim & the Supreme Angels, Iona Locke, Bishop Paul Morton, DeLeon Richards, and Vickie Winans. CGI's roster includes Allen & Allen, Calvin Rhone, Walter Whitman & the Soul Children, the Christianaires, Witness, and the L.A. Mass Choir, but its biggest source of gospel revenue is the catalog acquired with the 1993 purchase of Light Records, boasting the early works

of the Winans, the Hawkins Family, Vickie Winans, and Commissioned, as well as the bulk of the classic work by contemporary gospel pioneer Andraé Crouch.

Intersound will continue under the leadership of Don Johnson and the tentative banner of CGI/Intersound as a subsidiary of Platinum, with mainstream distribution through PolyGram and Christian distribution through Platinum's wholly owned Light Distribution. And while no major personnel changes are expected, CGI's gospel staff will be relocated to Intersound's Roswell offices.

RIDING HIGH: The Georgia Mass Choir is riding the crest of prerelease publicity surrounding Touchstone Pictures' "The Preacher's Wife." The choir, which backs Whitney Houston in the film, recently joined her for the opening number of "Celebrate The Dream—50 Years Of Ebony Magazine," which aired on ABC-TV Nov. 28, and is slated to perform at the film's New York premiere Dec. 9. Also on tap is a taping for the Dec. 14 "Saturday Night Live."

"Never before has an existing choir been included to this degree in the promotion of a major film release," reports founder Milton Biggum.

Biggum is also pleased to report that pre-orders are at an all-time high on the choir's newly released "Greatest Hits" collection. The project features 12 of the group's biggest hits, including the most-requested "Come On In The Room," which was taken off the marketplace four to five years ago due to litigation.

Several cuts, including "Hold On, Help Is On The Way" and "Joy" (written by Kirk Franklin), were also featured in the movie. Finally, there is one new selection, "He's All Over Me," a remake of Bishop Jeff Banks' 1994 hit. (We are sorry to report that Banks has been very ill.)

Jazz BLUE NOTES



by Jim Macnie

INFINITE THY VAST DOMAIN: Over the past few years, all sorts of seasonal discs have stacked up in the jazz retail racks. It's become *de rigueur* for jazz labels to put together holiday packages to extend their artists' visibility. This year's offering has several high points, and in the short time that the discs have been out, some titles have really proved successful.

As usual, vocalists have an edge on instrumentalists. Rosemary Clooney's "White Christmas" from Concord is a treat; SoundScan reports that 3,200 units have sold since its Sept. 17 release. The label stresses its roster on "A Concord Jazz Christmas 2." The tone of the various-artists disc ranges from the gargantuan sound of Maynard Ferguson & Big Bop Nouveau's "Christmas Medley" to Nnenna Freelon's hushed "Spiritual Medley."

Verve's "Jazz For Joy" takes a more modern approach with trad material and has sold 1,000 copies since Oct. 15. SoundScan reports. The vocalists are formidable. Betty Carter, Shirley Horn, and Abbey Lincoln examine standard Christmas tunes with the help of Christian McBride, Roy Hargrove, and Stephen Scott.

On the contemporary jazz side, Metro Blue's "World Christmas" (with 1,000 pieces sold thus far), offers up some rarities. Joshua Redman and Marcus Miller plug in and collaborate on "God Rest You Merry Gentlemen," and Dianne Reeves and Mino Cinelu unite for a funky take on "The Twelve Days Of Christmas."

GRP moves away from its usual funk sound, offering David Benoit's "Remembering Christmas." It's a delicate, acoustic, swinging date that has sold 1,000 copies since it streeted Sept. 24. Guests include Earl Klugh, John Patitucci, Harvey Mason, and the venerable Dave Brubeck,

who duets with Benoit on "Hark, The Herald Angels Sing."

Speaking of treats, it's not every day that Brubeck cuts a solo disc (1994's "Just You Just Me"—his first in more than three decades—must have exhilarated the pianist). Telare's "Christmas," released Sept. 17, finds the master alone once more, essaying everything from "Greensleeves" to "Winter Wonderland." Fans are evidently taken with the material. SoundScan puts the number sold at 2,300. That's about 1,000 less than his '94 solo outing. Not a bad way to deck the halls for Telare.

DATA: The start of '97 is going to be a season of young pianists. Stephen Scott's "The Beautiful Thing" is due from Verve Jan. 14; Benny Green's "Kaleidoscope" arrives via Blue Note Jan. 28; and Warner Bros. offers Brad Mehldau's "The Art Of The Trio, Volume 1" Feb. 11. The Scott and Green titles are adventurous, taking each of the artists away from the sound of their past work. Mehldau's threesome burrows deeper into the concepts of intimacy and interplay found on his '95 Warner debut. . . . We mentioned the inevitable transition of New York club life in this column two issues ago (Jazz Blue Notes, Billboard, Nov. 23), but neglected to congratulate Visiones on its 10th anniversary. On Nov. 20, the staff and regular customers had themselves a bash, with Arthur Blythe/Abraham Burton Quintet providing the music. The club is a vital component of the New York jazz scene.

Speaking of clubs, vocalist Giacomo Gates is the first artist to record at the newly relocated Birdland. A live session for the DMP label was put to tape Nov. 27. . . . If you make a record of spirituals, hymns, and carols, what better spot to play them than a church? Pianist Cyrus Chestnut, he of the brilliant blues technique and deep soul feeling, plays the hallowed hall of Saint Ann's church in Brooklyn, N.Y., on Friday (6). It's a solo gig, representative of Chestnut's latest Atlantic outing. "Blessed Quietness," which was released Oct. 29. The pianist and his trio recently impressed audiences at the Village Vanguard. The show is part of the much-valued Arts at St. Ann's program.

R.I.P.: Keyboardist, arranger, and bandleader Bill (Continued on next page)

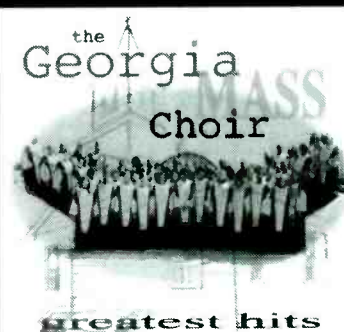
Top Gospel Albums

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/DISTRIBUTING LABEL | TITLE |
|-----------|-----------|--------------|---|---|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 31 | KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 30 weeks at No. 1 | WHATCHA LOOKIN' 4 |
| 2 | 2 | 4 | ANointed WORD 67804/EPIC | UNDER THE INFLUENCE |
| 3 | 3 | 4 | BEBE & CECE WINANS SPARROW 37048/EMI | GREATEST HITS |
| 4 | 6 | 177 | KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 HS | KIRK FRANKLIN AND THE FAMILY |
| 5 | 4 | 26 | FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 HS | THE SPIRIT OF DAVID |
| 6 | NEW | | VARIOUS ARTISTS BENSON 4407 | THE REAL MEANING OF CHRISTMAS |
| 7 | 5 | 4 | DONNIE MCCLURKIN WARNER ALLIANCE 46297 | DONNIE MCCLURKIN |
| 8 | 8 | 59 | CECE WINANS SPARROW 51441 | ALONE IN HIS PRESENCE |
| 9 | 10 | 21 | YOLANDA ADAMS TRIBUTE 1000/DIADEM | YOLANDA LIVE IN WASHINGTON |
| 10 | 13 | 6 | RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG | WORKED IT OUT |
| 11 | 7 | 7 | HELEN BAYLOR WORD 67803/EPIC | LOVE BROUGHT ME BACK |
| 12 | NEW | | MIGHTY CLOUDS OF JOY INTERSOUND 9226 | LIVE IN CHARLESTON |
| 13 | 12 | 26 | MISSISSIPPI MASS CHOIR MALACO 6022 HS | I'LL SEE YOU IN THE RAPTURE |
| 14 | 15 | 19 | BRODERICK RICE BORN AGAIN 1010 TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE | |
| 15 | 16 | 30 | RICHARD SMALLWOOD WITH VISION VERITY 43015 | ADORATION: LIVE IN ATLANTA |
| 16 | 9 | 24 | RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205 | FAMILY AND FRIENDS IV |
| 17 | 14 | 40 | V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS | STAND! |
| 18 | 11 | 27 | COMMISSIONED BENSON 4184 HS | IRREPLACEABLE LOVE |
| 19 | 18 | 76 | ANointed WORD 67051/EPIC HS | THE CALL |
| 20 | 17 | 95 | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS | SHOW UP! |
| 21 | 22 | 73 | YOLANDA ADAMS TRIBUTE 1359/DIADEM HS | MORE THAN A MELODY |
| 22 | 21 | 16 | THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR CRYSTAL ROSE 20127/STARSONG TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR | |
| 23 | RE-ENTRY | | DOTTIE PEOPLES ATLANTA INT'L 10200 | ON TIME GOD |
| 24 | RE-ENTRY | | DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221 | COUNT ON GOD |
| 25 | 19 | 89 | FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008 | THE INNER COURT |
| 26 | 29 | 10 | LASHUN PACE SAVOY 14831 | A WEALTHY PLACE |
| 27 | NEW | | VARIOUS ARTISTS SPECIALTY 7051 | GOSPEL CHRISTMAS |
| 28 | 39 | 3 | THE JACKSON SOUTHERNAIRES MALACO 6023 | THE BROTHERS DREAM...ALIVE |
| 29 | 28 | 8 | INNER CITY TYSCOT 161216/CGI | HEAVEN |
| 30 | 27 | 19 | SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC | JUST A WORD |
| 31 | NEW | | EDDIE JAMES & THE PHOENIX MASS CHOIR INTERSOND 9232 | GRACE |
| 32 | 20 | 10 | A-1 SWIFT GOSPO CENTRIC 72135 | TALES FROM THE SWIFT |
| 33 | 34 | 113 | HELEN BAYLOR WORD 66443/EPIC HS | THE LIVE EXPERIENCE |
| 34 | 36 | 32 | VARIOUS ARTISTS CGI 161090 | GOSPEL'S GREATEST HITS |
| 35 | 25 | 74 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS | LIVE IN NEW YORK BY ANY MEANS... |
| 36 | 35 | 22 | THE WILLIAMS SISTERS FIRST LIGHT 4003 | LIVE ON THE EAST COAST—LET EVERY EAR HEAR |
| 37 | 33 | 75 | DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/STARSONG HS | BIBLE STORIES |
| 38 | 32 | 28 | RADICAL FOR CHRIST INTEGRITY 08792 | PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST |
| 39 | NEW | | SLIM & THE SUPREME ANGELS INTERSOND 9224 | NOBODY BUT YOU |
| 40 | 26 | 22 | DARYL COLEY SPARROW 51523 | BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII |

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

One of the stellar choirs in today's gospel firmament, The Georgia Mass Choir, puts all their best feats forward in this superb collection of greatest hits.



Top Contemporary Christian

| THIS WEEK | LAST WEEK | WKS ON CHART | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan® | | ARTIST | TITLE |
|-----------------------------------|-----------|--------------|--|--------------------------------|---|-------|
| LABEL & NUMBER/DISTRIBUTING LABEL | | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 4 | VARIOUS ARTISTS SPARROW 1615/CHORDANT 2 weeks at No. 1 WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS | | | |
| 2 | 4 | 78 | JARS OF CLAY ▲ | ESSENTIAL 5573/BRENTWOOD HS | JARS OF CLAY | |
| 3 | 2 | 11 | POINT OF GRACE | WORD 9694 | LIFE LOVE & OTHER MYSTERIES | |
| 4 | 3 | 12 | STEVEN CURTIS CHAPMAN | SPARROW 1554/CHORDANT | SIGNS OF LIFE | |
| 5 | 5 | 30 | KIRK FRANKLIN AND THE FAMILY ● | GOSPO CENTRIC 2127/CHORDANT | WHATCHA LOOKIN' 4 | |
| 6 | 6 | 53 | DC TALK ▲ | FOREFRONT 5140/CHORDANT | JESUS FREAK | |
| 7 | 7 | 8 | SANDI PATTY | WORD 9649 HS | O HOLY NIGHT! | |
| 8 | 8 | 4 | VARIOUS ARTISTS | SPARROW 1556/CHORDANT | EMMANUEL | |
| 9 | 10 | 34 | ANDY GRIFFITH ● | SPARROW 1440/CHORDANT HS | I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS | |
| 10 | 17 | 4 | KENNY ROGERS | MAGNATONE 4711/WORD | THE GIFT | |
| 11 | 9 | 8 | SUSAN ASHTON | SPARROW 1458/CHORDANT HS | A DISTANT CALL | |
| 12 | 11 | 40 | NEWSBOYS | STARSONG 0075/CHORDANT | TAKE ME TO YOUR LEADER | |
| 13 | 16 | 27 | JACI VELASQUEZ | MYRRH 6995/WORD HS | HEAVENLY PLACE | |
| 14 | 12 | 8 | CRYSTAL LEWIS | MYRRH 5036/WORD HS | BEAUTY FOR ASHES | |
| 15 | 13 | 5 | ANOINTED | MYRRH 7006/WORD HS | UNDER THE INFLUENCE | |
| 16 | 19 | 7 | RAY BOLTZ | WORD 9937 HS | NO GREATER SACRIFICE | |
| 17 | 15 | 4 | BEBE & CECE WINANS | SPARROW 7048/CHORDANT | GREATEST HITS | |
| 18 | 20 | 4 | PHILLIPS, CRAIG & DEAN | STARSONG 0100/CHORDANT HS | REPEAT THE SOUNDING JOY | |
| 19 | 23 | 3 | STEVE GREEN | SPARROW 1585/CHORDANT HS | FIRST NOEL | |
| 20 | NEW ► | | MPX | TOOTH & NAIL 1060* HS | LIFE IN GENERAL | |
| 21 | 22 | 22 | 4 HIM | BENSON 4321 HS | THE MESSAGE | |
| 22 | 14 | 4 | RON KENOLY | INTEGRITY 10812/WORD HS | WELCOME HOME | |
| 23 | 28 | 40 | AUDIO ADRENALINE | FOREFRONT 5144/CHORDANT | BLOOM | |
| 24 | 27 | 9 | VARIOUS ARTISTS | WARNER ALLIANCE 46224/WCD | TRIBUTE - THE SONGS OF ANDRAE CROUCH | |
| 25 | 31 | 56 | CARMAN ● | SPARROW 1422/CHORDANT | R.I.O.T. | |
| 26 | 21 | 3 | TAKE 6 | WARNER ALLIANCE 46447/WCD | BROTHERS | |
| 27 | 30 | 66 | MICHAEL W. SMITH ● | REUNION 0106/WORD | I'LL LEAD YOU HOME | |
| 28 | 24 | 3 | THE BROOKLYN TABERNACLE CHOIR | WARNER ALLIANCE 46392/WCD HS | FAVORITE SONG OF ALL | |
| 29 | 26 | 22 | REBECCA ST. JAMES | FOREFRONT 5141/CHORDANT HS | GOD | |
| 30 | 34 | 69 | RAY BOLTZ | WORD 9641 HS | THE CONCERT OF A LIFETIME | |
| 31 | 32 | 38 | THIRD DAY | REUNION 0117/WORD HS | THIRD DAY | |
| 32 | 36 | 132 | KIRK FRANKLIN AND THE FAMILY ▲ | GOSPO CENTRIC 2119/CHORDANT HS | KIRK FRANKLIN AND THE FAMILY | |
| 33 | 33 | 6 | VARIOUS ARTISTS | HOSANNA! 10492/WORD | REVIVAL AT BROWNSVILLE | |
| 34 | 39 | 7 | VARIOUS ARTISTS | HOSANNA! 8952/WORD | SHOUT TO THE LORD | |
| 35 | 37 | 2 | VARIOUS ARTISTS | BENSON 4407 | THE REAL MEANING OF CHRISTMAS | |
| 36 | 29 | 4 | DONNIE MCCLURKIN | WARNER ALLIANCE 46297/WCD HS | DONNIE MCCLURKIN | |
| 37 | NEW ► | | DON MARSH | BRENTWOOD 50010 | AMERICA'S 25 FAVORITE CHRISTMAS SONGS | |
| 38 | 35 | 24 | BOB CARLISLE | DIADEM 9691/BENSON HS | SHADES OF GRACE | |
| 39 | RE-ENTRY | | VARIOUS ARTISTS ● | SPARROW 1516/CHORDANT | WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS | |
| 40 | RE-ENTRY | | TWILA PARIS | SPARROW 1518/CHORDANT | WHERE I STAND | |

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BLUE NOTES

(Continued from preceding page)

Doggett died of cancer Nov. 13 (Billboard, Nov. 30). He was 80 years old. Though he was largely known as the patriarch of the modern organ/sax combo, Doggett's accomplishments were many. The Philadelphia native led his own regionally active big band by the age of 22, jumping over to the Lucky Millinder band in 1940. During that decade he worked with the *crème de la crème* of jazz and R&B, including Louis Armstrong, Johnny Otis, Lionel Hampton, and Count Basie. While Doggett was with the Cootie

Williams Orchestra, pianist Bud Powell brought Thelonious Monk's brand-new piece, "Round Midnight," to the band. Doggett became one of the first to arrange the masterpiece. During the early '40s, he also worked the pop side of the coin, arranging for the Ink Spots. His sculpting of R&B tunes became highly regarded, and Doggett eventually replaced pianist Wild Bill Davis in the Louis Jordan Tympany Five, helping create a string of hits. Doggett, simply, was a master of pleasure music.

HIGHER GROUND



by Deborah Evans Price

JARS, SAMPLES PART WAYS: Citing a breach of contract, Jars Of Clay have removed mainstream alternative act the Samples from their fall tour. In a statement, Jars Of Clay manager Rendy Lovelady says, "We communicated very explicitly to their organization and to the members of the band exactly who we were, what Jars Of Clay stands for, and what activities would not be tolerated at our concerts. Contractually, the Samples were informed that there would be no profanity from the stage and no alcohol or drugs allowed backstage or during a performance."

The release goes on to say that the Samples "couldn't or wouldn't abide by the guidelines" and were asked to change their behavior. They didn't and were subsequently released from the tour. Jars Of Clay will continue the tour with Matchbox 20 and replacement group the Gufs.

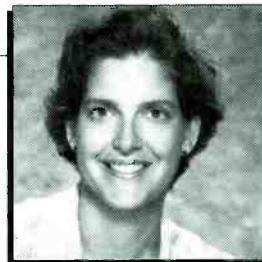
WORD'S SALES WINDFALL: The first Word Windfall Weekend promotion took place Oct. 26. Reports indicate that sales increased 30%-55% that day and that customer traffic was up 30%-65% in the 34 markets that participated. During the one-day promotion, consumers received discounts on product by Word artists and authors. Among the releases featured in the promotion were Point Of Grace's "Life, Love And Other Mysteries," Ron Kenoly's Welcome Home, author Max Lucado's "In The Grip Of Grace," Sandi Patty's "O Holy Night," author Gary Smalley's "Making Love Last Forever," Cindy Morgan's "Listen,"

Anointed's Under The Influence," and Kenny Rogers' "The Gift."

In addition to bringing artists to various retail outlets and staging live remotes at Christian radio stations in some markets, the event provided a community service via Kinder-Vision, an organization designed to educate parents and children about safety and to provide identification in case of emergency. During the Word Windfall Weekend, parents visiting participating retailers could have their children videotaped, voice-recorded, and fingerprinted through Kinder-Vision.

NEW NOTES: EMI Christian Music Group has signed a long-term agreement with Spring Hill Music Group and Spring House Records to distribute those labels' product in the U.S. and Canada through Chordant Distribution Group... Star Song has signed Reality Check, the winner of Gospel Music Arts' Spotlight '96 competition. (Jars Of Clay won that accolade in 1994.) Reality Check's debut is being produced by former Petra guitarist David Lichens and by Gotee Brother Todd Collins... Look for Gary Chapman and Amy Grant on Kathie Lee Gifford's Christmas special Dec. 11 on CBS. Among the other events on Chapman's holiday agenda is "Christmas At Sam's Place" Dec. 7 at Nashville's Ryman Auditorium. The show will once again team with the Salvation Army to raise funds and toys through the Angel Tree project.

Warner Resound has signed a distribution/marketing deal with SaraBellum Records, a division of Five Minute Walk Records. SaraBellum's roster includes such alternative rock/college bands as Dryve, Black Eyed Seeva, and Dime Store Prophets... Rethink artist Sarah Masen's song "All Fall Down" was featured on the Nov. 20 episode of Fox Television's "Party Of Five"... Greg Long has signed with the William Morris Agency for concert bookings. Long is on tour this fall with Lisa Beville and Word newcomers Beyond The Blue.

Classical
KEEPING SCORE

by Heidi Waleson

GETTING CLASSICAL ON TV: Sony Classical president Peter Gelb has come up with some ways to get the company's classical artists to the TV public. Sony made a one-minute video of Wynton Marsalis performing Maurice Ravel's "Rondo," which he plays on his solo set "In Gabriel's Garden" released last May. Since the piece also happens to be the theme from "Masterpiece Theatre," Sony gave it to PBS for promotion of the long-running program. Weekly sales of the recording, which had slowed, doubled after the spot began airing in September, according to the label.

Sony has an even bigger project in the works: It's produced a 90-minute TV concert special featuring more of its high-visibility artists playing music from their recent recordings. "Bobby McFerrin: Loosely Mozart—The New Innovators Of Classical Music" begins airing Friday (6) on PBS' "Great Performances." McFerrin is host; he and Chick Corea perform a Mozart sonata and concerto with improvised sections accompanied by the Orchestra Of St. Luke's.

Other acts featured are the "Appalachia Waltz" trio (Yo-Yo Ma, Mark O'Connor, and Edgar Meyer) and pianist Marcus Roberts, who plays his version of "Rhapsody In Blue," which incorporates a McFerrin solo. McFerrin collaborates with Ma on a number from their joint set "Hush."

DISPUTE: The Omega Record Group, which is remastering the Vanguard Classics catalog for CD, has charged its European affiliate, Arcade Music Group, with breaching the terms of its contract. The dispute is scheduled for arbitration Dec. 18.

In 1990, Arcade, a Netherlands-based company, purchased the rights to a portion of the Vanguard catalog for remastering on CD and distribution in Europe under the

name Vanguard Classics. In an Oct. 21 complaint filed with the American Arbitration Assn., Omega charges that Arcade is marketing its own recordings of inferior new material under the name Vanguard Classics and that Arcade has been incorporating Vanguard material in new compilations without permission. Seymour Solomon, who produced the original Vanguard recordings and has been remastering them for Omega for distribution in North America, Asia, and Australia, says "hundreds" of such compilations have been created.

Omega also charges that when Arcade and Omega (formerly Seymour Solomon Productions) jointly purchased the rights to the Vanguard catalog from its owner, the Welk Group, each party agreed to give the other right of first refusal should it decide to sell. However, Arcade, with the Vanguard assets, was sold to the Dutch publishing company Wegener without offering Omega right of first refusal.

Recent Omega/Vanguard releases include "The Nutcracker" with Maurice Abravanel and the Utah Symphony, and Mahler's Symphony No. 1 with Adrian Boult and the London Philharmonic.

NEW AND NOTEWORTHY: An elegant recording by soprano Dawn Upshaw and baritone Olaf Bär (with pianist Helmut Deutsch), on which the two alternate on songs in the complete "Italienisches Liederbuch" by Wolf (EMI Classics). Also, a fiery rendition of Brahms' Piano Pieces (Op. 116-119) by Hélène Grimaud (Erato) and a spare but dramatic performance of the Brahms "Requiem," with Philippe Herreweghe leading the Orchestre des Champs Élysées, La Chapelle Royale, and Collegium Vocale (Harmonia Mundi).

CONDUCTOR NEWS: Christoph Eschenbach is appointed principal conductor of Hamburg's NDR Sinfonie Orchester, beginning with the '98-'99 season. Eschenbach will continue to serve as music director of the Houston Symphony and the Ravinia Festival and as co-artistic director of the Pacific Music Festival in Japan. He will be the seventh conductor to hold that post since the orchestra's formation in '45. Predecessors include Klaus Tennstedt, John Eliot Gardiner, Herbert Blomstedt, and Günther Wand.

Studio Action

ARTISTS & MUSIC

At Crescendo!, Looks Deceive Facility Focuses On Ad Post Work

BY DAN DALEY

SAN FRANCISCO—The entrance to Crescendo! Studios, a new division of Russian Hill Recording, is simple and unassuming: a white-washed hallway and plain-looking door, with only the studio's logo—a hand holding an electronic megaphone—to alert one that there is a studio behind the door. And once inside, it still takes a minute to realize that a recording studio is there. The interior decor is lush and Italian, a travel-brochure recreation of a Tuscan villa with running fountains, a country kitchen, and a bistro-like lounge whose windows offer a vista of the Bay Bridge.

In such a setting, it takes a while to get around to talking about technology and what the studio can do, as opposed to how it looks. And that's what music studios transitioning to other, more client-intensive markets have to be aware of, according to studio manager Cindy McSherry. "It's like the music business only in the fact that how good you look is often what gets you the gig," she says.

For the last 20 years, Russian Hill was typical of major music facilities off the Los Angeles/New

market. In the case of Russian Hill, owners Jack Leahy and Bob Shotland tapped into a rich vein of



Crescendo! manager Cindy McSherry, left, shows off the studio's Firenze suite, equipped with a Fairlight MFX-3 and Otari Status console. Shown with McSherry are staff engineers Jay Shilliday, center, and Tim Claman.

York axis: It had developed access to a number of audio niches within its market to complement revenues from the often mercurial record

commercial advertising work in the early '80s, one that grew as San Francisco's advertising community did.

The relationship with the city's ad base, which had coalesced around the reinvigorated warehouse/townhouse neighborhood near the North Beach and Soma districts, supplemented the music work for which Russian Hill, a two-room, SSL G- and Euphonix CS2000-equipped facility, had originally been built.

But the pro audio business has been about nothing as much as change, and Leahy and Shotland, along with McSherry, saw that as music markets became more tenuous as personal recording increased, advertising in the Bay Area was continuing to grow. By the time national agencies like Foote Cone & Belding and Young & Rubicam—and fast-growing regional ones like Goodby, Silverstein & Partners—moved in, it was time to address the market more directly.

"San Francisco didn't really have a dedicated commercial audio facility like this before," McSherry observes. "And the market for that was growing, but it was also looking at and doing more work in places like Los Angeles. We knew San Francisco needed a place like this to keep the work here."

Crescendo! is an 8,400-square-foot floor in one of the classic five- and six-story structures that dot the neighborhood. Designer John Storyk built a pair of post-production edit and mixing suites christened "Roma" and "Firenze"—and with provisions for a third—into and around a structurally constrictive space. He also worked into the \$1 million plan a small, third production room for sound effects work, music searches (using Sonic Science's search soft-

strings and rattles and clatters and throat noises," he says, beaming. "It was like Robert Johnson popped out of the tape machine in front of us."

Even Cohn admits that the sound quality of the original boxed set, mastered from an equalized dub, left a lot to be desired.

"To have undertaken a search for collectors' test pressings and 78s would have taken a year or two," he explains. "My fear at that time was the company would lose interest and close down the project."

Now that worldwide sales of the original release have exceeded 900,000 units, according to Sony, Cohn and Mitson are assured of a ready audience for the reissue.

"It's the highest-selling project of its kind ever," Cohn marvels, pointing out the set did not attract "guys like me in their 50s but younger buyers who were coming to this from the Stones' second generation. When it came out, we were getting so many requests from heavy metal magazines, managers, and artists that at first I couldn't figure it out. Then one day it dawned on me: The whole connection was the mystical kind of guitar playing. Even the heavy metal people were tuned in to this."

Cohn, who calls himself a "non-technical producer," originally brought Mitson in to "translate

(Continued on next page)

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

ASSN. OF PROFESSIONAL Recording Services (APRS) chief executive Philip Vaughn is to retire early next year after a decade with the trade association. "The APRS today is a very different organization from that of 10 years ago," says chairman Adrian Kerridge. "We are continually looking for new ways to support our members' interests, and Philip has been at the forefront of many initiatives in line with this aim."

A replacement for Vaughn is being recruited. The APRS and show organizers Single Market Events have confirmed that next year's combined exhibition, Vision & Audio '97, will be held Nov. 4-6 at London's Earls Court 2.

OPTICAL DATA STORAGE manufacturer and supplier Plasmon is seeking admission for full listing on the London Stock Exchange. The flotation will raise capital for product development and enable an increase in production capacity.

STUDER EDITECH has been merged into Lexicon Inc. within the Harman group. The move coincides with the announcement that Version 3.02 will be the last major software upgrade for the Studer Editech Dyaxis and Post Trio workstations.

"Dyaxis and Post Trio are mature systems," says Philip Hart, president of the Harman Professional Group. "Joining forces with Lexicon, an organization well known for its customer support, will allow for continued service of the installed base."

HARMAN company Orban has acquired the product and development rights to the Digital Delivery System from Radio Systems. "In the same way that we moved from processing into production with the

DSE7000 DAW, we have now extended our business into on-air delivery," says Orban product engineering specialist Rick Sawyer.

SWITZERLAND

RADIO BROADCASTER DRS has ordered four Fairlight FAME hard disc audio editor/recorder/mixers as part of a major refurbishment. Two of the systems will be placed in Zurich; the others will go to Basel and Bern. According to Fairlight's Nick Cook, the collaborative nature of FAME, which uses the interface controller of Amek's DMS digital desk as the front end to Fairlight's MFX and mix DSP, has caught the imagination of users. "People have realized that there aren't just two companies that do systems like this and can see that we're serious about it too," says Cook.

FINLAND

HARRISON has sold its first digital MPC desk to the Finnish Film Foundation in Helsinki. Harrison announced a cooperative venture earlier in the year with Klotz Digital Communications, in which it would combine the German company's VADIS digital processor with Harrison's control surface to create an all-digital desk. Meanwhile, Harrison says it will continue to develop its AITA digital processing system as a lower-cost alternative to the VADIS.

PORTUGAL

POST-PRODUCTION facility Banda Sonara in Lisbon now has two digital suites, with the installation of a DAR Sabre Plus DAW and the upgrade of its DAR Sigma to a 16-channel SoundStation Gold.

ITALY

STATE BROADCASTER RAI has ordered a third SSL Axiom digital (Continued on next page)

Robert Johnson Tapes Found; Set Remastered

BY BEN CROMER

When producer Lawrence Cohn and engineer David Mitson discovered long-lost tapes of bluesman Robert Johnson, it was as if they had found the tomb of King Tut.

Cohn and Mitson, the studio team responsible for much of Sony label Legacy's Roots 'N Blues series, point out that the Johnson tapes were stumbled upon, literally and figuratively, at Sony's Iron Mountain archive in New York state.

As Cohn tells it, two Sony producers leaned against something that turned out to be a hidden door. "Here was this sanctuary that no one at the facility knew about that had literally thousands of master tapes," he recalls with obvious glee. "The first box they tripped over were the Robert Johnson flat transfers."

Consequently, the Robert Johnson boxed set, originally released by Sony Legacy in 1990, recently was remastered in its entirety from the flat transfer tapes that were produced by Frank Driggs in the '70s. For Mitson, who was not involved in the original boxed set, the discovery gave him an opportunity to realize a long-held dream.

"I'd always wanted to redo the Robert Johnson [set] because it was the beta test of the archival reissue renaissance," says the 40-year-old Mitson. "You could hear the sound of the slide on the



Jay-Z's House Of Sound. Roc-A-Fella recording artist Jay-Z, left, and guest vocalist Melissa Morgan collaborate on a track from Jay-Z's latest release. Shown with the artists at House of Sound Studios in New York, from left, are Roc-A-Fella COO Damon Dash and label co-owner Kareem "Biggs" Burke.

AT CRESCENDO!, LOOKS DECEIVE

(Continued from preceding page)

ware), and digital patch voice-overs with the APT EDnet system. That room is outfitted with a 16-channel Pro Tools III system and a 14-channel Allen & Heath GL2 mixer.

"It was a floor-up design; we started with raw space," explains Storyk. "I prefer that, actually. But the issue here was that the space was cluttered with support columns and that there wasn't a lot of space to start with. This is a loft-type building in an area I'd describe as the New York of San Francisco: very downtown and with space at a premium. The mandate was to build rooms that did everything that an edit and mix room should do ergonomically—have distinct areas for engineers, producers, and clients—but also be highly functional acoustically and technologically."

Storyk's response was to design the rooms with a client area off axis to that of the engineering and producer desk axis, but in such a way as to have that space feel like it's part of the room at all times, as well as incorporating producers'

work areas into the studios' foyers. Space considerations also led him to place most of the digital engines—three Sony PCM-800 digital multitracks, a Tascam DA-60 DAT deck, and the D-2 and Doremi random-access video systems—in a central machine room on the other side of the corridor that runs like a spine through the facility.

"You can really get a lot of people into each suite very comfortably, and that's very important in dealing with ad clients," says McSherry.

All the while, the Tuscan motif continues throughout the facility—which was built by Dennis Stearns, contractor for the original Russian Hill studios—down to clay-potted plants in the suites.

"The L-shaped approach allowed me to get around the problems presented by the columns," says Storyk.

Each suite is approximately 450 square feet and uses custom-made diffusers on the rear walls and Genelec 1031AP speakers on mounts in front of the 32-input Otari Status (DiskMix-equipped)

consoles. Each studio also has a small isolation booth.

While the design is central to the facility, its success as a post house will be predicated on service. To that end, McSherry added a full-time concierge to the staff, which now numbers nine at Crescendo! along with eight staffers at Russian Hill.

"Each studio is a self-sufficient pod unto itself," she says, adding jokingly, "The only reason a client needs to go outside of it is to go to the bathroom."

Reflecting the decision to make each suite a clone of the other, each is also equipped with a Fairlight MFX-3 as its main digital audio workstation. But the technology choices in this department underscore another way in which post and music are different animals. Crescendo!'s team originally purchased Avid Audiovision systems, based, according to McSherry, on attractive terms offered by Avid and on research done by Russian Hill's engineering staff, which had been working on Macintosh-based systems for several years. However, the model in post-production has traditionally found the technology platform chosen by the mixer. The studio's personnel search turned up well-known Los Angeles-based mixers Jay Shilliday and Tim Claman, both of whom had worked on other platforms.

"That was a mistake we made," acknowledges McSherry. "We

chose our workstation before we had hired our staff mixers. So we worked with them in deciding which platforms to get next for Crescendo! We knew it should be their choice, but we also wanted them to decide on one type of system, keeping with the idea of having each room be able to cover for the other. And the system we all decided on was the Fairlight, mainly because it was a new but proven system and because it was fast. The main focus at that point was finding engineering talent that the ad agencies in San Francisco could trust and be comfortable with. The relationships in advertising post-production are as much between the producer and the engineer as between the agency and the facility. So we needed people with reputations for speed and quality."

Crescendo! leases part of its floor space to independent music production and sound design company Earwax, and McSherry says that the studio's remote voice-over work reinforces a sense of networking with other facilities and production companies. But industrywide changes also are a reminder that other types of facilities are afoot in the area.

"The ad ghetto in this area has really grown quickly, and that's also bringing in a lot of smaller music production companies," she says. "While we don't have competition in the sense that there is another facility of this level here,

that doesn't mean we don't have competition from people who can set up a Pro Tools system in a small office and be cranking out audio for CD-ROMs and corporate video. In light of that, the effort expended on making this place look and work as good as it does for clients really makes sense."

Crescendo!'s quick success now means that Russian Hill itself needs to be repositioned in the market, according to McSherry. That facility, at which audio post, ADR, and film mixing work now account for slightly more than half of the studio's revenues (area resident Robin Williams is a regular there for voice dubbing on such films as "Mrs. Doubtfire"), will have some technological and esthetic refurbishment done in the near future, McSherry says.

Music remains a strong market for Russian Hill, accounting for 20% of its revenues, and for San Francisco, as Green Day and other alternative bands frequent the city's studios. However, the trend toward post in a multimedia age is seemingly irreversible, and it spurred the creation of Crescendo! and will lead to changes at Russian Hill.

"Marketing in studios takes on a whole new level of meaning the further you go into post," says McSherry. "And that's what the business is pointing us toward as an industry."

ROBERT JOHNSON TAPES FOUND

(Continued from preceding page)

what I hear in my mind." Mitson, a journeyman engineer who got his start in his native England 20 years ago, has worked with Cohn on numerous projects since joining Legacy in 1986. "It's been a voyage of discovery," says Mitson.

Mitson cites Sony's 20-bit Super Bit Mapping process as the key element of the restoration process. Mitson says the extra bits provide "more space and a deeper, resonating bass. We've managed to get a much more natural sound along with a longer word length. If you do it carefully, you get a pretty good transfer nowadays."

As for noise-reduction circuitry, Mitson labels it a powerful tool that you can "use or abuse. If you take a song and attack it with a meat cleaver, you mute it all out and it sounds compressed and indistinct. We tend to do it in small increments: We'll do it three or four times very slightly as opposed to going, 'Wow, that's noisy; let's wallop it.'"

Cohn concurs, adding that noise reduction equipment, in the wrong hands, can be a "menacing tool."

Mitson uses mainly vintage analog gear during the initial transfer from such sources as 78 discs and test pressings. Although the initial transfer has not changed over the

years, Mitson claims the results are better today due to the availability of superior source material. "There's stuff coming to light all the time, and people are keen to help and contribute. Plus, we're better at it; we've done more."

Mitson also praises Sony for providing him with a first-class facility in Sony Music Studios in Los Angeles. "They give the reissue program the same attention and priority that they give mainline releases," Mitson says. He adds that the room he uses is the equal of any other at the facility. "As opposed to going, 'Ah, it's just a reissue; we'll put it in the budget room.'"

Cohn and Mitson have collaborated on boxed sets of music by Santana, Willie Nelson, Neil Diamond, Bill Monroe, Blind Willie Johnson, Louis Armstrong, and Gene Autry. In fact, Cohn sees his role as that of a musical caretaker.

"We have an obligation to keep these things in the catalog and available for those people, however few, that are interested," Cohn says. "If we put our name on it, then it has to be the best humanly possible that we can do."

As Mitson puts it: "Memphis Minnie gets the same amount of attention that Mariah Carey would."

EUROSOUNDS

(Continued from preceding page)

desk to be installed with 60 hours of DiskTrack storage. "We believe that Axiom's fully integrated approach is best suited to the needs of forward-looking broadcasters like RAI," says RAI Rome technical manager Enrico Guido.

UKRAINE

EUPHONIX consoles have been

installed in the Palace of Culture theater in Kiev. The CS2000B-2-56 and CS2000D-3-56 are being used for front-of-house mixing and in a production studio. The desks were chosen because of the diversity of performance styles hosted by the theater. Links to the FOH desk are shared by the production studio.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 30, 1996)

| CATEGORY | HOT 100 | R&B | COUNTRY | MODERN ROCK | RAP |
|---|--|--|---|---|---|
| TITLE Artist/ Producer (Label) | NO DIGGITY Blackstreet (Feat. Dr. Dre) / T. Riley, W. Stewart (Interscope) | NOBODY Keith Sweat feat. Athena Cage/ Keith Sweat, Eric McCaine (Elektra) | STRAWBERRY WINE Deana Carter/ Chris Farren (Capitol Nashville) | 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) | FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea | THE SWEAT SHOP (Atlanta, GA.) Karl Heilbron | EMERALD STUDIOS (Nashville) Steve Marcantonio | SARM HOOK END (Berks, London, U.K.) Tom Elmhirst | DADDY'S HOUSE (New York) Axel Neihaus |
| RECORDING CONSOLE(S) | SSL 4072 | SSL 4000G | SSL 4064 with Ultimation | SSL 4048E with G Series Computer | SSL SL4000G |
| RECORDER(S) | Studer 827/Dolby SR | Otari MTR 90 | Sony 3348 | Studer A800 MKIII | Studer A800 MKIII |
| MASTER TAPE | Ampex 499 | Ampex 499 | Ampex 456 | Ampex 499 | Ampex 499 |
| MIX DOWN STUDIO(S) Engineer(s) | FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea | THE SWEAT SHOP (Atlanta, GA.) Alex Nesmith | EMERALD STUDIOS (Nashville) Steve Marcantonio | SARM HOOK END (Berks, London, U.K.) Tom Elmhirst | DADDY'S HOUSE (New York) Lane Craven |
| CONSOLE(S) | SSL 4072 | SSL 4000G | SSL 4064 with Ultimation | SSL 4048E with G Series Computer | SSL SL4000G |
| RECORDER(S) | Studer 827/Dolby SR | Otari MTR 90 | Sony 3348 | Studer A80 | Studer A800 MKIII |
| MASTER TAPE | Ampex 499 | Ampex DAT | Ampex 456 | Ampex 456 | Ampex 499 |
| MASTERING Engineer | HIT FACTORY Herb Powers | HIT FACTORY Herb Powers | GEORGETOWN MASTERS Denny Purcell | CMS DIGITAL Robert Vosgien | HIT FACTORY Chris Gehringer |
| CD/CASSETTE MANUFACTURER | UNI | WEA | Capitol-EMI | UNI | WEA |

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1996 Billboard Music Awards

SPECIAL PREVIEW SECTION

BILLBOARD AWARDS HONOR NO. 1 ACTS

SET IN LAS VEGAS for the first time, the Billboard Music Awards, now in their seventh year, will be hosted by actor/comedian Chris Rock and aired live Wednesday (4) on Fox-TV.

Among the artists scheduled to perform are Celine Dion, Toni Braxton, Dishwalla, ZZ Top, Brooks & Dunn, Bone Thugs-N-Harmony, and Rod Stewart.

The show will also include the first prime-time televised live performance by New Edition since the group reunited.

The Billboard Music Awards are presented to the year's No. 1 artists, as well as to the artists with the year's top albums and singles, based on Billboard chart performance. Winners are determined by information provided by SoundScan and Broadcast Data Systems, making these the only awards based solely on record sales and radio airplay.

"What is terrific about this year's show is the arc of music it covers," says Paul Flattery, who will produce the show for the sixth time. "We've managed to create a great lineup of artists who cut right through all the different music genres, ranging from rap to modern rock and R&B to country."

Adding comedic flavor to the mix is Rock,

Fox Presents

The 1996

**BILLBOARD MUSIC
AWARDS**

Wednesday, December 4,

8-10 p.m. Eastern/Pacific

known for his seasons on "Saturday Night Live" and his role as the presidential campaign correspondent for Comedy Central's "Politically Incorrect." Rock has co-starred in such movies as "New Jack City," "Beverly Hills Cop II," and "Boomerang."

The show, directed by Bruce Gower, will also

feature special awards, including the Century Award, Billboard's highest honor for creative achievement, and the Billboard/Channel V Asian Artistic Excellence Award. The Century Award will be presented to Carlos Santana by actor Edward James Olmos (see story, page 13). The Asian Artistic Award will be given to Harlem Yu.

Other celebrity presenters include "Beverly Hills 90210" star Tiffani-Amber Thiessen, Keith Sweat, LL Cool J, All-4-One, Nas, Jewel, "Weird Al" Yankovic, Wayne Newton, Pauly Shore, Donna Lewis, Merril Bainbridge, Brandy, and Coolio. There will also be a special appearance by the news team from "Mad TV."

In an attempt to enhance the show's visuals, co-producer Michael Levitt suggested moving the ceremony to Las Vegas, which has become a tour stop for such hot talent as Hootie & the Blowfish, Joan Osborne, and Alanis Morissette. The show will open with New Edition performing outside the Hard Rock Hotel, with the ceremonies then moving indoors to the 7,000-seat theater at the Aladdin Hotel.

"The theme of the show will be the transition of the old Las Vegas into the new Las Vegas, which will be reflected in the set. The stage will



"Saturday Night Live" veteran Chris Rock lends his comedic flair to the Billboard Music Awards, making his debut as the show's host.

also be dominated by a large JumboTron [state-of-the-art television] screen, which will use unique visuals to enhance each performance," Flattery says.

According to executive producer Bob Bain, Will Vinton has created stunning graphics for this year's show in collaboration with graphic designer John Kosh.

Vinton is one of the forces behind the creation of the California Raisins and the Nissan commercial that features Ken- and Barbie-like dolls. Kosh is perhaps best known for his work on the covers of such albums as "Abbey Road" and "Hotel California." Vinton has created an animated character called Mr. Resistor, which will appear throughout the show to introduce the various award categories and will tie in with the graphic packages designed by Kosh.

The contributions by the designers will include "never-before-seen stop-motion animation, which adds to the elements that make this show interesting and fun," Bain says. "My sense of what needs to be done to award shows in general is to infuse them with energy, spontaneity, and fun. Hopefully, the audience will feel that this show has all three of these ingredients."

Both producers are striving to draw upon Billboard's history by showing clips of previous No. 1 artists and songs. "Such a rich history, marked by countless milestones, is what no other awards show has," says Flattery. "Because a song is not a hit unless it's a hit in Billboard, every artist who's had a hit therefore becomes an essential part of Billboard history."

The show will air live on the East Coast and will be tape-delayed in other regions of the U.S. It will be aired internationally during the two consecutive weeks following its U.S. air date. In total, the show is expected to reach more than 240 million viewers in more than 70 countries. According to Billboard Entertainment Marketing, a licensee of Billboard magazine that markets the Billboard name and trademark in areas of television, promotions, premiums, and clothing, the show will air on Channel V in Asia; on Fox Latin America in South America; and on British Sky Broadcasting Ltd. in the U.K.

GINA VAN DER VLIET

Celine Dion: The Chanteuse Who Conquered The World Steady Growth Leads To Chart Domination For 550's Top 40/AC Star

EARLY IN THE DECADE, as Celine Dion shared the airwaves with AC contemporaries Michael Bolton, Gloria Estefan, and Phil Collins, the Canadian chanteuse embodied an artist in the making.

As her label (formerly Epic, now Sony sister 550) guided her image transformation from a young woman to a sophisticated lady, Dion was mastering the English language, working tirelessly to promote her stateside arrival, and linking with the industry's best to uncover the songs that would cement what Canada already knew: Give this girl a ballad, and watch her fashion it into a stately declaration of emotion and sincerity rarely heard in pop music.

Some five years and 40 million album sales later, while many of her airwave contemporaries have either peaked or been exiled to soft AC turf, Dion is being heralded as one of the predominant vocalists fueling top 40's mid-decade resurgence. And she has now conquered not only English, but the world.

"I am really happy to be able to do this," says Dion, 28. "Even though I've been in show business for a long time—I started at 12 years old—for many people, I might still be a new voice or a new face. I still consider myself a beginner. So today, I am taking it the same way as when I started: one day at a time."

Without doubt, 1996 is when Dion segued into superstar consciousness, racking up two of the year's biggest U.S. top 40/AC hits. The lovesick "Because You Loved Me" from the motion picture "Up Close & Personal" spent six weeks atop the Hot 100 and a record-breaking 19 weeks at No. 1 on the Adult Con-

temporary chart, selling in excess of 1 million copies, according to SoundScan. Industry insiders say the song is a shoo-in for Grammy and Oscar nominations.

"It's All Coming Back To Me Now," a quintessential slice of melodrama, peaked at No. 2 last month on the Hot 100, hit No. 1 on the AC chart, and reached platinum status.

Her current project, "Falling Into You"—Dion's first No. 1 album here—is approaching sales of more than 5 million copies in the U.S., according to SoundScan, and 13 million worldwide, according to 550. In its 36 weeks on The Billboard 200, it has yet to drop out of the top five.

This level of achievement follows a step-by-step growth process that has taken place since the release of Dion's first English-language album, "Unison," in 1990. Since then, she has recorded seven albums in six years—four in English, three in French—and has earned Grammy, Oscar, Juno, Felix, and World Music awards. In addition to her work on "Up Close & Personal," she has sung movie themes for "Beauty And The Beast" and "Sleepless In Seattle"; performed "The Power Of The Dream," written for her, at the 1996 Summer Olympic Games; graced the cover of Canada's Time magazine; and continues to sell out concert venues the world over.

"I hope to have a lifelong career and sing for the rest of my life," Dion says. "It's not because of the success, because when I started, we had no success, and I was just as happy. I'm just happy to be able to perform, to be the best of myself."

CHUCK TAYLOR



Celine Dion's latest album, "Falling Into You," has sold 13 million copies worldwide and has spent 36 weeks in the top five of The Billboard 200.

Songwriters & Publishers

ARTISTS & MUSIC

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"MAKIN' WHOOPEE"
Written by Gus Kahn and Walter Donaldson
Published by Warner/Chappell, Donaldson Publishing Co. (ASCAP)

"Makin' Whoopee," written by Gus Kahn and Walter Donaldson, dates back to 1928, when it was introduced in the Broadway musical "Whoopee." In 1965, Ray Charles took it to No. 46 on the Hot 100 Singles chart. Its latest incarnation is on singer/songwriter Frank Christian's Palmetto Records album "Mister So And So."

Well-known for his guitar prowess, Frank Christian has recorded with a variety of artists, including Suzanne Vega, the Smithereens, John Gorka, and Nanci Griffith. In recording "Mister So And So," Christian wanted to blend his originals with other tunes he has performed. He recorded "Makin' Whoopee" because he's been performing it for 15 years and because it suited the eclectic nature of the album.

"It fit in line with the mixed bag on the record [of] my own tunes, which at times can have a Tin Pan Alley effect; some of the more Delta-oriented songs; and some of the other

[songs], which are out of left field in a more contemporary way," Christian says.

He has always been a fan of the song's timeless appeal. "Good tunes stand up," he says. "They are flexible enough for people to put a different print on them, maybe still capturing the essence of the feel of the original version, yet broad-based enough to endure somebody playing with them a little bit.

"That's the way that song has always worked for me. It has a framework that lends itself to the improvisational."



Music Rights Group Formed In U.K.

Aim Is To Boost, Safeguard C'rights Nationally, Abroad

BY NIGEL HUNTER

LONDON—Proof that the U.K. music industry's creative-rights sector is getting serious about the protection and advancement of its interests is evinced by the foundation of the Music Rights Promotion Organization (MRPO).

Funded jointly by the Performing Right Society and the Mechanical Copyright Protection Society (MCPS), MRPO has campaigning and lobbying functions that will focus on boosting and safeguarding the copyrights of writers and publishers nationally and internationally.

It has the wholehearted approval and support of the Assn. of Composers Organizations, which comprises the British Academy of Songwriters, Composers & Authors; the Composers Guild; and the Assn. of Professional Composers.

Heading the new organization is Nanette Rigg as director general. Rigg's background is in the legal profession: She qualified as a barrister and was called to the Bar at Gray's Inn. She participated on the winning side that represented Vangelis in a dispute over his "Chariots Of Fire" theme and has worked in the legal departments of the Independent Television Assn. and the Vestron International Group.

Rigg made her full-time debut in the music industry in December 1989,

when she joined PolyGram U.K. as director of legal and business affairs. A similar appointment came two years later at PolyGram Record Operations, and responsibilities for PolyGram Music Publishing were added in 1993. Prior to launching MRPO, Rigg spent a year at the British government's Department of Trade and Industry (DTI).

Starting as her assistant Monday (2) is Paul Lee, whom she met at the DTI. Lee will handle office administration, public relations, and matters relating to support of PRS, MCPS, and Music Publishers Assn. members at trade fairs. Before his DTI service, Lee was a prominent backup singer, working with Paul Young, Gloria Gaynor, Stevie Wonder, and Rick Astley, among others.

"Specific targets are difficult to pinpoint this early," says Rigg. "Our mission is to promote British music and its writers and publishers. It's a U.K.-driven aim with a global message. I shall be liaising closely with overseas organizations. We all may have different ways of doing things, but everybody is trying to protect their copyrights and create a global marketplace in which the creative communities can flourish."

Rigg has already visited the Harry Fox Agency in New York and attended a U.K. meeting of the International Confederation of Music Publishers at its invitation.

"I will be at the World Intellectual Property Organization's conference in Geneva [Switzerland] Dec. 2-20," she adds. "This is an absolutely vital occasion centered on a proposed treaty to reinforce copyright protection for rights owners."

Rigg is anxious to gather as much information, statistics, and research material as possible to aid her in her promotional and lobbying endeavors. To this end, she is cooperating with the U.K. National Music Council, which is amassing statistics on U.K. music as a mirror to the overseas survey known as British Invisibles. The latter proved beyond doubt the impact and profitability of U.K. music in the international marketplace.

On the question of securing rights protection and royalty payments from territories known to be negligent or hostile to such matters, Rigg believes a policy of reasoning, discussion, and negotiation is preferable to the imposition of trade sanctions.

"Rights owners have got to convince governments everywhere that it's in their interests also to introduce rights protection," Rigg says. "That's one of the main functions of MRPO. We're representing the U.K. writers and publishers, but our message is universal."

"A big part of my job will be liaising with third-party industries like books and television. I know there are doubts and possible problems where the new technologies are concerned, but I'm convinced there are more opportunities than threats for rights owners in this area."

Rigg anticipates that much of her initial efforts will be within the European Union, and she is establishing links with the European Music Office, which is headquartered in Brussels and has a branch office in Paris. Supported by subscriptions, this relatively new organization is representing music and its interests within the European arena.

"The creative rights owners of the music industry make a valuable contribution to Europe's economy and culture," Rigg says, "and MRPO would like this to be recognized."

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, Unichappel/BMI, Justin Combs/ASCAP, Amani/ASCAP

HOT LATIN TRACKS
TRAPECISTA • Rafael Perez-Botija • Fonomusic/SESAC

Encores! For 'Chicago'; Lamb Chop Gets A Vid Folio

ONE HELL OF A TOWN: Philosophically, if not by mandate, the wonderful Encores! series at New York's City Center might have passed on 1975's "Chicago" as a musical in need of a concertized revisit.

The understanding, at least among show music aficionados, was that the series, which began in 1994 with three revivals per season, would bring back into a brief limelight unheralded shows from the '30s and '40s. The idea was that the song, most often by one of the masters, was the thing, not the shows' topical, weak books. No elaborate sets, no costumes—just performers onstage in evening dress, clutching librettos more as a prop, it seems, than for reference.

As a show from the '70s, "Chicago" was a decidedly chronological switch

from previous Encores! productions. Put on this past season, it is the one show in the series that has moved on to Broadway with most of its concertized look intact, although the cast is in period costumes and the librettos are gone. Significantly, Encores! music director **Rob Fisher** is also on hand for the bright orchestral touch.

"Chicago" had an original run of a very respectable 947 performances—hardly a neglected baby—and it is a terrific show in its smash presentation at the Richard Rodgers Theatre. The **John Kander** and **Fred Ebb** score is a bright sendup of songs of the '20s, along with several tuneful, theatrical charmers that are pure Kander and Ebb, including "All That Jazz," "Class," "Razzle Dazzle," and "Mr. Cellophane."

And the book, written by Ebb and the late choreographer **Bob Fosse**, is one of the major reasons that this Encores! got a Broadway encore. The time is the '20s, and some ladies are trying to beat the rap for the murders of their cheating husbands or boyfriends. There is enough cynicism to make "The Three Penny Opera" seem like a tale by **Hans Christian Andersen**.

Two of the ladies are **Ann Reinking** and **Bebe Neuwirth**, the delightful holdovers from the original

Encores! presentation. The one tiny flaw in Reinking's performance is her blatant vocal imitation of **Gwen Verdon**, one of the show's original stars, who has a trademark raspy, somewhat whiny voice often meant to convey innocence in the midst of decadence.

RCA Victor has recorded the cast album, which will put two versions of "Chicago" in the BMG label family, since sister label Arista has the original 1975 recording with Verdon, **Chita Rivera**, and **Jerry Orbach**.

As for Encores!, it is reviving "Promises, Promises," the 1968 hit show (1,281 performances!) with a score by **Burt Bacharach** and **Hal David**. Encores! will also deliver a 1929 gem, "Sweet Adeline," with a score by **Jerome Kern** and **Oscar Hammerstein**, as well as the 1938

Richard Rodgers and **Lorenz Hart** masterpiece "The Boys From Syracuse."

From this corner, that's more like it!



by Irv Lichtman

VIDEO FOLIO TO MATCH: Warner Bros. Publications may have a first of sorts, a matching video folio in **Shari Lewis'** "Lamb Chop's Special Chanukah," based on the TV special about the eight-day Jewish celebration that this year starts Friday (6). The first project in an arrangement between Warner and Lewis to develop and release a series of educational books for children, the folio contains 22 vintage and original children's songs, play-along activities, and games.

Warner is also distributing a CD-ROM, "Lamb Chop Loves Music," in which Lewis and Lamb Chop lead children aged 3-7 through a musical adventure based on "The Musicians Of Bremen."

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

1. **Stone Temple Pilots**, "Tiny Music ... Songs From The Vatican Gift Shop" (guitar tablature edition).
2. **Tori Amos**, "MTV Unplugged."
3. "Seal."
4. **Tori Amos**, "Boys For Pele."
5. **Natalie Merchant**, "Tigerlily."

In Loving Memory

Of

LOU LEVY

Legendary Music Publisher

December 3, 1910-October 31, 1995

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Blockbuster Eyes New Horizons Territories In Asia, Europe On Slate

BY JOHN FERGUSON

LONDON—U.S.-based retail giant Blockbuster Entertainment is poised to move into new territories in Eastern Europe and Asia as part of its global expansion plans for 1997.

The chain's European operation now encompasses eight countries, with Ireland set to be added to the list with the planned acquisition of the 217-strong Xtravision group (Billboard, Oct. 19). And last month, Blockbuster signed a joint-venture agreement with Hong Kong-based Roly International for new stores in Taiwan, Hong Kong, China, Singapore, and Malaysia.

Blockbuster has more than 5,000 stores worldwide, and it is planning to

open between 150 and 250 new outlets in 1997.

The European operation is based in the U.K., and for the group it has been a year of rapid expansion. In addition to the expansion in Ireland, which is awaiting regulatory approval, the group recently opened five new outlets in Rome. Charlie McAuley, director of product, Europe, says, "We have a target of 2,000 stores by the year 2000, and our recent move into Ireland has contributed enormously to that. We also aim to be opening another couple of stores in Portugal this year, and we are also expanding in Spain."



Plans for 1997 are still being finalized, but McAuley confirms that Blockbuster is eyeing new territories. "We see the opportunity to expand into Eastern Europe, but I can't give any specific territories yet. And we are also looking at other Scandinavian territories. We want to develop the business from our base in Denmark and will be looking to expand into Sweden, Norway, and Finland for next year."

So far, Italy has been Blockbuster's biggest growth area, and it currently has 38 stores in the country in a joint venture with the Standato retail group. "It is the largest center outside the U.K. that we have cracked, although that will change once the Xtravision deal is approved," McAuley adds.

The current lineup of Blockbuster European stores is as follows: the U.K. (716), Italy (38), Spain (35), Denmark (32), Germany (18), Austria (10), Israel (4), and Portugal (1).

McAuley is also keen to stress that Blockbuster's European stores are not restricted to video. In the U.K., the chain has launched a number of member-only promotions highlighting its music products. About 220 of the chain's stores now carry top 20 music selections, sourced through distributor/wholesaler Total Home Entertainment, and the chain has opted for a 10.99 pound (\$17.60) price tag for Blockbuster members for two of the currently biggest-selling albums in the U.K., from Robson & Jerome and the Spice Girls. The promotion makes the albums' price significantly cheaper than at other, more established retailers.

"For our regular U.K. customers, it is a way of getting their loyalty before Christmas and moving them toward the idea of Blockbuster as a home entertainment retailer," explains McAuley. "In other territories, the Blockbuster brand takes on a different meaning because people recognize you as an entertainment retailer, rather than just a rental store."

(Continued on next page)



Talking Business. Executives representing European-based major labels are pictured during governmental trade negotiations in China with senior European and Chinese officials (Billboard, Nov. 30). Shown, from left, are Norman Cheng, president, PolyGram Far East; Yu Yongzhan, deputy administrator of the Chinese government's Press and Publications Administration; Sir Leon Brittan, European Union commissioner for external trade; EMI Europe president Rupert Perry; and Michael Smellie, senior VP, Asia-Pacific region, for BMG.

Health Leads Kosugi To Exit From Warner Music Japan

BY STEVE McCLURE

TOKYO—For reasons of ill health, Ryuzo "Junior" Kosugi will retire in March as chairman of Warner Music Japan. He has held the post since 1993 and has been affiliated with Warner Music International (WMI) since 1989, when the company acquired his successful independent label, Alfa Moon.

The news was disclosed Nov. 21 by Warner Music International president Stephen Shrimpton, who will serve as acting chairman of Warner Music Japan until Kosugi's successor is found. Reporting to Shrimpton will be Warner Music Japan vice chairman Kiyoshi Hachiya, WEA Japan president Mitsuki Tsunekawa, and EastWest Japan president Takeyasu Hashizume. Kosugi will serve as a consultant producer on various Warner Music Japan projects.

The announcement of Kosugi's exit comes as Warner Music Japan strives to reverse its recent market-share slip-

page. The appointments of Tsunekawa and Hashizume during the past 12 months have been seen as the completion of a restructuring that originally began in 1989. That was when Warner Music International bought out former joint-venture partner Pioneer Electronic Corp. to become Japan's first wholly foreign-owned major record company.

Before joining Warner last November, Tsunekawa was GM of leading music publisher Nichion. Hashizume, who signed on in August, was GM of Sony Records' third domestic A&R division.

In a prepared statement, Shrimpton said, "Ryuzo 'Junior' Kosugi's enforced premature departure from our company in Japan because of ill health represents a great loss to WMI, although the fact that we will still be able to call upon him in a creative capacity is a major bonus."

Shrimpton commended Kosugi for

(Continued on next page)

Music-Industry Upswing In Oz ARIA Figures Show Increased Shipments

SYDNEY—The Australian music industry is demonstrating significant growth for the first nine months of the year, according to the Australian Record Industry Assn. (ARIA).

Trade shipments of CDs for the period from January to September have soared 21% in units and 19% in value. Total CD album deliveries during the period were 22.6 million units, a 21% rise compared to 18.8 million units in 1995; total CD single deliveries were 5.1 million units, a 24% hike over last year's 4.1 million.

ARIA executive director Emmanuel Candi says the increase is attributable to aggressive marketing by record companies, an upturn in the number of music retail outlets, stronger per-title sales of the year's biggest hits, and "a continued beneficial flow through to legitimate sales now that the bootlegs and other unauthorized material are well and truly out of the market."

However, Candi says he doubts this market expansion is sustainable at current levels. The executive notes that approximately 60% of the growth is due to stocking and sales from the ex-

panding retail universe. "On the other hand," he says, "the growth of retail outlets still has some way to go according to the stated plans of a number of chains, such as HMV, Sanity, and Blockbuster."

Tower Records Expands In Israel

BY BARRY CHAMISH

TEL AVIV, Israel—Tower Records is set to build on the success of its first stores in this country with further expansion in 1997.

After 3½ years in Israel, Tower is thriving in this difficult retail environment. The

company is the only major international music chain to have established itself in the Israeli market, and, despite adverse economic conditions brought on

(Continued on next page)

Recurring Dream - *The Very Best Of Crowded House*
Now Triple Platinum In The UK



HITS OF THE WORLD



| JAPAN (Dempa Publications Inc.) 11/25/96 | | | GERMANY (Media Control) 11/19/96 | | | U.K. (Chart-Track) 11/25/96 | | | FRANCE (SNEP/FOP/Tite-Live) 11/16/96 | | |
|--|-----------|--|----------------------------------|-----------|--|-----------------------------|-----------|---|--------------------------------------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | PRIDE MIKI IMAI FOR LIFE | 1 | 1 | QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE/ZOMBA | 1 | 1 | BREATHE PRODIGY XL RECORDINGS | 1 | 1 | FREED FROM DESIRE GALA SCORPIO |
| 2 | 2 | CAN'T STOP FALLIN' IN LOVE GLOBE AVEX TRAX | 2 | 5 | WHO WANTS TO LIVE FOREVER DUNE VIRGIN | 2 | NEW | NO WOMAN NO CRY FUGEES COLUMBIA | 2 | 2 | AICHA KHALED BARCLAY |
| 3 | 4 | KOREGA WATASHINO KIRUMICHI PUFFY EPIC | 3 | 11 | VERPIS DICH TIC TAC TOE RCA | 3 | 7 | WHAT'S LOVE GOT TO DO WITH IT WARREN G | 3 | 3 | WANNABE SPICE GIRLS VIRGIN |
| 4 | 3 | COIGOKORO NANASE AIKAWA CUTTING EDGE | 4 | 3 | WHAT'S LOVE GOT TO DO WITH IT WARREN G | 4 | 4 | FEATURING ADINA HOWARD INTERSCOPE/MCA | 4 | 4 | IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA |
| 5 | 6 | NOW AND THEN MY LITTLE LOVER TOYS FACTORY | 5 | 2 | FEATURING ADINA HOWARD MCA | 5 | 5 | ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION | 5 | 14 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS |
| 6 | NEW | NICE BOY! SYARANQ BMG VICTOR | 6 | 4 | ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST | 6 | 2 | UN-BREAK MY HEART TONI BRAXTON | 6 | 8 | EASTWEST SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN |
| 7 | NEW | A BOY—ZUTTO WASURENAI GLAY PLATINUM | 7 | 8 | A NEVERENDING DREAM X-PERIENCE WEA | 7 | NEW | HILLBILLY ROCK, HILLBILLY ROLL WOOLPACKERS RCA | 7 | 6 | PARTIR UN JOUR 2 BE 3 EMI |
| 8 | 7 | CLASSIC JUDY & MARY EPIC SONY | 8 | 7 | WORDS BOYZONE POLYDOR | 8 | 6 | CHILD MARK OWEN RCA | 8 | 10 | CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA |
| 9 | 8 | YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI-BA-EMI | 9 | 7 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS | 9 | NEW | GOVINDA KULA SHAKER COLUMBIA | 9 | 5 | ALL BY MYSELF CELINE DION COLUMBIA |
| 10 | 5 | MIRAIENO PRESENT MIHO NAKAYAMA WITH MAYO KING | 10 | 12 | IN THE GHETTO GHETTO PEOPLE FEATURING I-VIZ COLUMBIA | 10 | 3 | WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA | 10 | 17 | POPULAR NADA SURF WEA |
| 11 | NEW | SHAKE SMAP VICTOR | 11 | 10 | I I AIN'T MAD AT CHA 2PAC DEATH ROW/ISLAND | 11 | 10 | IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON | 11 | 9 | JE TE PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS |
| 12 | 15 | GEKIJO SIZUKA KUDOH PONY CANYON | 12 | 6 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | 12 | NEW | INSOMNIA FAITHLESS CHEEKY | 12 | 11 | RAIDE DINGUE DE TOI G. SQUAD ARIOLA |
| 13 | 12 | KAGALINO DRESS NORIKO SAKAI VICTOR | 13 | 9 | HOW BIZARRE OMC POLYDOR | 13 | 8 | WATERFALL ATLANTIC OCEAN EASTERN BLOC | 13 | 18 | WANT LOVE HYSTERIC EGO SONY |
| 14 | 10 | SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC SONY | 14 | NEW | I'M RAVING SCOOTER EDEL | 14 | NEW | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM | 14 | 7 | WHERE DO YOU GO NO MERCY BMG |
| 15 | NEW | GINIRONO YUME CHISATO MORITAKA ONE UP MUSIC | 15 | 13 | PAPARAZZI XZIBIT RCA | 15 | 11 | ROBSON & JEROME TAKE TWO RCA | 15 | 12 | RADIE DINGUE DE TOI PASCAL OBISPO SONY |
| 16 | 11 | TABIBITOYO BAKUFU SLUMP SONY | 16 | NEW | BECAUSE YOU LOVED ME CELINE DION COLUMBIA | 16 | NEW | SPICE GIRLS SPICE VIRGIN | 16 | 20 | ABC POUR CASSER... KITSCH PETER STARRING OLIVIA RCA |
| 17 | 16 | CIRCUS TOMOYASU HOTEI TOSHIBA EMI | 17 | 14 | RUN A WAY SOUND LOVERS POLYDOR | 17 | 18 | KULA SHAKER K COLUMBIA | 17 | NEW | VIRTUAL INSANITY JAMIROQUAI BMG |
| 18 | 13 | ALFIE VANESSA WILLIAMS MERCURY MUSIC | 18 | NEW | ONE & ONE ROBERT MILES MOTOR MUSIC | 18 | NEW | VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II THE MINISTRY OF SOUND | 18 | NEW | OH HAPPY DAY CHORALE DE PAGNY, FLORENT & SARCELLES BMG |
| 19 | 17 | ALONE MAYO OKAMOTO TOKUMA JAPAN | 19 | NEW | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | 19 | 17 | SIMPLY RED GREATEST HITS EASTWEST | 19 | NEW | WHAT'S LOVE GOT TO DO WITH IT WARREN G |
| 20 | NEW | STEADY SPEED TOYS FACTORY | 20 | NEW | DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA | 20 | NEW | BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS | 20 | 15 | FEATURING ADINA HOWARD MCA |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | 7 | SHOGO HAMADA THE DOOR FOR THE BLUE SKY SONY | 1 | 1 | KELLY FAMILY ALMOST HEAVEN EMI | 1 | 12 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM | 1 | 3 | BAD BOYS DE MARSEILLE AKHENATON VIRGIN |
| 2 | 4 | UA 11 VICTOR | 2 | 3 | DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST | 2 | 1 | ROBSON & JEROME TAKE TWO RCA | 2 | 2 | DESIR NOIR 666667 CLUB POLYGRAM |
| 3 | 2 | SPITZ INDIGO CHIHEISEN POLYDOR | 3 | 2 | PHIL COLLINS DANCE INTO THE LIGHT WEA | 3 | 2 | SPICE GIRLS SPICE VIRGIN | 3 | 1 | CELINE DION LIVE À PARIS COLUMBIA |
| 4 | 1 | X JAPAN DAHLIA EASTWEST JAPAN | 4 | 11 | BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA | 4 | 8 | KULA SHAKER K COLUMBIA | 4 | 19 | BARBARA BARBARA POLYGRAM |
| 5 | 3 | NORIYUKI MAKIHARA UNDERWEAR WEA JAPAN | 5 | 5 | WOLFGANG PETRY ALLES ARIOLA | 5 | 7 | VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II THE MINISTRY OF SOUND | 5 | 4 | KHALED SAHRA EMI |
| 6 | NEW | VARIOUS ARTISTS MAX 3 SONY | 6 | 4 | BOHSE ONKELZ E.I.N.S. VIRGIN | 6 | 5 | SIMPLY RED GREATEST HITS EASTWEST | 6 | 20 | DIVERS STARMANIA WEA |
| 7 | 16 | KEIKO UTOKU KOHRI ZAIN | 7 | 7 | VAN HALEN BEST OF VOLUME 1 WEA | 7 | 4 | BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS | 7 | 11 | MICHEL JONASZ SOUL MUSIC AIRLINES EMI |
| 8 | NEW | GLAY BELOVED PLATINUM | 8 | 6 | SIMPLY RED GREATEST HITS EASTWEST | 8 | 18 | CELINE DION FALLING INTO YOU EPIC | 8 | 15 | SPICE GIRLS SPICE VIRGIN |
| 9 | 12 | VARIOUS ARTISTS NOW 5 TOSHIBA EMI | 9 | 8 | CELINE DION FALLING INTO YOU COLUMBIA | 9 | 3 | ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS/WEA | 9 | NEW | JIMMY CLIFF HIGHER AND HIGHER POLYGRAM |
| 10 | 11 | JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY | 10 | 15 | EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR METRONOME | 10 | 14 | FUGEES THE SCORE COLUMBIA | 10 | 9 | SNOOP DOGGY DOGG THA DOGGFATHER BMG |
| 11 | 6 | YEN TOWN BAND MONTAGE EPIC SONY | 11 | 9 | JOE COCKER ORGANIC EMI | 11 | NEW | VARIOUS ARTISTS THE LOVE ALBUM III VIRGIN | 11 | 5 | FUGEES THE SCORE SONY |
| 12 | 5 | BEATLES ANTHOLOGY 3 TOSHIBA EMI | 12 | 10 | DJ BOBO WORLD IN MOTION EAMS | 12 | 20 | VARIOUS ARTISTS THE BEST 60'S ALBUM IN THE WORLD... EVER! 2 VIRGIN | 12 | NEW | PASCAL OBISPO SUPERFLU EPIC |
| 13 | 8 | VAN HALEN GREATEST HITS WEA JAPAN | 13 | 19 | SOUNDTRACK EVITA WEA | 13 | 10 | DANIEL O'DONNELL SONGS OF INSPIRATION RITZ | 13 | 10 | FINE YOUNG CANNIBALS FINEST POLYGRAM |
| 14 | 9 | YUTAKA OZAKI FOR ALL MY LOVES SONY | 14 | 18 | PUR LIVE—DIE ZWEITE INTERCORD | 14 | 9 | SNOOP DOGGY DOGG THA DOGGFATHER DEATH ROW/INTERSCOPE | 14 | 6 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC |
| 15 | 14 | MEGUMI HAYASHIBARA BERTEMU KING | 15 | 14 | SPICE GIRLS SPICE VIRGIN | 15 | 19 | EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR LONDON | 15 | 7 | CELINE DION FALLING INTO YOU COLUMBIA |
| 16 | NEW | BABYFACE THE DAY SONY | 16 | 13 | EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA | 16 | NEW | BOYZONE A DIFFERENT BEAT POLYDOR | 16 | 14 | PHIL COLLINS DANCE INTO THE LIGHT WEA |
| 17 | 10 | SPICE GIRLS SPICE TOSHIBA-EMI | 17 | 12 | R.E.M. NEW ADVENTURES IN HI-FI WEA | 17 | NEW | HANK MARVIN HANK PLAYS HOLLY POLYGRAM TV | 17 | 8 | JAMIROQUAI TRAVELLING WITHOUT MOVING SONY |
| 18 | NEW | AIR WEAR OFF POLYSTAR | 18 | NEW | DIE SCHLUMPFER ALLES BANANE! EMI | 18 | 16 | OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION | 18 | NEW | LE FESTIVAL ROBLES BEN MON COCHON VER SAILLES |
| 19 | NEW | NANASE AIKAWA RED CUTTING EDGE | 19 | 16 | FUGEES THE SCORE COLUMBIA | 19 | NEW | ALANIS MORISSETTE JAGGED LITTLE PILL MAVER ICK/REPRISE | 19 | 17 | EELS BEAUTIFUL FREAK BMG |
| 20 | NEW | CRAZE THAT'S LIFE KING | 20 | 17 | JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC | 20 | NEW | CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE | 20 | 13 | JOE COCKER ORGANIC CHRYSALIS |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | 7 | SHOGO HAMADA THE DOOR FOR THE BLUE SKY SONY | 1 | 1 | KELLY FAMILY ALMOST HEAVEN EMI | 1 | 12 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM | 1 | 3 | BAD BOYS DE MARSEILLE AKHENATON VIRGIN |
| 2 | 4 | UA 11 VICTOR | 2 | 3 | DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST | 2 | 1 | ROBSON & JEROME TAKE TWO RCA | 2 | 2 | DESIR NOIR 666667 CLUB POLYGRAM |
| 3 | 2 | SPITZ INDIGO CHIHEISEN POLYDOR | 3 | 2 | PHIL COLLINS DANCE INTO THE LIGHT WEA | 3 | 2 | SPICE GIRLS SPICE VIRGIN | 3 | 1 | CELINE DION LIVE À PARIS COLUMBIA |
| 4 | 1 | X JAPAN DAHLIA EASTWEST JAPAN | 4 | 11 | BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA | 4 | 8 | KULA SHAKER K COLUMBIA | 4 | 19 | BARBARA BARBARA POLYGRAM |
| 5 | 3 | NORIYUKI MAKIHARA UNDERWEAR WEA JAPAN | 5 | 5 | WOLFGANG PETRY ALLES ARIOLA | 5 | 7 | VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II THE MINISTRY OF SOUND | 5 | 4 | KHALED SAHRA EMI |
| 6 | NEW | VARIOUS ARTISTS MAX 3 SONY | 6 | 4 | BOHSE ONKELZ E.I.N.S. VIRGIN | 6 | 5 | SIMPLY RED GREATEST HITS EASTWEST | 6 | 20 | DIVERS STARMANIA WEA |
| 7 | 16 | KEIKO UTOKU KOHRI ZAIN | 7 | 7 | VAN HALEN BEST OF VOLUME 1 WEA | 7 | 4 | BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS | 7 | 11 | MICHEL JONASZ SOUL MUSIC AIRLINES EMI |
| 8 | NEW | GLAY BELOVED PLATINUM | 8 | 6 | SIMPLY RED GREATEST HITS EASTWEST | 8 | 18 | CELINE DION FALLING INTO YOU EPIC | 8 | 15 | SPICE GIRLS SPICE VIRGIN |
| 9 | 12 | VARIOUS ARTISTS NOW 5 TOSHIBA EMI | 9 | 8 | CELINE DION FALLING INTO YOU COLUMBIA | 9 | 3 | ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS/WEA | 9 | NEW | JIMMY CLIFF HIGHER AND HIGHER POLYGRAM |
| 10 | 11 | JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY | 10 | 15 | EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR METRONOME | 10 | 14 | FUGEES THE SCORE COLUMBIA | 10 | 9 | SNOOP DOGGY DOGG THA DOGGFATHER BMG |
| 11 | 6 | YEN TOWN BAND MONTAGE EPIC SONY | 11 | 9 | JOE COCKER ORGANIC EMI | 11 | NEW | VARIOUS ARTISTS THE LOVE ALBUM III VIRGIN | 11 | 5 | FUGEES THE SCORE SONY |
| 12 | 5 | BEATLES ANTHOLOGY 3 TOSHIBA EMI | 12 | 10 | DJ BOBO WORLD IN MOTION EAMS | 12 | 20 | VARIOUS ARTISTS THE BEST 60'S ALBUM IN THE WORLD... EVER! 2 VIRGIN | 12 | NEW | PASCAL OBISPO SUPERFLU EPIC |
| 13 | 8 | VAN HALEN GREATEST HITS WEA JAPAN | 13 | 19 | SOUNDTRACK EVITA WEA | 13 | 10 | DANIEL O'DONNELL SONGS OF INSPIRATION RITZ | 13 | 10 | FINE YOUNG CANNIBALS FINEST POLYGRAM |
| 14 | 9 | YUTAKA OZAKI FOR ALL MY LOVES SONY | 14 | 18 | PUR LIVE—DIE ZWEITE INTERCORD | 14 | 9 | SNOOP DOGGY DOGG THA DOGGFATHER DEATH ROW/INTERSCOPE | 14 | 6 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC |
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| 17 | 10 | SPICE GIRLS SPICE TOSHIBA-EMI | 17 | 12 | R.E.M. NEW ADVENTURES IN HI-FI WEA | 17 | NEW | HANK MARVIN HANK PLAYS HOLLY POLYGRAM TV | 17 | 8 | JAMIROQUAI TRAVELLING WITHOUT MOVING SONY |
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Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316. 'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD

CONTINUED

| EUROCHART | | MUSIC & MEDIA | NEW ZEALAND (RIANZ) 11/13/96 | | |
|-----------|-----------|--|------------------------------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 4 | QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE | 1 | 6 | WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA |
| 2 | 1 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | 2 | 4 | BOHEMIAN RHAPSODY BRAIDS WARNER |
| 3 | NEW | BREATHE PRODIGY XL RECORDINGS | 3 | 5 | RUGGISH THUGGISH BONE BONE THUGS-N-HAR-MONY TR/SONY |
| 4 | NEW | WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE | 4 | 3 | MISSING YOU BRANDY/TAMIA/GLADYS KNIGHT & CHAKA KHAN WARNER |
| 5 | 2 | WANNABE SPICE GIRLS VIRGIN | 5 | 7 | NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA |
| 6 | 7 | WORDS BOYZONE POLYDOR | 6 | 1 | WANNABE SPICE GIRLS VIRGIN |
| 7 | NEW | ONE & ONE ROBERT MILES FEATURING MARIA NAYLER DEB | 7 | 2 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN |
| 8 | 6 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC | 8 | NEW | DA BOMB INNER CIRCLE WARNER |
| 9 | 9 | AICHA KHALED BARCLAY | 9 | 8 | HOW DO U WANT IT 2PAC FEATURING KC AND JOJO ISLAND |
| 10 | 10 | SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE | 10 | NEW | STRANGER IN MOSCOW MICHAEL JACKSON SONY |
| 1 | 2 | ALBUMS | 1 | NEW | ALBUMS |
| 2 | 4 | SIMPLY RED GREATEST HITS EASTWEST | 2 | 1 | KORN LIFE IS PEACHY TR/SONY |
| 3 | 1 | SPICE GIRLS SPICE VIRGIN | 3 | 2 | SIMPLY RED GREATEST HITS WARNER |
| 4 | 5 | PHIL COLLINS DANCE INTO THE LIGHT WEA | 4 | 9 | CELINE DION FALLING INTO YOU SONY |
| 5 | 3 | KELLY FAMILY ALMOST HEAVEN K&LIFE | 5 | 3 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY |
| 6 | NEW | CELINE DION FALLING INTO YOU EPIC/COLUMBIA | 6 | NEW | JIMMY BARNES BARNES HITS FESTIVAL |
| 7 | NEW | ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS. | 7 | 10 | MICHAEL FLATLEY LORD OF THE DANCE POLYGRAM |
| 8 | 6 | DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST | 8 | 6 | CARL DOY PIANO, NOW AND THEN SONY |
| 9 | 7 | FUGEES THE SCORE COLUMBIA | 9 | 7 | SHERYL CROW SHERYL CROW A&M |
| 10 | NEW | JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2 | 10 | NEW | ALANIS MORISSETTE JAGGED LITTLE PILL WARNER |
| | | BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE | | | BEATLES ANTHOLOGY 3 EMI |

| MALAYSIA (RIM) 11/26/96 | | HONG KONG (IFPI Hong Kong Group) 11/17/96 | | | |
|-------------------------|-----------|--|-----------|-----------|--|
| THIS WEEK | LAST WEEK | ALBUMS | THIS WEEK | LAST WEEK | ALBUMS |
| 1 | 1 | MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI | 1 | NEW | GI GI LEUNG LOVE MYSELF EMI |
| 2 | 3 | BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE | 2 | NEW | WILLIAM SO SO WING HONG'S BEST CINEPOLY |
| 3 | 2 | KENNY G THE MOMENT BMG | 3 | 1 | AARON KWOK LISTEN WARNER |
| 4 | 4 | CELINE DION FALLING INTO YOU SONY | 4 | 2 | EKIN CHENG EKIN, 13 BMG |
| 5 | NEW | ELITE CATWALK EMI | 5 | NEW | TARCY SU TRACY SAYS...X FILE ROCK |
| 6 | 5 | WINGS BIRU MATA HITAMKU BMG | 6 | NEW | ROMAN TAM ROMAN LIVE IN CONCERT '96 BMG |
| 7 | NEW | ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER | 7 | 5 | CASS PHANG CASS LIVE CONCERT 1996 EMI |
| 8 | 7 | JORDAN HILL JORDAN HILL WARNER | 8 | NEW | VARIOUS ARTISTS 88 EXTREME TONE COLOUR SERIES—SAMPLER POLYGRAM |
| 9 | 9 | NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH MCA | 9 | 3 | KELLY CHAN FENG HUA ZUE GO EAST |
| 10 | 8 | EMIL CHAO XIAO TIAN TANG ROCK | 10 | 4 | VARIOUS ARTISTS THE QUEEN IS COMING VOL. 2 POLYGRAM |

| IRELAND (IFPI Ireland/Chart-Track) 11/21/96 | | BELGIUM (Promuvi) 11/26/96 | | | |
|---|-----------|---|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | RAT TRAP DUSTIN & GELDOF EMI | 1 | 1 | AICHA KHALED BARCLAY |
| 2 | 2 | BREATHE PRODIGY XL RECORDINGS | 2 | 2 | IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA |
| 3 | 7 | UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA | 3 | 4 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN |
| 4 | 3 | WORDS BOYZONE POLYDOR | 4 | 3 | SEVEN DAYS AND ONE WEEK B.B.E. YETI |
| 5 | 6 | IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON | 5 | NEW | FREED FROM DESIRE GALA PRIVATE LIFE |
| 6 | 4 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | 6 | 5 | WORDS BOYZONE POLYDOR |
| 7 | 8 | WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA | 7 | 8 | BANGER HART ROB DE NIJS EMI |
| 8 | 5 | IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC | 8 | 6 | INSOMNIA FAITHLESS ZOMBA/JIVE |
| 9 | 9 | INSOMNIA FAITHLESS CHEEKY | 9 | 10 | KAMIEL SPIESSENS KAMIEL GOES CLASSIC LAFABIT/MAGIC |
| 10 | NEW | ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION | 10 | NEW | WHERE DO YOU GO NO MERCY ARIOLA |
| 1 | 1 | ALBUMS | 1 | 1 | ALBUMS |
| 2 | 2 | VARIOUS ARTISTS FAITH OF OUR FATHERS RTE/LUNAR | 2 | 7 | HELMUT LOTTI GOES CLASSIC 2 RCA |
| 3 | 3 | SPICE GIRLS SPICE VIRGIN | 3 | 5 | JO VALLY ZINGT VLAAMSE KLASSIEKERS ARCADE |
| 4 | NEW | BOYZONE A DIFFERENT BEAT POLYDOR | 4 | 4 | CELINE DION LIVE A PARIS COLUMBIA |
| 5 | NEW | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 35 EMI/VIRGIN/POLYGRAM | 5 | 2 | SIMPLY RED GREATEST HITS WEA |
| 6 | 5 | ROBSON & JEROME TAKE TWO RCA | 6 | 8 | VAYA CON DIOS THE BEST OF VAYA CON DIOS ARIOLA |
| 7 | 9 | CELINE DION FALLING INTO YOU EPIC | 7 | 6 | CELINE DION FALLING INTO YOU COLUMBIA |
| 8 | 4 | SIMPLY RED GREATEST HITS EASTWEST | 8 | 3 | CLOUSEAU ADRENALINE EMI |
| 9 | 6 | FRANCES BLACK THE SMILE ON YOUR FACE TORC | 9 | NEW | GET READY! GET READY! PLAY THAT BEAT |
| 10 | 10 | BRIAN KENNEDY A BETTER MAN RCA | 10 | 9 | 2 FABIOLA TYFOON EMI |
| | | BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS | | | ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR |

| AUSTRIA (Austrian IFPI/Austria Top 40) 11/19/96 | | SWITZERLAND (Media Control Switzerland) 11/21/96 | | | |
|---|-----------|--|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 5 | QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ECHO ZYX | 1 | 2 | QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE |
| 2 | 2 | ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER | 2 | 1 | ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER |
| 3 | 1 | HOW BIZARRE OMC POLYDOR | 3 | NEW | BECAUSE YOU LOVED ME CELINE DION SONY |
| 4 | 7 | WORDS BOYZONE POLYDOR | 4 | 4 | WORDS BOYZONE POLYGRAM |
| 5 | 3 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER | 5 | 3 | SALVA MEA FAITHLESS WARNER |
| 6 | 4 | I'M RAVING SCOOTER EMV | 6 | 7 | WANNABE SPICE GIRLS VIRGIN |
| 7 | 10 | SAY YOU'LL BE THERE SPICE GIRLS VIRGIN | 7 | 5 | INSOMNIA FAITHLESS WARNER |
| 8 | 8 | PRAY DJ BOBO ECHO-ZYX | 8 | 9 | WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA |
| 9 | NEW | COSMONAUTICA VIRTUALISMO BMG | 9 | 6 | HOW BIZARRE OMC POLYGRAM |
| 10 | 6 | BREAK MY STRIDE UNIQUE II SONY | 10 | NEW | BRING BACK THE LOVE CAUGHT IN THE ACT ZYX |
| 1 | 2 | ALBUMS | 1 | 1 | ALBUMS |
| 2 | 1 | KELLY FAMILY ALMOST HEAVEN EMI | 2 | 7 | KELLY FAMILY ALMOST HEAVEN EMI |
| 3 | 5 | SIMPLY RED GREATEST HITS WARNER | 3 | 3 | DIE TOTEN HOSEN IM AUFTRAG DES HERRN... WEA |
| 4 | 7 | DIE TOTEN HOSEN IM AUFTRAG DES HERRN... WARNER | 4 | NEW | D.J. BOBO WORLD IN MOTION EMI |
| 5 | 3 | BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE | 5 | 8 | BACKSTREET BOYS BACKSTREET BOYS BMG |
| 6 | 4 | PHIL COLLINS DANCE INTO THE LIGHT WARNER | 6 | 2 | SPICE GIRLS SPICE VIRGIN |
| 7 | NEW | JOE COCKER ORGANIC EMI | 7 | 4 | CELINE DION LIVE A PARIS SONY |
| 8 | 6 | MADONNA EVITA—SOUNDTRACK WARNER | 8 | 6 | CELINE DION FALLING INTO YOU SONY |
| 9 | NEW | BOHSE ONKELZ E.I.N.S. VIRGIN | 9 | NEW | LAURA PAUSINI LA COSE CHE VIVI WARNER |
| 10 | 8 | CLAUDIA JUNG WINTERTRAUME EMI | 10 | NEW | EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR POLYGRAM |
| | | STS DIE GROSSTEN HITS AUS 15 JAHREN POLYGRAM | | | BO KATZMANN CHOIR HEAVEN BMG |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CZECH REPUBLIC: If it was an Australian or British act, **Rány Těla** (the Body Wounds) would fit comfortably among the various bands (**Crime And The City Solution**, **Gallon Drunk**, **Dirty Three**) that orbit prince of urban gothic-blues **Nick Cave**. But **Rány Těla's** dirty, plangent tones are an anomaly in the Czech Republic, and since the release of the group's debut album, "Polyester," on the Indies label, it has been pulling in crowds of the curious. The constituents of the "Polyester" sound are the slap-bass playing of **Radouane Hadj Moussa**, the bluesy lead guitar of **Jakub Pelnář**, the spine-chilling piano and keyboard strokes of **David Kabzan**, the pounding drums of **Marek Kopecký** and **Petr Lukeš**, and the mournful drawl of **Jindra Hoch**, who sings in English and plays acoustic rhythm guitar. Among this extraordinary group's most rousing live numbers are "The Gangster," a rockabilly song about a lonely outlaw roaming the deserts of Mexico, and "Baby Blue," a gorgeous lament about a boy who dreams of singing on the grave of a girl whose spirit has gone missing. **MICHELE LEGGE**



U.K.: African and Celtic music don't appear to have much in common, apart from being relegated to the world music racks of record stores. But U.K. collective **Afro-Celt Sound System** shows that the two genres are stunningly similar when juxtaposed. The outfit's debut album, "Sound Magic—Vol. 1" (Real World/Virgin), splices, among others, the uilleann pipes of **Davy Spillane** and the percussion of **Manu Katche** in a gentle musical tour that flip-flops between Africa and Ireland, taking in whistles and bodhráns played by **James McNally** and talking drums by **Ade Sose Wallace**. The producer behind the project, **Simon Emmerson**, says the idea came when he was recording the track "Dande Lenol" with **Baaba Maal** in Senegal. "It was one of those moments you live for as a record producer. It was like the oldest kind of music in the world, and everyone there went into a kind of trance." Upon returning to the U.K., **Emmerson** played the music for **Spillane**, who began to play along. "He played what I had visualized in Senegal," says **Emmerson**, "and he told me the legend about the aboriginal Irish being black-skinned." More than four years later, with encouragement from **Spillane**, **Massive Attack**, and the groundbreaking **Whirl-y-Gig** club crew, the recording finally saw the light of day. "With the Afro-Celts, we have some really talented traditional musicians who love to experiment," says **Emmerson**. Although "Sound Magic" is a studio-based project, the Afro-Celts recently took their live-show-cum-sound-system on the road with five U.K. dates, including an audiovisual collaboration with **Richard Norris**, **Karl Leiker**, and Russian laser artist **Alexei Blinov** that opened the Camden Mix festival in London. Shows are accompanied by graphics by **Sex Pistols** designer **Jamie Reid**. Assembling so many talented musicians with other commitments is a nightmare, **Emmerson** admits, adding, "But if this was happening 2,000 years ago with ox-bows and coracles, we can do it now." **DOMINIC PRIDE**

GERMANY: To mark the occasion of its 100th anniversary, the Deutsches Theater in Munich has inaugurated the **Marlene Award** for stage entertainment, named after actress/singer **Marlene Dietrich**. The first winners of the award were U.S. performance artist **Laurie Anderson** (WEA); French mime **Marcel Marceau**; Austrian poet, composer, singer, and director **André Heller** (Polydor); and German singer/actress **Hildegard Knef**. Now 71, **Knef** recently collaborated with punk rock group **ExtraBreit** (EastWest) to record an updated version of her old chanson hit "Für Mich Soll Es Rote Rosen Regnen" (I Wish It Would Rain Red Roses For Me), which recently put her back on the charts. **ELLIE WEINERT**



NEW ZEALAND: The Silver Scroll award, acknowledging the craft of songwriting, is awarded by the Australasian Performing Rights Assn. and judged by a panel of music-industry specialists. It was presented to Auckland-based singer/songwriter **Bic Runga** for her song "Drive" in a ceremony at Auckland's Aotea Centre Nov. 4. **Runga**, who is signed to Sony Music NZ, has been recognized as one of this country's most promising songwriters, and this quiet, hypnotic number from her debut EP has whetted appetites for her album, to be recorded in December and produced by **Dave Dobbyn**. "Drive" peaked at No. 10 on the chart here in April, and **Runga's** new single, the aptly titled "Bursting Through," immediately entered the top 40. The Silver Scroll Award, which recognizes the quality of the song, as opposed to the quantity of units sold, has been presented in the past to such artists as **Dobbyn**, **Shona Laing**, and **Sharon O'Neill**. Last year's winner was **Strawpeople**, for its hit "Sweet Disorder" (Sony). The award for most-performed work overseas went to **OMC's** "How Bizarre" (Huh!/PolyGram), written by **Pauly Fumana** and **Alan Jansson** (Billboard, July 6). The song was No. 1 in Ireland and South Africa and peaked at No. 5 in the U.K., where it enjoyed an impressive run of 16 weeks. Like **Runga's** "Drive," the success of "How Bizarre" paved the way for the keenly awaited debut album by **OMC** (which is, in essence, **Fumana**), released in November. **GRAHAM REID**

IRELAND: EMI's Lime Records has released the soundtrack to the movie "The Last Of The High Kings," which stars **Catherine O'Hara**, **Jared Leto**, **Christina Ricci**, and **Gabriel Byrne** and is based on the novel of the same name by Dublin writer **Ferdia MacAnna**. **MacAnna** was lead singer of the **Rhythm Kings**, whose album "Setting Fire To My Heart" (Scoff) was issued in 1983, the year the band broke up. "The Last Of The High Kings" includes original music by **Michael Convertino** and tracks by **Ash**, **Thin Lizzy**, **Elvis Costello**, **Gallagher & Lyle**, **Mott The Hoople**, and others. **KEN STEWART**

Shikisha Melds Swedish Pop, South African Sounds

BENEATH THE HIGHWAY overpass that slices through London's Ladbroke Grove neighborhood, the Subterania club typically pounds to the beat of cutting-edge British dance music. On a recent evening in this dark and sleek setting, the club resounds instead with the unlikely mix of South African guitar and Swedish pop rhythms meshing on a remake of "Pretty Vacant" by the Sex Pistols.

The group performing this mélange is called **Shikisha**, a troupe of women who originally hail from Durban, South Africa. In collaboration with Swedish producers **John Francis** and **Anders Hansson**, Shikisha has created "Belt It Out," an album that combines traditional South African influences with

modern pop in an infectious blend. Signed to Sony Music Sweden for the world and published by Impact Music Publishing and Eclectic Music, Shikisha is already gaining attention in Japan, where its singsong single "La Le La" has received high-profile airplay, according to Francis.

Representatives from Sony Music Japan are among those on hand for this U.K. showcase, which is enthusiastically greeted by people from London's South African community. Shikisha is no stranger to them. The group has been together since 1981 and accompanied **Miriam Makeba** on a 1985-86 world tour, which took them throughout Africa and Europe, with additional dates in Toronto and Tokyo. The group has performed widely since on the world music festival circuit, including WOMAD appearances and U.S. dates as recently as early 1995.

In performance, Shikisha (the name means "belt it out!" in Zulu) strikes a balance between roots and reach, opening with repertoire drawn from traditional Zulu, Sotho, Xhosa, and Shangaan chants and dances. They are accompanied by a full band and led by striking front woman **Julia Mathumjwa**. A former model and actress, Mathumjwa came to London for the first time in the mid-'70s and performed in West End theaters before launching Shikisha 15 years ago.

When Shikisha bass guitarist and musical arranger **Oliver Cooke** suggested the unexpected cover of "Pretty Vacant," Mathumjwa embraced the idea. "I reflected on the children in the South African townships and the punk attitude that lingers in my mind from my early years in London," she says in notes accompanying the new album. "I understood the energy and made the correlation. We had to dance and belt it out!" The track is being released in a dance mix through Sony's Dance Pool label.

The pop edge of "Belt It Out" will undoubtedly gain Shikisha its widest audience to date. Yet the production is most effective when brought to musical messages of struggle and faith such as "Soweto Blues" by **Hugh Masekela**. "When children were unarmed/Defending themselves with stones/

Where were you?" the song asks. The album closes with "Nomindlela," a buoyant hymn whose joyfulness, like all of Shikisha's music, is hard to resist.

LUTHER ALLISON, the renowned blues guitarist who swept the W.C. Handy Awards this year, has spent much of the past decade living in Paris. He has just released "Live In Montreux: 1976-1994" on Germany's Ruf

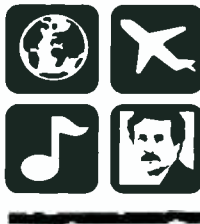
Records, an independent label founded in 1994 by blues promoter **Thomas Ruf**. Ruf, whose U.S. office opened a year ago, has a fall release schedule highlighted by Allison's album and including new records from blues artists **John Mooney**, **Luther Grosvenor**, and **Taj Mahal**; the group **Tronzo** (led by slide guitarist **Dave Tronzo**); and the British-Caribbean a cappella quintet **Black Voices**.

THE BIG BACKYARD, the superb international radio series that showcases the vibrant music scene in Australia, is returning in 1997 after receiving new funding from the Australia Council, the principal arts funding body down under. Artists slated for upcoming shows include **Rebecca's Empire**, **Horsehead**, **Things Of Stone & Wood**, **Mental As Anything**, **You Am I**, **Def FX**, **the Dirty Three**, **Regurgitator**, **Ed Kuepper**, and **Frente**. The Big Backyard can be contacted in Sydney at 61-2-9-327-2451 or via E-mail at bby@next.com.au.

BORDER CROSSINGS: The Booyaa T.R.I.B.E. is bringing its rock-'n'-rap to Europe with a tour that opened Nov. 22 in Cologne, Germany, and proceeds through Austria, Switzerland, France, and the U.K. The dates showcase the group's current EP, "Metally Disturbed" . . . Britain's **Setanta Records** will showcase **Neil Hannon** and **Joby Talbot** of the **Divine Comedy** Dec. 9 at CBGB in New York after an appearance Dec. 6 at Largo in Los Angeles.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

SOCAN Awards Canada's Songwriters

Alan Frew, Shania Twain Among Top Winners

■ BY LARRY LeBLANC

TORONTO—Former Glass Tiger front man Alan Frew was the big winner at the Society of Composers, Authors, and Music Publishers of Canada's (SOCAN) seventh annual awards festivities, held here Nov. 18.

Two of Frew's songs—the Glass Tiger hits "Someday," co-written with Jim Vallance and Al Connelly, and "Don't Forget Me When I'm Gone," co-written with Vallance and Sam Reid—have aired more than 100,000 times on Canadian radio. Additionally, "So Blind," co-written by Frew and John Jones and performed by Frew, was cited as one of the most-performed Canadian songs in 1995.

In their fourth year, the SOCAN Classics Awards were presented to members of the Canadian performing right society whose songs have become domestic standards and, in some cases, international hits. This year, awards were presented to writers for songs from the past three decades.

The event also honored the songwriters and publishers whose songs received the most radio airplay in 1994. The ceremony mostly paid tribute to Canadian composers in the pop country, jazz, film, children's, and urban music fields.

The awards ceremony was hosted by the Canadian polka king, accordionist **Walter Ostanek**, who, to everybody's surprise and delight, kicked off the evening with a rollicking version of "Beer Barrel Polka," penned in 1939 by **Lew Brown**, **Wladimir A. Timm**, and **Taromir Vejvoda**.

Double winners at the SOCAN event were **Shania Twain**, **Jann Arden**, and **Marc Jordan**.

Twain received SOCAN awards for her country hits "Any Man Of Mine" and "Whose Bed Have Your Boots Been Under?" Both songs were co-written by Twain and her husband, **Robert John "Mutt" Lange**.

Arden won awards for her composition "Unloved," performed with **Jackson Browne**, and "Wonderdrug," co-written with **Mike Lent**. "Insensitive," the song written by **Calgary, Alberta-based Anne Loree** that gave Arden her international breakthrough last year, was named one of the most performed Canadian songs of 1995.



Gilles Vigneault, left, a SOCAN winner for bringing Canada into the international spotlight, meets with John Mills, former GM of the Composers, Authors, and Publishers Assn. of Canada (now part of SOCAN), and his wife, Helen.

Arden, currently writing the follow-up to "Living Under June," her 1994 A&M set that contained "Insensitive," was in fine comedic form at the podium. She received one of the biggest ovations of the evening as she was being presented her first award for "Unloved."

"I really thought I was here for a Lifetime Achievement Award," Arden told a delighted audience of 150 music industry figures.

Singer/songwriter **Jordan** won a SOCAN Classics Award for his 1979 track "Marina Del Rey." The composition "This," co-written by Jordan with **John Capek** and performed by **Rod Stewart**, was named one of the most performed Canadian songs of 1995.



Jann Arden accepts one of her two SOCAN Classics Awards.

The Canadian performing right organization also honored 68-year-old singer/songwriter/poet **Gilles Vigneault**, one of Quebec's most revered performers and composers. Among the artists who have recorded Vigneault's songs in the past 40 years are such top Quebec names as **Louise Forestier**, **Pauline Julien**, **Monique Leyrac**, and **Ginette Reno**, as well as French artists **Jacques Douai**, **Jeanne Moreau**, **Colette Renard**, and **Catherine Sauvage**. Vigneault received the **William Harold Moon Award**, named in honor of the pioneering director of BMI Canada from 1947 to 1973 and presented annually to composers who put Canada in the international spotlight.

The Jan V. Matejcek Concert Music

Award went to **Winnipeg, Manitoba-based composer Glenn Bühr**; **Moe Koffman** received the jazz award; the Toronto-based **Philosopher Kings** won the urban music award; **Winnipeg-based Fred Penner** won the children's music award; and composer **Miles Goodman**, who died earlier this year, won the film music award.

"Have You Ever Really Loved A Woman?," co-written by **Bryan Adams**, **Lange**, and **Michael Kamen** and performed by **Adams**, was named the most-performed international song in Canada in 1995.

Following are the 10 most-performed Canadian songs in 1995:

"Insensitive," written by **Anne Loree**, performed by **Jann Arden**.

"O Siem," written by **Susan Aglukark** and **Chad Irschick**, performed by **Susan Aglukark**.

"Head Over Heels," co-written by **Jim Cuddy** and **Greg Keelor**, performed by **Blue Rodeo**.

"You Lose And You Gain," co-written by **John Bottomley**, **Timmi Derosa**, and **David Kershenbaum**, performed by **John Bottomley**.

"So Blind," co-written by **Alan Frew** and **John Jones**, performed by **Alan Frew**.

"Wonderdrug," co-written by **Jann Arden** and **Mike Lent**, performed by **Jann Arden**.

"I Wish You Well," written and performed by **Tom Cochrane**.

"This," written by **Marc Jordan** and **John Capek**, performed by **Rod Stewart**.

"Genuine," written and performed by **Mae Moore**.

"Unloved," written and performed by **Jann Arden**.

Following are the four most popular Canadian country songs in 1995:

"Any Man Of Mine," written by **Shania Twain** and **Robert John "Mutt" Lange**, performed by **Shania Twain**.

"Whose Bed Have Your Boots Been Under," written by **Shania Twain** and **Robert John "Mutt" Lange**, performed by **Shania Twain**.

"Don't Cry Little Angel," written by **Keith Glass**, performed by **Prairie Oyster**.

"You Feel The Same Way Too," written by **Jimmy Rankin**, performed by the **Rankin Family**.

Classics Awards were presented to the following songwriters for songs that have aired more than 100,000 times on Canadian radio:

Leonard Cohen: "Bird On A Wire," performed by **Leonard Cohen**.

Michael Argue and **Glenn Morrow**: "Make My Life A Little Bit Brighter," performed by **Chester**.

Marc Jordan: "Marina Del Rey," performed by **Marc Jordan**.

Corey Hart: "It Ain't Enough," "Never Surrender," and "Everything In My Heart," performed by **Corey Hart**.

Alan Frew, **Jim Vallance**, and **Al Connelly**: "Someday," performed by **Glass Tiger**.

Alan Frew, **Jim Vallance**, and **Sam Reid**: "Don't Forget Me When I'm Gone," performed by **Glass Tiger**.

Kim Mitchell and **Pye Dubois**: "Patio Lanterns," performed by **Kim Mitchell**.

Dan Hill and **Beverly Chapin-Hill**: "Can't We Try," performed by **Dan Hill**.



ENTERTAINMENT '97

BILLBOARD'S FIRST-QUARTER FOCUS ON NEW PRODUCT RELEASES

Video Forecast: From Bambi And The Bible To Charlie Brown's Clamshell, Kid Titles Are Set To Storm The Shelves

BY EILEEN FITZPATRICK

In the fourth quarter, adult-driven titles, such as "Twister," "Independence Day" and "The Nutty Professor" dominated the release schedule—but heading into the New Year, kids' titles are taking center stage.

Starting off the kid-video parade is the re-release of "Bambi" from Walt Disney Home Video. Off the market since 1989, "Bambi" will

Music Marches In Like A Lion

WINTER-SPRING RELEASES WILL FEATURE FRESH FACES, HEAVY-HITTING VETERAN ACTS ALIKE

BY DOUG REECE

Though packing away holiday endcaps and decorations, selling the last unit of "Jingle Cats" and sweeping the aisles of Christmas glitter can be a somewhat melancholy experience for music retailers, the first quarter of 1997 promises a wide slate of promising new talent, as well as some heavy-hitting veteran releases.

Mixed in with titles by virtual unknowns such as Lyrics and Thin Lizard Dawn are major releases by Whitney Houston, Collin Raye, Salt-N-Pepa and Duran Duran.

New albums by Aerosmith and U2, both originally slated for fourth-quarter release, will most likely roll over into the first quarter, no doubt making a huge impression on the new-year market.

Tentatively scheduled for a March 3
Continued on page 52

be released on Feb. 4, but retailers will have to order plenty, because the supplier will pull the title from distribution just 55 days after streetdate. The marketing strategy commemorates the film's 55th anniversary.

The animated classic, priced at \$26.99, will also be available in a special 55th Anniversary Collector's Edition containing never-before-seen footage and a commemorative booklet titled "The Magic Of Bambi."

Other feature films on the schedule include Disney's "The Hunchback Of Notre Dame" and "Harriet The Spy" from Paramount Home Video. Both are expected in March. The live-action "Harriet," starring Rosie O'Donnell, will be priced at \$19.95 and will feature a \$5 rebate when consumers purchase the title and specially marked "Rugrats" videos from sister-company Nickelodeon Video.

Two new "Rugrats" videos, "Rugrats Grandpa's Stories" and "Rugrats Reptar," will hit stores to

coincide with the release of "Harriet The Spy." Retail price for the "Rugrats" titles is \$12.95 each.

MOMBI, MONKEYS, DINOS

Also on tap in March from Paramount is "Gullah Gullah Island: Dance Along" priced at \$9.95, under the Nick Jr. label. "Journey Beneath The Sea," "The Return Of Mombi," "The Monkey Prince" and "The Underground Adventure," marketed under Paramount's "Oz Kids Collection," will be released in February, priced at \$12.95 each. The supplier's "Adventures Of Corduroy" series continues with the new title "Home And The Dinosaur," priced at \$11.95.

Paramount will also repromote its entire line of Charlie Brown videos throughout the first quarter of 1997, starting with "Be My Valentine, Charlie Brown." For the first time, the Valentine's Day classic will be packaged in a red clamshell box. Retail prices range from \$9.95 to \$12.95.

Sony Wonder also has a slew of kidvid from its branded lines,

including Sesame Street, The Beginning Bible series and the made-for-video line Enchanted Tales. New Sesame Street titles begin rolling out on Jan. 28, with "Get Up And Dance" and "Kids' Guide To Life: Telly Tells The Truth," each priced at \$12.98. Sony follows up with "Quiet Time," on April 1, also

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Enter*Active Entries

THERE'LL BE NO SHORTAGE OF SOFTWARE FOR CONSUMERS WHO GOT MULTIMEDIA HARDWARE FOR CHRISTMAS

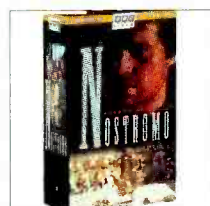
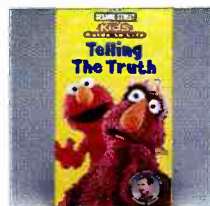
BY BRETT ATWOOD

Computer and video-game software manufacturers are saving some of their hottest game releases until after the holiday sales rush. First-quarter sales are traditionally one of the busiest seasons for the multimedia software industry, as many consumers shop for new titles to show off the new computer systems that they received during the holidays.

Among the high-profile titles making their debut in first-quarter 1997 are sequels to top-sellers "Resident Evil" and "Need For Speed," as well as several multi-player games that pit players head-to-head over the Internet.

The first computers equipped with Intel's new P55C processor chip (a.k.a. Pentium processor with MMX technology) will hit retail shelves in January. A handful of games

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Kidvid, from the top: "Rugrats," "Hunchback," "Kids' Guide," "Nostramo."

ENTERTAINMENT '97

Vital Reissues

A Selected Guide To Forthcoming Releases

BY DOUG REECE

In addition to the slew of single-disc reissues hitting shelves in the first quarter, several labels are counting on slip-case and boxed sets to perk sales. Sony Music/Legacy will be active with a four-CD boxed set and a pair of double-disc compilations. Scheduled for January release are the Dion two-CD pack, "The Road I'm On," which includes doowop, folk, blues and rock material from the artist's Columbia years, and the double CD "Stoned Soul Picnic: The Best Of Laura Nyro." Legacy's big February offering will be a boxed set by Weather Report, comprising three discs spanning the band's history and a fourth, live CD recorded in Europe.

Del-Fi is planning on a February release of "The Mustang Years," a two or three-CD set featuring material recorded by the Bobby Fuller Four while they were on the Bob Keane-owned label. The label is also prepping a Richie Valens boxed set of rare and basement-tape tracks.

On Jan. 28, Right Stuff will bow the much-anticipated "Anthology," a



Rapper: Mele Mel

four-CD boxed set of Al Green material. The chronologically ordered set includes much material never issued on CD before, including tracks Green performed on "Soundstage" and other television programs. A 64-page book discussing Green's career will be bundled with the longbox.

From Rhino, two special packages are due in the first quarter. "The Sugar Hill Records Story" compilation, a five-CD boxed set containing 57 tracks from the pioneering rap label, bows Jan. 21. A month later,



Dapper: Glen Campbell

Rhino presents "Sing Cowboy, Sing: The Gene Autry Collection." The three-disc box will cover Autry's career from his first hit album, "That Silver Haired Daddy Of Mine," to "You've Gotta Take The Bitter With The Sweet," recorded in 1955. Eight rare tracks from the Autry-hosted radio program, "The Melody Ranch Radio Show," are included.

Capitol has several multi-disc packages in the works, including a four-disc box of songs by Peggy Lee. The longbox digipack, titled "Miss Peggy

Lee," will be released in late February. Also on tap for February, the label plans a double-disc blues set, "Chicago Blues Masters": among other artists, James Cotton, George "Harmonica" Smith and Shakey Jake are featured.

The label also plans to release, "The Complete Capitol Recordings Of Judy Garland" in March, preceding the artist's 75th birthday in June. The eight-to-10 CD set will feature a wealth of rarities and the complete Carnegie Hall concerts.

On the anniversary front, MCA will celebrate the 50th of the legendary blues imprint, Chess Records, with nine individual releases in February. Collections include Muddy Waters, Chuck Berry, Buddy Guy, Bo Diddley and Etta James. The label will also offer two multi-artist Chess compilations.

February is also the occasion for "Save The Children," a two-CD set from Motown. The discs feature such artists as Marvin Gaye, Curtis

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ENTER*ACTIVE ENTRIES

Continued from page 51

will debut simultaneously with the new hardware to take advantage of its cutting-edge video, sound and graphic features. Most titles are still being kept under wraps, but Epic MegaGames' first-person shooter "Unreal" and UbiSoft's futuristic racing game "POD" are expected to debut among the first MMX product to debut.

ZOMBIE-FILLED SEQUEL

The Nintendo 64 is expected to continue to be a strong seller, as more software titles begin to become available for the 64-bit system. Many retailers have had a hard time keeping the \$199 system in stock.

The leading 32-bit game console system, Sony PlayStation, might benefit from a significant price reduction. Some industry sources say that the PlayStation will likely be reduced from \$199 to \$149 in the coming weeks. In addition, the sys-



Interactive "Independence"

tem may see a sales boost in 1997, as Capcom readies "Resident Evil 2," the zombie-filled sequel to the biggest-selling game for the Sony PlayStation.

CHAMPIONSHIP RACING

Sega is hoping to boost interest in its Saturn set-top game system with the Internet add-on unit Net Link, which was introduced Oct. 31 for \$199.99. In addition to providing Saturn users with access to the Internet's World Wide Web, the Net Link enables Saturn gamers to compete head-to-head over the Internet. The first game title to be compatible with Net Link is the racing game "Sega Rally Championship"; it will debut sometime in the first quarter, while other titles are on the way from Sega, Capcom and GT Interactive Software.

Several other companies are also readying online games that bring socialization into the interactive experience. One of the more promising titles is MGM Interactive's "The Outer Limits Online," a game that places players in a sci-fi virtual world where they can chat and uncover the game's mysterious environment at the same time. The title was co-developed with San Francisco-based virtual-world developer Worlds, Inc.

TONS OF TREK-WARE

Sci-fi fans will have no shortage of games to pick from in 1997. Fox

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MUSIC MARCHES IN

Continued from page 51

release, Island's as-yet-untitled U2 album will be supported by an 18-month world tour beginning in the U.S. in April.

In addition to the not-yet-titled Aerosmith album, Columbia will deliver the label debut by

punk giants Offspring sometime in February or March.

In March, Capitol will release "Medazzaland," the new band-produced album by '80s supergroup Duran Duran. The same month, the label is looking forward to Richard

Marx's "Flesh And Bone" and a new album by Foo Fighters.

On Jan. 28, Windham Hill will release "Picture This," solo pianist Jim Brickman's new album; the first single will be a vocal duet with Martina McBride titled "My Valentine."

In addition to a release by new artist Becca Jackson, Word will be releasing Petra's "Petra Praise II" in the first quarter.

RANCID PRODUCTION

Even as the star-heavy fourth quarter draws to a close, labels and retailers, ever forward-looking, are keeping an eye on 1997's new "baby acts" in search of future big-name talent. Epitaph, for example, in addition to issuing a new Voodoo Skulls Album, will release an

Clockwise, from top left: bluesman Junior Kimbrough, Silverchair, Supergrass, Aerosmith



album by new signing Union. Rancid's Lars Frederikson takes production credit.

Meanwhile, 550 Music will release the untitled debut album from girl group the Lyrics, in mid-January. The first single from the three promising 20-somethings will be "Attitudes."

At the end of January, Giant will bring noted country session player Terry McMillan to the forefront with a more R&B-flavored soul album.

ROCK OF AGES

As is the tradition in the genre, there are a multitude of baby rock acts making a bid for world domination early in 1997.

Discovery will release "North Hollywood," the debut album from L.A.-based rock foursome Slush. Produced by Joe Chiccarelli (Frank Zappa, American Music Club) and mixed by Thom Wilson (Iggy Pop, Offspring), the album bows on the fourth of March.

Bong Load will bow with the new Lutefisk album, "Burn In Hell, Fuckers!," on Jan. 28. The band has been getting significant attention since playing on the Lollapalooza indie stage last summer.

Meanwhile, on the American Invasion front, DGC will release the debut album, "The Big 3," by Welsh trio 60 Ft Dolls on Jan. 28. There are two Swedish acts—Island's Cinnamon and RCA's Wannadies—bowing in the first quarter, along with a Zero Hour release of German rock act Notwist.

Recorded entirely in his 1965

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VIDEO FORECAST

Continued from page 51

priced at \$12.98.

Three new "Beginners Bible" tapes arrive in stores Jan. 14, each priced at \$12.98. New offerings are "The Story Of Moses," "The Story Of Easter" and "The Story Of Creation."

On Feb. 11, "Enchanted Tales: Hercules" hits stores in a video, book and tape configuration priced at \$9.98. "Anastasia" arrives on March 18, also in a video, book and tape set priced at \$9.98.

PRE-SCHOOL ANIMATION

Also in February, Sony Wonder will debut its new franchise series, "Party Town Friends." A joint production with New World Entertainment, "Party Town Friends" will debut on video with "All Gummy Up" on Feb. 4. Prior to its video



"Harriet The Spy"

debut, the animated series, targeted toward pre-school girls, will air in syndication over Thanksgiving weekend and again in January.

Other titles coming from Sony Wonder include "Jane Hissey's Old Bear Stories: Lost And Found" and "Fun & Games." Each will be released on Feb. 18, priced at \$9.98.

In addition, "Doors Of Wonder: Rainbow Fish/Dazzle The Dinosaur," "Arthur's Pet Business," "Arthur Writes A Story" and "Arthur's Eyes" all arrive in stores on March 11, priced at \$12.98, rounding out Sony's first-quarter schedule.

TWINS ON THE CASE

Branded lines also highlight KidVision's product schedule, including three new Scholastic's The Magic School Bus series and two new titles from the Olsen twins. Magic School Bus titles parking in stores are "The Busasaurus," "Flexes Its Muscle" and "Taking Flight." Each is priced at \$12.95.

The Olsen twins come back with "The Case Of The Volcano Adventure" and "The Case Of The U.S. Navy Adventure" on March 18, also priced at \$12.95 each.

The first-quarter line-up wouldn't be complete without new fitness tapes, and CBS/Fox Video will deliver "Your Best Body" and "Suzanne Somers: Somerize." Featuring trainer Kathy Kaehler, "Your Best Body" debuts on Jan. 7 with "Target & Tone," "Sculpt & Groove" and "Abs & More." Each is priced at \$14.98. The Somers package includes two videos, two audio tapes, a how-to booklet, reference guide, pocket-food guide and recipe cards. The gift pack is available Jan. 28, priced at \$29.98.

Continued on page 54

Our new products reach places others don't.

(Like your bottom line, for instance.)



Barney's Sense-Sational Day
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VIDEO FORECAST

Continued from page 53

ROYAL FAMILY PAINS

Also in the sports vein, CBS/Fox has set Jan. 28 for the release of "NHL Power Plays," priced at \$14.98, and Feb. 4 for "NBA At 50," priced at \$19.98. Another title on the CBS/Fox schedule is the three-tape series "Nostromo," available Jan. 28 under the BBC Video line. Retail price is \$59.98.

Although the failed marriage of Prince Charles and Princess Diana captivated the world, the couple's troubles are hardly a first for the royal family. Long before Chuck and Di, King George IV and Queen Caroline had their own set of marital problems, which are chronicled in "A Royal Scandal." In stores Jan. 28 from BBC Video, the \$24.98 program will air as a "Masterpiece Theatre" segment Jan. 12.

But hope springs eternal at BBC Video, with the release of a Valentines Day trio: "For Love Of Ivy," "Love Among The Ruins" and "Lovers & Other Strangers." Each title is priced at \$14.98 and arrives in stores Feb. 4.

OVER THE FALLS

In the special-interest category, A&E Home Video will premiere "Daredevils," a 100-minute look at the men and women who have rolled

Continued on page 57

MUSIC MARCHES IN

Continued from page 52

Rambler American, Ben Vaughn's "Rambler '65" is already getting attention by car-stereo and audiophile publications. The Rhino set bows Feb. 18.

SOPHOMORE SETS, TOADS & POPES

Of course, there are plenty of sophomore (and beyond) albums being readied for the first quarter as well.

Following up the overwhelming success of "Throwing Copper," Live will offer its new Radioactive set.

Epic will release the new album by Silverchair on Feb. 4, titled "Freak Show." The Australian teenagers took the U.S. by surprise in 1995 with their platinum debut, "Frogstomp." The new Columbia album from Toad The Wet Sprocket will come out in March.

Sometime in February or March, Capitol will bow the Smoking Popes' album, "Destination Failure," which is produced and engineered by Jerry Spin. Pavement's "Brighten The Corners" and Bettie Sever's "Dust Bunnies" are also due from the label in the first quarter. New albums by Supergrass and Radiohead are scheduled for March and February, respectively.

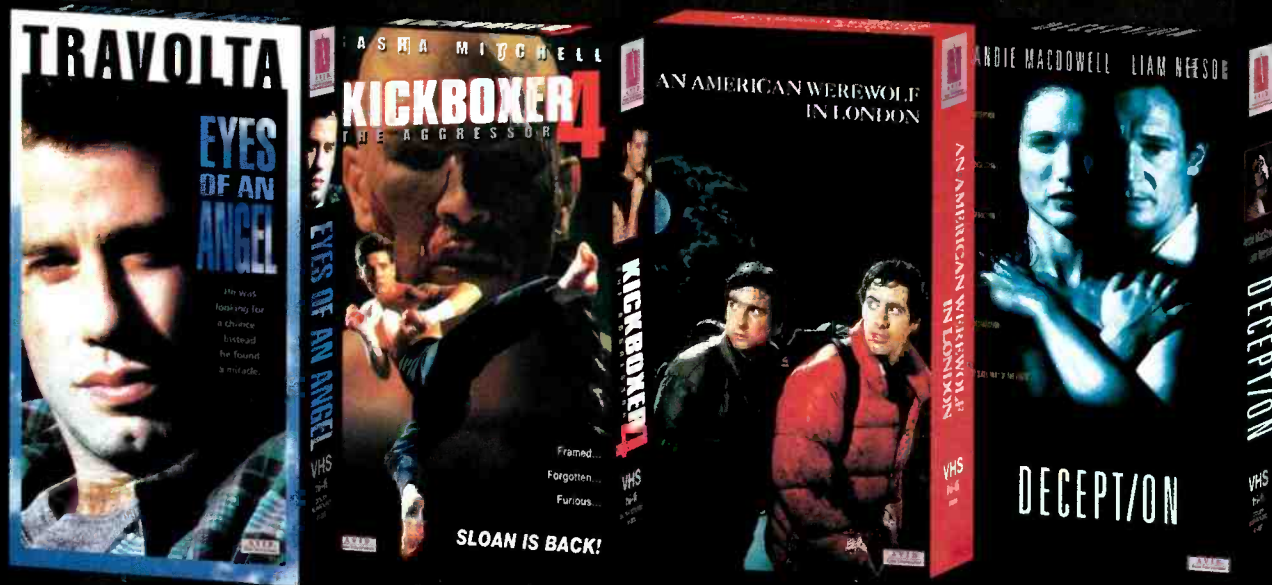
LADIES, PANIC, MANIACS

Reprise will release a set by Barenaked Ladies on Jan. 14. A new album by The Rollins Band will come out March 11, while Morphine's album, "Like Swimming," bows Jan. 28. Both acts are signed to Dreamworks.

Widespread Panic is due with a new album on Capricorn on Feb. 4, and an album by 10,000 Maniacs

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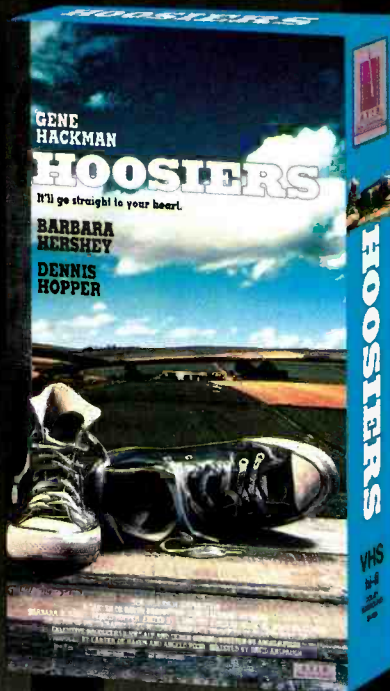
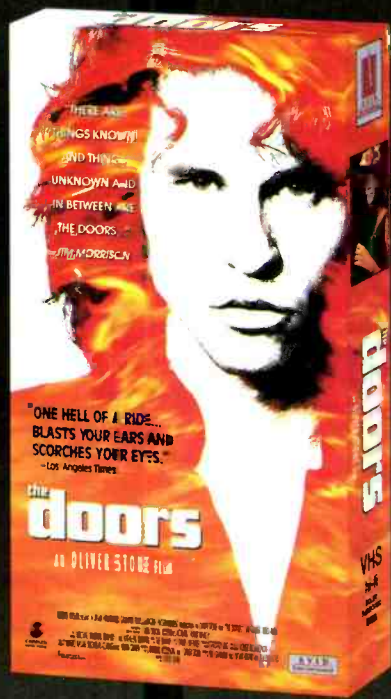
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will be released by Geffen on Feb. 25. New singer Mary Ramsey and the act's original guitarist/songwriter, John Lombardo, will be part of the new lineup. Revolution's big first-quarter title, "Beautiful World" by Big Head Todd & The Monsters, is due Feb. 11.



Slush: A March debut

DCC Compact Classics will re-release Bonnie Raitt's classic album, "Luck Of The Draw," on special Collectors 24-karat gold CDs and virgin vinyl records.

Virgin will bring "Spice," the debut album by British act Spice Girls, to U.S. shores sometime in the first quarter. The quintet has been propelled to international recognition by the multiplatinum single "Wannabe."

A LITTLE BIT COUNTRY

Perhaps more so than most genres, country labels are prepping several well-recognized artist releases

Continued on page 58

New Bundles From Britain

Following is a sample of key releases for record companies in the U.K. planned for the first quarter of 1997. The release dates for these titles are still to be confirmed:

U2 (Island): Untitled at presstime and due in February, this sequel to worldwide 7-million seller "Zooropa" (1993) will be preceded by single "Discotheque."

GARY BARLOW (RCA): Solo album debut of former Take That songwriter, due to be titled "Open Road" and released in February/March. The album will include last summer's U.K. No. 1 hit, "Forever Love."

DES'REE (Dusted Sound/Sony S2): Third album from the soulful British singer who made a U.S. breakthrough in 1995 (on 550 Music) with "I Ain't Movin'."

ETERNAL (EMI): Third album expected in March from three-girl pop-soul outfit will follow some 2 million U.K. sales of their two previous albums, "Always & Forever" and "Power Of A Woman."

PAUL YOUNG (East West): Expected early in the new year, this is the high-profile major-label return of Britsoul vocalist who logged three No. 1 albums in the U.K. between 1983 and 1991.

INXS (Mercury): The first album from Australia's multi-platinum rockers since 1993's "Full Moon, Dirty Hearts" is due in March, with a single in February.

—Paul Sexton

ENTER*ACTIVE ENTRIES

Continued from page 52

Interactive is preparing a video-game version of the box-office smash "Independence Day" for the PC, PlayStation and Saturn formats. "Star Trek" fans will get yet another multimedia adventure with Interplay's "Star Trek: Starfleet Academy," due on PC, Macintosh, PlayStation and Saturn systems.

Electronic Arts is preparing "Crusader: No Remorse" (Saturn, PlayStation), "Dungeon Keeper" (PC), "NBA Live '97" (Saturn), "Theme Hospital" (PC), "Soviet Strike" (Saturn) and "Need For Speed 2: World Racers" (PC, Playstation).

Sierra On-Line will unveil the sci-fi spy thriller "Cloak" (PC) and the spooky suspense adventure "Shivers II: Harvest Of Souls" (PC).

Virgin Interactive Entertainment
Continued on page 59

DVD-ROM: Debate Over The Market's Size And Time Of Arrival Doesn't Mean There Aren't Lots Of Titles In The Works

The first quarter of 1997 will likely bring the introduction of the first DVD-ROM-equipped computers, but it may be several years before the majority of computer owners buy into its promise of higher-density storage and high-quality sound and audio.

Many game manufacturers do not believe that DVD-ROM games will be a significant factor until 1998.

"It just won't be economically viable for software developers, publishers or retailers until then," says Pat Becker of Electronic Arts. "The installed base has to be large enough to devote shelf space to it. It took a while for the game industry to shift from 16-bit cartridges to 32-bit CDs, and the computer industry certainly did not adapt to CD-ROMs overnight. This isn't likely to be any different."

Some of the first DVD-ROM titles are expected to be bundled for free with the DVD-ROM drive upgrades or new DVD-ROM-equipped computers.

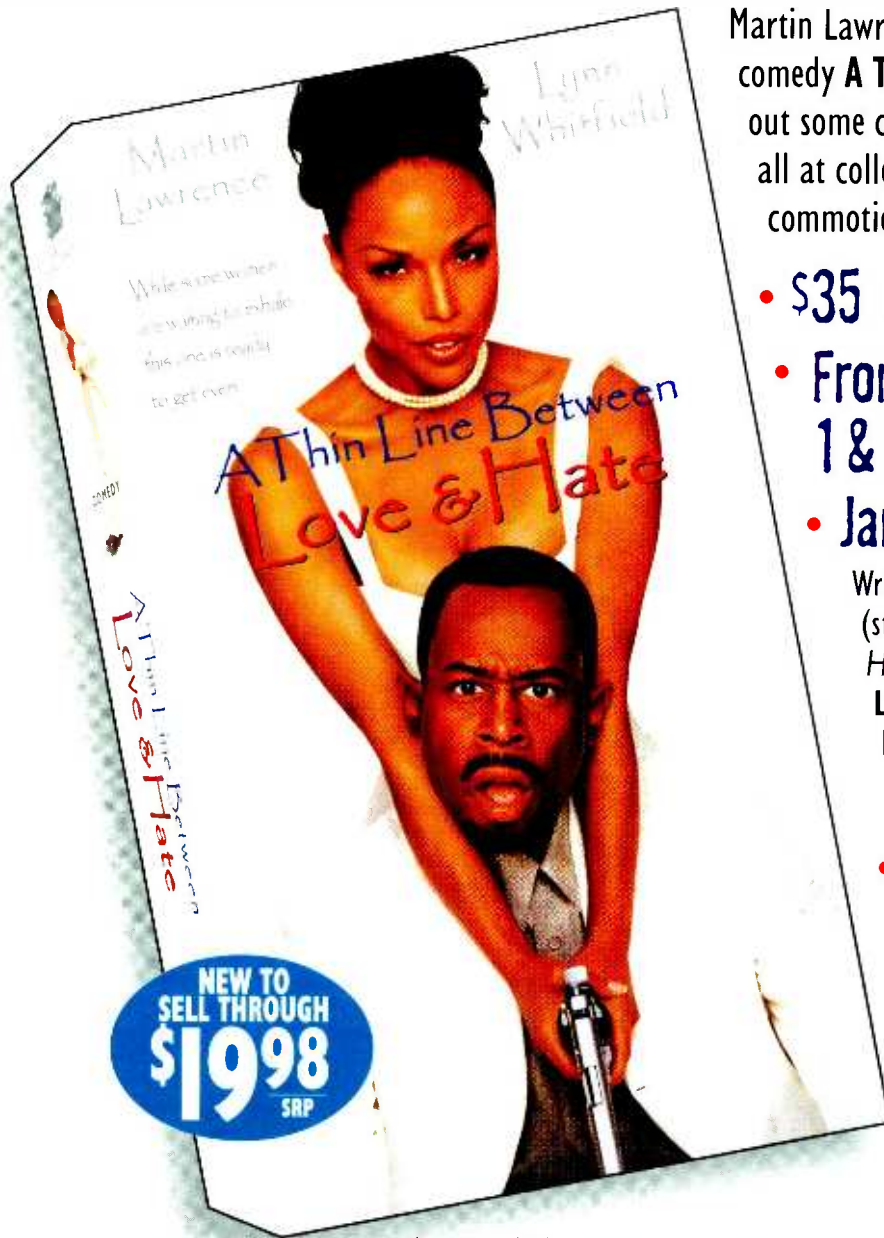
Though few companies are publicly talking about original DVD productions, there has been some development on a few game and music multimedia projects.

Acclaimed game designer Haruhiko Shono, who created the sleeper hit "Gadget," is already at work on an elaborate graphically rich DVD-ROM adventure game "The Underground," due from Synergy in 1997.

Many game developers are likely to convert existing multi-disc games, such as Sierra's seven-disc "Phantasmagoria," onto a single DVD disc. Older catalog computer games that are no longer commercially viable are also likely to be condensed onto a single DVD-ROM.

One major music label is already planning to reintroduce some of its top-selling catalog albums with additional historical and analytical multimedia content, including performance video, original studio outtakes and alternate versions of classic songs. The result is likely to put the existing genre of enhanced CDs to shame. —B.A.

All The Martin You Can



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A sexy comic thriller about a perpetual playboy who gets into hot water when he says all the right things to the wrong woman.

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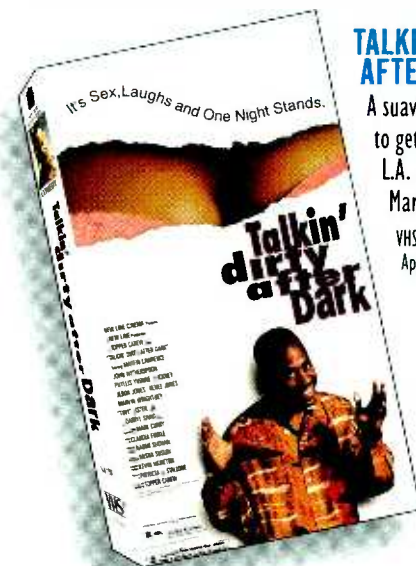


Martin Lawrence is causing hysteria in the sexy new comedy **A Thin Line Between Love And Hate** and busting out some classic moves in the hilarious **House Party** series all at collectible prices that are sure to create as big a commotion as **Talkin' Dirty After Dark!**

- \$35 Million At The Box Office!
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Written, directed by and starring **Martin Lawrence** (star of TV's *Martin* and the box office hits *House Party 1 & 2*, *Bad Boys* and *Boomerang*), **Lynn Whitfield** (*The Josephine Baker Story*), **Regina King** (*Friday*, *Poetic Justice*), Grammy Award-winning singer **Bobby Brown** (*Panther*).

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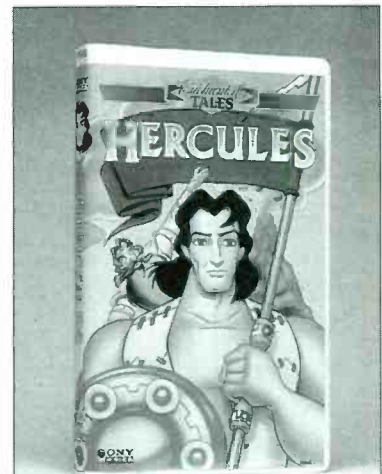
All titles feature high quality duplication in real time. ©1996 New Line Home Video, Inc. All Rights Reserved. Prices are sugg.

VIDEO FORECAST
Continued from page 54

over Niagara Falls and soared their motorcycles over cars and buses. Hosted by Regis Philbin, the video arrives in stores on Jan. 28, priced at \$19.95.

From A&E's "Biography" series, radio shock-jock Howard Stern is profiled in "Howard Stern: Radio Rebel." The hour-long video hits stores on March 25, priced at \$19.98.

Classics are on tap from MCA/Universal Home Video with



"Hercules" (top) and "Corduroy: The Puppy."

the Jan. 28 release of three more Deanna Durbin titles, "That Certain Age," "Nice Guy" and "Can't Help Singing," each priced at \$19.98.

The supplier is repricing rental titles "12 Monkeys" and "Gold Diggers" to \$19.98 on Jan. 28. The double-cassette title "Casino" will also be reduced to \$24.98.

Other repricings include foreign titles "Wicked City," "Bail Jumper," "Children Of Nature," "Masala," "Leon The Pig Farmer" and "Night Of Love," each priced at \$19.98 from Fox Lorber and distributed by Orion Home Video.

Orion's other distributed line, Triboro Entertainment, is repricing seven titles to \$9.98, including "Hard Bounty," "Street Law," "Sweet Justice," "Body Shot," "The Soft Kill," "Laws Of Gravity" and "Hand Gun."

Unipix Consumer Products also has "Animal Instincts," "Virtual Combat," "Bad Love," "Dark Secrets," "Grim" and "The Whispering," budget-priced at \$9.98 in EP format, beginning Jan. 21. Standard-play versions are available for \$14.98. ■

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Approx. 100 Mins. **R**



HOUSE PARTY 2

Kid's college money is stolen by a crooked music promoter and Play's solution is to stage the wildest hip hop pajama party of all time! This \$20 million box office hit stars Kid 'n Play, Martin Lawrence, Tisha Campbell and Queen Latifah.

VHS# N4091V □
Approx. 94 Mins. **R**



HOUSE PARTY 3

In this \$20 million box office smash, Play throws Kid an outrageous bachelor party when the high-haired one decides to get married. Starring Kid 'n Play, TLC and Bernie Mac.

VHS# N4191V □
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image
ENTERTAINMENT

MUSIC MARCHES IN

Continued from page 55

for the January-to-March period. On Feb. 18, Epic Nashville will release "Collin Raye: Greatest Hits," featuring songs from all four platinum-selling albums by the artist. The set will also include two new songs. The label will follow with a James Bonamy title on March 4 and a new Joe Dillie album, which will be released on March 18.

Meanwhile, Arista Nashville has scheduled first-quarter releases by Pam Tillis, Rodney Foster and Lee Roy Parnell, while Warner Reprise has slated new sets from Little Texas and Dwight Yoakam.

Kathy Mattea's new album on Mercury Nashville, "Love Travels," is co-produced by Mattea and Ben Wisch, with guest offerings from Gilian Welch and Jim Lauderdale.

On Feb. 18, Columbia Nashville will release the new not-yet-titled set from Chet Atkins.



Fat Possum cat: R. L. Burnside

MCA Nashville will release the debut album from Big House on March 2, while MCA and RCA Nashville are both prepping Patsy Cline reissues. RCA will also release "Best Of Lari White" and new artist Ray Vega's album, "Remember When," on Jan. 28.

RAP TO REGGAE

With such releases due as Capitol's new Beastie Boys set and "Higher And Higher," the first Jimmy Cliff album for Island Jamaica since the '70s, rap and reggae bins should be exceptionally well-stocked in the first quarter.

Capitol is also planning on bowing the new Spearhead album, "Chocolate Supa Highway," in February. Produced by Michael Franti, the album features Prophets Of The City's Lilly Hayden.

Loud releases the second Wu-Tang Clan album in February, while Epic drops the new, as-yet-untitled album by Cappa Donna in March and Profile delivers Camp-Lo's "Uptown Saturday Night" on Jan. 21. "Uptown Saturday Night" was produced by Ski (AZ, Bahamadia).

The Large Professor's next full-length, "The LP," will be released by Geffen Jan. 28.

Jive will come out strong in 1997 with its release of rapper KRS-One's album, "Just To Prove A Point," on Feb. 25.

SALT, PEPA AND MARMALADE

In addition to its Whitney Houston set, Arista will release new albums by Aretha Franklin and Real McCoy. Gary Barlow, formerly of Take That, will also bow with his

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◆ **Stronger boy appeal** and equal girl appeal give *The Hunchback Of Notre Dame* a much broader core kid audience than *Pocahontas*.

| % Of Kids Giving "Excellent" Rating* | | | |
|--------------------------------------|------------|---------------|----------------|
| | Total Kids | Boys Under 12 | Girls Under 12 |
| <i>The Hunchback Of Notre Dame</i> | 75% | 73% | 76% |
| <i>Pocahontas</i> | 69% | 60% | 74% |

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◆ This was **more than 3 times the gross** of the next biggest family film released this year to date!***

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- 24-Pc. Stock #9662

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- 48-Pc. Mixed Stock #9665



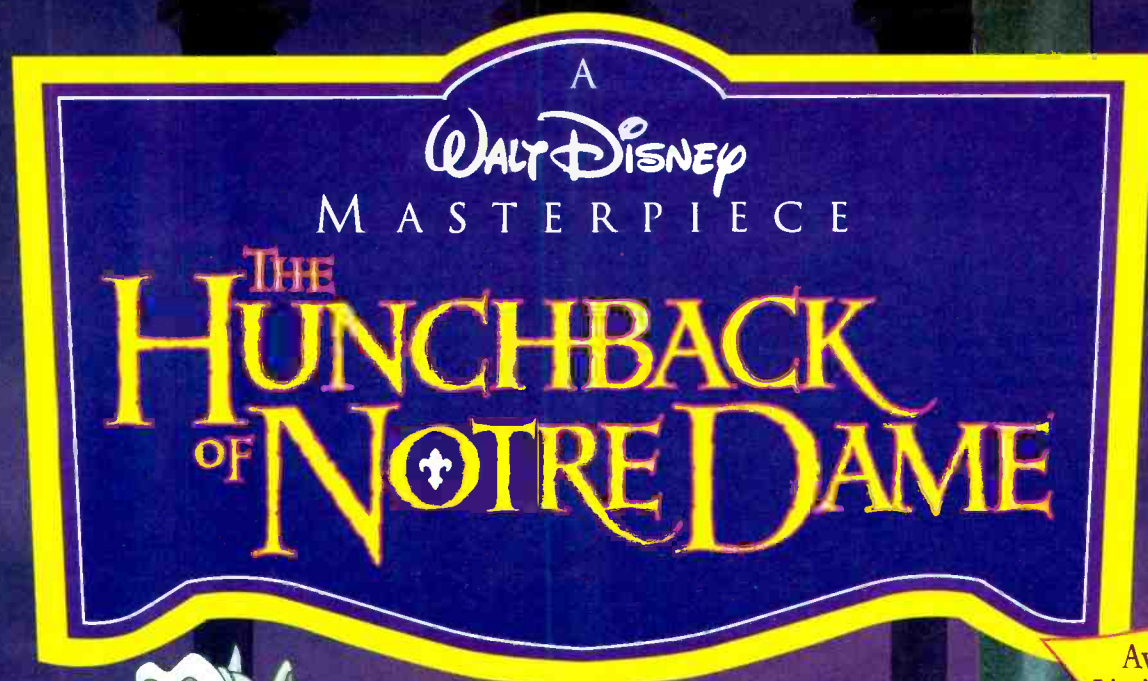
* National Research Group: *The Hunchback Of Notre Dame*, June 21, 1996. *Pocahontas*, June 23, 1995. ** BVHV Internal Estimates. *** Source: *The Hollywood Reporter*, September 4, 1996. Based on G- and PG-rated movies released between January 1, 1996, and September 4, 1996. † Offers end beginning April 21, 1997. Multiple purchases required for Hasbro, General Mills, Nestlé and Disney offers. Details inside video. Good in U.S. only and void where prohibited. Details for McDonald's offer at McDonald's.



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debut solo album on the label. In addition to a new Groove Theory album in March, Epic will release a new album by Brownstone in late February, while the follow-up to 4-PM's gold-selling 1994 debut, "Sukiyaki," will bow in the first quarter. In addition to its Salt-N-Pepa set, MCA will release a new Mary J. Blige album and the new set by Patti LaBelle, which features the Sean "Puffy" Combs-produced remake of "Lady Marmalade." RCA will offer a new March 11 release by platinum-selling act La Bouche.

JAZZ & BLUES: GUITARS, PIANOS, ETC.

Kokapelli Records will release a new album by R&B session guitarist Cornell Dupree early in the new year. "Bop N' Blues" showcases skills Dupree exhibited while working with the likes of Etta James, Miles Davis and Aretha Franklin. Both R.L. Burnside and Junior Kimbrough will release new albums on Capricorn's Fat Possum imprint on March 25. Discovery will release former RCA/Novus artist Warren Hill's new album. In March, Telarc Digital will release its "Oscar Peterson Tribute At Town Hall" set. The legendary jazz pianist is joined by the Manhattan Transfer, Shirley Horn, Roy Hargrove and Tony Bennett, who has his own album, "Bennett" *Continued on page 60*

ENTER*ACTIVE ENTRIES

Continued from page 56
 plans 10 new titles, including "Galactic Conquest" (PC), "Nanotak Warrior" (PlayStation), "Golden Nugget" (Macintosh, PlayStation), "Sabre Ace" (PC), "Grand Slam" (PC, PlayStation, Saturn), "Dead Space" (PC, PlayStation, Saturn), "Scavenger A" (PlayStation), "Scavenger B" (PlayStation), "Motor Cross" (PC, PlayStation) and "Caddy Hack" (PC, Macintosh).



"Trek" flick: "Starfleet Academy"

FIGHTING, BOWLING, DUMPING

Newcomer American Softworks Corporation will release the action/adventure fighting game "Perfect Weapon" and the bowling game "Ten Pin Alley" on the PC and Sega Saturn platforms. Other titles due in early 1997 are Blizzard's "StarCraft" (PC), Studio 3DO's "Army Men" (PC), BMG's "Mass Destruction" (PC, PlayStation, Saturn), Philips Media's "A Story About Me: In The Backyard" (PC), MGM Interactive's "H.O.S.T." (PC), Philips Media's "Down In The Dumps" (PC) and Viacom New Media's "D-Lab Deluxe" (PC). ■

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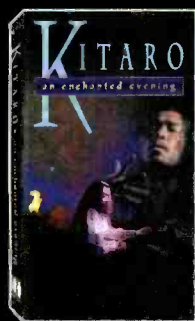
Kitaro, award-winning instrumental artist who calls his music "spiritual mind music," has sold over 10 million albums. This Golden Globe winner and Grammy-nominated artist is known worldwide for his outstanding music.

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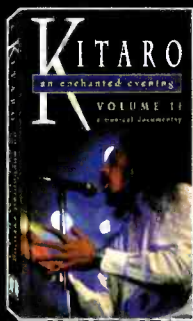
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MUSIC MARCHES IN

Continued from page 59

"On Holiday," due out on Columbia Feb. 4.

Also on the way from Columbia is a triple-CD set by Wynton Marsalis titled "Blood On The Field," and the much-anticipated new album by Buckshot LeFonque.

John Lee Hooker's untitled album will bow Feb. 25 on Virgin with guest spots by producer Van Morrison and Los Lobos. Hooker himself will guest on daughter Zakiya's new Virgin title: "Flavors Of The Blues" bows Jan. 28.

ASCENDING CLASSICAL CHORUSES

One of the hot classical titles expected to perform well early in the year is a Stravinsky album, "Pulcinella Suite," performed by the Chamber Orchestra Of The Lliure Theatre.

In addition to this album, Harmonia Mundi will release "Arvo Part" by mixed-choir group Theatre Of Voices.

Delos will release "Berlioz: Te Deum" by Voices Of Ascension Chorus And Orchestra. The album



A new Duran Duran in March

was recorded live at St. John The Divine church with nearly 400 musicians.

From Sony Classical come John Williams' conducting of hit scores. "The Hollywood Sound" (January), "Forgotten Songs: Dawn Upshaw Sings Debussy" (March) and Bobby McFerrin's "Circlesongs" (April).

DANCE SAMPLES

On the dance front, Hypnotic will release a new set by Juno Reactor in late January or early February. Another indie title expected to do well is the Deep Blue release "Escape From Brooklyn" by popular East Coast DJ Frankie Bones.

SOUNDTRACKS & COMPILATIONS

Priority will deliver the soundtrack to Miramax Films' hip-hop documentary "Rhyme & Reason," with its same-titled January release, featuring artists such as KRS-One, MC Eht and Crucial Conflict. The first single, "Nothin' But The Cavi Hit," is performed by Mack 10 and Tha Dogg Pound.

On Jan. 14, Island will release the soundtrack to the documentary "Mandela: Son Of Africa. Father Of A Nation." The album blends traditional African folk music, '50s jazz and pop, and various songs of protest.

Sonic Youth is scoring music for the newest Richard Linklater ("Slacker," "Dazed And Confused") film, "SubUrbia." The album, due Feb. 4, will include music by Beck, Sonic Youth and others.

The Misfits tribute album, "Violent World," will be released by

Caroline on Jan. 28. Pennywise, Prong, Goldfinger and NOFX all toast the seminal punks.

RCA releases a compilation of acts on British dance label Deconstruction Jan. 20, as well as "Club Cutz II," a follow-up to its successful Latin-flavored dance album, "Macarena Club Cutz."

RCA Nashville is handling the soundtrack to Paramount Pictures' "Going West Across America," which features music by such artists as Trisha Yearwood and Vince Gill.

High on the quirk meter, Rhino will release "Songs In The Key Of Springfield: Original Music From The Simpsons" on March 15. The set includes dialogue and themes from the popular animated show, as well as music performed by such "guest stars" as Tony Bennett and Tito Puente.

Also a laughing matter is Rykodisc's release of four albums' worth of material from the late Texas comedian Bill Hicks, now scheduled for February. ■

VITAL REISSUES

Continued from page 52

Mayfield, the O'Jays, Temptations and Roberta Flack, as well as a narrative recording by Jesse Jackson, who has developed a film of the same name.

Country fans can look forward to two double-CD sets from Razor & Tie. "The Ultimate Glen Campbell," to be released Feb. 18, is a career retrospective, with selected material from all three labels for which he recorded (Capitol, Atlantic and MCA). The label joins with Capitol for its March 18 release, "The Ultimate Tennessee Ernie Ford." This is the first set to compile country and gospel recordings from the artist.

RCA's Bluebird Heritage series will stick to mostly single-disc releases, with the exception of a two-disc set by bluesman Tampa Red. The package will be released in January or February. A triple-disc box from the Guess Who, featuring previously unreleased songs—such as a new version of the band's "American Woman"—is due from RCA in January.

PolyGram Chronicles is releasing several two-CD deluxe anthologies, packaged in a slip case with a 24-page booklet. Island Jamaica/Chronicles sets include Steel Pulse and Aswad releases titled "Sound System: The Island Anthology" and "Roots Rockin': The Island Anthology," respectively. Mandrill and the Tony Williams Lifetime will also get the double-disc treatment. Released on Polydot/Chronicles, the Mandrill set will be tagged "Sensewalk: The Anthology." Williams' Verve/Chronicles release will be titled "Spectrum." ■

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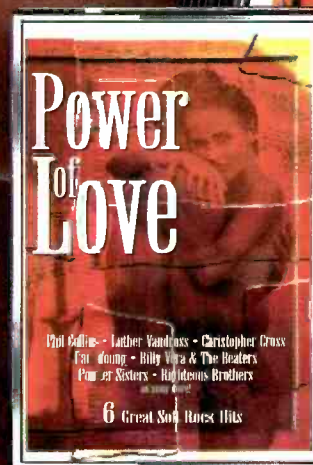
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The Enter*Active File

MERCHANTS & MARKETING

Multimedia Cos. Test Wares Around World

This story was compiled by Howell Lewellyn in Madrid, Arthur Goldstuck in Johannesburg, Robert Tili in Amsterdam, and Brett Atwood in Los Angeles.

Music and multimedia companies are exploring untested interactive turf in territories that have few computer households, such as South Africa and China, by introducing enhanced CDs, CD-ROMs, and World Wide Web sites. Lured by the promise and threat of an interactive-intensive future, companies in these areas are hoping not to fall behind hi-tech efforts in the U.S., Japan, and the U.K.—even with no guarantee that there will be a significant demand for multimedia product.

Of the 400,000 computers sold in South Africa in 1995, an estimated 24% are fitted with CD-ROM drives, according to Mark Walker, research manager of BMI-Techknowledge.

At the end of 1995, the total installed base of CD-ROM drives was estimated at 175,000, with anticipated growth conservatively pegged at 38% per year.

CORPORATE PENETRATION

BMI's estimate for 1996 is that 460,000-500,000 computers will be sold in South Africa. While there are no estimates for the CD-ROM component of these sales, there is general-market acceptance that up to half will be fitted with the drives. Already, 73% of PCs in corporate South Africa are fitted with CD-ROM drives, according to Walker. While this is a result of corporate customers needing to install ever-larger programs from CD-ROMs, it is also seen as a driving factor in the wide acceptance of CD-ROMs in the home.

Overall household penetration is rarely measured in any field in South Africa, due to the dramatically uneven distribution of such key resources as housing, electricity, and telephones.

Gallo Music International is the first South African record company to test the market for music-themed multimedia, with Lucky Dube's 10th-anniversary album, "Serious Reggae Business." The first enhanced CD cre-

ated in Africa, the disc allows computer users to hear songs and audioclips of the artist speaking and view photos, clippings, and text.

"The tools to enable compliance with the latest [enhanced CD] standard are still in development, so the biggest challenge was to build relationships with the tool developers," says Andre Venter, CEO of Xtra Worx, which produced the disc.

Charles Kuhn, managing director of Gallo, believes that the multimedia content will provide the company with a powerful new marketing tool: "It has tremendous value in exposing and marketing the artist to a broader audience that may not traditionally have bought the music or seen him live. It offers a wonderful multiple of spinoffs."

South African record companies

'It's incredible that there has been so little progress among the big labels'

have been slow to embrace the Internet. While numerous unofficial Web sites and pages devoted to specific bands have been created, the only formal South African music site is that of the Global Music Outlet (GMO), at <http://www.globalmusic.com>. It was originally set up in the U.S. in 1993 by Tony Stonefield as a "label site" on the Internet Underground Music Archive but established its own domain in early 1995.

GMO works in cooperation with several South African record companies to make album samples available on the site, including Shifty, 3rd Ear, Gallo, and PolyGram S.A.

About 750,000 CD-ROM drives are expected to be installed in Spain by the end of 1996, according to U.K. company Understanding Solutions. Most will likely be owned by professional bodies.

The number of CD-ROM software units in Spain, including those given

away by PC and CD-ROM magazines, was estimated at 3 million in 1995 and 6 million in 1996.

Music-themed multimedia product is extremely limited in Spain and, until now, has been used almost exclusively as a promotional tool, with editions limited to 500-1,000 units. The handful of multimedia singles on sale, such as "El Emigrante" by Celtas Cortos, sell for the same price as an ordinary single, around 700 pesetas (\$6).

LABELS ARE CAUTIOUS

The first two enhanced CD singles created in Spain were "La Profecia Multimedia" by Amistades Peligrosas (EMI) and "Negrita" by La Union (WEA), according to Eusebio Rey, director of Ibermemory, one of the few CD-ROM manufacturers in Spain.

"They were given away with the album as a promotional tool," he says.

Jose Luis de la Peña, director of national marketing at WEA, says that reaction to La Union's "Negrita" has been slow. "It's hard to know what the potential is, as the market does not yet exist here. My personal view is that the DVD is a better option. It has a much greater potential."

Javier Lopez, record sales manager at the Madrid branch of French mega-outlet FNAC, adds, "I think CD-ROMs will take off, but like everything else, it will take time."

Spanish labels are still a long way from embracing the Internet as a marketing tool, according to many executives.

"The majors are not at all interested in using the Internet," says Juanjo Castillo, who runs pioneer online music service company K O Comunicacion. "First, they know the fans are probably saving them the time and money... Second, they hope that their head office in the States or wherever will do it for them. The indies are more interested—in part because they feel that the sort of people who use the Internet are not mainstream pop fans."

An interesting two-man company that is trying to push the use of the Internet to promote Spanish music is Grupos Españoles en la Telarana (Groups in the Web). It was founded last September by Nacho Goberna, leader of pop outfit La Dama Esconde, and Briton Chris Khoo.

"We started out as music-industry Internet evangelists," says Khoo, "but things are pretty slow and very difficult. The only reaction has been from small indie labels, many of which are struggling with bands singing in English with limited resources. The majors' main problem or excuse is that they have to get permission from their head offices—there's a great deal of ineptness here. They have no budget for Internet use, and it's incredible that there has been so little progress among the big labels."

One notable exception is Heroes Del Silencio, one of Spain's most successful bands internationally. Fans of the act have created about 30 Web sites so far.

In the Netherlands, the music industry has only cautiously explored the potential of merging music with multimedia elements. One notable exception is De Raggende Manne's CD-ROM

"Roie Pap" (Solid/PIAS), which supplements its music with computer content that includes a comedic journey through the human body and a do-it-yourself Pope kit. Without much radio airplay—due to controversial lyrics—it has managed to sell 8,000 copies for the regular Dutch retail price of 40 guilders (\$24).

CONTENT IS KEY

Lead singer Bob Fosko (aka Geert Timmers), who last year hosted a multimedia show for VPRO television, values the project more for its content than for its commercial aspects.

"Our CD-ROM has been put together with the help of volunteers, all specialists in the field of multimedia and design," Fosko says. "So it's quite expensive to produce, and it will be hard to make a commercial success out of any Dutch music CD-ROMs. But as soon as that is sorted, I foresee a great future for [them]."

Only recently have Dutch record companies discovered the potential of the Internet. An interesting example is Sony Music Holland's Web site (<http://www.sonymusic.nl>), which includes a "demo studio" page that allows users to hear original music demos of songs by Sony acts.

"The idea is that we receive demos from bands, which we put on the Internet," explains Michel Peters, who is in charge of the site. "Our visitors may vote on which one they like best."

The Dutch Sony affiliate's site is linked with the home pages of its international sisters and amounts to about 100 Web pages.

INNOVATOR STAGE

Despite having the largest population of potential consumers, China's legitimate sales of CD and CD-ROM product are plagued by the continuing problem of widespread piracy. While music-themed multimedia is almost nonexistent here, some companies are attempting to establish a legitimate multimedia software market—even in the face of strict government guidelines that rigorously regulate the release of every title.

For example, Chicago-based MediaMax, through a joint venture with Shanghai-based Fudan University, has secured the rights to market Chinese-language versions of more than 100 CD-ROM titles from many leading international publishers, such as Time Warner Electronic Publishing, Creative Wonders, and Discovery Channel Multimedia.

"The Chinese market is not viewed as a priority by many companies, but it has huge potential," says James R. Fultz, chairman/CEO of MediaMax.

There are about 3.5 million multimedia PCs in China, and 1.7 million-2.2 million more computers are expected to be sold in the next year, according to Fultz.

"At the moment in China, we are passing through the innovator stage," says Joey Tamer, vice chairman of MediaMax. "In 1997, we expect to see the market demographic shift from early adopters to a mass market. But there needs to be a critical mass of software available."

GT Corp. Establishes Presence In Europe

GT NABS WARNER INTERACTIVE: GT Interactive Software Corp. has acquired Warner Interactive Entertainment, the European subsidiary of Warner Music Group, for an undisclosed price.

The European operation gives GT a direct presence in France, Germany, and Australia. The company, which has emerged as one of the top publishers of CD-ROM titles in the past year, also acquires an internal product-development team of graphic designers, artists, and programmers based in Manchester, England.

The deal does not affect Warner Music Group's North American interactive operations.

EARTHLINK LINKS TO LABELS: Elektra and Warner Bros. Records will bundle Earthlink Internet-access software with two promotional CD releases.

"Sites & Sounds," which contains tracks from Superdrag, They Might Be Giants, and other Elektra acts, is being distributed to college students through campus giveaways, concert-ticket outlets, and local retail promotions.

In early 1997, the ski-themed disc "Freaks Of Nature" will be distributed to snowboarders at 25 resorts. The Warner Bros. disc includes tracks by Porno For Pyros, Ditch Croaker, and Geggry Tah.

TUNES.COM DEBUTS: Online music retailer Tunes.com is hoping to distinguish its new World Wide Web site (<http://www.tunes.com>) from the fast-growing number of music-sellers on the Internet.

The site, created by Berkeley, Calif.-based Surf Communications, contains a feature that allows visitors to E-mail any of its song samples to other Internet users.

Tunes.com contains about 200,000 online song samples and aims to have 1 million by June 1997, according to Surf CEO Kamran Mohsenin.

The site uses intelligent agent software that makes song recommendations based on the samples the user selects. In addition, the user can explore recommended music lists from such celebrities as President Clinton, Carlos Santana, and Graham Parker.

A searchable index of songs, composers, and artists is also accessible at the site, as well as a clickable song-review database.

WOW? NOT NOW: CompuServe is ceasing its consumer online service Wow!, following less-than-impressive subscription numbers in its first eight months of operation. Effective Jan. 31, 1997, the service will close, as the company shifts its online strategy to the business market. CompuServe had expected to draw about 1 million users with its flat-priced, easy-to-navigate service. Instead, WOW! barely reached 100,000 users.

DEALINGS: CyberDice, which is headed by former Geffen multimedia executive Norman Beil, has inked a multi-title deal with Hasbro Interactive.

Send news items to the Enter*Active File at batwood@billboardgroup.com.



Apple Cafe. Apple Computer has licensed its name to Mega Bytes International BVI for a new chain of cyber-themed restaurants. The first Apple Cafe is expected to open in Los Angeles in late 1997.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Labels' Revenue Gains Surpass U.S. Music Spending

■ BY DON JEFFREY

NEW YORK—A new report on the communications industry indicates the growing importance of international operations for the music business.

The study shows that last year, total revenue for music companies increased more quickly than did domestic spending by consumers on recordings.

The report, from the New York-based investment bank Veronis, Suhler & Associates Inc., also reveals that the operating profit and cash flow of music companies rose at higher rates than revenue.

Veronis, Suhler states that revenue from publicly traded music companies increased 6.9% in 1995 from the year before. The Recording Industry Assn. of America has reported that U.S. consumer spending on music last year went up only 2.1% to \$12.2 billion.

The discrepancy demonstrates that last year, international music sales grew at a faster rate than that of domestic sales.

The bankers point out that the U.S. market experienced a slowdown because overexpansion by music retailers led to excess retail capacity.

Operating profit for publicly owned music companies rose 11.1% last year. Operating cash flow (earnings before interest, taxes, amortization, and depreciation) increased 11.7%. These percentages outpace the 6.9% jump in revenue because of the growth in sales of CDs, which have higher profit margins than other formats.

PolyGram, for example, reports that CDs accounted for 79% of music revenue in 1995, compared with 75% the year before.

Profit margins (profit as a percentage of sales) were higher last year as the CD continued to replace the cassette as the configuration of choice for music. Operating income margin rose 0.4 points to 12.3%, and operating cash flow

margin increased 0.8 points to 19.1%.

The report lists data from 12 companies, but because financial information was incomplete from such major corporations as EMI Music, Sony Music, and BMG, the computations are based mostly on figures from Time Warner's Warner Music Group and PolyGram's music unit. Partial data from such smaller companies as Navarre, All American Communications, Grupo Televisa, Chrysalis, Integrity Music, K-tel International, and Quality Dino was also used.

The companies reported assets of \$12.2 billion, an increase of 3.6% from the previous year. There was also a higher return on assets, which is an important measure of a company's investment value. Operating income return on assets rose 0.5 points to 12.3%, and operating cash flow return on assets was up 0.8 points to 14.4%.

Although the music business was up by most measures last year, its total revenue grew at a slower rate than the average increase (13.2%) for the 11 segments of the communications industry, according to Veronis, Suhler.

Revenue from interactive media companies soared 49.8% last year because of increased use of the Internet and online services, making it the fastest growing segment of the industry.

Another rapidly growing area is subscription video services, which includes the cable, direct broadcast satellite, and wireless cable businesses. Revenue rose 21.9% on the strength of gains in viewership and advertising sales.

Subscription video services also had the highest operating cash flow margin, 39.4%, although that figure declined 3.6 points from the year before.

Operating income margin for music companies (12.3%) was lower than the average margin for all segments of the communications

industry (13.9%). But while the overall margin actually declined in 1995 by 0.4 points, the music companies' margin was up 0.4 points.

The highest margin in the communications industry was posted by TV and radio broadcasters, 24.1% (see story, page 84). Reasons for the high profitability are the general turnaround at stations since the 1991 recession and rapid consolidation in the radio business through acquisitions, which has reduced stations' costs.

The largest company in the study was Time Warner, with total revenue of \$17.8 billion.

Revenue, Operating Income, Operating Cash Flow, and Assets of Publicly Reporting Recorded-Music Companies

(\$ MILLIONS)

| Year | Revenue | Operating Income | Operating Cash Flow | Assets |
|------|-----------|------------------|---------------------|------------|
| 1991 | \$6,788.5 | \$ 689.4 | \$1,036.5 | \$10,297.8 |
| 1992 | 7,160.5 | 752.0 | 1,187.1 | 10,493.5 |
| 1993 | 7,444.9 | 798.8 | 1,292.7 | 11,127.7 |
| 1994 | 8,522.8 | 1,010.6 | 1,556.4 | 11,840.4 |
| 1995 | 9,112.7 | 1,122.5 | 1,738.5 | 12,264.4 |

SOURCE: VERONIS, SUHLER & ASSOCIATES COMMUNICATIONS INDUSTRY REPORT

Music Marketing With A Difference

N.J. Firm Offers Alternative Ways To Reach Consumers

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—As every record label knows, even the most ingenious of marketing campaigns can fall flat if it doesn't reach the appropriate consumer base. Making that connection is the sole mission of Music

Marketing Network, which reaches beyond traditional channels to provide labels with a variety of specialized direct-marketing and research services.

Marketing has a client base of about 100 companies, most of them major and independent labels and distribution companies. Lately, it has expanded its roster to include firms working in other entertainment media—home video labels, cable television networks, and entertainment publications.

The company consists of four departments: a marketing division that devises customized niche-marketing programs, a research division that gathers customer profile information via surveys and focus groups, a merchandising division that handles direct selling, and a back-end support division that comprises fulfillment, telemarketing, and project management.

The bread and butter of Music Marketing—which just completed its first round of outside funding—is its vast database of more than 3.5 million consumers that represent more than 15 million transactions. "Everything this company is about is to build the most efficient consumer database for the entertainment community," says Paul Chachko, co-president/COO. "There are some databases out there that

(Continued on page 68)



Marketing Network, which reaches beyond traditional channels to provide labels with a variety of specialized direct-marketing and research services.

Last August, he left his post as VP of marketing at Mercury Records to launch the company. Headquartered in Red Bank, N.J., with satellite offices in New York and Los Angeles and one soon to open in Nashville, Music Mar-

On Tour

| | | |
|-----------|---------------------|--|
| 12/3 | San Juan Capistrano | Coachhouse |
| 12/5 | Reno, Nevada | Humpty's |
| 12/8 | San Francisco, CA | Warfield Room w/Crash Test Dummies |
| 12/7 | Boise, Idaho | Tom Grange's |
| 12/8 & 10 | Los Angeles, CA | House Of Blues w/Crash Test Dummies |
| 12/11 | Portland, OR | Key Largo |
| 12/12 | Seattle, WA | Backstage |

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After The Holidays, It's Time To 'Crunch' RCA Dance Compilation Tied In To Fitness Facilities

■ BY JIM BESSMAN

NEW YORK—While most labels see the holiday season as clearly distinct from the rest of the year, RCA Records has found a way to use it to set up a first-quarter promotion for its just-released fitness title "Heavy Breathing—The Crunch High-Energy Workout"—a tie-in with New York-based Crunch Fitness International.

This title, which contains RCA label dance hits and features the familiar "Crunch fist" logo on the cover, is the first of a projected series to be issued under a marketing partnership between the label and the innovative fitness facilities, whose hipness factor in New York has been bolstered by a series of award-winning TV spots. The title was released Oct. 29, but as RCA VP of strategic marketing Mike Omansky explains, the release date was geared not so much toward holiday sales as the ensuing fitness season. This period follows the holidays and takes up the entire January-March first quarter.

"Fitness season begins Jan. 1," says Omansky, who executive-produced "Heavy Breathing." "Traditionally we pig out during the holidays, and our New Year's resolution is to lose weight, get in shape, and make up for what we've just done, and from Jan. 1 through the end of March, fitness videos, equipment, and related weight-reduction product goes through the roof."

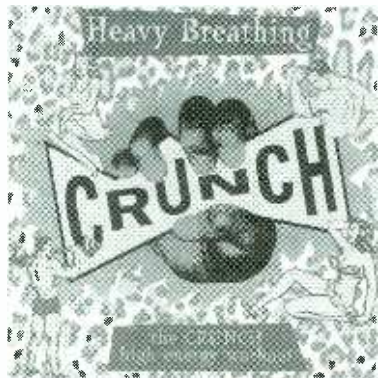
RCA, then, is shooting for post-holiday fitness-season sales of the "Crunch" title, which is coming out early to get nontraditional music retailers aware and behind the product. Key to this is a major alternative distribution channel, the 420-store Service Merchandise chain, which is being supplied by BMG now but will be selling the title in late November as part of its special fitness-product promotion.

Service Merchandise, says Omansky, will be setting up special fitness sections in which the otherwise full-line priced "Heavy Breathing" will be

custom-displayed and sale-priced at \$11.99 for the CD, \$7.99 for the cassette. An in-store directive will promote additional discounting when customers buy Walkman-type hardware product.

On the more traditional music retail side, RCA is heavily cross-promoting and marketing the "Crunch" disc with the multifaceted company whose name the label licensed.

"A lot of people think it's just a gym," says Omansky of Crunch, which now has five 20,000-square-foot



fitness centers in Manhattan, with a 30,000-square-foot facility set to open in January in the Virgin Megastore complex in Los Angeles, followed by a first Crunch gym in San Francisco later in the year.

"But gyms are only the tip of the iceberg," he says. "They have a \$20,000-a-year clothing line; a sell-through fitness video line with Handleman's Anchor Bay Entertainment that sold over 70,000 pieces in the past year; a book deal with Doubleday ['Crunch—The Complete Guide To Health And Fitness,' to be published in January]; a new TV show on ESPN2, 'Crunch Fitness,' which runs three times a day; and a VH1 special, 'Crunch And Munch,' to run first on Thanksgiving, followed by 14 replays.

"So it's a fitness concept, with tentacles running out in other directions—not just a gym."

Crunch is integrating the music on "Heavy Breathing" into its TV programming, says Omansky, and is already playing and selling it in its fitness centers. Crunch and the label are now working together to publicize the disc—which was recently featured in USA Today—and further cross-promote it in book and record stores. But Omansky notes that the title was expressly developed to "fit perfectly" in music stores' expanded dance genre sections.

"We have extended mixes of tremendous dance music," says Omansky of "Heavy Breathing," a 12-track catalog compilation that includes the omnipresent "Macarena," the Pointer Sisters' "Jump," Vicki Sue Robinson's "Turn The Beat Around," and Buster Poindexter's "Hot Hot Hot."

Omansky adds that the selections have been sequenced to promote a three-phase workout (warm-up, workout, cool-down), under the direction of compilation producer Nina Murracini, a dance-club scene expert.

"It's not the first branded workout product—not a generic fitness title," notes Omansky of the Crunch tie-in. "We're bringing the genre to a major level."

Omansky previously learned the fitness market's potential as head of his Worldwide Entertainment Marketing indie marketing firm, which had assisted in marketing PPI Entertainment's immensely successful Denise Austin exercise video product. When Omansky, a former RCA Records executive, returned to the label a year ago, one of his goals was to come up with a fitness audio project that could exploit RCA catalog with a strong marketing hook.

"Crunch is a hip, expanding business and a natural match for us," he says. "Within five minutes of talking with [Crunch president] Doug Levine, I wanted to make a deal with him."

Music, notes Levine, has long been important at the inclusive, cutting-edge Crunch fitness clubs, where exercise classes have been led by rappers and even Harlem church choirs.

"The idea is that music and exercise really go together," says Levine. "People like to work out to music, and music is a big part of the look and feel of our clubs. When we started five years ago or so, maybe three in 100 people came in with Walkmans, and a lot of gyms didn't even play music. Now there's probably 40% with Walkmans, and we've also installed Sony MiniDisc players on a lot of our cardiovascular machines and have MiniDiscs which you can pick up at the front desk.

"And we've worked hard in designing our video and stereo systems: Our Lafayette Street gym really has nightclub quality sound."

Omansky stresses that "Heavy Breathing—The Crunch High-Energy Workout" is not "just a one-shot deal." A second Crunch/RCA audio title is being readied for April shipment and will depart somewhat from the exercise program format, he says.

"We have many angles in mind with the joint-marketing concept," says Omansky, who also looks to stage a major in-store event at a New York music store in January to push the initial release.

newsline...

HANDLEMAN reports that music sales from its rackjobbing operations (Handleman Entertainment Resources) increased 11% in the second fiscal quarter to \$163.9 million from \$147.3 million a year ago because of "improved sales for major customers driven by increased promotional activity." Video sales soared 40% to \$97.6 million from \$69.6 million because of such hits as "Toy Story" and "Twister" and "a reduction in product returns from customers." Sales from Handleman's NCE unit, which includes licensed music, video, and computer software, climbed 18% to \$44.4 million from \$37.5 million. The company's international unit posted a 64% rise in sales to \$30.1 million from \$18.3 million a year ago. Although the gross profit margin declined to 22.6% from 24.1% last year because of the rackjobbing promotions, net income more than doubled to \$6.8 million from \$3.3 million in the same quarter a year ago.

A SURVEY commissioned by Sensormatic Electronics shows that in 1995, retailers lost \$27 billion, or 1.87% of total annual sales, to employee and customer theft, administrative error, and vendor fraud. The 1996 National Retail Security Survey was conducted by the Security Research Project at the University of Florida and collected data from 311 retail companies. Recorded music and video had the third-highest level of losses (2.5%), after camera/photography and optical. Sensormatic, which markets an electronic anti-theft system that uses acousto-magnetic technology, also reports that it has accelerated the electronic tagging of products in Kmart stores.

K-TEL INTERNATIONAL reports that net income rose to \$852,000 in the first fiscal quarter from \$305,000 a year ago, while sales declined to \$15.6 million from \$16.6 million. The company attributes the results to the restructuring and divestiture of unprofitable divisions. Net sales of K-tel's U.S. music operations increased 15%. The company states, "Our focus going forward will be to build and expand on our entertainment product lines with an emphasis on music, expansion in video lines in the U.S., and expansion in direct response marketing for all of our product lines."

CASE LOGIC, the marketer of CD carrying cases and other accessories to music retailers, reports that it has redesigned its packaging line and introduced a new logo. New carrying cases come in a broad array of colors. The 12-disc case retails for \$12.95; the 24-disc case is \$19.95.



LIBERTY MEDIA, the cable programming arm of the nation's biggest cable operator, Tele-Communications Inc., posts net profit of \$18 million for the third fiscal quarter, compared with a loss of \$12 million in the same period last year. Revenue fell to \$290 million from \$353 million. Liberty owns stakes in Time Warner, BET Holdings, and QVC, among other properties. Revenue from its Encore pay-per-view movie unit rose 79% in the quarter due to an 88% increase in subscriptions.

MCA/UNIVERSAL HOME VIDEO'S full-length, direct-to-video release "The Land Before Time III: The Time Of The Great Giving" received the award for outstanding achievement in an animated home video production at the 24th annual Annie Awards recently. The awards were established in 1972 by the International Animated Film Society.

THE GOOD GUYS! reports a net loss of \$6.2 million for the fiscal year that ended Sept. 30, compared with a profit of \$14.2 million last year. Overall sales rose only 4% to \$925.7 million from \$889.2 million, while sales from stores open at least a year declined 8% from a year ago. The loss included

the good guys!

an after-tax charge of \$2.3 million to cover stores' remodeling, expansion, and relocation. The charge will cover the conversion of some stores to the new Expo concept. The company states, "We faced a slowdown in consumer demand for audio and video products, along with a continuing shift in our product mix toward personal computers that lowered our gross margin. As a result, we reported the first operating loss in our 23-year history."

TIME WARNER has appointed J. Carter Bacot, chairman/CEO of the Bank of New York, to its board of directors, filling a seat designated for selection by Time Warner's new vice chairman, Ted Turner. Time Warner recently completed its acquisition of Turner Broadcasting System. The company also declared a quarterly cash dividend of 9 cents per common share, as well as a stock dividend on its preferred shares.

CINERGI PICTURES ENTERTAINMENT reports that its net loss narrowed to \$294,000 in the third quarter from \$9.1 million last year. But revenue declined to \$30.2 million from \$51.5 million a year ago. The film production company released no new movies during the quarter but booked revenue from the domestic home video release of "Nixon" and other films. The company is releasing "Evita," starring Madonna and Antonio Banderas, on Christmas Day. Cinergi continues to conduct discussions with third parties regarding the sale of the company or a stake in it.

EXECUTIVE TURNTABLE

DISTRIBUTION. Richard Peluso is promoted to VP of sales for Chordant Distribution Group in Nashville. He was executive director of field sales and multimedia development.

Arrik Weathers is named West Coast field sales manager for black music at WEA Corp. in Simi Valley, Calif. He was urban marketing manager for EMI Music Distribution.

ENTER*ACTIVE. Jim Bass is appointed VP of finance for Sony Computer Entertainment in Foster City, Calif. He was VP of finance for Sony Interactive Entertainment.

Jim Courter is named president of IDT Corp. in Hackensack, N.J. He was a U.S. representative for New Jersey and chairman of the National Base Closure and Realignment Commission.

Victor Viegas is named CFO at Macrovision in Sunnyvale, Calif. He was CFO/VP of finance at Balco Inc.



PELUSO



WEATHERS

RELATED FIELDS. William P. Clark is named senior VP/CFO of the Spelling Entertainment Group in Los Angeles. He was senior VP of finance for Walt Disney Studios.

Steve Rothenberg is appointed to senior VP of domestic theatrical distribution in Los Angeles. He was senior VP/general sales manager for Savoy Pictures.

Please send all information for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036.

SOUNSCAN JAPAN ADDRESSES CHALLENGES

(Continued from page 6)

es, reflecting the fast-paced Japanese market. The service tracks sales of individual albums, singles, and sell-through videos, as well as providing sales data arranged according to such criteria as geographical region, record company, and musical genre.

"Since our data tracks even the sale of a single unit, we can provide much more detailed information than Oricon," says Tadashi Takahashi, a member of SIP's marketing and information department. "We could change the entire sales strategy of the Japanese music industry if the number of stores providing data and our clients increase rapidly enough.

"Relatively few record stores in Japan are equipped with point-of-sale systems," Takahashi adds. "We can't expect the number of such stores to increase much, but we hope to have 1,000 stores linked to the system in the very near future."

Most of the stores now providing sales data to SoundScan Japan are located in major cities, such as Tokyo and Osaka. Takahashi estimates that they account for about 12% of the Japanese prerecorded music market.

"Sony and Toshiba-EMI absolutely refuse to cooperate with SIP," says one industry source here. "I wonder why SoundScan decided to link up with JVC. They should have dealt with the [Recording Industry Assn. of Japan]."

The RIAJ, which currently releases monthly shipment-based album and singles charts, is now planning to produce weekly charts. However, those too will be based on manufacturers' shipments.

At present, SoundScan Japan cannot handle data from foreign chains Tower, Virgin, and HMV, nor can it track sales of European imports. Takahashi says those problems should be resolved within the next few months.

"If the SoundScan system were running through both [Sony-affiliat-

ed distributor] JDS and [Matsushita-affiliated] NRC, there'd be a lot more interest," says Peter Buckleigh, EMI Music's resident director in Japan. "The fact that it's with the NRC group makes it look like something designed to enhance their distribution system rather than an independent chart. I think that's what they've got to try and overcome."

More enthusiastic about SoundScan

Japan is Jive Records U.S. president Barry Weiss, whose company recently signed a licensing deal with leading Japanese independent label Avex. "I look at SoundScan Japan every Wednesday from New York," he says. "It's great. I'm now monitoring the Japanese market really closely. I study the Japanese SoundScan as much as I study the American and Canadian SoundScans."

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Alliance: Despite '96 Losses, Future Appears Promising

IT HAS BEEN a rough fortnight for senior management at Alliance Entertainment Corp. On Nov. 14, the company posted a larger-than-anticipated loss of \$9.4 million for the quarter ending Sept. 30. It also reported that in order to fund a consolidation plan, it will take \$28 million-\$32 million in charges in the fourth quarter, which likely means that the company will post a net loss for the quarter and the year. Remember, Alliance has already run a \$35.9 million net loss through the first three quarters.

Then, Moody's Investors Service cut Alliance's debt to a "Caa" grade, one of the agency's lowest rankings. And, to make matters worse, Toby Knobel, president of the company's Passport Music Distribution division, in a Nov. 20 vendor letter obtained by Billboard, confirmed rumors that Alliance is "experimenting some cash flow concerns." However, he stated that the concerns are not of "a serious or other-than-temporary nature."

Alliance executives didn't return calls seeking comment on the company's financial health. So let's look closely at Knobel's letter, since in it, he appears to take exception to something I wrote on Alliance (Billboard, Nov. 23).

Prior to the announcement of Alliance's third-quarter financial results, a rumor was rampant throughout the music industry that an Alliance Chapter 11 filing was imminent. In investigating this, I found that the company's distribution operation was behind in label payments. But contrary to the rumor, I learned that Alliance's one-stop operation was (and is) not only current with the majors, it is taking advantage of early payment discounts. So the rumors were at least partially wrong.

Rumors aside, the only information concerning the company's financial health available to me at press time—which was hours before Alliance's Nov. 14 conference call with Wall Street analysts—was a Nov. 11 report issued by PaineWebber analyst Craig Bibb. In it, he pointed out that the company had an infusion of \$62.5 million during the quarter, thanks to an equity investment of \$42.5 million from BT Capital and the \$20 million in cash that Red Ant had in its coffers at the time it was acquired. In that report, Bibb put forth the opinion that a near-term "liquidity crunch is improbable."

However, those who listened to the conference call could draw the conclusion that indeed a liquidity crunch is possible. Total current liabilities were \$304.3 million, while long-term debt was \$228.5 million, according to the company's 10-Q filing with the Securities and Exchange Commission.

According to Alliance management, as of Sept. 30, the company had \$17.7 million in cash and cash equivalents. Of that, \$17.4 million-\$12.4 million in cash and \$5 million on call from Wasserstein Co. appeared to be parked at the Red Ant subsidiary. Sources suggest that under the merger agreement between Alliance and Red Ant, the label's cash is dedicated to developing proprietary music content, which means that as of

Sept. 30, Alliance had only \$300,000 in cash available for general corporate use. At that time, it also had \$15 million available from its \$150 million revolving credit facility, having drawn down \$135 million.

Moreover, accounts receivable totaled \$154 million. But the Knobel vendor letter indicates that collecting receivables is a tough proposition. According to that letter, one retail chain owed the Passport subsidiary \$150,000 but paid only \$1 and indicated that it would make the rest of the payment by returning product.

Against that backdrop, Alliance has been actively seeking a capital infusion and is said to be talking to various Wall Street entities, including Apollo Advisors, about raising \$75 million-\$100 million in equity. Sources say that should a deal be struck, it will likely include new capital from current investors: BT Capital, Bain Capital, and Wasserstein Co.,

as well as Alliance co-chairmen Al Teller and Joe Bianco.

An infusion in equity would relieve cash-flow pressures and provide capital for acquisitions of music labels,

which is the main strategic direction that Alliance is pursuing.

Before Alliance merged with Red Ant, it acquired two labels, Castle Communication and Concord Jazz. In the first nine months of the year, Alliance's net sales from those labels were \$51.4 million; this doesn't include what Red Ant brings to the table. In looking at gross margin, proprietary product turned in a 43.5% margin, far outdistancing the distribution margin of 13.3%, which resulted in a combined margin of 16.4% for the company.

During the conference call, Teller, who previously headed up MCA's music operation, told analysts that Red Ant will release a minimum of 25 albums in 1997, including sets from rap label Delicious Vinyl, with which it had struck a deal. He said he is confident that Red Ant will achieve significant commercial successes in 1996 and, with luck, will do \$50 million in sales. Red Ant "will be one of the fastest-breaking new start-ups in the record business in quite some time," Teller said, predicting that it would evolve into a major label.

Bianco noted that Alliance is hungry to invest in music content. He said that formerly expensive acquisition possibilities now carry a lower price tag.

So, in seeking a capital infusion, Alliance management is asking potential investors to ignore its current problems and bet on Teller's ability to develop the company into the seventh major. That major will have significant distribution capabilities via Alliance's one-stop group and a to-be-revamped independent distribution company, which, management says, will attract entrepreneurs overseeing up-and-coming labels.

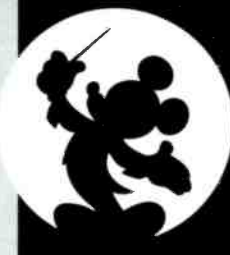
Alliance management is probably pointing out to potential investors that even through the hard times being experienced by music retail, most established labels continue to post profits. As such, they are positioning the Red Ant/Alliance marriage to Wall Street as a story worth investing in.

RETAIL TRACK

by Ed Christman



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Koch To Distribute John Fahey's Revenant Sets By Derek Bailey, Jim O'Rourke On '97 Schedule

REVENANTIALLY YOURS: Koch International in Port Washington, N.Y., has scored the distribution rights for John Fahey's new label, Revenant Records.

Fahey, of course, is the father of what he has sometimes referred to as "American primitive guitar." In 1959, he founded the fabled Takoma Records to release his own recordings and those of other like-minded acoustic guitar artists (including **Robbie Basho**, **Peter Lang**, and **Leo Kottke**). Last year, Fantasy bought the Takoma catalog (Billboard, Oct. 14, 1995), and the Berkeley, Calif.-based firm has begun to reissue albums by Fahey and others.

Revenant will have a decidedly different bent than Takoma, reflective of Fahey's diversifying musical interests. In January '97, the guitarist will



by Chris Morris

release an album on Portland, Ore.-based indie rock label Tim/Kerr; the set, "City Of Refuge" includes music that veers from Fahey's traditional blues-based style to pure industrial noise.

The first release from Revenant, set for January of next year, will be "Music And Dance" by the challenging English guitar experimentalist **Derek Bailey**. According to **Dean Blackwood**,

Fahey's Nashville-based attorney, who is also acting as label manager, the album, recorded live in 1980, features "natural percussion" by Japanese Butoh dancer **Mia Tanaka**.

In February 1997, the label will follow with two more releases. "Nefertiti," a double-CD reissue of a live set by avant-garde jazz pianist **Cecil Taylor's** great '60s group, featuring alto saxophonist **Jimmy Lyons** and drummer **Sunny Murray**, was recorded in 1962 at the Cafe Montmartre in Paris. The other album, "Happy Days," is a new composition for guitar and hurdy-gurdies by **Jim O'Rourke** of experimental unit **Gastr Del Sol**; O'Rourke and Fahey recently appeared together at a festival in Chicago mounted by Atlanta indie label Table of the Elements and are recording a collaborative album for the imprint.

Revenant will explore deep American musical roots in the spring of '97 with reissues of the **Stanley Brothers** (their great early bluegrass sides for the Rich-R-Tone label), banjoist **Roscoe Holcomb** (his Folkways recordings), and obscure cowboy singer and slide guitarist **Jenks Tex Carman**. Later in the year, the label will release a solo album by Bailey, duets by Bailey and percussionist **Milford Graves**, and a solo Fahey work that is described by Revenant as "meditations on **Skip James'** castration complex." (The late Bentonia, Miss., country blues guitarist/singer James was rediscovered by Fahey in the early '60s, and his limpid guitar style had a major impact on Fahey's approach.)

All in all, Revenant sounds like an adventurous undertaking and a bright return to the record game by one of this country's most inspired and unique instrumentalists.

JAZZ ME: Speaking of Fahey and Koch, for many years, we've been haunted by the sublimely repetitive song "Texas And Pacific Blues," which Fahey interpreted unforgettably on his 1972 Warner Bros. album "Of Rivers And Religion," an old-time jazz recital with full-band backing.

So imagine our delight when we came upon the original 1928 recording of "Texas And Pacific Blues," by **Frenchy's String Band**, on the first volume of "Jazz The World Forgot," a two-disc compilation of vintage recordings on Koch's Yazoo Records.

Yazoo was founded in the '50s by the late **Nick Perls**, who used his old blues 78s and those of other collectors as the basis for a series of LP anthologies, which became an undergrad course in the education of many blues enthusiasts of the '60s.

Today, Yazoo continues under the aegis of Koch's Shanachie Records. The label has recently been exploring the dark corners of the vintage repertoire, in such series as its three-CD *Before the Blues* (featuring preblues artists), two-CD *the Music of Kentucky* (compilations of impossibly rare early country sides), and four-volume *the Secret Museum of Mankind* (which anthologizes obscure and fabulous ethnic recordings of the 78 rpm era).

Yazoo maintains its high qualitative standards on "Jazz The World Forgot." Compiled by **Sherwin Dunner** and

(Continued on page 70)

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MUSIC MARKETING WITH A DIFFERENCE

(Continued from page 63)

labels have access to, but for the most part, they are old or not usable in their present state."

Music Marketing's staff of 55 mined most of these names by working with labels to create bounce-back cards that are inserted into albums. The cards seek information ranging from basic demographic statistics to favorite fast-food restaurant, beverage, type of jeans, recently read book, and late-night television program. The company typically gets a 7%-12% response rate to the cards, according to Mazzocco, and information is input in a central system, where it is sliced and diced into a number of categories.

Labels that work with Music Marketing can request that the feedback from the cards on selected projects remain proprietary, but Mazzocco says about 80% of the data belongs to his company.

Music Marketing also garners names from the Internet and on-site at various tour venues. Beyond its core database development trade, the company is branching into other types of unique marketing programs. In October it launched its SoundCheck service, an alternative to couponing that employs customized live checks that labels can get into consumers' hands in a variety of ways and that any retailer can cash instantly. The program is the first of its kind, and sev-

eral labels are putting it to the test, including Capitol Records, Polydor Records, TBT Records, and Virgin Records for the rerelease of the "Sacred Spirits" compilation album.

"The music industry for many years has been looking for a mechanism to really [encourage] consumers to try new products," says Lisa Lewis, VP of marketing at Music Marketing. "With retailers, one of the big problems with coupons is that by the time they go to get the money back, the item is already on sale and they have lost a good chunk of the profit."

Indeed, the music industry appears ready to embrace a better in-store mousetrap. "I like the idea better than coupons," says Ricky Mintz, VP of advertising and merchandising at Capitol. "With coupons you can't instantly quantify results. With the checks, you can instantly access response and see how many are turning up at which retailers."

Capitol is testing the checks to support the Dave Koz album "Off The Beaten Path." The label is mailing a personalized letter and check to about 10,000 targeted consumers.

Next month, Polydor Records will implement SoundChecks to help draw sales for the soundtrack to the new Andrew Lloyd Webber musical, "Whistle Down The Wind." The label plans to staple the checks into sou-

venir programs that fans are likely to hold on to after they leave the theater, says John Rotella, Polydor VP of sales and field marketing.

"Every company has looked into how labor-intensive it is to try to coordinate the many retailers to support any kind of coupon programming," says Rotella. "And after all the work, the coupons are only limited to that one account. If a customer who attends a show happens to live in an area where a retailer is not convenient, how realistic is it for that person to drive 30 miles to save a couple of dollars?"

What makes the time ripe for SoundCheck and Music Marketing's other niche programs is a growing trend among labels to outsource labor-intensive projects. "The fact is, there was no structure out there that was easily tapped into that knew the intricacies of artist development and what was needed in regard to marketing a record," Mazzocco says. "The labels don't want to spend the time accumulating all this data, because that would be a function outside their core business."

"We just don't have the facility or the manpower to do it at Capitol yet," Mintz says. "Eventually, it would probably be a good idea for the labels to do it themselves, but I think they have really found a niche."

All this specialized marketing attention does not come cheap, however. "It is a little high on the cost side, but I think if you want to look at the true success rate for your dollar, it will outweigh any kind of success generic retail coupons could create," Rotella says.

"Everything has a cost assigned to it, and by the time you get done with production, artwork, shipment, tracking of information, money transfers, check printing and processing, etc., you've got yourself a serious investment," he says. "But if you look at it as being part of an overall marketing campaign and budget for it, it can be used effectively."

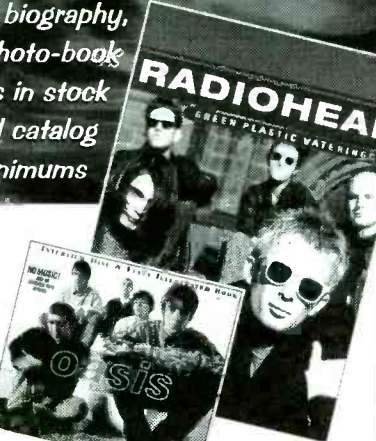
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|----------------------|-----------|--|--|---------------|
| | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | |
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | KENNY G ▲ ARISTA 1B767 (10.98/16.98) | MIRACLES — THE HOLIDAY ALBUM 12 weeks at No. 1 | 20 |
| 2 | 2 | MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (10.98/17.98) | CHRISTMAS IN THE AIRE | 5 |
| 3 | 6 | VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99) | CONTEMPORARY GOSPEL CHRISTMAS | 8 |
| 4 | 4 | MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98) | MERRY CHRISTMAS | 16 |
| 5 | 3 | SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98) | GREASE | 106 |
| 6 | 5 | MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/14.98) | A FRESH AIRE CHRISTMAS | 48 |
| 7 | 10 | CROSBY/SINATRA/COLE LASERLIGHT 15152 (2.98/6.98) | IT'S CHRISTMAS TIME | 31 |
| 8 | 8 | HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98) | WHEN MY HEART FINDS CHRISTMAS | 21 |
| 9 | 7 | MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/14.98) | CHRISTMAS | 48 |
| 10 | 15 | ELVIS PRESLEY ▲ RCA 5486 (7.98/15.98) | ELVIS' CHRISTMAS ALBUM | 19 |
| 11 | 12 | NAT KING COLE ● CAPITOL 46318 (5.98/11.98) | THE CHRISTMAS SONG | 39 |
| 12 | 9 | BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98) | LEGEND | 276 |
| 13 | 13 | AMY GRANT ▲ A&M 540001 (10.98/16.98) | HOME FOR CHRISTMAS | 29 |
| 14 | 14 | VINCE GILL ▲ MCA 10877 (10.98/15.98) | LET THERE BE PEACE ON EARTH | 20 |
| 15 | 18 | BARBRA STREISAND ▲ COLUMBIA 9557* (5.98 EQ/9.98) | CHRISTMAS ALBUM | 35 |
| 16 | — | VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98) | DISNEY'S CHRISTMAS COLLECTION | 1 |
| 17 | 11 | JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | 285 |
| 18 | 22 | BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98) | CHRISTMAS INTERPRETATIONS | 21 |
| 19 | 21 | BING CROSBY ● MCA 31143 (3.98/4.98) | MERRY CHRISTMAS | 5 |
| 20 | 45 | VARIOUS ARTISTS ▲ A&M 213911 (10.98/16.98) | A VERY SPECIAL CHRISTMAS | 39 |
| 21 | 37 | THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/4.98) | CHRISTMAS WITH... | 13 |
| 22 | 16 | PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 290 |
| 23 | 38 | ELVIS PRESLEY RCA 66482 (9.98/15.98) | IF EVERY DAY WAS LIKE CHRISTMAS | 3 |
| 24 | 17 | BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98) | LICENSED TO ILL | 207 |
| 25 | 35 | THE CARPENTERS ● A&M 215173 (10.98/14.98) | CHRISTMAS PORTRAIT | 34 |
| 26 | 28 | LUTHER VANDROSS ● LV 57795*/EPIC (10.98 EQ/16.98) | THIS IS CHRISTMAS | 2 |
| 27 | — | ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98/17.98) | PHANTOM OF THE OPERA HIGHLIGHTS | 1 |
| 28 | 50 | VARIOUS ARTISTS ● RHINO 70636 (6.98/9.98) | BILLBOARD'S GREATEST CHRISTMAS HITS: 1955-PRESENT | 25 |
| 29 | 20 | ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98) | MCMXC A.D. | 5 |
| 30 | 19 | PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98) | DARK SIDE OF THE MOON | 287 |
| 31 | — | ABBA ▲ POLYDOR 517007/A&M (10.98/17.98) | GOLD | 1 |
| 32 | — | ANDY WILLIAMS LASERLIGHT 12326 (3.98/6.98) | THE NEW ANDY WILLIAMS CHRISTMAS ALBUM | 4 |
| 33 | 24 | METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98) | ...AND JUSTICE FOR ALL | 270 |
| 34 | — | REBA MCENTIRE ▲ MCA 42031 (2.98/6.98) | MERRY CHRISTMAS TO YOU | 12 |
| 35 | 23 | THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98) | SIAMESE DREAM | 53 |
| 36 | 31 | JAMES-TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 282 |
| 37 | 26 | JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 283 |
| 38 | — | NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98) | THE CHRISTMAS ALBUM | 23 |
| 39 | 29 | JIMI HENDRIX ▲ MCA 10829 (10.98/17.98) | THE ULTIMATE EXPERIENCE | 79 |
| 40 | — | GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (10.98/15.98) | BEYOND THE SEASON | 29 |
| 41 | — | QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98) | GREATEST HITS | 1 |
| 42 | — | AARON NEVILLE A&M 540127 (10.98/16.98) | SOULFUL CHRISTMAS | 12 |
| 43 | 30 | THE BEATLES ▲ CAPITOL 46446* (10.98/16.98) | ABBAY ROAD | 133 |
| 44 | 25 | RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS | RAGE AGAINST THE MACHINE | 37 |
| 45 | 27 | THE DOORS ▲ ELEKTRA 61996/EEG (10.98/16.98) | GREATEST HITS | 26 |
| 46 | — | GLORIA ESTEFAN ▲ EPIC 57567 (10.98 EQ/16.98) | CHRISTMAS THROUGH YOUR EYES | 12 |
| 47 | 32 | SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS | FUMBLING TOWARDS ECSTASY | 18 |
| 48 | 49 | BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98) | BARNEY'S FAVORITES VOLUME 1 | 10 |
| 49 | 34 | ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98) | WATERMARK | 262 |
| 50 | — | BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98) | II | 1 |

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. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Barney Comes Home To New Lyrick Studios Label

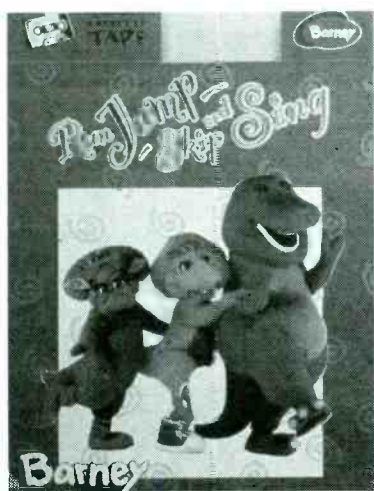
LYRICK-AL: Lyrick Studios, producer of PBS broadcast and video hits "Barney & Friends" and "Wishbone," has formed an in-house music label for children's audio. It will produce and distribute all audio titles for Richardson, Texas-based Lyrick Studios properties.

Barney's first three audio releases, which collectively sold more than 3 million copies, were distributed by EMI Records. According to a Lyrick Studios spokeswoman, the manufacturing and distribution deals expired after the three albums. "It made sense for us to set up an internal audio division," she says. "We already have a good sales force. And as we're looking at more and more properties, many of them are music-based." The new arm is called Lyrick Studios—Music Division.

The first releases under the new umbrella are story cassettes "Fabulous Funtime Tales" and "Sleepytime Slumber Stories," part of the Storytime With Barney series. They include classic and original tales and are priced at \$7.95 each.

The next Barney audio release is "Run, Jump, Skip And Sing," which streets Jan. 14, 1997. The purple dino and his cuddly saurian pals Baby Bop and BJ take on traditional childhood activity songs like "London Bridge Is Falling Down," "The Itsy-Bitsy Spider," and "Skip To My Lou"—along with original offerings like "Let's Play Together," "The Land Of Make Believe," "Laugh With Me," and "Our Animal Friends." The 25-cut, 45-minute album—which, of course, includes Barney's theme song, "I Love You"—is priced at \$14.98 for CD and \$9.98 for cassette.

Lyrick Studios is cross-promoting "Run, Jump, Skip And Sing" with the video "Barney's Sense-Sational Day," to be released in January. Those who purchase both releases can receive \$2 via an instantly redeemable coupon inside specially marked packages of "Barney's



Sense-Sational Day." The audio packaging highlights the offer as well.

SPOTS ON: Walt Disney Records has unleashed a pack of audio products spun off its latest film, the live-action "101 Dalmatians," starring Glenn Close,

which opened Nov. 27. They include the soundtrack, Read-Along, Sing-Along, and My First Read-Along.

The "101 Dalmatians" score was composed by Michael Kamen; the soundtrack includes a new rendition of "Cruella De Vil" by Dr. John. "101 Dalmatians Read-Along" comprises a 24-page storybook, illustrated with photos from the movie, and a narrative audiocassette with sound effects from the film. "101 Dalmatians Sing-Along" features contemporized versions of songs from the original animated film, along with other dog-themed tunes; the CD and cassette both come with a full-color illustrated songbook.

The toddler-targeted "101 Dalmatians My First Read-Along: 'Meet The Puppies'" includes a chunky board book and narrative cassette, focusing on the individual dalmatian pups.

KIDBITS: Peggo and Paul Hodes, stars of the engaging and eclectic children's music ensemble Peggosus, have released an album under the moniker



by *Moira McCormick*

Peggo & Paul, "Patchwork Quilt... A Celebration Of American Spirit" (Big Round Records, Manchester, N.H.). It includes three original and 11 traditional U.S. songs, such as "This Little Light Of Mine," "Oh Shenandoah," and "Amazing Grace" . . . June Foray, the voice of Rocky the Flying Squirrel and other classic animated characters

(Tweety Bird's Granny, Dudley Do-Right's Nell, and currently, Granny and Witch Hazel in "Space Jam," among many others) has a new children's audio title. "Tall And Small Tales" (Helion Audio Books, Shadow Hills, Calif.), written and produced by Foray, is 60 minutes in length and priced at \$9.98.

"The Magic School Bus Traveling Bus Tour," a live theatrical show based on the popular PBS animated program, is in the midst of a national jaunt through malls, theme parks, fairs, and festivals. Dates are booked through March 15, 1997; booking is handled by the Brad Simon Organization, New York . . . The dulcet Chad and Terri Sigafus have released another lovely toddler album, "The Cat And The Fiddle," on their Teeter-Tot Records in Couch, Mo.

Billboard®

DECEMBER 7, 1996

Top Kid Audio™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) | TITLE |
|--|-----------|---------------|--|--|
| Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan® | | | | |
| ★★★ No. 1 ★★★ | | | | |
| 1 | 1 | 4 | VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98) | DISNEY'S CHRISTMAS COLLECTION |
| 2 | 2 | 55 | READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette) | TOY STORY |
| 3 | 3 | 21 | VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/16.98) | |
| 4 | 4 | 66 | VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98) | |
| 5 | 5 | 44 | SING-ALONG WALT DISNEY 60889 (10.98 Cassette) | WINNIE THE POOH |
| 6 | 6 | 66 | BARNEY ▲² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98) | BARNEY'S FAVORITES VOLUME 1 |
| 7 | 19 | 5 | READ-ALONG WALT DISNEY 60272 (6.98 Cassette) | 101 DALMATIANS (LIVE ACTION) |
| 8 | 7 | 3 | SING-ALONG WALT DISNEY 60922 (10.98 Cassette) | TOY STORY |
| 9 | 8 | 66 | VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98) | |
| 10 | 12 | 10 | CEDARMONT KIDS CLASSICS BENSON 054 (3.98/6.98) | CHRISTMAS CAROLS |
| 11 | 9 | 6 | ALVIN & THE CHIPMUNKS SONY WONDER 63392/EPIC (9.98/13.98) | CLUB CHIPMUNK-THE DANCE MIXES |
| 12 | 10 | 2 | VARIOUS ARTISTS WALT DISNEY 60843 (10.98/16.98) | DISNEY'S A SEASON OF SONG |
| 13 | 17 | 4 | MICHAEL JORDAN KID RHINO 72497/RHINO (9.98 Cassette) | SPACE JAM: AUDIO ACTION-ADVENTURE |
| 14 | 15 | 10 | CEDARMONT KIDS CLASSICS BENSON 058 (3.98/6.98) | CHRISTMAS FAVORITES |
| 15 | 16 | 3 | VARIOUS ARTISTS SONY WONDER 67766/EPIC (9.98/13.98) | RUDOLPH, FROSTY AND FRIENDS FAVORITE CHRISTMAS SONGS |
| 16 | 13 | 26 | READ-ALONG WALT DISNEY 60268 (6.98 Cassette) | THE HUNCHBACK OF NOTRE DAME |
| 17 | 11 | 12 | VARIOUS ARTISTS KID RHINO 72494/RHINO (9.98/15.98) | FOR OUR CHILDREN TOO! |
| 18 | 21 | 48 | VARIOUS ARTISTS ▲³ WALT DISNEY 60605 (6.98/13.98) | DISNEY CHILDREN'S FAVORITES VOLUME 1 |
| 19 | 23 | 53 | READ-ALONG ▲² WALT DISNEY 60254 (6.98 Cassette) | THE LION KING |
| 20 | 14 | 12 | SING-ALONG WALT DISNEY 60882 (10.98 Cassette) | DISNEY'S CHRISTMAS |
| 21 | 24 | 7 | READ-ALONG WALT DISNEY 50217 (6.98 Cassette) | 101 DALMATIANS |
| 22 | 20 | 33 | VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98) | DISNEY'S PRINCESS COLLECTION |
| 23 | 18 | 10 | VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98) | DISNEY'S MUSIC FROM THE PARK |
| 24 | 22 | 37 | READ-ALONG WALT DISNEY 60221 (6.98 Cassette) | OLIVER & COMPANY |
| 25 | RE-ENTRY | | VARIOUS ARTISTS WALT DISNEY 60914 (10.98/16.98) | MOUSE HOUSE |

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

CASSETTE SINGLES VIA VENDING MACHINE

(Continued from page 6)

retailer to expose consumers to music," he adds. The machines that once sported the cigarette brand name "Kool" now read "Cool" to attract the attention of consumers.

The Record Exchange put a machine in its Charlotte store in early November and has just added one to its Raleigh location. Rosenberg hopes to have machines in all of the chain's stores within the next few months.

The machine in the Charlotte store is a refurbished 1952 model. Rosenberg estimates that it costs \$500 to get a machine up and running. "You might buy a machine for \$50 or \$100, but you have to spend up to \$300 to fix it up,"

he says.

So far, response to the machines has been mixed. "A lot of customers just walk over and put in four quarters, and out comes their [cassette single]," Rosenberg says. "Some people think it's stupid, some think it's clever, and some take it for granted."

Label executives, however, have been supportive of the plan. "I think it's worth a shot," says Jarid Neff, regional marketing manager for Warner Bros. "I don't know if it will work, but I hope it does. They're right there in the tobacco belt, and they are taking cigarette machines, which are a negative, and are



Don Rosenberg, president of Record Exchange, is pictured in front of a cigarette machine used to dispense cassettes.

trying to turn it into a positive."

While the machines may spur the sales of cassette singles, Rosenberg says he has larger goals. The chain hopes to turn the singles into a promotional tool to spur album sales by including a coupon good for \$2 off the price of a full cassette or CD.

Rosenberg is also toying with the idea of including in the machines CD samplers, also priced at \$1.

In the works, Rosenberg says, are plans to set up the machines in music-themed restaurants. Says Warner Bros.' Neff, "I think if they put them in lifestyle restaurants, it might work."

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DECLARATIONS

(Continued from page 67)

Richard Nevins, these two CDs lead us to marvel anew at the art of such jazz founding fathers as Jelly Roll Morton, Bennie Moten, and King Oliver, and reveal the genius of such relative unknowns as Ben Tobier & His California Cyclones, Sammie Lewis With His Bamville Syncopators, and Taylor's Dixie Serenaders.

And, of course, the greatness of the neglected Polite "Frenchy" Christian and his Dallas-based string band, whose mysterious, ethereal "Texas And Pacific Blues" has been stuck in our head for nearly a quarter of a century. This is beautiful stuff.

FLAG WAVING: "Hazel," the new Drag City album by the Red Krayola, may be the culmination of leader Mayo Thompson's 30-year career as a leader of the American underground.

At once accessible and ethereally beautiful, "Hazel" mates Thompson's typically gnomic style with the most conventional song structures the guitarist has ever utilized.

"You know very well I've done my best to alienate people," says Thompson, who adds that the new record is his attempt "to find that line where accessibility and novelty meet."

The album brings Thompson together with several noteworthy musicians from Chicago, where Drag City is based. They include Jim O'Rourke and his Gastr Del Sol partner David Grubbs and John McEntire, the producer/multi-instrumentalist who has worked with Gastr and Tortoise, among many others. "Chicago is an incredible city," says Thompson. "It's always been a great city for music... This is another generation of musicians who know the things I've done in my past."

And quite a past it's been. In the '60s, the Red Krayola issued two albums on the bizarre Texas label International Artists, which was also home to Roky Erickson's equally legendary 13th Floor Elevators. During the '70s, Thompson spent much of his time in England, where he released albums on Radar and Rough Trade (for which he also worked in an A&R capacity); he served as guitarist for Pere Ubu during this era.

After releasing Red Krayola singles and albums on a number of U.K. and German labels through the '80s and early '90s, Thompson met Grubbs through a German friend. Thompson finds Gastr Del Sol's music "a little like Red Krayola's music—it's not for everybody... It's an investigation of some serious ideas."

Now based in Pasadena, Calif., where he teaches a course on art and politics at a local arts college, Thompson has recently been touring with a band that includes Tom Watson of SST Records act Slovenly, former Minutemen and FIREHOSE drummer George Hurley, and vocalists Sandy Yang and Amy Stowell.

"I've been trying to sing less," Thompson says, referring to his use of other singers. "I want there to be more spread in the focus. I also like to hear these songs with other voices."

Of his current work, which is lovely and disquieting in equal parts, Thompson says, "Beauty is stunning, but we'd drown if that's all there was... Part of beauty is the awareness that it goes."

THE HOLLYWOOD REPORTER®

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

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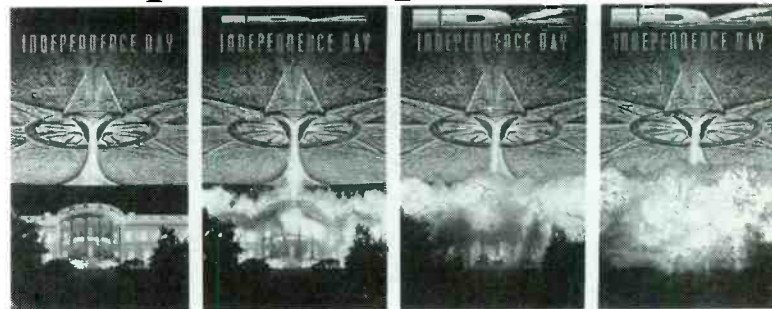
Blowing Her Cover. Seen revealing plans for Nickelodeon's "Harriet The Spy," from left, are Eric Doctorow, president of worldwide video, Paramount Pictures; Jack Kanne, sales and marketing executive VP, Paramount Home Video; Michael Arkin, marketing senior VP, Paramount Home Video; Lin Oliver, executive producer; Catherine Mullally, VP/GM, Nickelodeon Entertainment; Alexa Gardner, advertising and promotion director, United Media; and Tom Wilhite, executive producer.

Major Titles Forgo Cross-Promotions Timing An Issue In Sponsorship Campaigns

BY EILEEN FITZPATRICK

LOS ANGELES—Once an essential part of any video marketing campaign, cross-promotional partners are playing a lesser role in the release of several major sell-through titles this holiday season.

With the exception of new Buena Vista Home Video titles and Warner Home Video's "Twister," major titles hitting this quarter lack consumer packaged-goods tie-ins. Instead, "Independence Day," "Mission: Impossible," and "The Nutty Professor" have in-house campaigns driven



Fox Home Entertainment has a \$30 million campaign to push "Independence Day." Cross-promotions may be added when the title is repriced next year.

by multimillion-dollar budgets.

It isn't a trend, Hollywood maintains. Suppliers say that issues of

timing, rather than a freeze on corporate sponsorships, deterred deals

(Continued on page 73)

Wobbly Industry Growth Estimates; Toshiba Aims To Meet DVD Deadline

PAPERED OVER? This summer, the Video Software Dealers Assn. (VSDA) issued a "white paper" that attempted to determine the size of the industry it represents. In fact, as the organization readily acknowledged, the report was little more than a pastiche of data from trade analysts who regularly issue estimates of sell-through and rental volume that vary by as much as \$4 billion-\$5 billion.

The gaps still haven't been reconciled, according to **Herb Fischer**, president of third-ranked duplicator MediaCopy.

"When we get to the measurement of units manufactured and sold... the problems begin," Fischer noted in a speech delivered to attendees of the International Recording Media Assn.'s (ITA) annual Update Seminar in New York Nov. 26. "We are not just a percent or two off. We see differences of hundreds of millions of units and billions of dollars."

Fischer said that singling out analysts is "not the point... we have to get consistency in how we measure the growth of the industry. When we talk about home video and units sold, that number has to somehow tie to units manufactured." He didn't name names, but Fischer did criticize sources that reflect sales either "at the limits of reasonable manufacturing estimates" or missing "several hundred million videocassettes... from what we can safely measure is being produced."

He adds, "Unless the retail community has suddenly elected to take on an additional \$2 billion inventory burden that has yet to be passed on to the consumer, then there is something very wrong."

Fischer's suggestion: a working committee of ITA, VSDA, and studio representatives and industry analysts to set benchmarks and reporting methodology. ITA and VSDA, neither of which knows much about the other, are slated to make first contact after Thanksgiving weekend.

REALITY BITES: Toshiba, bowing to the inevitable, will introduce DVD players to the U.S. early next year. The schedule change was announced by video marketing VP **Steve Nickerson** at the Comdex Show in Las Vegas, where Toshiba also unveiled plans for DVD-ROM. Those units, which haven't been caught up in the legislative and copy-protection entanglements of the past nine months, are due to arrive in January '97.

Of all the DVD manufacturers, only Matsushita still expects to deliver movie machines this month. At press time, no Hollywood titles had been announced in support of what at best will be a we-made-our-deadline launch.

Nickerson told the press at Comdex and, via satellite,

in New York that in December Toshiba begins making the SD-3006 and SD-2006 players in Japan for the U.S. market. They are "no longer prototypes," like the one critiqued in the December issue of Video magazine. He demonstrated the backward and forward scan feature, which previously didn't work (Picture This, Billboard, Nov. 23).

Toshiba, Nickerson added, recently met with its 25 largest retailers to plan the in-store merchandising they will undertake to "bring the DVD message to consumers."

New York ad agency FerrellCavillo has created a 30-second commercial communicating DVD's "incredible sensory impact," says Toshiba.

As for the aborted '96 debut, Nickerson had this explanation: "While some critics contend that delays in bringing DVD to the U.S. market indicated an inability for several industries to accomplish a common goal, I maintain quite

the opposite. During the past several months, we have seen unprecedented achievements by each industry individually and by the industries working together. It is these achievements that... will ultimately assure the success of the DVD format." Here's hoping.

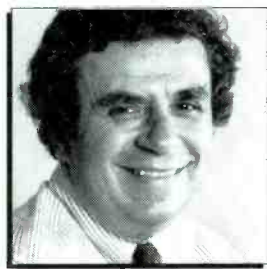
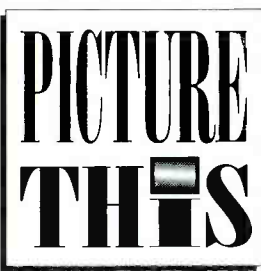
UNSNAPPED: Has the VSDA picked a favorite in the competition for DVD packaging? A U.K. magazine that covers disc replication says that the trade group is backing Warner Media Services' Snapper design, one of several the studios are considering for their DVD releases.

VSDA responds that it has published a list of guidelines but "does not endorse or recommend the purchase or utilization of any specific package," according to a Nov. 22 letter from president Jeffrey Eves to **Michael Lax**, president of Clear-Vu Products in Westbury, N.Y.

Lax, who devised the Trac Pac for digital media, wrote Eves about his concern that VSDA had taken sides. His source: a recent article in U.K.-based One to One that claimed that VSDA picked Snapper over the competition "last spring." The box would be featured in Time Warner's DVD launch Nov. 1, One to One stated.

While the Snapper is the obvious choice for Warner Home Video titles, the launch never happened, and most of Hollywood remains firmly on the sidelines regarding DVD. Nonetheless, Lax says, the VSDA vibes were still alive during the Comdex show, prompting his request to Eves for clarification.

With little studio activity, Lax had taken a hiatus from DVD to focus on other packaging developments. He has just hired a marketing executive to rekindle the studio campaign.



by Seth Goldstein

Blockbuster Holiday Campaign Encourages Video Purchases

LOS ANGELES—It's how the reel rewinds at Blockbuster during the holiday season. "Make It A Blockbuster night," the siren call to renters, is being temporarily replaced by "We Can Help," in a chainwide ad campaign designed to encourage purchases.

Throughout the holiday season, Blockbuster will run television ads featuring sales associates alerting customers to a wide variety of music and videos available for gift-giving.

The ads feature the Billy Swan song "I Can Help," which reached No. 1 on the Billboard Hot 100 Singles chart in 1974. In addition, "We Can Help" is planned for print and

radio spots scheduled to run Nov. 25-Dec. 24 in the U.S. and Canada.

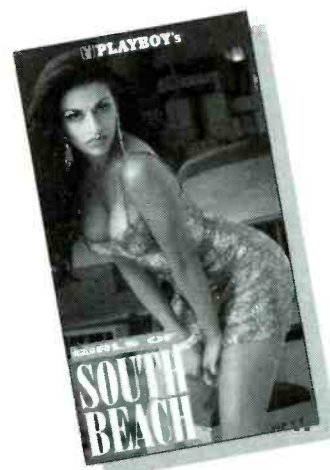
Blockbuster dropped an eight-page free-standing insert on Thanksgiving Day, highlighting its aggressive pricing on such hit titles as 20th Century Fox Home Entertainment's "Independence Day" and premium offers, including a selection of Buena Vista Home Video titles.

A second eight-page insert featured music product. The inserts reached approximately 55 million households.

Blockbuster says the campaign marks the first time it has concen-

(Continued on page 75)

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Label Distributing Label, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|-----------|---------------|---|--|---|--------------------|--------|-------------------------|
| | | | | ★★★ No. 1 ★★★ | | | | |
| 1 | 1 | 4 | TOY STORY | Walt Disney Home Video Buena Vista Home Video 6703 | Tom Hanks Tim Allen | 1995 | G | 26.99 |
| 2 | 16 | 2 | THE NUTTY PROFESSOR ◊ | MCA/Universal Home Video Uni Dist. Corp. 82594 | Eddie Murphy | 1996 | PG-13 | 22.98 |
| 3 | 14 | 2 | MISSION: IMPOSSIBLE | Paramount Home Video 31899-3 | Tom Cruise | 1996 | PG-13 | 14.79 |
| 4 | 2 | 6 | JAMES AND THE GIANT PEACH | Walt Disney Home Video Buena Vista Home Video 7894 | Richard Dreyfuss Susan Sarandon | 1996 | PG | 22.99 |
| 5 | 3 | 8 | TWISTER | Warner Home Video 20100 | Helen Hunt Bill Paxton | 1996 | PG-13 | 22.96 |
| 6 | 4 | 6 | THE ROLLING STONES ROCK & ROLL CIRCUS | ABKCO Video 3878110033 | Various Artists | 1996 | NR | 24.98 |
| 7 | 5 | 77 | E.T. THE EXTRA-TERRESTRIAL | MCA/Universal Home Video Uni Dist. Corp. 82864 | Henry Thomas Dee Wallace | 1982 | PG | 14.98 |
| 8 | 6 | 3 | GOLDENEYE | MGM/UA Home Video Warner Home Video 905495 | Pierce Brosnan | 1995 | PG-13 | 19.98 |
| 9 | 7 | 9 | OLIVER & COMPANY | Walt Disney Home Video Buena Vista Home Video 6022 | Animated | 1988 | G | 26.99 |
| 10 | 8 | 6 | PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR | Playboy Home Video Uni Dist. Corp. PBV0797 | Various Artists | 1996 | NR | 19.98 |
| 11 | 10 | 2 | THE ADVENTURES OF PINOCCHIO | New Line Home Video Turner Home Entertainment N4438 | Martin Landau Jonathan Taylor Thomas | 1996 | G | 19.98 |
| 12 | 9 | 7 | WILLY WONKA AND THE CHOCOLATE FACTORY | Warner Home Video 14546 | Gene Wilder Jack Albertson | 1971 | G | 19.98 |
| 13 | 13 | 18 | COPS: TOO HOT FOR TV! ◊ | MVP Home Entertainment 1001 | Various Artists | 1996 | NR | 19.98 |
| 14 | 11 | 2 | 311: ENLARGED TO SHOW DETAIL | PolyGram Video 4400439253 | 311 | 1996 | NR | 19.95 |
| 15 | NEW ▶ | | HEAT | Warner Home Video 14192 | Robert De Niro Al Pacino | 1995 | R | 24.98 |
| 16 | NEW ▶ | | SENSE AND SENSIBILITY | Columbia TriStar Home Video 11593 | Emma Thompson Hugh Grant | 1995 | PG | 19.95 |
| 17 | 12 | 13 | BRAVEHEART | Paramount Home Video 33118 | Mel Gibson Sophie Marceau | 1995 | R | 24.95 |
| 18 | 18 | 26 | RIVERDANCE-THE SHOW | VCI Columbia TriStar Home Video 84060 | Various Artists | 1996 | NR | 24.95 |
| 19 | 20 | 9 | PLAYBOY'S CHEERLEADERS | Playboy Home Video Uni Dist. Corp. PBV0796 | Various Artists | 1996 | NR | 19.98 |
| 20 | 24 | 13 | PLAYBOY: WET & WILD-BOTTOMS UP | Playboy Home Video Uni Dist. Corp. PBV0794 | Various Artists | 1996 | NR | 19.98 |
| 21 | 15 | 190 | THE WIZARD OF OZ ◆ | MGM/UA Home Video Warner Home Video 205898 | Judy Garland Ray Bolger | 1939 | G | 19.98 |
| 22 | 19 | 6 | FLIPPER ◊ | MCA/Universal Home Video Uni Dist. Corp. 82825 | Paul Hogan Elijah Wood | 1996 | PG | 19.98 |
| 23 | 21 | 5 | WALLACE AND GROMIT: A CLOSE SHAVE | BBC Video FoxVideo 8399 | Animated | 1996 | NR | 9.98 |
| 24 | RE-ENTRY | | TOP GUN | Paramount Home Video 15396 | Tom Cruise Kelly McGillis | 1986 | PG | 5.99 |
| 25 | 17 | 9 | COPS: IN HOT PURSUIT | MVP Home Entertainment 1003 | Various Artists | 1996 | NR | 19.98 |
| 26 | 22 | 7 | LES MISERABLES: 10TH ANNIVERSARY CONCERT | VCI Columbia TriStar Home Video 88703 | Various Artists | 1996 | NR | 24.95 |
| 27 | 26 | 300 | THE SOUND OF MUSIC ◆ | FoxVideo 4100444 | Julie Andrews Christopher Plummer | 1965 | G | 19.98 |
| 28 | 27 | 6 | PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996 | Penthouse Video WarnerVision Entertainment 57003-3 | Various Artists | 1996 | NR | 19.95 |
| 29 | 29 | 3 | THE WALLACE AND GROMIT GIFT SET | BBC Video FoxVideo 4101059 | Animated | 1996 | NR | 24.98 |
| 30 | NEW ▶ | | GET SHORTY | MGM/UA Home Video Warner Home Video 905493 | John Travolta Gene Hackman | 1995 | R | 19.98 |
| 31 | 25 | 12 | COPS: CAUGHT IN THE ACT | MVP Home Entertainment 1004 | Various Artists | 1996 | NR | 19.98 |
| 32 | RE-ENTRY | | THE FIRM | Paramount Home Video 32523 | Tom Cruise | 1993 | R | 5.99 |
| 33 | 35 | 2 | MR. BEAN: MERRY MISHAPS | PolyGram Video 8006367753 | Rowan Atkinson | 1996 | NR | 19.95 |
| 34 | 23 | 3 | VAN HALEN: VIDEO HITS-VOLUME 1 | Warner Reprise Video 3-38428 | Van Halen | 1996 | NR | 19.98 |
| 35 | 36 | 54 | MY FAIR LADY ◆ | FoxVideo 8166-30 | Rex Harrison Audrey Hepburn | 1964 | G | 24.98 |
| 36 | NEW ▶ | | DAYS OF THUNDER | Paramount Home Video 32123 | Tom Cruise Robert Duvall | 1990 | PG-13 | 5.99 |
| 37 | NEW ▶ | | THE 1996 WORLD SERIES | Major League Baseball Prod. Orion Home Video 91096 | Various Artists | 1996 | NR | 19.98 |
| 38 | 31 | 2 | DEAD MAN WALKING | PolyGram Video 8006382433 | Susan Sarandon Sean Penn | 1995 | R | 19.95 |
| 39 | 30 | 25 | PLAYBOY: THE BEST OF JENNY MCCARTHY | Playboy Home Video Uni Dist. Corp. PBV0810 | Jenny McCarthy | 1996 | NR | 19.95 |
| 40 | 32 | 6 | DANCE THE MACARENA | Quality Video, Inc. 26033 | Wil Veloz | 1996 | NR | 19.95 |

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Nickelodeon Vids Boost Paramount Kids' Line

NICK ALL THE WAY: After struggling to get its kids' business under way, Paramount Home Video may finally have a winner, thanks to Nickelodeon.

Part of Viacom's extended family, Nickelodeon Video was folded into Paramount earlier this year following a two-year distribution stint with Sony Wonder. Sony released a limited number of titles from Nickelodeon, but it's been the kids' channel's popular animated series "Rugrats" and "Ren & Stimpy" that have made the most impact at retail.

Ten titles in the 60-title catalog have cumulatively sold in excess of 1 million units, according to Recording Industry Assn. of America certifications.

"We don't plan on focusing on any live-action product from Nickelodeon," says Paramount executive VP of sales and marketing Jack Kanne. "The channel is more focused on cartoons, and so will we."

To date, Paramount's most visible kids' commodity has been the Peanuts series. Since landing at Paramount two years ago, the multititle line has cumulative sales of more than 2.5 million units, according to licensor United Media.

But next year, the promotional spotlight will shine on Nickelodeon's "Rugrats." Nine "Rugrats" titles, including two new releases, "Grandpa's Favorite Stories" and "The Return Of Reptar," will be cross-promoted with "Harriet The Spy," the Nickelodeon-produced movie that grossed \$26 million at the box office.

Starring Rosie O'Donnell, "Harriet" is due in stores March 11, 1997, at \$19.95 suggested list. Purchasers of the title and a specially marked "Rugrats" title will receive a \$5 rebate from Paramount. Each of the "Rugrats" tapes is priced at \$12.95. Two bonus "Rugrats" music videos are included on "Harriet."

The promotion is trailed on "Mission: Impossible," priced to sell, and "The Phantom," priced for rental.

As an added incentive, consumers who purchase "Harriet" in the special orange clamshell packaging will get a free on-pack secret decoder pen (not available to buyers of the cassette in the cardboard sleeve).

Nickelodeon VP/GM Catherine Mullally says a "Rugrats" feature is in development, as well as a direct-to-video 30-minute special. The latter will hit stores July 1. Retailers have an exclusive window until the end of August, when the program will air on Nickelodeon. The plot, says Mullally, involves the Rugrats taking a trip to Las Vegas.

Mother's Day and Hanukkah specials are also being developed for debut on Nickelodeon before the cassette release. Other '97 releases from Nickelodeon include the animated "Hey Arnold" and two Nick Jr. shows, "Little Bear" and "Blues Clues."

Kanne says the supplier will also intensify marketing efforts for other licensed properties, including Corduroy, the Oz Kids Collection, and its own Family Favorites line of repriced catalog titles.

MIRAMAX = FAMILY? With a line up of movies ranging from "Reservoir Dogs" to "Trainspotting," Miramax Films might not be the first place to look for family entertainment. But the folks at Buena Vista Home Video, which distributes the indie, have dug up a couple of PG candidates.

Marketed under the Miramax Family Films Home Video label, Buena Vista will release "The Thief And The Cobbler" and "The Neverending Story III: Escape From Fantasy."

They will be in clamshell packaging and priced at \$14.99 each. Each movie had a small theatrical run and earned less than \$1 million at the box office. "The Thief And The Cobbler" was initially titled "Arabian Knights."

When consumers purchase both titles, they will receive a \$3 rebate by mail. The two titles launch Buena Vista's "Family Fun And Fantasy" promotion, not to be confused with its "Fantastic Adventures" offer, which involves "Swiss Family Robinson" and "Treasure Island."

COMING UP ROSES: Valentine's Day isn't too far away, inspiring New Line Home Video to cook up another promotion for its romantic drama "Bed Of Roses."

The title will be repriced to \$14.98 on Jan. 21, 1997. Included with it will be a \$5 discount on an order from 1-800-FLOWERS. The coupon, packed inside the cassette box, can be used when consumers order any one of three bouquets.

A national floral network, 1-800-FLOWERS participated in a similar promotion when "Bed Of Roses" was released as a rental last year.

New Line has also reduced the price of the romantically inclined "Don Juan DeMarco" and "Three Of Hearts" to \$14.98. "Where Angels Fear To Tread" has been dropped to \$19.98 and "Pump Up The Volume," with "Bed Of Roses" star Christian Slater, reduced to \$9.98.

'MOLL' APPEAL: Capitalizing on the popularity of PBS programming, Anchor Bay Entertainment will release the Mobil Masterpiece Theatre production of "Moll Flanders" Dec. 17 as a two-tape set priced at \$29.98.

The three-hour miniseries aired on PBS in October and captured more than 6 million viewers, according to Nielsen Media Research.

Turner Home Entertainment distributes most PBS programs. But Anchor Bay has rights to Masterpiece Theatre through a distribution deal made earlier this year.

**SHELF
TALK**
by Eileen Fitzpatrick



Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan® | TITLE, Label Distributing Label, Catalog Number | Principal Performers | Type | Suggested List Price |
|-----------|-----------|---------------|---|--|---------------------------------------|------|----------------------|
| | | | | ★★ NO. 1 ★★ | | | |
| 1 | NEW | | | BLOOD BROTHERS Columbia Music Video Sony Music Video 50139 | Bruce Springsteen & The E Street Band | LF | 19.98 |
| 2 | 2 | 8 | | LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703 | Various Artists | LF | 24.95 |
| 3 | 1 | 3 | | ENLARGED TO SHOW DETAIL PolyGram Video 4400439253 | 311 | LF | 19.95 |
| 4 | 3 | 12 | | THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523 | The Beatles | LF | 159.95 |
| 5 | NEW | | | THE COMPLETE WOMAN IN ME PolyGram Video 4400450893 | Shania Twain | LF | 9.95 |
| 6 | 4 | 6 | | THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033 | Various Artists | LF | 24.98 |
| 7 | NEW | | | ...THERE AND THEN Epic Music Video Sony Music Video 50151 | Oasis | LF | 19.98 |
| 8 | 6 | 4 | | VIDEO HITS: VOLUME 1 Warner Reprise Video 3-38428 | Van Halen | LF | 19.98 |
| 9 | 5 | 3 | | WOW-1997 Sparrow Video Chordant Dist. Group 1615 | Various Artists | LF | 19.98 |
| 10 | 11 | 93 | | THE COMPLETE BEATLES MGM/UA Home Video Warner Home Video 700166 | The Beatles | LF | 9.98 |
| 11 | 7 | 25 | | BAD HAIR DAY Scotti Bros. Video 5055 | Weird Al Yankovic | SF | 9.98 |
| 12 | NEW | | | NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192 | AC/DC | LF | 19.95 |
| 13 | 14 | 30 | | CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084 | Luciano Pavarotti | LF | 9.99 |
| 14 | NEW | | | THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149 | Gloria Estefan | LF | 19.98 |
| 15 | 10 | 2 | | THE HOME VIDEO Geffen Home Video Uni Dist. Corp. 51787 | Garbage | LF | 12.98 |
| 16 | 13 | 34 | | RE MOTELY CONTROLLED Word Video 1695 | Mark Lowry | LF | 21.95 |
| 17 | 9 | 152 | | OUR FIRST VIDEO Dualstar Video WarnerVision Entertainment 53304 | Mary-Kate & Ashley Olsen | SF | 12.95 |
| 18 | 17 | 76 | | PULSE Columbia Music Video Sony Music Video 50121 | Pink Floyd | LF | 24.98 |
| 19 | 16 | 53 | | GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573 | Aian Jackson | LF | 14.98 |
| 20 | 8 | 17 | | WHATCHA LOOKIN' 4 Gospo Centric 72134 | Kirk Franklin And The Family | LF | 19.95 |
| 21 | 15 | 6 | | DOWN UNDER THE BIG TOP Starsong Video 20114 | Newsboys | LF | 19.95 |
| 22 | 18 | 142 | | LIVE AT THE ACROPOLIS Private Music BMG Video 82163 | Yanni | LF | 19.98 |
| 23 | 20 | 56 | | LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130 | Stevie Ray Vaughan & Double Trouble | LF | 19.98 |
| 24 | 19 | 7 | | TICKET TO NEW YEAR'S Monterey Home Video 31988 | Grateful Dead | LF | 29.95 |
| 25 | 21 | 7 | | ROAD MOVIE Warner Reprise Video 3-38443 | R.E.M. | LF | 19.98 |
| 26 | 22 | 5 | | LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301 | Jimi Hendrix | LF | 19.98 |
| 27 | 34 | 3 | | CRANK IT UP Warner Reprise Video 3-38460 | Jeff Foxworthy | SF | 9.98 |
| 28 | 28 | 16 | | A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144 | Various Artists | LF | 19.95 |
| 29 | 26 | 7 | | MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148 | Alice In Chains | LF | 19.98 |
| 30 | 33 | 152 | | LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194 | Metallica | LF | 89.98 |
| 31 | 12 | 39 | | R.I.O.T. Sparrow Video Chordant Dist. Group 43161 | Carman | LF | 19.98 |
| 32 | 35 | 104 | | BARBRA-THE CONCERT Columbia Music Video Sony Music Video 50115 | Barbra Streisand | LF | 24.98 |
| 33 | 25 | 109 | | THE BOB MARLEY STORY Island Video PolyGram Video 4400823733 | Bob Marley And The Wailers | LF | 9.95 |
| 34 | 27 | 34 | | THE VIDEO COLLECTION: VOL. II Capitol Video 77820 | Garth Brooks | LF | 12.95 |
| 35 | 23 | 75 | | VIDEO GREATEST HITS-HISTORY Epic Music Video Sony Music Video 50123 | Michael Jackson | LF | 19.98 |
| 36 | 29 | 41 | | LIVE AT MADISON SQUARE GARDEN Columbia Music Video Sony Music Video 50134 | Mariah Carey | LF | 19.98 |
| 37 | 24 | 61 | | THE WOMAN IN ME PolyGram Video 8006336605 | Shania Twain | LF | 9.95 |
| 38 | 31 | 5 | | SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509 | Vince Gill | LF | 19.98 |
| 39 | 32 | 27 | | VIDEO LIBRARY Scotti Bros. Video 75268-3 | Weird Al Yankovic | LF | 14.98 |
| 40 | 30 | 17 | | R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196 | Carman | LF | 19.98 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF Long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

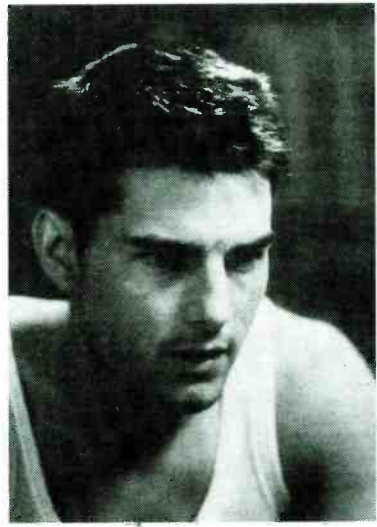
CROSS-PROMOTIONS

(Continued from page 71)

for many of this year's summer blockbusters.

"In the case of 'The Nutty Professor,' the window from theatrical to video was about five months," says MCA/Universal executive VP Andrew Kairey. "Packaged-goods companies work on campaigns so far out that we couldn't fit it into their schedules."

In fact, most packaged-goods companies set their promotions agendas up to a year in advance. "A lot of times, you just don't know if a title will go direct to sell-through, so



Paramount tied "Mission: Impossible" to the remarketing of three Tom Cruise oldies priced at \$5.99 each.

you can't plan in advance," Kairey adds.

Advance planning is under way for potential multimillion-unit sellers. Kairey notes that MCA is already working on cross-promotional partners for "The Lost World," the sequel to "Jurassic Park," which will be a guaranteed sell-through title. "With that type of title or, say, the upcoming '101 Dalmatians,' you know it's going to be a sell-through title and have time to work on a cross-promotion," he says.

Although it seems natural to sign up the theatrical cross-promotional partner for the video release, many companies aren't interested in running an identical promotion for a title distributed on videocassette just four or six months after the theatrical release.

The exception is Disney, which holds back its big family titles for at least a year. "Toy Story," for example, was promoted at Burger King when it reached theaters last year, and Burger King is at it again in support of the retail edition.

Despite heavy promotion for the summer hit "Independence Day," beginning with a teaser television ad during the 1996 Super Bowl, 20th Century Fox Home Entertainment says it made a quick decision to put the movie into its fourth-quarter video lineup without outside support. "Before the movie was released, we were hoping it would be a big hit," says VP of corporate communications Steven Feldstein, who adds, "But everyone knows there's no such thing as a sure thing."

Fox weighed its choices and decided that dropping the title into the fourth quarter while it was still fresh in consumers' minds outdid the power of a cross-promotional partner. Securing a deal would have

(Continued on next page)

Top Video Rentals

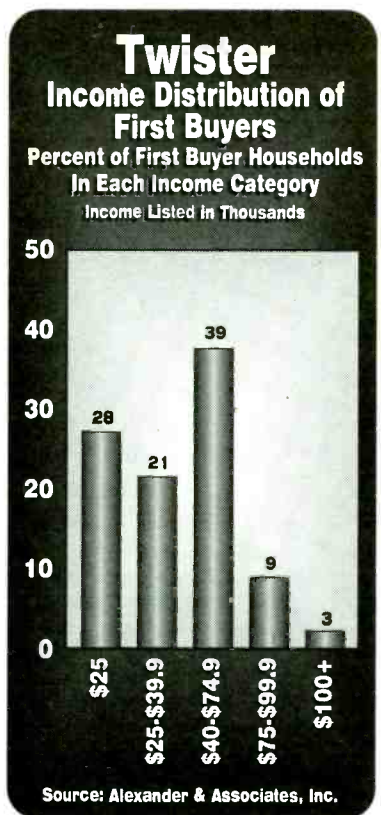
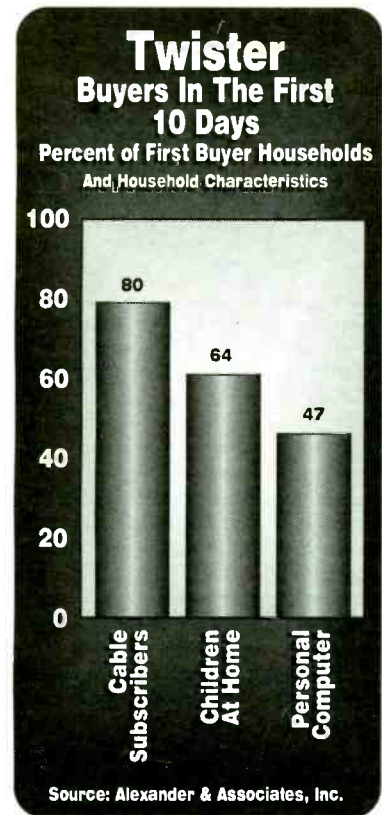
| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
|-----------|-----------|---------------|---|--|--|---|
| | | | | ★★★ NO. 1 ★★★ | | |
| 1 | 2 | 3 | | ERASER (R) | Warner Home Video 14202 | Arnold Schwarzenegger Vanessa Williams |
| 2 | 1 | 3 | | TOY STORY (G) | Walt Disney Home Video Buena Vista Home Video 6703 | Tom Hanks Tim Allen |
| 3 | 23 | 2 | | MISSION: IMPOSSIBLE (PG-13) | Paramount Home Video 31899-3 | Tom Cruise |
| 4 | 3 | 6 | | PRIMAL FEAR (R) | Paramount Home Video 328323 | Richard Gere Laura Linney |
| 5 | 27 | 2 | | THE NUTTY PROFESSOR (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82594 | Eddie Murphy |
| 6 | 4 | 7 | | FARGO (R) | PolyGram Video 8006386931 | Frances McDormand William H. Macy |
| 7 | 5 | 9 | | THE BIRDCAGE (R) | MGM/UA Home Video M905536 | Robin Williams Nathan Lane |
| 8 | 7 | 4 | | THE ARRIVAL (PG-13) | Live Home Video 60259 | Charlie Sheen Teri Polo |
| 9 | 6 | 8 | | TWISTER (PG-13) | Warner Home Video 20100 | Helen Hunt Bill Paxton |
| 10 | 9 | 4 | | BEAUTIFUL GIRLS (R) | Miramax Home Entertainment Buena Vista Home Video 8014 | Uma Thurman Matt Dillon |
| 11 | 10 | 4 | | MULTIPLICITY (PG-13) | Columbia TriStar Home Video 82443 | Michael Keaton Andie MacDowell |
| 12 | 8 | 6 | | THE CRAFT (R) | Columbia TriStar Home Video 82413 | Fairuza Balk Robin Tunney |
| 13 | 15 | 3 | | HEAVEN'S PRISONERS (R) | New Line Home Video Turner Home Entertainment N4443 | Alec Baldwin Mary Stuart Masterson |
| 14 | 12 | 2 | | SPY HARD (PG-13) | Hollywood Pictures Home Video Buena Vista Home Video 8289 | Leslie Nielsen Andy Griffith |
| 15 | 11 | 5 | | FEAR (R) | MCA/Universal Home Video Uni Dist. Corp. 82823 | Reese Witherspoon Mark Wahlberg |
| 16 | 17 | 10 | | UP CLOSE AND PERSONAL (PG-13) | Touchstone Home Video Buena Vista Home Video 7892 | Robert Redford Michelle Pfeiffer |
| 17 | 13 | 5 | | JAMES AND THE GIANT PEACH (PG) | Walt Disney Home Video Buena Vista Home Video 7894 | Richard Dreyfuss Susan Sarandon |
| 18 | 16 | 4 | | 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 |
| 19 | 14 | 10 | | THE TRUTH ABOUT CATS & DOGS (PG-13) | FoxVideo 0899585 | Uma Thurman Janeane Garofalo |
| 20 | 21 | 2 | | STEALING BEAUTY (R) | FoxVideo 0411485 | Sinead Cusack Jeremy Irons |
| 21 | NEW | | | THE PALLBEARER (PG-13) | Miramax Home Entertainment Buena Vista Home Video 8944 | David Schwimmer |
| 22 | 18 | 16 | | EXECUTIVE DECISION (R) | Warner Home Video 14211 | Kurt Russell Steven Seagal |
| 23 | 20 | 2 | | MRS. WINTERBOURNE (PG-13) | Columbia TriStar Home Video 11663 | Shirley Maclaine Brendan Fraser |
| 24 | 19 | 8 | | BEFORE AND AFTER (PG-13) | Hollywood Pictures Home Video Buena Vista Home Video 7047 | Meryl Streep Liam Neeson |
| 25 | 28 | 2 | | THE ADVENTURES OF PINOCCHIO (G) | New Line Home Video Turner Home Entertainment N4438 | Martin Landau Jonathan Taylor Thomas |
| 26 | 29 | 8 | | A THIN LINE BETWEEN LOVE & HATE (R) | New Line Home Video Turner Home Entertainment N4442 | Martin Lawrence Lynn Whitfield |
| 27 | 25 | 5 | | CELTIC PRIDE (PG-13) | Hollywood Pictures Home Video Buena Vista Home Video 8024 | Damon Wayans Daniel Stern |
| 28 | 38 | 2 | | ORIGINAL GANGSTAS (R) | Orion Home Video 3577 | Fred Williamson Jim Brown |
| 29 | 24 | 2 | | LAST DANCE (R) | Touchstone Home Video Buena Vista Home Video 8288 | Sharon Stone Rob Morrow |
| 30 | NEW | | | FIST OF THE NORTH STAR (R) | BMG Video 3679 | Gary Daniels Malcolm McDowell |
| 31 | 35 | 3 | | MOLL FLANDERS (PG) | MGM/UA Home Video M905529 | Robin Wright Morgan Freeman |
| 32 | 30 | 13 | | THE SUBSTITUTE (R) | Live Home Video 60196 | Tom Berenger |
| 33 | 26 | 12 | | MULHOLLAND FALLS (R) | MGM/UA Home Video M905534 | Nick Nolte Melanie Griffith |
| 34 | NEW | | | COLD COMFORT FARM (PG) | MCA/Universal Home Video Uni Dist. Corp. 82959 | Kate Beckinsale Joanna Lumley |
| 35 | 36 | 14 | | FROM DUSK TILL DAWN (R) | Miramax Home Entertainment Buena Vista Home Video 8016 | George Clooney Quentin Tarantino |
| 36 | 22 | 7 | | THE GREAT WHITE HYPE (R) | FoxVideo 8994 | Samuel L. Jackson Damon Wayans |
| 37 | 32 | 13 | | THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R) | Miramax Home Entertainment Buena Vista Home Video 6181 | Andy Garcia Christopher Walken |
| 38 | 37 | 2 | | JANE EYRE (PG) | Miramax Home Entertainment Buena Vista Home Video 8946 | Charlotte Gainsbourg William Hurt |
| 39 | 39 | 22 | | MIGHTY APHRODITE (R) | Miramax Home Entertainment Buena Vista Home Video 7173 | Woody Allen Mira Sorvino |
| 40 | 40 | 20 | | 12 MONKEYS (R) | MCA/Universal Home Video Uni Dist. Corp. 82751 | Bruce Willis Brad Pitt |

◆ 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.

Wide Demo Spread Hit By A Sell-Thru 'Twister'

NEW YORK—Warner Home Video's "Twister" spun its way to a wide demographic in the first 10 days of its release in early October, according to data from New York-based tracking service Alexander & Associates.

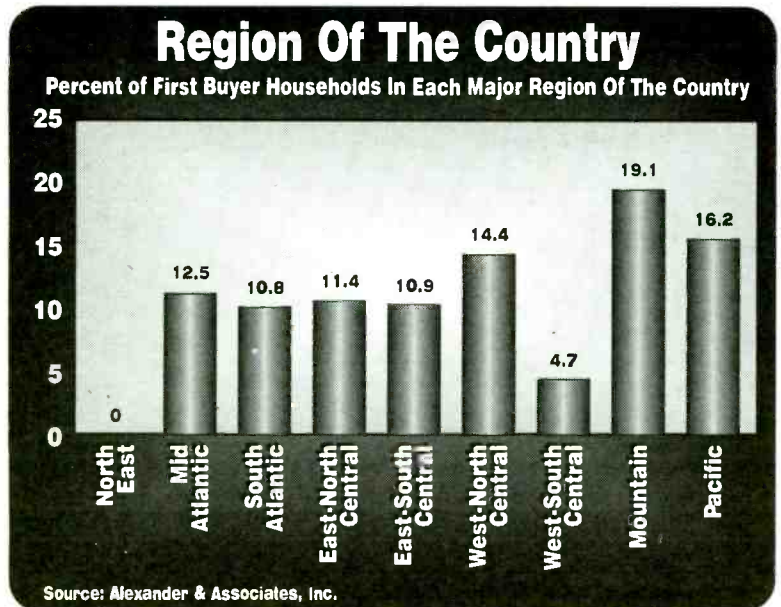
weeks. Video Flash statistics point to a key trend in this year's market: Young children aren't required for a sell-through title to succeed. Only 9% of households have a child under age 6; 45% have teenagers. Alexander also found differences in income distribution.



Alexander's Video Flash indicates that 80% of the early buyers are cable subscribers, 64% have children at home, and 47% own a personal computer. Retailers are estimated to have sold 2 million copies, with another 1.6 million on rental shelves. The industry rule of thumb is that cumulative sales 10 days after street date and during a hectic period of sell-through releases account for 50% of the total. "Twister" likely kept selling longer because it preceded the arrival of "Toy Story," "Independence Day," "Mission: Impossible," and others by several

der also found differences in income distribution. As the accompanying chart indicates, nearly 40% of early buyers have annual household incomes of \$40,000-\$75,000 and another 12% gross more than \$75,000, spread across every region except the Northeast and West-South Central states. Usually, 60% of purchasers have incomes of \$40,000 or less. Video Flash attributes the skew to "a characteristic of 'weather junkies,'" reflecting "strong interest in the topic of this film."

SETH GOLDSTEIN



CROSS-PROMOTIONS

(Continued from preceding page)

meant delaying release until the first quarter of 1997.

The fact that Fox is spending more than \$30 million to market the title supports president Bob DeLellis' earlier comment that "'Independence Day' doesn't need a tie-in partner."

There's yet another reason for big-title independence: Suppliers now shift the focus of cross-promotions to boost smaller titles, which need more exposure in a crowded market (Billboard, Sept. 14).

Box-office and star power led Paramount Home Video to bypass partners for the Tom Cruise hit "Mission: Impossible," as well as last year's surprise hit "Forrest Gump," starring two-time Academy Award-winner Tom Hanks. "When you have a huge property, you really don't need a cross-promotion," says Paramount executive VP of sales and marketing Jack Kanne.

"Besides," he adds, "it's better to cross-promote a big title with catalog product." With the release of "Mission: Impossible," Paramount



MCA/Universal Home Video's "The Nutty Professor" was blown up out of proportion for a tour that began at the Virgin Megastore in New York.

reduced the price of Cruise catalog titles "Days Of Thunder," "The Firm," and "Top Gun" to \$5.99.

Senior VP of marketing Michael Arkin says that cross-promotions

are difficult to obtain and often more trouble than they are worth. "Of every 100 ideas you propose to a packaged-goods company, one will stick," he says. "It's a hard process on everyone, and star approval can hinder the process."

Kanne denies reports from several sources close to Paramount that Cruise and Hanks nixed video cross-promotions of their movies.

Kanne says that like MCA, Paramount is not turning its back on corporate advertising dollars. For the first quarter, the studio will announce a cross-promotion for the rental release of "The First Wives Club," starring Bette Midler, Diane Keaton, and Goldie Hawn. Details of the promotion are forthcoming.

Cross-promotions, of course, aren't limited to the initial release. According to Feldstein, Fox isn't ruling out the possibility of a tie-in partner for "Independence Day" when it's repriced in 1997. "There's a lot we intend to do with this video," he says. "It's not a one-off"

(Continued on next page)

Billboard

DECEMBER 7, 1996

Top Special Interest Video Sales

| RECREATIONAL SPORTS | | | | HEALTH AND FITNESS | | | | | |
|---------------------|------------|---------------|---|----------------------|-----------|------------|---------------|--|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
| ★★ NO. 1 ★★ | | | | ★★ NO. 1 ★★ | | | | | |
| 1 | NEW | | THE 1996 WORLD SERIES VIDEO Orion Home Video 91096 | 19.98 | 1 | 75 | | THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659 | 12.98 |
| 2 | 1 | 29 | MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360 | 14.98 | 2 | 7 | | THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3 | 19.98 |
| 3 | 18 | 3 | THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002 | 14.98 | 3 | 3 | 7 | THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3 | 19.98 |
| 4 | 17 | 15 | THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345 | 19.98 | 4 | 4 | 47 | THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796 | 12.98 |
| 5 | 2 | 17 | MLB UNBELIEVABLE! Orion Home Video 95009 | 14.98 | 5 | 7 | 5 | THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3 | 19.98 |
| 6 | 7 | 348 | MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173 | 19.98 | 6 | 8 | 5 | THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3 | 19.98 |
| 7 | 10 | 73 | 100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793 | 14.95 | 7 | 13 | 5 | THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3 | 19.98 |
| 8 | 8 | 7 | SUPER SLUGGERS Orion Home Video 96001 | 14.98 | 8 | 6 | 5 | DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933 | 12.99 |
| 9 | 4 | 179 | MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770 | 19.98 | 9 | 5 | 133 | YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088 | 14.98 |
| 10 | 3 | 23 | DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343 | 14.98 | 10 | RE-ENTRY | | THE FIRM: LOWER BODY SCULPTING BMG Video 80120 | 14.98 |
| 11 | 9 | 25 | GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325 | 14.98 | 11 | NEW | | THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805 | 12.98 |
| 12 | 6 | 255 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 | 12 | 16 | 35 | THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043 | 14.95 |
| 13 | 5 | 37 | DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633 | 19.95 | 13 | 11 | 19 | RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video | 9.99 |
| 14 | 12 | 101 | LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153 | 19.95 | 14 | RE-ENTRY | | THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3 | 19.98 |
| 15 | 14 | 83 | 75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053 | 19.95 | 15 | RE-ENTRY | | NIKE: TOTAL BODY CONDITIONING WarnerVision Entertainment 50532-3 | 19.95 |
| 16 | NEW | | MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090 | 29.98 | 16 | NEW | | CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092 | 9.98 |
| 17 | NEW | | BATTLECADE: EXTREME FIGHTING 2 Orion Home Video 55278 | 49.98 | 17 | 18 | 43 | CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240 | 14.98 |
| 18 | RE-ENTRY | | MIKE TYSON: THE INSIDE STORY MPI Home Video 7074 | 19.98 | 18 | NEW | | CRUNCH: CARDIO GROOVE Anchor Bay Entertainment SV10094 | 9.98 |
| 19 | NEW | | ICE HOT FoxVideo (CBS/Fox) 8426 | 14.98 | 19 | 17 | 21 | CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024 | 9.98 |
| 20 | 16 | 7 | FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video | 24.95 | 20 | 9 | 31 | THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122 | 14.98 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

CROSS-PROMOTIONS

(Continued from preceding page)

title."

Nonetheless, suppliers aren't as aggressive in securing tie-in partners these days because they no longer need to use a packaged product to gain entry into nonvideo retailers. At this time, a typical sell-through video hit is sold in 80,000-100,000 stores, and most suppliers have added special sales representatives to cater to the needs of mass merchant, grocery, and drug-store accounts.

Suppliers indicate that potential tie-in partners often aren't able to match the campaign planned by the studio. "We spend so much of our own marketing dollars that you have to find the right people, and we couldn't for 'Mission: Impossible,'" says Kanne. "It's not always a slam dunk."

Failed expectations are a factor. Vendors say that some partners simply don't live up to their part of the bargain. "In some cases, it's a lot of smoke and mirrors," notes one marketing executive.

BLOCKBUSTER

(Continued from page 71)

trated on making its stores a destination for purchases as well as rentals. "We've always had a wide variety of product available, but this is different from past campaigns and fits the festive mood of the season," says a spokeswoman.

The chain, she emphasizes, isn't scrapping its successful rental slogan, which will return after the holidays. During the next month, however, each outlet will hammer home the purchase theme with in-store signage.

Sales personnel will wear "I Can Help" buttons and will actively assist customers in selecting gifts. Easing the sales dilemma, Blockbuster is offering a gift-certificate card, which customers can buy in denominations of \$5, \$10, \$15, \$20, or \$25.

Available at Blockbuster stores prior to the start of the "We Can Help" campaign, the card will be redesigned to emphasize the holiday theme.

Over the past several years, Blockbuster has struggled with its holiday sell-through business. The retailer was plagued with returns, and attempts to distribute seasonal catalogs were abandoned.

But in 1995 the chain reported a 50% increase in sales, which it attributed to aggressive pricing, competitive with the mass merchants, and more advertising.

This year, Blockbuster boosted the video selection carried by its music stores, which has also beefed up performance. And the chain further strengthened its presence when it decided to buy directly from suppliers.

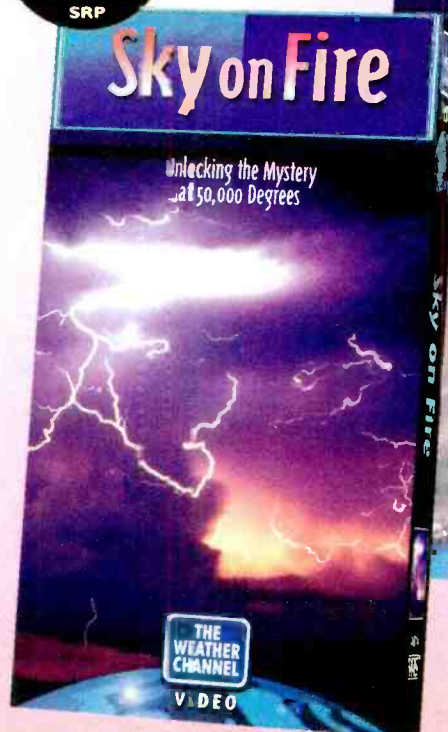
The move to eliminate the middleman was made soon after the spring arrival of former Wal-Mart executive Bill Fields. Wal-Mart began taking direct shipments in 1995, since expanding to include deliveries from all of the studios and many of the independents.

EILEEN FITZPATRICK

The Natural Force Returns.

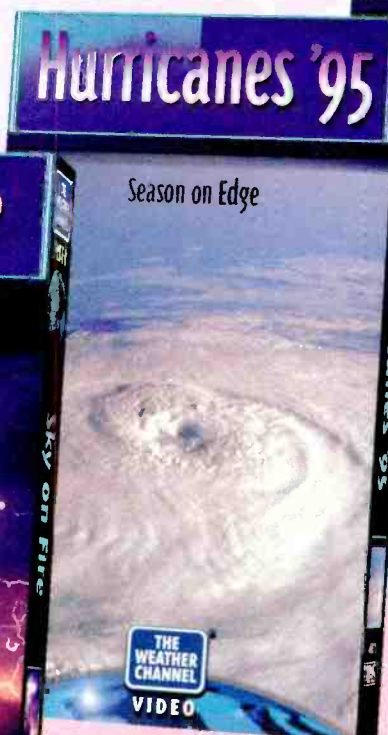
The weather channel video collection returns with FOUR new programs that will have customers storming your store!

ONLY
\$14.95
EA
SRP



Sky On Fire

CAT #: 46014
UPC: 7-60894-6014-3-0
ISBN: 1-56949-339-1
APPROX. 38 MINUTES



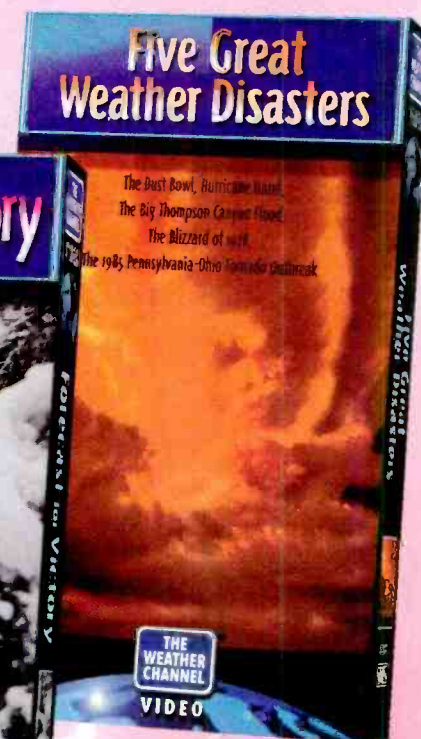
Hurricanes '95

CAT #: 46013
UPC: 7-60894-6013-3-1
ISBN: 1-56949-338-3
APPROX. 60 MINUTES






Forecast For Victory

CAT #: 46015
UPC: 7-60894-6015-3-9
ISBN: 1-56949-340-5
APPROX. 57 MINUTES



Five Great Weather Disasters

CAT #: 46021
UPC: 7-60894-6021-3-0
ISBN: 1-56949-403-7
APPROX. 45 MINUTES

-  Exciting, entertaining, educational programs priced right for impulse purchasing, gift-giving and collection-building!
-  Brought home by the #1 Weather Authority, The Weather Channel — the premier provider of weather services in the nation — a network of 64 million households!
-  Buy a 12-piece counter display and receive a 1997 The Weather Channel calendar!

Tornado Gift Box Set

Experience the ride of a lifetime as The Weather Channel takes you through some of the most terrifying tornadoes in the nation! Gift Box Includes: Storm Chaser Warren Faidley, Tornadoes 1995, The Chase and Target: Tornado.

ONLY \$49.95

CAT#: 46016
UPC: 7-60894-6016-3-8
ISBN: 1-56949-393-6

OR Purchase Individually

Storm Chaser Warren Faidley (CAT# 46009) - ~~\$14.95~~
Target: Tornado (CAT# 46011) - ~~\$14.95~~
Tornadoes 1995 (CAT# 46010) - ~~\$9.95~~
The Chase (CAT# 46012) - ~~\$14.95~~



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RIAA Widens Amway Suit; NMPA Files Own Complaint

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has upped the ante in its suit filed against Amway Corp. and many of its distributors over the alleged unauthorized use of sound recordings in motivational and promotional videos.

In an amended complaint filed Nov. 25 by the RIAA, the trade group is asking for statutory damages from the giant company and many of its top distributors in Florida and North Carolina in the amount of \$19 million. The initial suit, filed by the RIAA in February in Florida, sought \$11 million in damages (Billboard, March 2).

A similar lawsuit against Amway was filed the same day by the National Music Publishers' Assn. (NMPA), based on the same videos.

The motivational tapes, according to

the complaints, were sold at Amway's conventions and rallies for as much as \$20 apiece.

"Since the original filing," says Hilary Rosen, president/COO of the RIAA, "we've uncovered additional evidence of infringing activity—far beyond that known or suspected. We have added 114 new counts of infringement to the original 125, and the number of defendants has increased from 40 to 86."

"The defendants are not only using copyrighted music for commercial purposes without the copyright owners' permission," says Ed Murphy, president/CEO of NMPA, "they're also making a handsome profit without paying a nickel to the copyright owners."

A spokeswoman at the RIAA says that no trial date for the infringement civil case has been set yet.

MOBO Awards Get Thumbs-Up Fugees, Richie Top Inaugural Event

■ BY KWAKU

LONDON—The music industry gave a concerted thumbs-up to the first Music of Black Origin (MOBO) Awards, held here Nov. 18. Label attendees say they are looking forward to working with the show's organizers again next year, although it is still too early to assess the sales impact of the event on their artists.

Among those performing live at the premiere event were the Fugees, Alexander O'Neal, and Lionel Richie.

A 75-minute edit of the show went out to most regions Nov. 21 via the national ITV network.

Viewing figures were not available from broadcaster Carlton Television at press time, but Carlton controller of entertainment John Bishop says, "It was a great show for all the stations who took it. I think it sets a very good precedent for carrying on next year."

Nominees were decided upon by a MOBO Awards panel. Votes for the winners were made by the public through specialist music publications and radio stations.

Among attendees, there was wide praise for the show's team and its instigator, Kanya King. Simon Quance, senior product manager at Island Records, says the show proved itself by having "a good crack."

Matthew Ross, Sony Music U.K.

product manager, says, "The show will get bigger now that it has proven to be a professionally run event." Sony act the Fugees won awards for best international act and best international single for "Killing Me Softly."

While presenting the award for best dance act to Baby D, footballer/TV presenter and MOBO director John Fashanu revealed that it took two years to put the award show together. "And it won't be the last," he added.

EMI Premier's O'Neal opened the show with "Let's Get Together." There were also performances by reggae duo Chaka Demus & Pliers (Mango/Island); Az Yet (LaFace/Arista); and Courtney Pine (Talkin' Loud/Mercury), who took the honors for best jazz act.

Richie, winner of the lifetime achievement award, ended the show with a performance of his latest single, "Still In Love," and reminded the audience that he hopes to keep making music for many years.

Following are select other winners:

Best album: Goldie, "Timeless."

Jungle act: Goldie.

R&B act: Mark Morrison.

Hip-hop act: Blak Twang.

Gospel act: Nu Colors.

Reggae act: Peter Hunnigale.

Video: 2Pac, "California Love."

DJ: Trevor Nelson.

Mobo Choice Contribution Award: Jazzie B. of Soul II Soul.

Update

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. 3, **Songwriters In The Round**, sponsored by the National Academy of Songwriters, Park Central Hotel, Miami Beach, Fla. 305-944-3268.

Dec. 4, **Billboard Music Awards**, Aladdin Hotel, Las Vegas. 310-451-7111.

Dec. 4-5, **NIMA '96 Asian Conference**, Grand Hyatt, Hong Kong. 202-289-6462.

Dec. 5, **New York NARAS Heroes Awards**, Laura Belle, New York. 212-245-5440.

Dec. 9-11, **Musicon2**, 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 Foundation 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. 19-23, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 3-6, **ComNet Conference And Exposition**, various locations, Washington, D.C.

Feb. 9-12, **MILIA Multimedia Publishing Market**, Palais des Festivals, Cannes. 212-689-4220.



Feel The Beat. Patti Smith and her band gather backstage following their performance at LIFEbeat's the Beat Goes On III concert in Washington, D.C. Other artists who appeared on behalf of the music industry's AIDS-fighting organization include Jon Bon Jovi and Richie Sambora, Chaka Khan, and the Tony Rich Project. VH1 broadcast the event five times in November and will air it again Dec. 1. Shown, from left, are Smith band members Oliver Ray and Tony Shahan; Smith; LIFEbeat executive director Tim Rosta; and band members Lenny Kaye and Jay Dee Daugherty.

LIFELINES

BIRTHS

Boy, **Matthew David to Steven and Shari Schenfeld**, Oct. 25 in New York. Father is head of A&R at Blue Note/Metro Blue Records.

Boy, **Thaddeus Hoppe, to Buckley and Diane Hugo**, Nov. 4 on Staten Island, N.Y. Father is director of administration for Spirit Music Group.

MARRIAGES

Kurt Eiling to Jennifer Carney, Oct. 26 in Chicago. Groom is a Blue Note recording artist and 1996 Grammy nominee.

DEATHS

Bill Vernon, 59, of a heart attack,

Nov. 20 in Rocky Mount, Va. Vernon was a prominent figure in the bluegrass community for the past several decades. A journalist, popular festival MC, and DJ, Vernon most recently hosted a show on WYTI Rocky Mount. He is survived by two half-brothers and a cousin.

Art Porter, 35, drowned in a boating accident, Nov. 23 in Bangkok, Thailand. Saxophonist Porter released four contemporary jazz albums on Verve/Forecast, most recently August's "Lay Your Hands On Me." He is survived by his wife, Barbie, and two sons, Arthur III and Arrington.

GOOD WORKS

'DEAD' TIES THAT BIND: The Grateful Dead Collection of 24 ties and 24 boxer shorts will be unveiled Thursday (5) at a benefit cocktail reception at the DC3/Museum of Flying in Santa Monica, Calif. The event benefits Camp Winnarainbow, a camp near San Francisco started by "Dead" poet **Wavy Gravy** for underprivileged inner-city youth. Wavy Gravy and **David Ganz** of the nationally syndicated radio show "The Grateful Dead Hour" will co-host an evening of the **Grateful Dead's** music, while "Deadhead" **Bill Walton** will hold a silent auction of classic Grateful Dead photos autographed by the photographers who took them. The evening will also feature **Richie Havens** and the band **Missing Man Formation**, as well as mezzo-soprano **Eileen Frizzell**, who will perform arias of Grateful Dead music. **Henry Jacobson**, CEO of Mulberry Neckwear, manufacturer of the ties and boxer shorts, will unveil the line. The event will be cybercast worldwide on the Internet at <http://www.deadties.com>. Contact: **Mitchell H. Simmons** at 212-966-0021.

deadties.com. Contact: **Mitchell H. Simmons** at 212-966-0021.

POKING FUN FOR CHARITY: The Nashville Humane Assn., in conjunction with the Songwriters Guild of America, will present **Jingle Bell Mock**, a music publisher parody show, Tuesday (3) at Performance Hall in

Nashville, to benefit the organization. Publishing personalities from Nashville will present parodies from their catalogs; executives from Chrysalis Music, EMI Music Publishing, Major Bob Music, and peer music will participate. WSIX Nashville personality **Devon O'Day** will host the event, which costs \$10 at the door. Contact: **Rundi Ream** at 615-329-1782.



Discovery Finds Antone's. Discovery Records celebrates the signing of Austin, Texas-based Antone's Records by launching Antone's Rockin' Roadhouse Revue, a U.S. tour featuring several of the blues/roots label's artists. Pictured backstage at the tour's Santa Monica, Calif., stop, from left, are artist **Teddy Morgan**, Discovery Records president/CEO **Syd Birenbaum**, and artists **Candy Kane** and **Sue Foley**.

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Beavis & Butt-head Do America: Original Motion Picture Soundtrack
 PRODUCERS: various
 Geffen 25002

The soundtrack to the film debut of animated morons Beavis & Butt-head is chock-full of MTV-grade alternative rock, metal, rap, and even a touch of disco. Its participants include such hot properties as White Zombie, Rancid, LL Cool J, Ozzy Osbourne, Red Hot Chili Peppers, No Doubt, and Butthole Surfers—as well as two artists who are in line for a Tony Bennett-style MTV makeover: Isaac Hayes and Englebert Humperdinck. The former contributes the funky title theme, while Humperdinck does the ridiculous “Lesbian Seagull.” Aimed squarely at its audience, the soundtrack contains few surprises and plenty of potential to spawn hit singles and videos—not to mention exposure on the nightly “Beavis & Butt-head” show.

★ JOHN P. STROHM & THE HELLO STRANGERS

Caledonia
 PRODUCER: John P. Strohm
 Flat Earth 106

Channeling the spirits of the late Gram Parsons and “Let It Bleed”-era Rolling Stones, singer/guitarist John Strohm has turned out one of the finest records to come from Bloomington, Ind., without John Mellencamp’s name on it. “Caledonia” is marked throughout by inspired songwriting and spirited performances, with rustic rocker “Slip Away” and sad-eyed gem “Tangelo” instantly irresistible. “Someone Besides Me” and “Freightliner” are bar-stool balladry of a tall order, and “Love Theme” is twilight testament at its finest. By rights, “Caledonia” should be a hit on rootsy triple-A and Americana stations nationwide. Distributed by Chicago-based Symbiotic.

JOHN PHILIP SOUSA

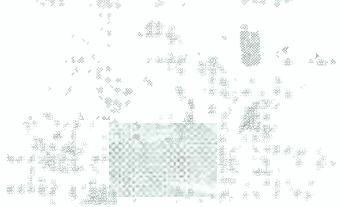
Under The Double Eagle—The Marches Of John Philip Sousa

PRODUCER: David Linnick
 Gemm/Pearl 9249

With a single exception, these are recordings of Sousa marches made from 1918 to 1930—19 tracks in all, six of them with Sousa himself conducting. All the favorites are here, such as “The Stars And Stripes Forever,” “El Capitan,” and “Washington Post.” Several selections are performed both as electrical recordings and as earlier acoustical versions, giving the listener a taste of the growth of recording technology in the early part of the century. The contrast suggests that it must have been amazing for recording fans in 1925, when commercial electrical recordings were first released commercially, to hear more lifelike depth from these sessions. Distributed by Koch International.

SPOTLIGHT

PAT METHENY GROUP QUARTET



PAT METHENY GROUP Quartet

PRODUCER: Pat Metheny
 Geffen 24978

While guitarist Pat Metheny has recorded successful trad-jazz trio dates on his own and has explored a take-no-prisoners solo fuzz-toned format, his Group albums have always been home to his most forward-thinking yet accessible work. The last Group album, 1994’s “We Live Here,” saw Metheny adding loop-driven backbeats to an already elaborate soundscape of horns, Latin percussion, and Brazilian-flavored vocalese. With the sterling “Quartet,” the Group strips down to its core—Metheny plus Lyle Mays on acoustic keyboards, Steve Rodby on bass, and Paul Wertico on drums—for a more intimate mix of free improvisation and elegant composition. The settings don’t seem spare, though, as the cinematic Group sound prevails. The many highlights of a deep album include the lyrical “When We Were Free,” soaring “Language Of Time,” and dreamy “Sometimes I See.”

YIP HARBURG

Yip Sings Harburg

PRODUCER: none listed
 Koch International 7386

One of the great stage and screen lyri-

SPOTLIGHT



BUSH

Razorblade Suitcase

PRODUCER: Steve Albini
 Trauma/Interscope 90091

Second outing by multiplatinum British rock band delivers more of the brand of supercharged alternative rock featured on its debut album—particularly on hits like “Glycerine,” with its dense, distorted guitar anchoring a tortured vocal. The similarly styled first single here, “Swallowed,” has proved that fans are still hungry for the formula, as it holds at No. 1 on the Modern Rock Tracks chart. Other tracks venture further into the dissonant sonic world of producer Steve Albini (renowned for his underground hardcore productions and his work on Nirvana’s “In Utero”), most notably “Insect Kin” and “Personal Holloway.” Any of the above tracks and others promise to repeat the success of “Swallowed” and push “Razorblade Suitcase” into a long-term residency in the heights of The Billboard 200. A band that avoided the sophomore jinx by sticking to its guns.

cists, E.Y. “Yip” Harburg was a writer who knew how to put over a song. Fans of the musical theater will forgive the variable sound quality of the presentation, for Harburg’s spirit and strength in perform-

ing the set’s 27 numbers win the day. The recordings span from 1945 to 1975—Harburg died in 1981—and include 10 songs from the cult favorite “Flahooley,” with music by Sammy Fain. Also of interest is “The Same Boat, Brother,” a 1945 opus with music by Earl Robinson that salutes the formation of the U.N. Yes, Harburg does two numbers from “The Wizard Of Oz,” his majestic achievement with composer Harold Arlen, and four numbers from his Broadway triumph (music by Burton Lane) “Finian’s Rainbow.”

JAZZ

VARIOUS ARTISTS

Strawberry Fields

PRODUCER: Bob Belden

Blue Note 53920

Bob Belden’s Blue Note-does-the Beatles tribute is a highly enjoyable project washed ashore in the wake of the “Anthology”-driven resurgence of Beatlemania. Even those Lennon/McCartney tunes that don’t exactly lend themselves to jazz are fun, like Dianne Reeves’ take on the ragadelic classic “Tomorrow Never Knows,” with Tim Hagans’ trumpet echoing Miles Davis’ Eastern inflections, and a rockin’, throbbin’ “Lady Madonna” featuring singer Penny Ford, Reeves’ and Cassandra Wilson’s duet on a pulsatingly funky “Come Together” is another highlight, as are two with West Coast vocalist Jalisha: “Get Back,” featuring the dizzying, commanding piano of Junko Onishi, and a soulful “Hey Jude,” with Greg Osby’s saxophone embellishments. The best of the set are Holly Cole’s hushed, delicate version of “I’m Only Sleeping” and her rhapsodic, chiming arrangement of “I’ve Just Seen A Face,” awash in splendid multitracked vocal harmonies.

VINCE MENDOZA

Sketches

PRODUCER: Ziggy Loch

Blue Jacket 9215

Mendoza, a past Grammy nominee for his jazz arranging skills, here is the sculptor of a German WDR Big Band date, with a Christmas tree glittering with guest stars such as saxophonists Dave Liebman and Charlie Mariano, drummer Peter Erskine, and guitarist Nguyen Le. The title cut is actually eight intriguing sketches long. A big bonus, and perhaps the most impressive arrangement on the album, is the WDR’s deft transmogrification of Ravel’s “Pavane (Pour Une Infante Pefunte),” which the soloists and Mendoza’s arranging pathways make stately rather than cloying. The recording, one of several ACT label WDR dates handled in the U.S. by Blue Jacket, benefits from magnificent sound, too.

LATIN

JULIO IGLESIAS

Tango

PRODUCER: Roberto Livi

Columbia/Sony Discos 67899

Spanish supercrooner attempts to cash in on faux musical fad with sterile pop treatments of tango evergreens, which are sure to annoy the genre’s purists even while they please his loyal legion of middle-aged female admirers from Heartland U.S.A. The inaugural joint release from Columbia and Sony Discos is guaranteed positive commercial results; however, this sleekly produced album unfortunately sheds little artistic light on Argentina’s great contribution to the global musicscape.

★ ALABAMA

The Album

PRODUCER: Charles Iboru
 Musicrama 28042

Pulchritudinous Egyptian Moroccan siren Ishtar teams with high-energy flamenco outfit Los Niños De Sara to form an interesting Paris-based ensemble. This exotic, Arabic/Spanish disc boasts a multitude of captivating, flamenco-rooted pop/house tracks appropriate for Latino, world, and dance outlets. Ishtar’s evocative, squiggly wailings highlight best bets for Latino radio: “Espero” and “Yo Te Quiero. Tú Me Quieres.” Contact: 718-389-7818.

GOSPEL

KATHLEEN BATTLE & CHRISTOPHER PARKENING

Angels’ Glory

PRODUCERS: David Thomas, Laura Mitgang
 Sony Classical 62723

Classical superstar Kathleen Battle and Christopher Parkening team for an utterly sublime Christmas outing. Battle is that rare soprano at home and believable in numerous genres, and Parkening’s guitar is an orchestra in itself. From the contemporary pop standard “Mary Did You Know?” to a mix of traditional fare from Chile, France, Poland, and Spain—as well as a deeply felt medley of Christmas spirituals—the selections are inspired and the performances nothing short of brilliant. Guaranteed to warm even the hardest heart.

BEAU WILLIAMS

They Need To Know

PRODUCER: Monty Jackson
 InSync 9601

After four mainstream albums on Capitol followed by two gospel releases on Light Records, Williams re-emerges with the strongest outing of his career. With childhood influences that reach back to Sam Cooke and the Soul Stirrers, and later André Crouch, Williams spent his formative years in the music of the church and the street. He struck pay dirt with “There’s Something About You” on Cameo, but his heart turned back to the gospel market, where both of his previous sets scored big. Even with his finger obviously on the pulse of what’s happening now, Williams has not forgotten where he came from. With a perfect mix of flavors, from ‘60s soul and gospel to up-to-the-minute urban jams, he is a driving force of modern gospel.

CLASSICAL

★ CONSTANTIN LIFSCHITZ

London Debut Recital Live

PRODUCER: Yukio Akehi
 Denon Records 78773

Since his first album, recorded in 1990, 20-year-old Russian pianist Constantin Lifschitz has been no mere *Wunderkind* but an artist with an inclusive, incisive vision. Rather than fuel his reputation with big Romantic virtuoso pieces, he has embraced a deeper, often more introspective repertoire that ranges from Bach to Mozart, Ravel to Medtner. Following up three previous live recordings (including a fine “Goldberg Variations”), Lifschitz here presents an exciting program of Rachmaninov, little-heard Brahms, and—very rarely played on piano—Couperin. Searching and beautiful, the album is one of the year’s essential solo recordings. Distributed in the U.S. by Allegro.

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 Wishire 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 Bamarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diiberto (new age).

Reviews & Previews

SINGLES EDITED BY LARRY FLICK

POP

► **BABYFACE** *Every Time I Close My Eyes* (no timing listed)
 PRODUCER: Babyface
 WRITER: Babyface
 PUBLISHERS: Sony/ATV Songs/ECAF, BMI
Epic 8894 (c/o Sony) (cassette single)
 The second single from "The Day" shows the superstar producer/tune-smith/singer at his all-around best. Complemented by harmonies from Mariah Carey, he weaves a sweetly romantic tale on top of a quietly shuffling pop/R&B groove. His performance has an engaging, soulful flexibility that never flies over the top into over-compensation. He's wise enough to let the song properly unfold and work its magic. There is no doubt that listeners of every imaginable format will be humming this gem within seconds—and then for months to come.

3RD PARTY *Can U Feel It* (4:12)
 PRODUCERS: Steve Skinner, Arnie Roman
 WRITERS: A. Roman, S. Skinner
 PUBLISHERS: Romanesque/Annotation/WB, ASCAP; Nervous/Connotation/Warner-Tamerlane, BMI
 REMIXERS: Steve Skinner, Arnie Roman
DV8 00315 (c/o A&M) (cassette single)
 With this bubbly ditty, DV8 shows why it is one of the most promising new outlets for commercial dance music. Cast from the same Euro-NRG mold as La Bouche, this track manages to be familiar without being a tired copycat. Credit goes to writer/producers Steve Skinner and Arnie Roman, who keep the beat rapid but meaty and the chorus bright and appropriately repetitive. This sounds like such a natural pop radio selection that one wonders why it isn't already the major hit it deserves to be.

BLOODHOUND GANG *Fire Water Burn* (4:10)
 PRODUCER: Jimmy Pop Ali
 WRITER: not listed
 PUBLISHER: not listed
Cheese Factory/Republic/Geffen 20455 (c/o Uni) (cassette single)
 Is the world ready—or in need—of a new act mining ground broken by the Beastie Boys and Ugly Kid Joe a number of years ago? Probably not, but here comes the Bloodhound Gang anyway. And this preview of the album "One Fierce Beer Coaster" proves to be quite the guilty pleasure. The words of this chugging funk/rocker are extremely amusing and are delivered with a monotone howl that gets its bounce from grinding turntable scratching and fuzz guitar lines.

R & B

CORNELL STONE *You Make Me Weep* (4:55)
 PRODUCERS: Lindsay Guion, Marlin Van Blockson
 WRITER: C. Stone
 PUBLISHERS: Cornell Stone/G-Force/K-Jack Top Ten/Baxter, ASCAP
G-Force 70001 (cassette single)
 With the richest voice the R&B industry has seen since Will Downing, Stone's vocal talent is wasted on the lyrically lacking "You Make Me Weep." AC stations could understandably overlook Stone's songwriting shortcomings and move the single to the top. With his velvet voice, a second single could shift him to stardom.

INEVITABLE *What's The Deal?* (4:48)
 PRODUCER: Patrick Adams
 WRITER: R. Taylor
 PUBLISHERS: Taylor Boy, BMI; Patrick Adams, ASCAP
Golden Chip 0999 (CD single)
 With every other male act gunning for the throne owned by Boyz II Men, it's

so refreshing to encounter an act with different ambitions. Inevitable comes across like a modern-day incarnation of Harold Melvin & the Blue Notes, soaring over old-school funk instrumentation with slick harmonies and a lead vocal that would make Teddy Pendergrass proud. Designed to connect with older audiences who have been complaining how "they just don't make 'em like that" anymore. Contact: 718-265-2327.

MIKI HOWARD *Something I've Never Had* (4:45)
 PRODUCERS: LeMel Humes, Demetric Collins
 WRITERS: L. Humes, M. Howard
 PUBLISHERS: Buffalo Music Factory/EMI/Mardago/peermusic, BMI
Alibi 66094 (c/o RED) (cassette single)
 Howard continues to go largely unrecognized for the talent she harbors, and "Something I've Never Had" continues in the same vein. While she never vocally falters here, the production fizzles next to her sultry chops. And with even the least-talented new-jack songstress utilizing savvy tracks to secure stardom, Howard needs more than home-grown tracks to grab the notoriety she deserves.

COUNTRY

► **BROOKS & DUNN** *A Man This Lonely* (3:34)
 PRODUCERS: Don Cook, Ronnie Dunn, Kix Brooks
 WRITERS: R. Dunn, T.L. James
 PUBLISHERS: Sony/ATV Songs/Tree/Showbilly/Still Working for the Man, BMI
Arista 3066 (c/o BMG) (7-inch single)
 There's no doubt that the reigning Country Music Assn. and Academy of Country Music entertainers of the year can stir up action on the dancefloor—not to mention lots of chart activity—with their high-energy romps, but Brooks & Dunn are at their very best on poignant ballads like this affecting number. Penned by Ronnie Dunn and Tommy Lee James, the song boasts a solid lyric, and as usual Dunn wrings every drop of emotion out of each line, demonstrating once again what a powerful interpreter he is of great country lyrics.

► **CLINT BLACK** *Half Way Up* (3:35)
 PRODUCERS: James Stroud, Clint Black
 WRITERS: C. Black, H. Nicholas
 PUBLISHERS: Blackened/Irving, ASCAP
RCA 64723 (c/o BMG) (7-inch single)
 The first single from Black's current greatest-hits package, "Like The Rain," camped out at No. 1 for three weeks on Billboard's Hot Country Singles & Tracks chart. This follow-up single sounds like an equally strong contender for chart success. It has a positively insinuating groove. Black's textured performance and a meaty lyric as calling cards should make it a quick favorite with country radio programmers.

► **LONESTAR** *Heartbroke Every Day* (3:06)
 PRODUCERS: Don Cook, Wally Wilson
 WRITERS: B. LaBounty, C. King, R. Vincent
 PUBLISHERS: Longitude/August Wind/San Joaquin Son/Rio Zen/Cam King/Sneaky Moon, BMI
BNA 6438 (c/o BMG) (7-inch single)
 Lonestar offers a sassy little number that is accented by tasty guitar work and cemented by virtually flawless production by Don Cook and Wally Wilson. The bluegrass-inflected lead vocal rides atop an insistent drum beat in a joyous wave of sound. This is a very fresh and lively sounding record that should catch fire at country radio in a big way.

JOE NICHOLS *To Tell You The Truth, I Lied* (3:18)
 PRODUCER: not listed
 WRITERS: R. Edwards, L. Rainwater, T. Curry
 PUBLISHERS: E&O/Chuby, BMI
Intersound 9197 (CD promo)
 The production of this effort has a generic feel, but what rescues it is Nichols' fine vocal performance. Totally lacking in any youthful bravado, his delivery of the song has a sweet, con-

versational quality that's appealing. It draws listeners into the tune and makes them sympathize with this poor guy, who's lying about how well his broken heart is healing.

DANCE

► **CRYSTAL WATERS** *Say . . . If You Feel Alright* (8:12)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Mercury 124 (c/o PolyGram) (12-inch single)
 Die-hard Waters disciples who have been getting antsy for a follow-up to her 1994 "Storyteller" opus should find temporary solace in this stomping anthem, lifted from the "NBA At 50" compilation. That distinctive feline voice is in full bloom, as she vamps and purrs with glee over a hearty dance beat that will make peak-hour holiday parties sizzle. The song's hook is potent enough to trigger realistic hopes of an easy transition onto top 40 airwaves. Now then, about that new album, Ms. Waters . . .

► **JOI CARDWELL** *Soul To Bare* (no timing listed)
 PRODUCERS: Hani, Joi Cardwell
 WRITERS: J. Cardwell, Hani
 PUBLISHER: not listed
EightBall 070 (12-inch single)
 Cardwell previews her much-anticipated second album with this dreamy excursion into jazz-infused house music. She can squeeze more depth and emotion from a simple phrase like "oooh baby" than any other diva working in dance music at the moment, as evident in a vocal here that is rife with subtlety and drama. Co-producer Hani wisely steps back and lets Cardwell's voice take center stage, though his unique groove sensibility is what has clearly sparked such a rich and memorable performance. An inspired, hit-bound collaboration that bodes extremely well for the creative reach of the album. Contact: 212-337-1200.

► **THE BAKER/ROBIE PROJECT FEATURING NADINE RENEE** *Stop! Love Patrol!!* (7:50)
 PRODUCERS: Arthur Baker, John Robie
 WRITERS: A. Baker, J. Robie
 PUBLISHERS: Shakin' Baker/Indulgent/Nadine Renee, BMI
 REMIXERS: Arthur Baker, John Robie, Kris Needs, Noel W. Sanger, John Kano
Cutting 400 (12-inch single)
 Producers Arthur Baker and John Robie—who made clubland history at the helm of Afrika Bambaata & the Soul Sonic Force's "Planet Rock"—are reunited on this wickedly contagious dance/pop kicker. Nadine Renee, whose voice is familiar to fans of Planet Soul's "Set U Free," is the focal point of this winner, which is a safe

NEW & NOTEWORTHY

THE CAST OF RENT *Seasons Of Love* (3:20)
 PRODUCERS: Arif Mardin, Steve Skinner
 WRITER: J. Larson
 PUBLISHER: not listed
 REMIXERS: Daniel Abraham, Michael O'Reilly
DreamWorks 5014 (c/o Uni) (cassette single)
 The most successful Broadway soundtrack in years spawns what could be the first of several pop hits. The song's warmly soulful texture, uplifting lyrics, and layers of smooth harmonies make it an excellent programming choice for the holiday season. Wisely, producers Daniel Abraham and Michael O'Reilly have been enlisted to add instantly accessible rhythms. Abraham's version, with its mild jeep flavor, is particularly strong and mainstream-friendly. It complements the gospel-like solo vocals extremely well. O'Reilly's mix, with its undercurrent of twinkling synths, is more conducive to AC play.

bet for widespread dancefloor acceptance. Kris Needs, John Kano, and Noel W. Sanger take respectable cracks at injecting underground perspective into the song, though none of the remixes is as strong as the Baker/Robie original concoction. Do we dare wish for more new material from this team? Contact: 212-868-3154.

★ **ENIAC** *In Your Face* (5:37)
 PRODUCER: Robert Bormann
 WRITER: R. Bormann
 PUBLISHERS: Edition Kosmo/BMG, ASCAP
 REMIXER: Eniac
Kosmo/Logic 59058 (c/o BMG) (CD single)
 Although this is technically a dance music release, there is a whole lot more going on here. Eniac is an 18-year-old German producer with a knack for combining elements of techno with punk and hip-hop. This is as reasonable a modern rock radio cut as it is an underground rave anthem. If you've been bonding with the jams of the Chemical Brothers and Moby but need something just a little harder, look no further.

ROCK TRACKS

► **DON HENLEY** *Through Your Hands* (4:14)
 PRODUCER: Don Henley
 WRITER: J. Hiatt
 PUBLISHERS: Whistling Moon Traveler/Careers-BMG, BMI
Revolution 8576 (CD promo)
 Henley contributes an immediately appealing rock strummer to the soundtrack to "Michael." With the aid of one of the many gems crafted by John Hiatt, this single manages to be more than the kind of celebrity filler that soundtracks usually reek of. Henley's distinctive voice never seems to age, and he uses it extremely well here. In fact, this sort of makes ya hungry for a whole new Henley collection. Rock radio programmers with a taste for more than the grunge jam of the day will find this absolutely irresistible, as will intelligent popsters and triple-A tastemakers.

LOVE IN REVERSE *I Inject You* (3:51)
 PRODUCERS: Russ Titelman, Andres Karu, Michael Ferentino
 WRITER: M. Ferentino
 PUBLISHERS: 1 Like Songs/WB, ASCAP
Reprise 8288 (c/o Warner Bros.) (cassette single)
 The lines between funk and grunge blur with this shuffling jam. The beats stutter with pop accessibility, while a sheet of fuzzy guitars is a prickly coating for harmonies that would otherwise be too sweet to get over at rock radio. The end result is a nicely textured track with the potential to finally bring the band to a large and fairly broad audience. Look for Love In Reverse on tour through the end of the year with Republica.

THE CONNELLS *Maybe* (2:30)
 PRODUCERS: Tim Harper, the Connells
 WRITER: not listed
 PUBLISHER: White Rhino, BMI
TVT 9010 (CD promo)
 Here's another instant ear-grabber from the alterna-pop band's current collection, "Weird Food & Devastation." The song rings with a Phil Spector-esque retro-pop sound, replete with a heartbreak chorus and white-knuckled vocals. Short and sweet, this track demands out-of-the-box play from modern rock and college radio stations.

RAP

HYENAS IN THE DESERT *Can You Feel It* (3:53)
 PRODUCER: Gary G-Wiz
 WRITER: not listed
 PUBLISHER: not listed
Slam Jamz/Columbia 8058 (c/o Sony) (CD single)
 This cut is a radio-ready highlight from the quartet's staggering "Die Laughing" collection. The touch of famed Public Enemy producer Gary G-Wiz is unmistakable as the boys unleash sharp-tongued rhymes over a thick and easy-paced groove. The tinkling piano lines add a haunting quality to the song's arrangement, as does a bit of subtle turntable scratching.

TYGA *People's Party* (no timing listed)
 PRODUCERS: Derrick Dixon, Dwayne Stokes, Lee "Wiz" McCullum
 WRITERS: L. McCullum, D. Graham, D. Stokes
 PUBLISHER: not listed
Gemini Entertainment 001 (CD single)
 Production and talent are in Tyga's corner for this track. Strictly a party song, "People" should enjoy local fame as it boasts the best about its culture and popular colloquialisms. The B-side, "The Lights, Your Clothes," is a raw-deal, bare-facts kind of ballad that will surprise and entice female listeners with its candid yet subtle lyrics, which are set to a simple, piano-driven track.

LES FORTUNATE FEATURING B.O.A. *Homa Capone* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: Kreep Clo, BMI
Zen Flamingo 27913 (CD single)
 A retro-funk groove worthy of Bootsy Collins is the foundation of this cleverly worded wriggler. This jam scores largely on the free-wheeling style of Fortunato and B.O.A., who swap quips and phrases like they've been doing it forever. A beefier remix will be needed for this cut to make the grade at radio—an idea worth pursuing given the infectious and anthemic vibe of the chorus.

CHRISTMAS

MARIAH CAREY *O Holy Night* (4:27)
Columbia 9119 (c/o Sony) (CD promo)

LOS DEL RIO *Macarena Christmas* (4:12)
Ariola 2290 (c/o BMG) (CD single)

DAVID BENOIT FEATURING MICHAEL FRANKS *Christmas Time Is Here* (3:05)
GRP 5257 (CD single)

ISLEY BROTHERS FEATURING RONALD ISLEY *Special Gift* (4:00)
Island 7369 (CD promo)

XSCAPE *Christmas Without You* (4:13)
So So Def/Columbia 8890 (c/o Sony) (CD single)

PATSY "Kid" Santa Claus/Happy Holly-Day (3:21)
Popery 2255 (cassette single)
 Contact: 212-753-6153.

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.

BARRIO BOZZ *Piensa Porque (Es Navidad)* (no timing listed)
EMI-Latin 11911 (CD promo)

JAILENE *Es Navidad* (no timing listed)
EMI-Latin 11912 (CD promo)

ANGELA WINBUSH *All I Want For Christmas* (3:21)
Island 7368 (CD promo)

TOUSSAINT MCCALL *Let This Christmas Bring Love* (no timing listed)
Saint 001 (CD promo)

LOST *A Lost Christmas (Without You)* (no timing listed)
Premiere Muzik 005 (cassette single)
 Contact: 514-328-9486.

TRANS-SIBERIAN ORCHESTRA *Christmas Eve Sarajevo* (3:24)
Lava/Atlantic 6928 (CD promo)

THE PUPPIES *A Merry Christmas Song* (4:15)
Convertible 160 (CD single)

ALABAMA *The Blessings* (3:54)
RCA 64716 (c/o BMG) (7-inch single)

ONCE BLUE *I Heard The Bells On Christmas Day* (2:52)
EMI 11654 (CD promo)



MUSIC

GARBAGE

Geffen Video

31 minutes, \$14.95

High-quality Garbage art rules the small screen in this half-hour kaleidoscope of videoclips from the innovative rock band. The modus operandi for Garbage's first longform title is to show a brief scene of the making of the video—with band members Shirley Manson, Butch Vig, Duke Erikson, and Steve Marker pulling all sorts of humorous stunts in preparation—before launching into the actual clip. The tape begins and ends with snippets of a live rendition of current rave "Stupid Girl," and the clips include "Vow," "Queen," "Only Happy When It Rains," and, you guessed it, "Stupid Girl." It's not a particularly intimate experience but should satisfy fans nonetheless.

CHILDREN'S

BEGINNER'S BIBLE

Sony Wonder

30 minutes each, \$12.98 each

The seasonal "Story Of Easter," which chronicles Jesus' entry into Jerusalem and subsequent capture by Pontius Pilate; "Story Of Creation," which touches down in the Garden of Eden; and "Story Of Moses," which details the life of Moses from the reeds of the Nile to the gates of the Holy Land round out the latest additions to the Sony Wonder series. The animated stories recount the classics from the Old and New Testament in a way that is understandable and enjoyable for young audiences who likely will be experiencing them for the first time. Videos will be available separately or as a three-pack, and for the first time, Sony Wonder is releasing a companion audio title and book-and-tape set.

FUN & GAMES, LOST & FOUND

Sony Wonder

30 minutes each, \$9.98 each

Two additions to Jane Hissey's Old Bear Stories series bring a bit of old-fashioned, fireside game playing into the otherwise hi-tech world of today's child. Each tape contains three short stories, highlighted by stop-motion animation and clever plot lines. "Fun & Games" features Old Bear's discovery of a magical big top waiting under the kitchen table, his adventures with friends making toy boats out of the morning newspaper, and a day of light-hearted sports competition. "Lost & Found" includes a game of hide and seek, with more of the former than the latter; Little Bear's realization that his pants have taken on a life of their own; and a unified effort among friends to find a missing puzzle piece.

HEALTH & FITNESS

THE MACARENA WORKOUT

Anchor Bay Entertainment

40 minutes, \$9.99

It was bound to happen. The fitness video market has weathered workouts based on the samba, the lambada, and even the locomotion. And now the dance craze that has swept every institution from the World Series to the White House hits the circuit. Inspired by Latino dance moves and rhythms and featuring an audio blitz of the ubiquitous "Macarena" and several close relations, this low-impact aero-

bics routine is led by Gloria Quinlan, known best as an instructor on ESPN2's (and Anchor Bay Video's) "Crunch" programs. Filmed in Jamaica to give it a truly tropical look and feel that starts with the packaging, the tape is decidedly for the younger circuit and will remain trendy as long as its namesake does.

DOCUMENTARY

EMERGENCY! EMS TO THE RESCUE

A&E Home Video

50 minutes, \$19.95

The shelves are crowded with live-action children's videos that probe the high-drama worlds of rescue, police, and fire squads. Here's a tape that definitely merits an adult audience. The camera and crew follow the busiest emergency medical service in the world—New York's 2,350-person team, which patrols the city's five boroughs at a rate of 473 exhaustive eight-hour tours per day. The focus of their work ranges from shootings to heart-attack to drug-overdose victims, and their duties run the gamut from disbursing life-saving medication to mopping up blood in the back of an ambulance. The faces of the victims are blacked out, but the graphic nature of their plight often isn't, making this a PG-13-rated experience.

SHARK ATTACK!

NOVA Video

60 minutes, \$19.95

Just when you thought it was safe to go back to the video store... Although this documentary does not incorporate the Hollywood-style dramatic nature of "Jaws," its title should say enough to warn those traumatized by the Steven Spielberg classic that this might best be left on the shelf. However, for the multitudes that are drawn to the notion of the ultimate killing machine, "Attack" makes for fascinating viewing. The question at hand is whether Great White sharks are in fact man hunters, and it appears that the jury is still out. Filmed largely off the shores of California and Hawaii, the program presents interviews with shark-attack victims as well as biologists who—much to

the amazement of the rest of us—devote their lives to getting as close as possible to the creatures in order to study their eating and other habits.

BIRDS OF PREY

Cinemedia

45 minutes, \$19.95

Pontiac introduced the Firebird in 1967 and completely changed the face of the American sports car. The initial selection of five models available as a coupe or convertible was followed with several additional Firebird flavors and, a few years later, the like-bodied Trans Am. The rainbow of Pontiac cars is on parade in this program, which is presented by High-Performance Pontiac magazine and exposes details ranging from surface-level accessories to the engines inside. Although it starts on the cheesy side, with two dudes hanging out in a garage talking about their wheels, the tape quickly cuts to the chase, with in-depth car coverage and racing scenes. Also included is a showcase of exotic birds such as the Firehawk convertible, the '83 Trans Am Motor Sports edition, and the new WS6 Ram Air Trans Am.



101 DALMATIANS (ANIMATED STORYBOOK)

Disney Interactive

PC/Macintosh CD-ROM

It's no coincidence that Disney Interactive is timing the release of this well-designed children's read-along to coincide with the theatrical live-action debut of its animated classic. Disney's Animated Storybook series is a sure bet for retailers, who know that anything with the Disney logo is an automatic buy for many parents. This latest Disney storybook sticks to the basics, offering a read-along story, "hot spot" animation, and several activities for kids. One surprise is the inclusion of six sing-along songs that encourage participants to learn new words

through music. Superb animation and a timeless storyline should propel this educational CD-ROM off the shelves and into more than a few homes this holiday season.

YOU DON'T KNOW JACK, VOL. 2

Berkeley Systems

PC/Macintosh

"You Don't Know Jack, Vol. 2" is for those who have outgrown the XL version of this interactive trivia game. "Jack" addicts and novices alike will be drawn to this mind-challenging game, which offers 800 questions to strain the brain. Fans of Vol. 1 will be challenged by the inclusion of new types of questions in the sequel. In "What's his name" questions, the host tries to remember someone's name by recalling various clues until a player can figure out—and type in—who he's talking about. "Picture Questions" ask players to title imaginary artworks that morph historic and contemporary references. In "DisOrDat" bonus rounds, a contestant has limited time to categorize a series of words ("Puccini: pasta or opera composer? Asia: rock band, continent, or both?"). Also new are "Celebrity Collect Calls." "Jack" includes appearances by many guest stars, who provide their own trivia questions and answers. Big names include such "trivial" celebs as Florence Henderson, Erik Estrada, and Kevin Bacon. Also added are such consumer-requested features as a high-score board that tracks top 10 standings and a 10-second timer on each question.



MY STORY

By Sarah, the Duchess of York, with Jeff Coplon

Read by Sarah, the Duchess of York
Simon & Schuster Audio

3 hours (abridged), \$18

Listeners who pick up this audio

expecting juicy scandal and inside dirt on Britain's royal family will be disappointed. Whether due to the nondisclosure agreement she made with the family or her own modesty, Sarah Ferguson is surprisingly unforthcoming on personal details about the family members. In particular, she glosses over her most infamous moment: the "toe-sucking incident," in which tabloids published photos of the duchess on vacation with her financial adviser, sunbathing topless and letting him kiss her foot. Fergie speaks of her feelings of betrayal when the palace courtiers who disliked her leaked her whereabouts to the press, invading her privacy, but she never reveals the nature of her relationship with the aforementioned financial adviser, except to say enigmatically that they were merely "playing Cinderella" (without acknowledging that this is a rather odd activity for a married woman to engage in with a supposedly platonic male friend).

So, no real dirt here. Still, Fergie does give an insiders' view of royal life and the pressures it entails. A woman of non-royal lineage, she fell in love with Prince Andrew and married him without really understanding what her life would become. As a naval officer, Andrew was home for only 42 days out of the year, and when he was home, the couple spent most of their time with his family. Living with in-laws and rarely seeing one's husband is not the strongest foundation for a marriage. Sarah describes a life of attending endless, boring functions; not being able to take her daughters with her because "it just isn't done"; and being sniped at by palace courtiers and the U.K. press. She also talks in detail about her charity work. She comes across as likable and down to earth, and listeners will find themselves rooting for her.

Sarah also astutely cites a political truism: Like any large organization, the royal family is run not by its official leaders, but by its bureaucracy. The major decisions and strategies of the palace are made not by the queen, but by the army of advisers and courtiers that surrounds her—a group that Sarah refers to contemptuously as "the firm." The fact that the firm considered her an undesirable commoner doomed her almost from day one, Sarah says.

THE MIDWIFE'S APPRENTICE

By Karen Cushman

Read by Charlotte Coleman

BDD Audio

3 hours (abridged), \$16.99

In her first book, the Newbery-winning "Catherine, Called Birdy," Karen Cushman evoked life in the Middle Ages through the eyes of a wealthy young girl in a manor house. In her second book, also a Newbery winner, she approaches the subject from the opposite angle: a homeless orphan girl struggling to make her way in the world. The initially unnamed heroine, first called Brat and then Beetle, is taken in by a sharp-tongued midwife. The girl manages to learn the craft despite her difficult boss, and as her confidence grows, she chooses a real name for herself, Alice. As always, Cushman vividly portrays medieval life while touching on universal themes: the desire for acceptance and identity, the importance of perseverance, and the ability to learn from failure without giving up. Charlotte Coleman does an excellent job as reader, effectively performing the characters' roles, and her accent is perfectly suited to the material. Following the story, Cushman talks to a young fan about the history of the midwife profession, life in the Middle Ages, and the way she researches her novels.

ON STAGE

CHICAGO

Book: Fred Ebb and Bob Fosse; Music: John Kander; Lyrics: Fred Ebb; Director: Walter Bobbie

At the Richard Rodgers Theatre, New York

Twenty-one years ago, "Chicago" was a politically biting and satirical Broadway smash starring Gwen Verdon and Chita Rivera. It ran for two years and was nominated for 11 Tonys. As luck would have it, 1975 was the same year that the more traditional "A Chorus Line" opened, leaving "Chicago" in a dark, Tony-less shadow. Faithfully resurrected for '90s consumption, it stands to reason that this deliciously cynical and wonderfully sassy piece was actually years ahead of its time and is better suited to audiences living in the era of the O.J. Simpson murder trial and scandal-tattered presidents.

Based on a 1926 play of the same name by Maurine Dallas Watkins,

the musical tells the story of an aging chorus girl who murders her extramarital lover and hires a slimy lawyer, who publicly casts her as the quintessential misunderstood heroine and turns her into a star. The score features such John Kander and Fred Ebb classics as "Razzle Dazzle," "Class," and "All That Jazz," and it's among the few productions in which nearly every song has the potential to stop the show.

And then, of course, there's the glorious, often acrobatic choreography, lovingly created by Ann Reinking in the spirit of Bob Fosse's original staging. She also playfully inhabits the leading role of Roxie Hart, which she played during the last 18 months of the show's original run. Despite the burlesque style of the numbers, she infuses an elegant, almost ballet-like finesse in nearly every movement.

The cast is seamless in its performances, lead by James Naughton as Roxie's lawyer, with a toothy sneer right out of today's Court TV. The true shining light of "Chicago," however, is Bebe Neuwirth, who ferociously dives into the role of Hart's vaudeville rival, Velma Kelly, deftly stealing every moment she's onstage.

Directed by Walter Bobbie, the show has been pruned down to its basic elements of music and dance, mounted on a relatively spare stage with equally simple black costuming. It's a daring move, given the amusement-park tone that has overtaken Broadway in recent years. But the music and dancing of "Chicago" are so sharp and exciting that one never notes the absence of pyrotechnics and laser lights—something one hasn't been able to say about a Broadway show for too many years.

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CARLOS SANTANA: A PORTRAIT OF THE ARTIST

(Continued from page 16)

Haight-Ashbury, I found these cats named Stan Marcum and Ron Estrada, who had been out of school for a long time and were a little more adult. I went to Mission High School from 1964 to 1965, and I graduated [on June 9, 1965] after they gave me a tutor, because I caught tuberculosis.

Tuberculosis?!

I was in Mission General Hospital for three months. People were dying left and right in the same ward that I was in. All of a sudden they'd just cover this guy nearby with his sheet. I probably caught it from drinking water out of the faucets in Tijuana, because the water's not clean. It was pretty bad, but they arrested it with streptomycin. They shot me so full of holes in my butt that I couldn't sit for a week. I finally just split from the hospital, calling a friend and saying, "Look, bring me some clothes. I gotta get outta here." Because it was kinda like jail.

Yet you could escape to the incredible new sense of freedom that San Francisco then epitomized.

That's what was really beautiful about the Bay Area. At that time the Bay Area was a cornucopia of Ravi Shankar, Jimi Hendrix, Duke Ellington. It was fusion before it became confusion [Smiles].

Seeing B.B. King for the first time at the Fillmore was a revelation; Otis Rush opened up, and Steve Miller was second-billed and B.B. King was the headliner. When B.B. King went out there, he got a standing ovation without hitting one note. Everybody stood up and they wouldn't shut up; they just got louder and louder, and I was electrified. Finally he started crying, and the light beams from the spots were hitting his face, big tears coming down. And all I could see were the sparkles from his tears and from the diamonds on his ring. So when he did hit his first note of the night, it was like a whole other world had opened up. I thought, "Oh, that's how he does it. You go inside yourself to come out with this sound."

So I went home and I just said that I had to leave my house, I couldn't live with Mom anymore. And I couldn't be washing dishes all week and be a musician only on weekends.

You decided that you once again needed to be on your own?

Exactly, and I moved out of the family home, an apartment by Church and Market streets. It was becoming really strained, the relationship between my mom and myself. Because basically she's a very domineering woman. With all the great qualities she has, including her conviction, I've found I'm just like her: I like to question authority all the time. There wasn't room for two people like that in the same house.

So I moved out and started hanging around with different hippies in Palo Alto and San Francisco—anyplace where I could hang around musicians. I panhandled to play in the streets, and I made a connection with Gregg Rolie for the first time. And I started picking out different musicians. The only musicians I had were a bass player and a drummer, and I stopped hanging around with them because they were still very much connected with their domestic obligations, with mom and dad or the store. I said, "Look, you gotta leave all that if you want to hang around with me."

I had this mental image that I was on this river and it was taking me, and I knew I was gonna be playing at the same places that Miles and B.B. did.

I had a dishwashing job at the Tick-Tock Drive-In Diner downtown. I was there from '64-67. I was pretty good at it. I take a lot of pride in saying that I could do a pretty good job at it. But what happened was that one day while I was on my shift at Tick-Tock's, the Grateful Dead pulled up in two big limousines. I had my apron on, full of hamburger pattie, peeling potatoes and shit, my shoes all funky from cleaning floors with hot water and bleach, and those guys came over to the counter asking for french fries and burgers.

I never talked to the Dead that day, I just looked at them. But something in me just said, "Man, you can do that thing, what they do." I walked up to the owner of the Tick-Tock and said, "Man, I quit." The owner said, "If you're really quitting, grab a

card and punch it in the time clock." So I punched it, said, "I'm outta here," and just left.

So the Dead inadvertently pushed you to get along with your dreams?

The Dead pushed me in that direction, yes, but once I saw through B.B. King that you could captivate people with no bullshit, no gimmicks, just playing, I knew there was no turning back. So I started putting my band together and started playing at the Matrix or opening up for different bands like the Loading Zone and the Who at the Fillmore. Anytime anybody canceled, we were there, and Bill Graham just adopted us.

Growing up here in New York, Bill Graham's first passion was Afro-Cuban music: Tito Puente classics like "Oye Como Va," that was his thing; it wasn't the Grateful Dead or anything else. He loved to play salsa music, but he only called it Afro-Cuban music. And so we were the closest to that, because we played blues with congas, and we played [the music of] Olatunji. We had a serious talk, Bill and the band, and he said, "You guys got something different, something that makes the pelvis move in a different way. Your music is two things that should never be separated: spiritual and sensual. So stop fighting it!"

With my Catholic upbringing, you get that guilt thing. You're horny, but you're guilty because you're horny. That kind of Catholic trip. But he was the first one who really looked at it for what it was, and he told me that he noticed that the women moved a different way with our music than they did with Jimi [Hendrix] or anybody else.

What was the process through which Santana became more accepting of its uniqueness?

It was called the Santana Blues Band from 1966, but then we dropped the "Blues" part because everybody was playing blues: Fleetwood Mac, Jimi Hendrix, Cream. They were just louder and more sophisticated, but it was still the blues. Nobody was really messing with the parameters with Horace Silver or Coltrane or Motown. We started putting it all together, and it was natural for us, and nobody was there to tell us we were bastardizing or polluting rock to play two licks of Charlie Mingus and two licks of something else.

People from Columbia Records came to Santa Clara [Calif.] when we opened for the Grateful Dead, and it freaked them out what we would do to the audience. One of the representatives at that time for CBS said, "Your music is so vibrant that you can start with any song and end with any song, and your music still comes off orgasmic."

It was like that with the Dead, too, but our intensity was of a different kind. The first album took about a week to make: two days to record; two days to mix. On the second album, all I remember is that Miles Davis used to call all the time, talking on the phone in that gruff growly voice, and we'd think, "Miles Davis is calling!"

One of the most dramatic tracks on "Abraxas" was "Incident At Neshabur," which still has such energy, mystery, and live sweep to it.

Actually it was based on "Señor Blues" from Horace Silver, if you really look at the bass line. But the other part is Aretha Franklin singing "Call Me," or "This Girl's In Love With You." The guy who helped us produce it was Alberto Gianquinto, an incredible white piano player, and one of the first whites who'd go to the South Side of Chicago and actually play with black musicians. At that time it was taboo—you couldn't do that. But he was a bad cat. He put on the first part of "Neshabur," that staggered section that was from a melodic little vocal riff of his that went, "Can you do, can you dig, can you do the pimp thing? Go ahead brother, right on."

I told him, "I like the riff's melody, but we can do

without the lyric." [Laughs] So we left it as an instrumental.

"Abraxas" prepared people more adequately for the remarkable live shows.

Frankly, a lot of guys came in and out of the band, a lot of drummers. The whole thing didn't first form itself until we went to Woodstock. That was with Michael Shrieve and Chepito [Areas]. And we stayed together until we couldn't stand each other, which was only about a year. Bill Graham had told us, "Listen, when your first album comes out, you guys are gonna be recognized in the street, and your egos are gonna get so big you're gonna need a shoehorn to come into a room, and it's gonna fuck you all up."

We said, "No, no!" And sure enough, that's exactly what happened. That was because we didn't pace ourselves. Once you live with somebody for a whole year and you're constantly on the road, unless you meditate or do certain things to relax, you really got on each other's nerves. No two ways about it. So for me now, we don't travel very much. Three to four weeks on the road; three to four weeks at home. So when we're on the road it's always inspiring; it's not mechanical or routine.



When after "Abraxas" did you feel that Santana broke through to a new level artistically?

From "Caravanserai," but Gregg Rolie and Neal Schon already had eyes to do Journey, and they basically showed up, played their parts, and split. So it was Michael Shrieve and I

who produced and nurtured that vision together. That was because of Michael's and my fascination with the Eastern philosophy, and of Mahavishnu John McLaughlin and John Coltrane.

All of a sudden playing pop music seemed strange, especially because all the pop guys were dying, like Jimi, Janis [Joplin], Jim Morrison. And Sly Stone had discovered Peru, so to speak, so he was off on the sidelines; you either snorted cocaine and shot heroin, or you folded your hands and thanked God.

Maybe I'm too vain, but I couldn't see myself in the streets looking for someone to give me my fix. I've got too much pride in myself. So I chose to follow Eastern religion, and that's how I found John McLaughlin, Larry Coryell, and Sri Chinmoy, Paramahansa Yogananda—the same thing George Harrison was looking for, a different kind of balm or essence to bring you peace.

A lot of people may not know it, but the more successful you are at the peak, like Prince or U2, the more lonely it gets, because when you see people coming and approaching you, you know they're approaching you with different intentions than someone who knows you. It became a weird loneliness, and so you crave to be ordinary.

How did you meet your wife?

I met my wife because somebody invited me to go see Tower Of Power and the Loading Zone at Marin Civic Center. I went there, and that's where I saw Deborah, and I was captivated. I looked in her eyes, and I knew it was the end of the bachelor thing.

On our first date we went to a vegetarian restaurant on Polk Street in San Francisco. I started going to other shows and seeing her there, and we'd come home together. Soon we were living together, and we were both looking for the same thing. She was going to see Yogananda and I was going to see Sri Chinmoy at the United Nations in New York.

One thing that pulled me through this path with Sri Chinmoy was a saying he had: "When the power of love, replaces the love for power . . ." I said, "Yes, that sounds good, because that's when man will be aware of his totality."

It's not anything that Jesus hasn't said or Buddha hasn't said, but I never heard it put that way. But by 1982 everything that was sugar or honey

with our gurus became vinegar. And that's because Debbie and I were growing in a different way, and we didn't need a middle man to get to our inner self. After a while a guru or a swami or a yogi or even Jesus can get between you and God if you don't know what you're doing. Because what Jesus is about is to discover the same things he discovered. That's what he died for: that you should discover his Christhoodness in yourself, an understanding of what is of the highest good for all people.

Meanwhile, if you want to know who your god is, write down the pattern of your habits over two days. If you don't like that [Laughs], change it.

When do you think your music changed again?

It changed with Mahavishnu because we both loved John Coltrane, and still do to this day. I didn't care about hits, and Mr. Clive Davis at CBS warned me, saying I was committing career suicide. And I said, "Thanks for telling me. I actually know you're saying this from your heart—but I've gotta do this!"

In 1988, we toured with Wayne Shorter, and Bill Graham warned me, saying, "Are you sure you want to do this?!" And it was one of the highlights of my life, as far as touring with a musician. There's no one on this planet left who has the brilliant genius of a Wayne Shorter; he's the last of the Picassos, the last of the Igor Stravinskys.

You reached yet another new level when you completed "Blues For Salvador," which won a well-earned Grammy.

Around that time I just said, "No, I don't want to appease producers, I just want to play my own music." So you're right, "Blues For Salvador" was the beginning of reclaiming my persona again, if you will. When I did "Blues For Salvador," the song was something that my wife picked up from a cassette that I did the night before—just a jam thing with [keyboardist] Chester Thompson.

My wife heard it on a cassette I left on the table overnight, and she took it along in the car to play as she was getting groceries. She said, "What's the name of that?" I said, "I was just stretching out with C.T." She said, "No, you don't understand. I couldn't drive when I heard that; I had to pull over to the side of the road. That needs to go on the album!"

At that time I was really involved with a cause with Bill Graham, a benefit for the children of San Salvador, and I looked at my son—that's also his name—as the song was playing and he heard the phrase "I love you, Salvador." I'm not afraid to tell my son I love him, because my dad, to this day, has never told me yet, because of that old school of being a macho man. But when I saw that, I said, "Yes, this is 'Blues For Salvador.'" And I decided to give the whole album that title.

What's the concept behind the Guts and Grace label?

At my house in California, I've got so much live music recorded of Bob Marley's that's unreleased, as well as Jimi, Coltrane, and Miles—tons of it. And so I wanted to release some of this music, by going through the families and estates of these artists, of course, just to honor their living memory. Wayne Shorter named the label. He told me that, just like so much of what I've gone through before, "it's gonna take a lot of guts and grace."

What's the next project you've got planned?

The next record is gonna be called "Serpents And Doves." It's the first time I've accepted the so-called discipline of writing singles, those kinds of songs that grab you immediately. I believe there's a lot of powerful message music that can talk to you convincingly without preaching.

In a car you have gasoline, water, and oil, and they're not supposed to mix, but when you step on the accelerator you go! That how God uses all the energy and duality in the world for the highest good of all. And that's what the music on "Serpents And Doves" is about: enlightening people with something beautiful and energizing, for the new millennium. ■

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



A New Life, New Friends. Now this is a promotion. WRCX (Rock 103.5) Chicago recently ran a contest to "Get A Life," and listener and winner Dan Dalton has a lot to look forward to for one year: a leased Jeep Wrangler; a trip to Germany to see Metallica; a one-year apartment lease; a one-year health club membership; a \$500 gift pack from Blockbuster; a cell phone with a one-year contract; a complete stereo system; haircuts; massages; movie, planetarium, and comedy club tickets; pasta and sauce; camera film for a year; his/her watches; a Sega Genesis system, '96 tax preparation; living-room furniture; a one-year scholarship to the Illinois Center for Broadcasting; and a lifetime subscription to Rolling Stone magazine. And—oh, yes—a Bahamas vacation. Pictured, from left, are on-air personalities Mancow Muller and Luv Cheese (front); Dalton; and on-air personalities Irma Blanco, Freak, and Turd.

The Beat Goes On For 'Afropop'

World Music Program Marks 10 Years On The Air

■ BY DOUG REECE

When Brooklyn, N.Y.-based World Music Productions created its first independently distributed episode of "Afropop" in 1986, the fledgling, non-profit organization could hardly have imagined its forthcoming pre-eminence in the world music field.

A decade later, the African music radio program "Afropop Worldwide" is heard on 130 stations in the U.S., as well as in Africa and Europe. It inarguably stands as one of the world's foremost outlets for world music from Africa, the Caribbean, and the Americas.

The groundbreaking and acclaimed program, which is distributed by Public Radio International in the U.S. and America One in Europe, is hosted by Cameroon native Georges Collinet and

produced by World Music Productions president Sean Barlow.

Evidenced by the formation of Billboard's Top World Music Albums chart in 1990, the widespread recognition of artists such as Youssou N'Dour, and the formation of a number of labels dedicated to the genre, world music and "Afropop" have come into their own simultaneously.

Barlow says World Music Productions humbly takes credit for at least part of the new vigor injected into the genre. "We definitely played a key role in getting artists recognized," he says. "And right off the bat, we helped an embryonic community connect with each other. Now, we have grandchildren of 'Afropop' at record labels and music publications."

To expand its programming, World Music Productions launched "Afropop Hot Picks" on 80 stations this fall, including eight of the top 10 markets. The show consists of staff selections of new U.S. world music releases, as well as international news.

Collinet, who came to notoriety as a broadcaster working for Radio Luxembourg in the '70s, says the format shows listeners the common thread of various music forms.

"It is so new and at the same time so old," he says. "African music is at the base of pop music here, including jazz and rock'n'roll."

Past episodes have dipped freely into New York salsa, early-'70s rap, and boogaloo (a hybrid of Latin and black music styles) to show the historic and musical connections between American and African music.

Jazz pianist and World Music Productions board of directors member Randy Weston agrees. "You cannot take the African element out of Brazil or Puerto Rico or the U.S.," he says. "African music is the spirit of all music

in the Western Hemisphere.

"Africa is finally being recognized not only for its music, but its sculpture, paintings, and many other things," Weston adds. "Mother Africa is speaking out."

Collinet also credits the feel of the show, which often showcases artists from their native regions. Mentioning a favorite interview with northern Mali musician Ali Farka Toure, Collinet says, "The listeners could hear the sounds that surrounded him, chickens clucking, people talking. The way we present the artist is meant to create an intimacy such that they feel as if they are sitting in the living room with us."

To generate the authentic feel of the show, "Afropop Worldwide" relies on a vast network of freelance correspondents in areas as diverse as Havana and Dakar, Senegal, to provide concert and track recordings, as well as artist interviews with popular African and African-influenced artists.

Barlow says the exceptionally deep and varied international talent pool has provided the show with a wealth of mult textured material.

"We are talking about 52 countries with 200 different ethnic groups and musical languages," Barlow says. "In addition, there is the whole aspect of traditional and modern aesthetics being used. It's an interesting musical journey between village and city."

"We're not just a flash in the pan," he adds. "There is an endless stream of creativity and new music, new artists and veterans, that results in a lot of material that reveals much about the culture it comes from. We try to contextualize the music to the place and environment, but we let the artists tell their own stories behind their music."

While highly regarded by listeners, the program has faced several unique challenges since its 1986 inception, including federal cutbacks in public radio funding.

In an effort to lessen the impact of those lost funds, World Music Production has begun diversifying its interests

(Continued on next page)

Wanted: Environment-Friendly Radio

Station Support Sought For Ecological Campaign

■ BY CHUCK TAYLOR

With its involvement in an ecology-centered national public awareness campaign, radio has come down to earth.

Los Angeles broadcasters gathered at the Museum of Television and Radio in Beverly Hills Nov. 19 for a star-studded launch party in support of the Earth Communications Office (ECO), which aims to improve the global environment via education and awareness.

The kickoff took place with a virtual who's who of Southern California radio in attendance—some 200 from the industry—including Gary Owens; Tom Leykis; J.J. Jackson; KABC Los Angeles' Michael Jackson; and GMS, PDs, and/or personalities from every major outlet in town.

The event also drew celebrities like

Ed Begley Jr., Donna Mills, Daphne Zuniga from "Melrose Place," and Tippi Hedren. ECO's board consists primarily of movie, television, music, and advertising executives. Then there's the involvement of another high-profile individual: At the opening party, a letter from President Clinton was read proclaiming Nov. 19 ECO Day throughout California.

With the support and involvement of radio stations across the nation, ECO Radio Advisory Board chairman Norm Pattiz says he hopes to help spread ECO's ecological awareness campaign for the first time over the airwaves. In the past, the ECO has primarily centered efforts on visual and dramatic public-service announcements in thousands of movie theaters around the world and on TV. Globally, the organization estimates it has reached more

than 500 million people.

"Now is the time for the radio community to contribute an equal amount of effort to this. My feeling is that if radio gets behind ECO and gets the kind of response that film and motion-picture theaters and television shows have, they're not going to believe what we can do," says Pattiz, founder and chairman of Westwood One and a trustee of the Museum of Television and Radio.

Pattiz joined the organization's board two years ago, with the goal of integrating radio into ECO's efforts. Stations across the country will be able to access five custom-designed PSAs—created by well-known advertising producer Dick Orkin—via Westwood One satellite, whether or not stations are Westwood affiliates. Stations without

(Continued on next page)



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Double-Digit Revenue Growth Continues Publicly Traded Broadcasters Show 18% Gain In '95

BY CHUCK TAYLOR

Radio makes for a sturdy bedfellow in the mid-'90s, according to a much-anticipated annual report on the health of various factions of the communications industry.

The 14th Communications Industry Report from Veronis, Suhler & Associates verified the common assumption that radio and TV broadcasters have had it good over the decade. The report says 1995 revenue among publicly traded radio broadcasters was \$1.8 billion, a 18% rise over '94 for the third consecutive year of double-digit growth.

"Acquisitions have fueled revenue growth for publicly reporting radio broadcasters since the 1992 relaxation of duopoly rules that raised the number of radio outlets a company could own in a market," said the report, which also acknowledged the impact of the 1996 Telecommunications Act.

"Radio consolidation proved to be successful in enhancing both revenues and operating margins, and the pace of activity increased in the ensuing years," the report said.

For both radio and television broadcasters, earnings rose at double-digit rates for a fourth consecutive year in 1995, with a 22.2% increase in operating income and a 21.1% rise in operating cash flow. Radio broadcasters achieved operating-income gains of

29.8%. Radio companies that grew through acquisitions, not surprisingly, contributed the most to operating-income increases. In fact, Infinity Broadcasting and Clear Channel Communications accounted for 52% of the operating-income growth of radio broadcasters. The report also credited a strong radio-advertising marketplace with boosting revenues.

Returns on assets remained flat in 1995 at 9.2%, and operating-cash-flow returns on assets fell seven-tenths of a point to 15.4%. The downward pattern, Veronis said, "is typical of an industry whose expansion is fueled largely by acquisitions. Assets grow faster than

earnings, which often include only partial-year operations."

Two companies with radio interests ranked among the report's five largest: Viacom, at No. 4, with 1995 revenues of \$8.4 million, and Disney—which now owns ABC—at No. 5, with \$6.9 million in revenue. Westinghouse, ranked No. 18, was the fastest growing over the 1991-95 period, in large part because of its acquisition of CBS; its revenue increased at a 52.6% compound annual rate.

The Veronis report comprises information collected from 443 public communications companies in 11 primary communications sectors.

THE BEAT GOES ON FOR 'AFROPOP'

(Continued from preceding page)

in an attempt to create new revenue streams, Barlow says.

In addition to producing continuing newsletters and music guides—which have become tools of the trade in world music circles—Barlow and Collinet will host tours to Senegal, Mali, and Zimbabwe that will introduce travelers to the native music scenes and the artists who inhabit them.

The show has also enlisted the help of underwriters. Labels supporting the show include Mango Records, Putumayo World Music, and JVC Music.

However, Barlow says he is looking for a more intimate relationship with the recording industry.

"Insha'Allah [God willing], we will someday be able to fulfill our dream of creating an Afropop label that would act as a vehicle to release the best of our live recordings," he says.

World Music Productions is also collaborating with public schools to develop an interdisciplinary curriculum based on African music, geography, and history.

Still in its testing phase, the project will pair "Afropop" with a for-profit publisher to create school materials.

Additionally, World Music Productions will be working with a major East Coast art organization on an African-themed stage presentation. The event will take place in the spring.

In addition to its financial challenges, the show has been closely tied to the upheavals and revolutions in the continent from which it derives much of its programming.

Though African countries such as Mali and South Africa have experienced greater artistic daring and expanded broadcasting opportunities under their new democracies, says Barlow, other areas, such as Zaire, have faltered during recent political strife.

"We have had some of the best times and some of the worst times," says Barlow. "While some countries are transforming themselves, others are falling apart."

ENVIRONMENT

(Continued from preceding page)

satellite downloading capability may request cassettes at no cost.

"We will also contact stations through a direct-mail campaign and through the phone," Patiz says. "We're timing it as a first-quarter campaign when the availability is there."

The theme of both the filmed versions and the 60-second radio PSAs, he says, is the difference made by a single person's effort in caring for the environment. "People that support these issues wonder, 'Well, what can I do, what can one person do?' The whole thrust of the campaign focuses on the fact that each of us can do a whole hell of a lot affecting how we live on this planet."

For information on involvement in ECO, call the organization in Los Angeles at 310-571-3141.

Adult Contemporary

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE LABEL & NUMBER/PROMOTION LABEL | ARTIST |
|-----------------------------------|--------|--------|---------|---|-----------------------------------|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 1 | 16 | IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345 | ◆ CELINE DION 5 weeks at No. 1 |
| 2 | 3 | 4 | 9 | WHEN YOU LOVE A WOMAN COLUMBIA 78428 | JOURNEY |
| 3 | 2 | 2 | 25 | CHANGE THE WORLD REPRISE 17621 | ◆ ERIC CLAPTON |
| 4 | 4 | 3 | 19 | I LOVE YOU ALWAYS FOREVER ATLANTIC 87072 | ◆ DONNA LEWIS |
| 5 | 6 | 7 | 8 | UN-BREAK MY HEART LAFACE 24200/ARISTA | ◆ TONI BRAXTON |
| 6 | 5 | 5 | 11 | YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222 | ◆ ELTON JOHN |
| 7 | 7 | 14 | 4 | I FINALLY FOUND SOMEONE COLUMBIA 78480 | ◆ BARBRA STREISAND & BRYAN ADAMS |
| 8 | 10 | 10 | 4 | IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459 | ◆ ROD STEWART |
| 9 | 8 | 6 | 14 | LET'S MAKE A NIGHT TO REMEMBER A&M 581862 | ◆ BRYAN ADAMS |
| 10 | 9 | 8 | 10 | DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC | ◆ PHIL COLLINS |
| 11 | 14 | 13 | 41 | BECAUSE YOU LOVED ME 550 MUSIC 78237 | ◆ CELINE DION |
| 12 | 11 | 9 | 23 | FOREVER COLUMBIA ALBUM CUT | ◆ MARIAH CAREY |
| 13 | 13 | 12 | 32 | GIVE ME ONE REASON ELEKTRA 64346/EEG | ◆ TRACY CHAPMAN |
| 14 | 12 | 11 | 9 | LOVE IS THE POWER COLUMBIA ALBUM CUT | MICHAEL BOLTON |
| 15 | 15 | 16 | 5 | YOU MUST LOVE ME WARNER BROS. 17495 | ◆ MADONNA |
| 16 | 16 | 19 | 8 | THE MOMENT ARISTA 13260 | ◆ KENNY G |
| 17 | 17 | 15 | 45 | NOBODY KNOWS LAFACE 24115/ARISTA | ◆ THE TONY RICH PROJECT |
| 18 | 18 | 17 | 47 | INSENSITIVE A&M 581274 | ◆ JANN ARDEN |
| 19 | 20 | 20 | 38 | ALWAYS BE MY BABY COLUMBIA 78276 | ◆ MARIAH CAREY |
| 20 | 19 | 18 | 24 | WHERE DO WE GO FROM HERE MERCURY 578102 | ◆ VANESSA WILLIAMS |
| 21 | 21 | 24 | 4 | FLY LIKE AN EAGLE WARNER SUNSET ALBUM CUT/ATLANTIC | ◆ SEAL |
| ★ ★ ★ AIRPOWER ★ ★ ★ | | | | | |
| 22 | 25 | 29 | 3 | 100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG | ◆ HUEY LEWIS & THE NEWS |
| 23 | 23 | 21 | 13 | KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398 | ◆ JOHN MELLENCAMP |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | | | | |
| 24 | NEW ▶ | 1 | 1 | STILL IN LOVE MERCURY ALBUM CUT | LIONEL RICHIE |
| 25 | 27 | — | 2 | JUST BETWEEN YOU AND ME VIRGIN 38575 | ◆ DC TALK |

Adult Top 40

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TITLE LABEL & NUMBER/PROMOTION LABEL | ARTIST |
|--------------------------|--------|--------|---------|---|--|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 2 | 4 | 12 | HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE | ◆ ALANIS MORISSETTE 1 week at No. 1 |
| 2 | 1 | 1 | 24 | I LOVE YOU ALWAYS FOREVER ATLANTIC 87072 | ◆ DONNA LEWIS |
| 3 | 4 | 3 | 17 | IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345 | ◆ CELINE DION |
| 4 | 3 | 2 | 25 | CHANGE THE WORLD REPRISE 17621 | ◆ ERIC CLAPTON |
| 5 | 5 | 5 | 10 | WHEN YOU LOVE A WOMAN COLUMBIA 78428 | JOURNEY |
| 6 | 6 | 8 | 21 | I GO BLIND REPRISE ALBUM CUT | HOOTIE & THE BLOWFISH |
| 7 | 10 | 10 | 6 | FLY LIKE AN EAGLE WARNER SUNSET ALBUM CUT/ATLANTIC | ◆ SEAL |
| 8 | 11 | 18 | 6 | DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE | ◆ NO DOUBT |
| 9 | 8 | 9 | 15 | MOUTH UNIVERSAL 56018 | ◆ MERRIL BAINBRIDGE |
| 10 | 7 | 6 | 17 | KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398 | ◆ JOHN MELLENCAMP |
| 11 | 9 | 7 | 22 | COUNTING BLUE CARS A&M 581462 | ◆ DISHWALLA |
| 12 | 12 | 15 | 12 | IF IT MAKES YOU HAPPY A&M 581874 | ◆ SHERYL CROW |
| 13 | 13 | 11 | 9 | JUST BETWEEN YOU AND ME VIRGIN 38575 | ◆ DC TALK |
| 14 | 14 | 14 | 15 | LET'S MAKE A NIGHT TO REMEMBER A&M 581862 | ◆ BRYAN ADAMS |
| 15 | 15 | 13 | 36 | GIVE ME ONE REASON ELEKTRA 64346/EEG | ◆ TRACY CHAPMAN |
| 16 | 16 | 12 | 29 | YOU LEARN MAVERICK 17644/REPRISE | ◆ ALANIS MORISSETTE |
| 17 | 17 | 21 | 14 | WHERE DO YOU GO ARISTA 13225 | ◆ NO MERCY |
| 18 | 18 | 20 | 28 | JEALOUSY ELEKTRA 64301/EEG | ◆ NATALIE MERCHANT |
| 19 | 19 | 19 | 28 | WHO WILL SAVE YOUR SOUL ATLANTIC 87151 | ◆ JEWEL |
| 20 | 24 | 28 | 4 | UN-BREAK MY HEART LAFACE 24200/ARISTA | ◆ TONI BRAXTON |
| 21 | 20 | 17 | 19 | NOWHERE TO GO ISLAND 854664 | ◆ MELISSA ETHERIDGE |
| 22 | 31 | — | 2 | I FINALLY FOUND SOMEONE COLUMBIA 78480 | ◆ BARBRA STREISAND & BRYAN ADAMS |
| 23 | 21 | 16 | 14 | BIRMINGHAM EPIC 78385 | ◆ AMANDA MARSHALL |
| 24 | 22 | 22 | 9 | THAT THING YOU DO! PLAY-TONE/EPIC SOUNDTRAX 78401/EPIC | ◆ THE WONDERS |
| 25 | 27 | 39 | 4 | THE GREASE MEGA-MIX POLYDOR ALBUM CUT/A&M | JOHN TRAVOLTA & OLIVIA NEWTON-JOHN |

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. Airplay awarded to songs which attain 300 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/SPI Communications.

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Complete History of Billboard's "Rock Tracks" Charts

Partial sample page from "Album Rock Tracks" section

| DEBUT DATE | PEAK POS. | WKS. CHR. | ARTIST | POP POS. | Album Title | Album Label & Number |
|--|-----------|-----------|---|----------|----------------|----------------------|
| PEARL JAM #21+ Seattle-based rock band, vocalist Eddie Vedder, guitarist Stone Gossard and Mike McCready, bassist Jeff Ament and drummer Dave Navarro (replaced Dave Krusein who played on the album Ten). Gossard and Ament were members of Mother Love Bone. All except Navarro recorded with Temple of the Dog. Band acted in the movie Singles as Matt Dillon's band, Citizens Dick. Ament's late band in August 1994, Dinosaur, Jack Irons (ex-Bad) and Pepper (joined in late 1994). | | | | | | |
| 1/4/92 | 16 | 25 | 1 Alive | 2 | EPIC/A&M 47857 | |
| 5/2/92 | 3 | 24 | 2 Even Flow | 1 | EPIC/A&M 47857 | |
| 8/22/92 | 5 | 20 | 3 Jeremy | 79 | EPIC/A&M 47857 | |
| Note: "Jeremy" (100 sides) was reissued in 1995 as a CD single (EPIC 77936). | | | | | | |
| 12/26/92 | 3 | 25 | 4 Black | 1 | EPIC/A&M 47857 | |
| 9/18/93 | 26 | 5 | 5 Crazy Mary | 79 | EPIC/A&M 51134 | |
| Victoria Williams (vocals, guitar, backing vocals). "Sweet Relief: A Benefit For Victoria Williams" (Interscope). | | | | | | |
| 10/16/93 | 3 | 8 | 6 Go | 101 | EPIC/A&M 51136 | |
| 10/30/93 | 1 | 26 | 7 Daughter | 101 | EPIC/A&M 51136 | |
| "Daughter Under" after it was reissued in 1995 as a CD single (EPIC 77938). | | | | | | |
| 10/30/93 | 21 | 13 | 8 Animal | 118 | EPIC/A&M 51136 | |
| 3/12/94 | 3 | 23 | 9 Disident | 118 | EPIC/A&M 51136 | |
| "Disident Under" after it was reissued in 1995 as a CD maxi-single (EPIC 77936). | | | | | | |
| 6/11/94 | 29 | 12 | 10 Elderly Woman Behind The Counter In A Small Town | 118 | EPIC/A&M 51136 | |
| 7/2/94 | 39 | 1 | 11 Glorified G. | 118 | EPIC/A&M 51136 | |
| 9/3/94 | 21 | 19 | 12 Yellow Ledbetter | 118 | EPIC/A&M 51136 | |
| originally reissued on the "Jeremy" CD single, reissued on the domestic "Jeremy" CD single (EPIC 77938) and the "Jeremy" CD single (EPIC 77938) in 1995. "Jeremy" (100 sides) was reissued in 1995 as a CD single (EPIC 77936). | | | | | | |
| 11/19/94 | 16 | 6 | 13 Terror Christ | 118 | EPIC 00000 | |

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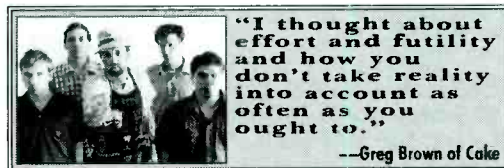
From Chuck Berry to Bruce Springsteen, cars and girls have been archetypal rock'n'roll preoccupations. With Cake's "The Distance," the song remains the same: Driving is the metaphor and relating to women the subtext.

No. 4 on Modern Rock Tracks this week, "The Distance" concerns a race car driver who maniacally circles the track long after the contest is over and the crowds have gone: "The sun has gone down and the moon has come up/And long ago somebody left with the cup/But he's driving and striving and hugging the turns/And thinking of someone for whom he still burns."

"I go around and around all the time," says Cake guitarist Greg Brown. "Writing the song, I was looking at those patterns in my life, in relationships es-

pecially. I thought about effort and futility and how you don't take reality into account as often as you ought to."

The revving funk-rock pastiche of the song's music mirrors the racing metaphor, Brown adds. "The



"I thought about effort and futility and how you don't take reality into account as often as you ought to."

—Greg Brown of Cake

track has this feel of haste, and ultimately, "The Distance" is about putting yourself ahead of someone else—selfishness, really."

While conceding that the car conceit isn't particularly original ("There's also George Jones' 'The Race Is On,'" he points out), Brown says the image "helps couch real personal stuff in something strong and simple, something everyone can get."

"The Distance" is the first single from the Sacramento, Calif.-based Cake's sophomore set, "Fashion Nugget" (Capricorn/Mercury). The irony-fueled record has two more auto-themed tracks, the oddly unsettling "Race Car Ya-Yas" and the oddly romantic "Stickshifts And Safetybelts." Does that make it somewhat of a concept album, a "Sgt. Pepper's Lonely Hearts Car Club" or "Dark Side Of The Parking Garage" perhaps? "Nah," Brown says. "In most of the country, everybody needs cars—they drive everywhere. People relate to 'em."

Billboard®

DECEMBER 7, 1996

Mainstream Rock Tracks™

| T. WK. | L. WK. | WKS. | WKS. ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/PROMOTION LABEL |
|--------|----------|------|---------|--|---|
| 1 | 2 | 2 | 12 | ★ ★ ★ No. 1 ★ ★ ★ HERO OF THE DAY LOAD | ◆ METALLICA ELEKTRA/VEEG |
| 2 | 1 | 1 | 8 | ME WISE MAGIC BEST OF VOLUME 1 | VAN HALEN WARNER BROS. |
| 3 | 4 | 5 | 6 | SWALLOWED RAZORBLADE SUITCASE | ◆ BUSH TRAUMA/INTERSCOPE |
| 4 | 6 | 7 | 7 | LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP | STONE TEMPLE PILOTS ATLANTIC |
| 5 | 3 | 3 | 22 | OPEN UP YOUR EYES LEMON PARADE | ◆ TONIC POLYDOR/A&M |
| 6 | 7 | 9 | 8 | BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE | ◆ SOUNDGARDEN A&M |
| 7 | 5 | 4 | 9 | ANGELS OF THE SILENCES RECOVERING THE SATELLITES | ◆ COUNTING CROWS DGC/GEFFEN |
| 8 | 9 | 8 | 9 | BITTERSWEET ME NEW ADVENTURES IN HI-FI | ◆ R.E.M. WARNER BROS. |
| 9 | 8 | 6 | 9 | CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE" | TOM PETTY AND THE HEARTBREAKERS WARNER BROS. |
| 10 | 13 | 17 | 8 | LONG DAY YOURSELF OR SOMEONE LIKE YOU | ◆ MATCHBOX 20 LAVA/ATLANTIC |
| 11 | 12 | 14 | 8 | FREE BILLY BREATHES | PHISH ELEKTRA/VEEG |
| 12 | 15 | 20 | 11 | BOUND FOR THE FLOOR AS GOOD AS DEAD | ◆ LOCAL H ISLAND |
| 13 | 10 | 11 | 10 | MUZZLE MELLON COLLIE AND THE INFINITE SADNESS | THE SMASHING PUMPKINS VIRGIN |
| 14 | 20 | 29 | 4 | ★ ★ ★ AIRPOWER ★ ★ ★ HALF THE WORLD TEST FOR ECHO | ◆ RUSH ANTHEM/ATLANTIC |
| 15 | 19 | 21 | 5 | ★ ★ ★ AIRPOWER ★ ★ ★ LOOKING FOR STIR | STIR AWARE/CAPITOL |
| 16 | 14 | 13 | 26 | BURDEN IN MY HAND DOWN ON THE UPSIDE | ◆ SOUNDGARDEN A&M |
| 17 | 11 | 10 | 13 | HAIL HAIL NO CODE | PEARL JAM EPIC |
| 18 | 17 | 12 | 12 | I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH | ◆ SOCIAL DISTORTION 550 MUSIC |
| 19 | 24 | 26 | 7 | WHAT I GOT SUBLINE | ◆ SLIME GASOLINE ALLEY/MCA |
| 20 | 18 | 19 | 11 | STINKFIST AENIMA | ◆ TOOL ZOO |
| 21 | 16 | 15 | 12 | LIE ON LIE NOTWITHSTANDING | ◆ CHALK FARM COLUMBIA |
| 22 | 21 | 23 | 7 | GROW YOUR OWN BIG FINE THING | DARLAHOOD REPRISE |
| 23 | 23 | 25 | 14 | WOULD? UNPLUGGED | ◆ ALICE IN CHAINS COLUMBIA |
| 24 | 28 | 36 | 3 | ONE HEADLIGHT BRINGING DOWN THE HORSE | ◆ THE WALLFLOWERS INTERSCOPE |
| 25 | 22 | 18 | 19 | OVER NOW UNPLUGGED | ◆ ALICE IN CHAINS COLUMBIA |
| 26 | 25 | 22 | 21 | SHAME WITHER BLISTER BURN + PEEL | ◆ STABBING WESTWARD COLUMBIA |
| 27 | 30 | 35 | 5 | HAVE YOU SEEN MARY WAX ECSTATIC | ◆ SPONGE COLUMBIA |
| 28 | 32 | — | 2 | DESPERATELY WANTING FRICTION, BABY | ◆ BETTER THAN EZRA SWELL/ELEKTRA/VEEG |
| 29 | 39 | — | 2 | JUST ANOTHER DAY MR. HAPPY GO LUCKY | ◆ JOHN MELLENCAMP MERCURY |
| 30 | 29 | 30 | 9 | THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR | ◆ MARILYN MANSON NOTHING/INTERSCOPE |
| 31 | 35 | 34 | 3 | MACH 5 ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA II | COLUMBIA |
| 32 | 31 | 38 | 3 | WALK ON WATER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK | OZZY OSBOURNE GEFFEN |
| 33 | 34 | 37 | 4 | DROWNING IN A DAYDREAM WISEBLOOD | CORROSION OF CONFORMITY COLUMBIA |
| 34 | 26 | 24 | 9 | CHARLIE BROWN'S PARENTS PET YOUR FRIENDS | ◆ DISHWALLA A&M |
| 35 | 37 | — | 2 | BANG BANG RHYTHMEEN | ZZ TOP RCA |
| 36 | NEW | 1 | 1 | TRIP FREE LIFE VINNIE SMOKIN' IN THE BIG ROOM | THE HAZIES EMI |
| 37 | 27 | 16 | 11 | BLACKBERRY THREE SNAKES AND ONE CHARM | ◆ THE BLACK CROWES AMERICAN/REPRISE |
| 38 | 33 | 27 | 10 | MESSAGE OF LOVE TRIAL BY FIRE | JOURNEY COLUMBIA |
| 39 | RE-ENTRY | 2 | 2 | FATHER THE WHY STORE | ◆ THE WHY STORE WAY COOL MUSIC/MCA |
| 40 | RE-ENTRY | 2 | 2 | CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1 | VAN HALEN WARNER BROS. |

Billboard®

DECEMBER 7, 1996

Modern Rock Tracks™

| T. WK. | L. WK. | WKS. | WKS. ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/PROMOTION LABEL |
|--------|--------|------|---------|--|---|
| 1 | 1 | 1 | 6 | ★ ★ ★ No. 1 ★ ★ ★ SWALLOWED RAZORBLADE SUITCASE | ◆ BUSH TRAUMA/INTERSCOPE |
| 2 | 2 | 3 | 8 | DON'T SPEAK TRAGIC KINGDOM | ◆ NO DOUBT TRAUMA/INTERSCOPE |
| 3 | 3 | 2 | 16 | WHAT I GOT SUBLINE | ◆ SLIME GASOLINE ALLEY/MCA |
| 4 | 4 | 4 | 10 | THE DISTANCE FASHION NUGGET | ◆ CAKE CAPRICORN/MERCURY |
| 5 | 8 | 9 | 11 | BOUND FOR THE FLOOR AS GOOD AS DEAD | ◆ LOCAL H ISLAND |
| 6 | 9 | 10 | 7 | LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP | STONE TEMPLE PILOTS ATLANTIC |
| 7 | 5 | 5 | 9 | ANGELS OF THE SILENCES RECOVERING THE SATELLITES | ◆ COUNTING CROWS DGC/GEFFEN |
| 8 | 17 | — | 2 | #1 CRUSH "ROMEO + JULIET" SOUNDTRACK | GARBAGE CAPITOL |
| 9 | 6 | 6 | 13 | I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH | ◆ SOCIAL DISTORTION 550 MUSIC |
| 10 | 7 | 7 | 9 | BITTERSWEET ME NEW ADVENTURES IN HI-FI | ◆ R.E.M. WARNER BROS. |
| 11 | 11 | 11 | 7 | BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE | ◆ SOUNDGARDEN A&M |
| 12 | 12 | 17 | 7 | ALL MIXED UP 311 | ◆ 311 CAPRICORN/MERCURY |
| 13 | 13 | 13 | 6 | TATVA K | ◆ KULA SHAKER COLUMBIA |
| 14 | 14 | 12 | 5 | MACH 5 ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA II | COLUMBIA |
| 15 | 10 | 8 | 17 | NOVOCAIN FOR THE SOUL BEAUTIFUL FREAK | ◆ EELS DREAMWORKS/GEFFEN |
| 16 | 15 | 14 | 10 | HAIL HAIL NO CODE | PEARL JAM EPIC |
| 17 | 19 | 21 | 4 | LOVE ROLLERCOASTER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK | ◆ RED HOT CHILI PEPPERS GEFFEN |
| 18 | 16 | 15 | 9 | IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH | ◆ THE LEMONHEADS TAG/ATLANTIC |
| 19 | 30 | 36 | 3 | DESPERATELY WANTING FRICTION, BABY | ◆ BETTER THAN EZRA SWELL/ELEKTRA/VEEG |
| 20 | 22 | 23 | 10 | STINKFIST AENIMA | ◆ TOOL ZOO |
| 21 | 18 | 16 | 14 | SCOOBY SNACKS COME FIND YOURSELF | ◆ FUN LOVIN' CRIMINALS EMI |
| 22 | 24 | 25 | 8 | OPEN UP YOUR EYES LEMON PARADE | ◆ TONIC POLYDOR/A&M |
| 23 | 21 | 19 | 23 | DOWN 311 | ◆ 311 CAPRICORN/MERCURY |
| 24 | 25 | 22 | 24 | BURDEN IN MY HAND DOWN ON THE UPSIDE | ◆ SOUNDGARDEN A&M |
| 25 | 29 | 29 | 6 | FREE BILLY BREATHES | PHISH ELEKTRA/VEEG |
| 26 | 27 | 27 | 10 | THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR | ◆ MARILYN MANSON NOTHING/INTERSCOPE |
| 27 | 20 | 18 | 13 | MUZZLE MELLON COLLIE AND THE INFINITE SADNESS | THE SMASHING PUMPKINS VIRGIN |
| 28 | 23 | 20 | 15 | IF IT MAKES YOU HAPPY SHERYL CROW | ◆ SHERYL CROW A&M |
| 29 | 35 | — | 2 | RADIATION VIBE FOUNTAINS OF WAYNE | ◆ FOUNTAINS OF WAYNE TAG/ATLANTIC |
| 30 | 26 | 24 | 11 | DEVIL'S HAIRCUT ODELAY | ◆ BECK DGC/GEFFEN |
| 31 | 32 | 32 | 6 | NAKED EYE FEVER IN FEVER OUT | ◆ LUSCIOUS JACKSON GRAND ROYAL/CAPITOL |
| 32 | 40 | — | 2 | HELLO HELLO | ◆ POE MODERN/ATLANTIC |
| 33 | NEW | 1 | 1 | THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS | ◆ THE SMASHING PUMPKINS VIRGIN |
| 34 | 28 | 26 | 11 | ANEURYSM FROM THE MUDDY BANKS OF THE WISKAH | ◆ NIRVANA DGC/GEFFEN |
| 35 | 34 | — | 2 | SHADOWBOXER TIDAL | ◆ FIONA APPLE CLEAN SLATE/WORK |
| 36 | 37 | — | 2 | CRASH INTO ME CRASH | DAVE MATTHEWS BAND RCA |
| 37 | NEW | 1 | 1 | STUCK ON YOU FANTASTIC PLANET | ◆ FAILURE SLASH/WARNER BROS. |
| 38 | 33 | 31 | 11 | HEAD OVER FEET JAGGED LITTLE PILL | ◆ ALANIS MORISSETTE MAVERICK/REPRISE |
| 39 | 36 | 30 | 19 | 6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE | ◆ THE WALLFLOWERS INTERSCOPE |
| 40 | 31 | 28 | 20 | READY TO GO REPUBLICA | ◆ REPUBLICA DECONSTRUCTION/RCA |

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.



HITS! IN TOKIO

Week of November 17, 1996

- ① Virtual Insanity / Jamiroquai
- ② I Love You Always Forever / Donna Lewis
- ③ Every Time I Close My Eyes / Babyface
- ④ If It Makes You Happy / Sheryl Crow
- ⑤ Me Wise Magic / Van Halen
- ⑥ You Must Love / Madonna
- ⑦ Ob-La-Di, Ob-La-Da / The Beatles
- ⑧ Angel / Simply Red
- ⑨ Alfie / Vanessa Williams
- ⑩ Rizumu / UA
- ⑪ Dance Into The Light / Phil Collins
- ⑫ Beyond The Invisible / Enigma
- ⑬ Dub-I-Dub / The Axel Boys Quartet
- ⑭ Say You'll Be There / Spice Girls
- ⑮ Nagisa / Spitz
- ⑯ Never Miss The Water / Chaka Khan
- ⑰ Justify / Daryl Hall
- ⑱ Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- ⑲ When You Love A Woman / Journey
- ⑳ Pride / Miki Imai
- ㉑ La Le La / Shikisha
- ㉒ I May Be Single / Elisha La Verne
- ㉓ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ㉔ Doushiyoumonai Bokuni Tenshiga Oritekita / Toshiyuki Makihara
- ㉕ Macarena (Bayside Boys Mix) / Los Del Rio
- ㉖ Change The World / Eric Clapton
- ㉗ Slow Flow / The Braxtons
- ㉘ Love Makes Me Run / Ice
- ㉙ Lemon Tree / Fool's Garden
- ㉚ Give Me Little More / Clementine
- ㉛ The Moment / Kenny G
- ㉜ Korega Watashino Ikurumichi / Puffy
- ㉝ Out Of The Storm / Incognito
- ㉞ Let's Get The Mood Right / Johnny Gill
- ㉟ C'Mon'n Ride It (The Train) / Quad City DJ's
- ㊱ Lovefool / Cardigans
- ㊲ Come Dn Everybody / Us3
- ㊳ Gotta Get You Into My Life / Ruback
- ㊴ Don't Stop Believin' / Andre De Lange
- ㊵ Hey Dude / Kuia Shaker
- ㊶ All I Want / Susanna Hoff
- ㊷ Boy / Marcella Detroit
- ㊸ Mach 5 / The Presidents Of The United States Of America
- ㊹ Hit Me Off / New Edition
- ㊺ Now You're Not Here / Swing Out Sister
- ㊻ Welcome To The Funclub Df Love / Meja
- ㊼ Naked Eye / Luscious Jackson
- ㊽ Lay Down / Nalini
- ㊾ Runaway / Aswad
- ㊿ You Don't Know / Cyndi Lauper

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

WKRQ Hits Bull's-Eye With WKRP Stunt; KSON Goes For Gold At Turkey Olympics

TASTY PROMOTIONS: While most businesses lock their doors for Thanksgiving, radio—open all year—gobbled up the opportunity to boost its presence with all sorts of saucy turkey stunts and promotions.

Among those we're still feasting on: **WKRQ** Cincinnati re-created the well-tread but seldom disappointing "WKRP In Cincinnati" turkey drop over the city's Fountain Square. The stunt was reported live by actor **Richard Sanders** (who played news director Les Nessman in the TV series), as morning team **Brian Douglas** and **John Jay** drop-kicked 102 turkeys from a crane 60 feet high. Sadly, no squashing sounds were heard: The birds were made of paper that contained coupons for free turkeys. Sure makes cleanup simpler.

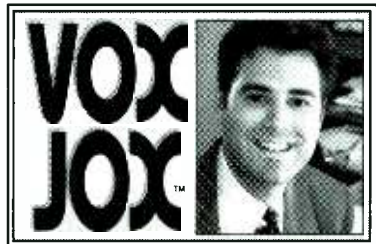
KSON San Diego's a.m. team of **Tony Randall** and **Kris Rochester** joined the festivities by hosting their first Turkey Olympics. Games included the Turkey Put, in which contestants shot-put a frozen turkey; the Turkey Push, a race to push a frozen bird to the finish line 15 feet away; the Turkey Trot, in which brave participants hold a frozen turkey between their knees; and the Turkey Shoot, in which a live KSON turkey mascot dodges shots from contestants within a 6-foot circle.

Finally, **KBZR** (103.9 Arizona's Party Station) Phoenix launched an appeal for convicted fowl Willy the Turkey, who apparently remained on death row at "Arizona State Poultry-tri-entary" at press time. If the station was able to raise 103,900 pounds of canned and nonperishable food before Thanksgiving Eve, Willy's life would be remanded to the custody of a farm, where he would be spared the threat of ever having to sit alongside cranberry sauce on somebody's Chinette. The promotion included "work release" appearances throughout Phoenix. Food contributions were to be delivered to the St. Mary's Food Bank.

Speaking of turkeys, according to The Chicago Sun-Times, **WRCX** (Rock 103.5) Chicago morning host **Mancow Muller**—not known for his subtle demeanor—is under investigation by the FCC over two indecency complaints and one hoax complaint. The latter came from the Chicago police, who reported to a broadcast

last May in which a caller claimed that a bomb was planted in Lincoln Park. Not cool, Mr. Muller.

Other on-air bits: New age/AC artist **Jim Brickman** teams with **WLTW** New York's **Valerie Smaldone** for a ABC Radio Networks weekend show, "Weekend Morning,"



by Chuck Taylor

to debut Jan. 4, 1997.

And as former **WFLZ** Tampa, Fla., night jock **Bubba the Love Sponge** readies his debut on co-owned **WXTB** (98 Rock), he's surprising listeners by going on the air in the middle of songs and spots on 98 Rock and commenting on them.

FORMATS: FRESH COMPETITION

Nationwide's **KUPR** San Diego flips from album rock to "fresh country," kicking off jockless with 10,000 songs in a row. Nationwide began a local marketing agreement (LMA) with intentions to buy in September: **KUPR**, which is using the slogan "New Country 95.7," has liners that slam rival **KSON**, including, "The other guys say they'll give you 50 minutes of music an hour. Wonder what they're doing with the other 10?" **KSON** has retaliated with a "10,000 dollars in a row" giveaway.

Odyssey Communications, parent of modern **WRGX** (X-107) Westchester, N.Y., has picked up two signals in New York suburbs. **WZVU** Monmouth, N.J., is an oldies station, and **WWHB** Long Island, N.Y., simulcasts album **WNEW** New York. Both **WZVU** and **WWHB** reside at 107.1, the same frequency held by **WRGX**, prompting heavy rumors of a trimulcast—an East Coast mirror of what's going on with **Odyssey's** modern trimulcast **KLYY/KSY/KVYY** outside of Los Angeles.

After four down trends, **KQMQ** Honolulu PD **Jamie Hyatt** moves the station from dance to an R&B lean,

going head-to-head with **KIKI** (I94).

After two years as an R&B adult outlet, ABC Touch affiliate **WJCE-FM** Nashville is running Christmas music in preparation for a format switch, reportedly to smooth jazz. The station has applied for the new calls **WJZC**. **WJCE** already lost its **Tom Joyner** morning affiliation to the market's long-delayed new R&B outlet at 106.7 FM.

WIMJ Harrisburg, Pa., is also playing 24-hour Christmas music, dropping AC. Meanwhile, **Boyd Arnold** replaces **Ron Roy** as GM of **WIMJ** and oldies sister **WWKL**, following an LMA-to-buy that takes the station from Barnstable to Dame Media. Stand by for a new format.

FOLKS: SFX SHUFFLE

As **SFX Broadcasting** completes its previously announced acquisition of Multi-Market Radio, **MMR** president **Mike Ferrel** becomes president/CEO at **SFX**. Former **MMR** chairman "Cousin **Bruce**" **Morrow** is expected to enter into a two-year consulting agreement with **SFX**. Meanwhile, at press time, there were indications that **SFX's** deal for **EZ Communications' four** Charlotte, N.C., outlets was about to unravel.

WWMX (Mix 106.5) Baltimore PD **Todd Fisher** replaces **Bob Davis** in the long-vacant PD position at adult top 40 **KSTP-FM** Minneapolis.

KSFM/KMJI Sacramento, Calif., VP/GM **Jerry McKenna** adds responsibility for **ARS** sister stations **KXOA/KQPT**. The stations' general sales manager, **Steve Cottingim**, expands his duties as well.

Former **KSOL** San Francisco PD **Russ Allen** is named PD of R&B **WJHM** (102 Jamz) Orlando, Fla., replacing **Duff Lindsey**.

Longtime **WJET** (Jet 102) Erie, Pa., PD **Neal Sharpe** is named assistant PD/music director/promotions director at Nationwide's **WNCI** Columbus, Ohio, replacing **Dan Bowen**.

R&B radio veteran **Chuck Woodson** is named GM of Flinn Broadcasting's three Memphis outlets, **WHBQ**, **WNWZ**, and **KMZN**. Woodson had been GM of **KMZN** under its previous calls, **KFTH**, and its previous owner, Willis Broadcasting. **Russ Morley** (ex-**KDMX** Dallas) is now operations manager/PD of **WMC-FM** (FM100) Memphis, replacing **Chuck Morgan**. Morley will also be OM of **N/T WMC-AM**.

Sad news: **WSOC** Charlotte mid-day host **Bill Dollar**, 46, was killed in an automobile accident Nov. 21. Dollar, a 16-year veteran of the station, also hosted the nationally syndicated "NASCAR Country" radio show.

Also sorry to report that pioneering R&B radio talent **Maurice "Hot Rod" Hulbert** is seriously ill with throat cancer. **WWIN-FM** (Majic 95.9) Baltimore morning man **Randy Dennis** is trying to contact Hulbert's many friends and can be reached at 410-332-8200, extension 300.

Airplay Monitor editor Sean Ross and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, Janine McAdams, and Marc Schiffman contributed to this column.

KNEW/KSAN's Tim Roberts Fights For Country In S.F.

RATHER THAN DWELLING on the fact that, as he puts it, "country has cooled a little bit," **KNEW/KSAN** San Francisco PD **Tim Roberts** prefers to look toward solutions.

"We need to be smarter, meaner, and leaner in the country [format] to strengthen our place in the retail and radio markets," he says. "The spirit of Country Radio Seminar in the '80s needs to be recaptured, where the record industry and artists got out of their ivory towers, rolled up their sleeves, and worked together to make country great."

Addressing radio, Roberts says, "It's important to develop an act to the audience and make them familiar. It's to our benefit, if they have a great song, to make that artist known to our listeners."

As for his part in the equation, Roberts says, "We need to make the major markets in country big successes to help lead the industry into the next decade. Los

Angeles, San Francisco, and the other big markets need to perform well to lead our industry into ratings and revenue levels that we saw in the surge of 1992. I definitely think it's possible. Great radio will work anywhere."

In recent years, however, country hasn't appeared to be particularly strong in San Francisco. All three country stations have typically been far down on the 12-plus Arbitron ratings list. But Roberts says the numbers can be misleading, because it's such a tough market to program.

"San Francisco is a unique market because of the geography and because of all the submarkets, like Oakland and San Jose," he says. "It's a very fragmented area, [which] makes it very difficult to program, not to mention the fact that there are close to 60 stations here."

After programming **KHAK** Cedar Rapids, Iowa, and **KDRK** Spokane, Wash., Roberts made the jump to market No. 4 June 19. He immediately detected two differences in working in a major market. The first, he says, is that "in bigger markets, you get more tools and a bigger budget, and people tend to be more specialized." Second, with regard to labels, "your weight carries bigger in bigger markets in terms of playing a key role, but I always felt I played a key role in breaking acts in whatever market I was in."

Despite the emphasis on breaking acts, Chancellor-owned **KSAN** is less aggressive musically than rival **KYCY** (Young Country). It plays a 50/50 mix of currents and recurrences to gold and averages 35 currents. Roberts describes **KSAN** as "a modern country station of the '90s with a few hits of the '80s [from] artists that still fit the feel and sound of the sta-

tion." None of **KSAN's** music pre-dates '85.

Here's a sample hour on **KSAN**: Tracy Byrd, "Watermelon Crawl"; Collin Raye, "Love, Me"; John Michael Montgomery, "Sold"; Garth Brooks, "That Ol' Wind"; Reba McEntire, "The Fear Of Being Alone"; John Berry, "Change My Mind"; Mark Chesnutt, "It Wouldn't Hurt To Have Wings"; Dwight Yoakam, "Fast As You"; Faith Hill, "I Can't Do That Anymore"; Trisha Yearwood, "Thinkin' About You"; Vince Gill, "Tryin' To Get Over You"; Alan Jackson, "Little Bitty"; Tim McGraw, "I Like It, I Love It"; Gary Allan, "Her Man"; and Toby Keith, "A Little Less Talk And A Lot More Action."

Roberts says he made only a few minor musical adjustments when he arrived from Spokane and instead concentrated on personnel issues that had been neglected since former PD Alan Sledge

left for **KMPS** Seattle.

Although he made no personnel changes, Roberts met with each of the jocks to focus them on their goal of "delivering a good, consistent, entertaining product and being proud of what we do. They lost focus on all those things during that interim period. Like in football, when you don't have a coach, you don't play as well."

His efforts paid off in the summer book, in which **KSAN** was up 1.7-2.4 12-plus, bringing it back to exactly where it was a year ago. **KYCY** remained flat at 1.4. Chancellor's classic country AM, **KNEW**, was up 0.8-1.0.

Roberts did some musical tinkering at **KNEW** upon his arrival, including restructuring some categories, weeding out and adding titles to the library, and "concentrating on focusing our oldies."

Here's a recent hour on **KNEW**: Waylon Jennings, "Lonesome, On'ry And Mean"; LeAnn Rimes and Eddy Arnold, "Cattle Call"; Mickey Gilley, "Room Full Of Roses"; George Jones, "I'm A One Woman Man"; Larry Gatlin & the Gatlin Brothers, "Broken Lady"; Dan Seals, "Bop"; Keith Whitley, "When You Say Nothing At All"; Jim Ed Brown, "Pop A Top"; Crystal Gayle, "Half The Way"; Cal Smith, "Country Bumpkin"; Mel McDaniel, "Louisiana Saturday Night"; Patsy Cline, "Sweet Dreams"; and Waylon Jennings, "I've Always Been Crazy."

KYCY is one of those stations that is perpetually rumored to be changing format, but Roberts says, "I just have to keep on running my radio station like I'm always going to have a competitor. If Young Country decided to bow out of the format, someone else will pop in, so we can never let our guard down." **PHYLLIS STARK**



newsline...

GEORGE TOULAS is upped from executive VP/regional manager to senior executive VP at Chancellor Broadcasting, adding duties at the group's Long Island, N.Y., stations and **WHTZ** (Z100) New York. VP/regional manager Skip Weller adds the Long Island and Pittsburgh properties to his duties.

GENE BRYAN joins Mega Broadcasting as VP/COO. He was GM/general sales manager for Spanish **WSKQ/WPAT/WXLX** New York. The Spanish-oriented Mega owns outlets in Hartford, Conn., and Philadelphia.

STATION SALES: Spanish broadcaster El Dorado Communications is selling its LMA'd stations in Dallas, **KRVA-AM-FM/KTLR-FM**, to Z Spanish Radio. El Dorado's other LMAs, **KOND/KEYH/KLVL** Houston, should be unloaded by the first of the year.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Programmers Argue Merit Of Label-Backed Video Shows

This week's column was prepared by Chris Morris, Eileen Fitzpatrick, and Brett Atwood.

MAJOR THREAT? Should regional programmers be threatened by a new wave of music video shows backed by such major music companies as Columbia Records and EMI Music Distribution?

That question was tackled during the "Labels As Programmers" panel Nov. 9 at the Billboard Music Video Conference in San Francisco. The gathering focused on recent efforts by music companies to bring their videos directly to viewers by producing their own clip shows.

Columbia promotion manager **Dave Ross** screened a reel of his show, "Dave's Super Tasty Video," which he produces and hosts for public- and leased-access airing in Minneapolis.

Ross noted that the connection between Columbia and his show is not made explicit to viewers: "I let my videos do the talking... If the kids know it's coming from a major label and it's corporate, they may tune it out. Perception equals reality."

George Saadi, director of artist development at EMI Music Distribution, ran a reel for "The Street Buzz," a half-hour show spotlighting EMI label acts (Billboard, Sept. 14). Saadi described the program as "a hybrid of an infomercial and a specialty show."

Audience members wondered aloud if these label-produced outlets have an edge on locally produced shows in securing the labels' talent.

"I get access as much as anyone gets access," Ross said. "There are other local video shows that get just as much access... [The acts] are certainly available to do it for someone else."

He added, "I've never run into an instance where an artist has come to town and done something with one show and not another because it's a label issue."

Noting that Ross' and Saadi's shows have retail tie-ins, some local programmers accused the label reps of having an edge on securing record-store floor space. "Any time [the majors] want to come in and kick us out of their retail stores, they can," one said.

"We don't have the resources to get that subversive," said panelist **Mark Ghuneim**, VP of online and emerging technologies at Columbia. Ghuneim, who spent many years in the Columbia video department, then added his pledge to support local programmers.

CYBERLUNCH: The future of music video programming could be on the computer screen, in addition

to the television screen, according to speakers at the Intel-sponsored "Cyberlunch," held Nov. 8 at the Billboard Music Video Conference.

Attendees were shown a presentation of current and future technologies that will facilitate the exposure of music videos on computer screens, including Intel's InterCast and video streaming.

However, there are technical limitations. A lack of improvements in bandwidth is making the World Wide Web the "World Wide Wait," according to **Avram Miller**, VP of corporate business development at Intel.

"Only 20% of [U.S.] homes will have the high-speed delivery systems by the end of the century... And without it, downloading music or fully rendered 3D graphics will be available only to a few."

Miller says that the primary Internet delivery system will be the 28.8-baud modem and that content providers should focus on "hybrid" programming that utilizes hard-drive space, DVD-ROM, and satellite delivery systems to get rich graphics and sound to computer users. On a more optimistic note, Miller quoted a report by the U.S. Statistical Yearbook that says that by 2005, consumers will spend more time on their personal computers than in front of the TV.

Columbia's Ghuneim, who demonstrated Intel-developed video streaming of music videos at the event, said that more than 35,000 clips have been downloaded from the Sony Entertainment Web site since its inception more than a year ago.

Despite the Internet success, he said, multimedia activities are "not part of the marketing model" for new releases. Ghuneim said that the label's release schedule makes it difficult to produce CD-ROMs or enhanced-CD programs, which must be approved by talent and begun months ahead of time.

"It's a matter of whether we produce original content or graft existing footage into a bonus put on the back of the CD," said Ghuneim.

REEL NEWS: Tommy Boy recently sent a cease-and-desist letter to Capitol saying that it is not authorized to service a video for the **George Clinton** and **Coolio** track "Atomic Dog '97" from the "George Clinton's Greatest Funkin' Hits" album. The letter, dated Oct. 18, states: "Tommy Boy's original consent with respect to this project pertained solely to a [side-artist] clearance for Coolio's participation... We would expect you at once to cease your unauthorized exploitation of Coolio."



by Brett Atwood



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lil' Kim, No Time
- 2 Foxy Brown, Get Me Home
- 3 Keith Sweat, Nobody
- 4 Ginuwine, Pony
- 5 Toni Braxton, Un-Break My Heart
- 6 Dr. Dre, Been There Done That
- 7 Mo Thugs Family, Thug Devotion
- 8 2Pac, I Ain't Mad At Cha
- 9 Tony Toni Tone, Let's Get Down
- 10 O.G. Style, Steppin Into The House
- 11 MC Lyte, Cold Rock A Party
- 12 Bone Thugs-N-Harmony, Days Of Our Lives
- 13 R. Kelly, I Believe I Can Fly
- 14 SWV, It's All About U
- 15 702, Steelo
- 16 De La Soul, Itzsozeezee
- 17 Da Brat, Sittin On Top Of The World
- 18 Do Or Die, Po Pimp
- 19 Bush Babees, The Love Song
- 20 Jeru The Damaja, Ya Playin' Ya Self
- 21 Redman/K-Solo, That's How It Is
- 22 Babyface, This Is For The Lover In You
- 23 Seal, Fly Like An Eagle
- 24 Fugees, No Woman, No Cry
- 25 Monifah, You Don't Have To Love Me
- 26 Jason Weaver, Stay With Me
- 27 Tevin Campbell, I Got It Bad
- 28 En Vogue, Don't Let Go (Love)
- 29 Above The Law, Indonesia
- 30 B Real, Busta Rhymes, Coolio... Hit 'Em High

*** NEW ONS ***

- Erykah, On & On
Luther Vandross, I Can Make It Better
Gloria Estefan, I'm Not Giving You Up
I D Extreme, You Got Me Goin'
Jellie, Don't Go
Snoop Doggy Dogg, Snoop's Upside Ya Head
BeBe & CeCe Winans, Feel Like Heaven
Bluzeman, Can I Get That Punk
Angela Winbush, All I Want For Christmas



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 LeAnn Rimes, One Way Ticket (Because I Can)
- 2 Brooks & Dunn, Mama Don't Get Dressed Up
- 3 Trace Adkins, Every Light In The House
- 4 Terri Clark, Poor, Poor Pitiful Me
- 5 John Michael Montgomery, Ain't Got Nothing On Us
- 6 Mary Chapin Carpenter, Let Me Into Your
- 7 David Kersh, Goodnight Sweetheart
- 8 Reba McEntire, The Fear Of Being Alone
- 9 Ricochet, Love Is Stronger Than Pride

- 10 Travis Tritt, Where Corn Don't Grow
- 11 Tim McGraw, Maybe We Should Just Sleep On It
- 12 Tracy Byrd, Big Love
- 13 Chris Ward, When You Get To Be You
- 14 David Lee Murphy, She's Really Something
- 15 Alan Jackson, Little Bitty †
- 16 Kevin Sharp, Nobody Knows
- 17 Jo Dee Messina, Do You Wanna Make Something Of It
- 18 Jody Watley, I Wouldn't Be A Man †
- 19 Trisha Yearwood, Everybody Knows †
- 20 Trisha Yearwood, Is That A Tear †
- 21 Mindy McCready, Maybe He'll Notice Her Now †
- 22 Deryl Dodd, That's How I Got To Memphis †
- 23 The Mavericks, I Don't Care If You Love Me Anymore †
- 24 Shania Twain, God Bless The Child †
- 25 Deana Carter, Strawberry Wine
- 26 Paul Brandt, I Meant To Do That †
- 27 Toby Keith, Me Too †
- 28 Patty Loveless, Lonely Too Long
- 29 Sammy Kershaw, Politics, Religion And Her †
- 30 Faith Hill, I Can't Do That Anymore †
- 31 Cedrus T Judd, (She's Got A Butt) Bigger... †
- 32 Bryan White, That's Another Song
- 33 Baillie & The Boys, Some Kind Of Luck
- 34 John Berry, She's Taken A Shine
- 35 Ray Vega, Remember When
- 36 Ty Herndon, She Wants To Be Wanted Again
- 37 Rhett Akins, Love You Back
- 38 Randy Travis, Would I
- 39 Darley Singletary, Amen Kind Of Love
- 40 Mark Wills, High Low And In Between
- 41 Crystal Bernard, Have We Forgotten What... †
- 42 Burnin' Daylight, Love Worth Fighting For †
- 43 Helen Darbyshire, Full Deck Of Cards
- 44 Dolly Parton, Just When I Needed You Mos
- 45 James Bonamy, All I Do Is Love Her
- 46 Mila Mason, That's Enough Of That
- 47 Brady Seals, Another You, Another Me
- 48 Lisa Brokop, West Of Crazy
- 49 Rick Trevino, Running Out Of Reasons To Run
- 50 BR-5-49, Cherokee Boogie

*** NEW ONS ***

- BR-5-49, Even If It's Wrong
Brooks & Dunn, A Man This Lonely



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Been There Done That
- 2 311, All Mixed Up
- 3 Bush, Swallowed **
- 4 Red Hot Chili Peppers, Love Rollercoaster **
- 5 No Doubt, Don't Speak
- 6 Sublime, What I Got
- 7 Sheryl Crow, If It Makes You Happy
- 8 The Smashing Pumpkins, Thirty-Three
- 9 Soundgarden, Blow Up The Outside World
- 10 Snoop Doggy Dogg, Snoop's Upside Ya Head
- 11 Marilyn Manson, The Beautiful People
- 12 Foxy Brown, Get Me Home
- 13 Beck, Devil's Haircut
- 14 Dave Matthews Band, Crash Into Me
- 15 Toni Braxton, Un-Break My Heart
- 16 New Edition, I'm Still In Love With You

- 17 Tool, Stinkfish
- 18 Cake, The Distance
- 19 The Presidents Of The United States, Mach 5
- 20 Madonna, You Must Love Me
- 21 Nas, Street Dreams
- 22 R.E.M., Bittersweet Me
- 23 Fiona Apple, Shadowboxer
- 24 Babyface, This Is For The Lover In You
- 25 Fugees, No Woman, No Cry
- 26 En Vogue, Don't Let Go (Love)
- 27 Ginuwine, Pony
- 28 Celine Dion, It's All Coming Back To Me Now
- 29 Keith Sweat, Nobody
- 30 Seal, Fly Like An Eagle
- 31 Neil Young, This Town
- 32 Az Yet, Last Night
- 33 Blackstreet, No Diggity
- 34 Jewel, You Were Meant For Me
- 35 Counting Crows, Angels Of The Silences
- 36 Kula Shaker, Tatva
- 37 Heads, Damage I've Done
- 38 Shaquille O'Neal, Still Can't Stop The R
- 39 Tony Toni Tone, Let's Get Down
- 40 LL Cool J, Loungin
- 41 Local H, Bound For The Floor
- 42 Dr. Dre, Nuthin' But A "G" Thang
- 43 Westside Connection, Bow Down
- 44 Merrill Bainbridge, Mouth
- 45 Braids, Bohemian Rhapsody
- 46 B Real, Busta Rhymes, Coolio... Hit 'Em High
- 47 .3., Betcha By Golly Wow!
- 48 LL Cool J, Do It
- 49 The Wallflowers, One Headlight
- 50 Quada City DJ's, C'mon N' Ride It

*** NEW ONS ***

- Stone Temple Pilots, Lady Picture Show
Trans Siberian Orchestra, Christmas Eve/Sarajevo 1224
DC Talk, Just Between You And Me
Rod Stewart, If We Fall In Love Tonight



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Kenny Chesney, Me And You
- 2 Deryl Dodd, That's How I Got To Memphis
- 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 Patty Loveless, Lonely Too Long
- 7 Deana Carter, Strawberry Wine
- 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 Gary Allan, Her Man
- 13 Tim McGraw, Maybe We Should Just Sleep On It
- 14 David Kersh, Goodnight Sweetheart
- 15 LeAnn Rimes, One Way Ticket (Because I Can)
- 16 Randy Travis, Would I
- 17 Alan Jackson, Little Bitty
- 18 Shania Twain, God Bless The Child
- 19 Diamond Rio, It's All In Your Hand
- 20 James Bonamy, All I Do Is Love Her

- 21 Rick Trevino, Running Out Of Reasons To
- 22 Ty Herndon, She Wants To Be Wanted Again
- 23 Mark Chesnut, It's A Little Too Late
- 24 Mark Wills, High Low And In Between
- 25 Paul Brandt, I Meant To Do That
- 26 Billy Dean, I Wouldn't Be A Man
- 27 Toby Keith, Me Too
- 28 Faith Hill, I Can't Do That Anymore
- 29 Trisha Yearwood, Everybody Knows
- 30 Sammy Kershaw, Politics, Religion And Her

*** NEW ONS ***

- Crystal Bernard, Have We Forgotten What Love Is
John Berry, She's Taken A Shine
BR-5-49, Even If It's Wrong
Brooks & Dunn, A Man This Lonely
Johnny Cash, Rusty Cage



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, If It Makes You Happy
- 2 Toni Braxton, Un-Break My Heart
- 3 Alanis Morissette, Head Over Feet
- 4 Madonna, You Must Love Me
- 5 Eric Clapton, Change The World
- 6 Celine Dion, It's All Coming Back To Me Now
- 7 John Mellencamp, Key West Intermezzo
- 8 Seal, Fly Like An Eagle
- 9 No Doubt, Don't Speak
- 10 Barbra Streisand & Bryan Adams, I Finally Found Someone
- 11 En Vogue, Don't Let Go (Love)
- 12 Chris Isaak, Think Of Tomorrow
- 13 Elton John, You Can Make History
- 14 Counting Crows, Angels Of The Silences
- 15 .3., Betcha By Golly Wow!
- 16 Merrill Bainbridge, Mouth
- 17 Collective Soul, The World I Know
- 18 Rod Stewart, If We Fall In Love Tonight
- 19 Melissa Etheridge, I'm The Only One
- 20 Donna Lewis, I Love You Always Forever
- 21 Rolling Stones, No Expectations
- 22 Dave Matthews Band, Crash Into Me
- 23 Dishwalla, Counting Blue Cars
- 24 Toni Braxton, You're Makin' My High
- 25 Fiona Apple, Shadowboxer
- 26 RuPaul, Snapshot
- 27 Jewel, You Were Meant For Me
- 28 Garbage, Milk
- 29 Janet Jackson, That's The Way Love Goes
- 30 Joan Osborne, One Of Us

*** NEW ONS ***

- Madonna, Don't Cry For Me Argentina
The Borrowers, Beautiful Struggle
Johnny Cash, Rusty Cage
Enya, On My Way Home
The Isley Brothers, Tears
Nil Lara, How Was I To Know
Ashley MacCisac, Sleepy Maggie
Bruce Springsteen, Secret Garden

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 7, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Lil' Kim, No Time

BOX TOPS

- Foxy Brown, Gotta Get U Home
Aaliyah, One In A Million
2Pac, Toss It Up
Mo Thugs Family, Thug Devotion
Keith Sweat, Nobody
Flesh-N-Bone, World So Cruel
En Vogue, Don't Let Go (Love)
Shaquille O'Neal, You Can't Stop The Reign
Bone Thugs-N-Harmony, The Dayz Of Our Lives
Braids, Bohemian Rhapsody
Toni Braxton, Un-Break My Heart
2Pac, I Ain't Mad At Cha
R. Kelly, I Believe I Can Fly
Westside Connection, Bow Down
Gravity Kills, Enough
Eric Benet, Spiritual Thang

NEW

- Ann Nesby, I'm Still Wearing Your Name
Anthony Hamilton, Nobody Else (Remix)
The Cranberries, When You're Gone
Dave Matthews Band, Crash Into Me
Donna Lewis, Without Love
E-40, Things Will Never Change
Garbage, Milk
Gloria Estefan, I'm Not Giving You Up (Remix)
LL Cool J, All World
Luther Vandross, I Can Make It Better
Lost Boyz, Get Up
MC Lyte, Cold Rock A Party
702, Get It Together
Snoop Doggy Dogg, Snoop's Upside Ya Head
Crucial Conflict, Showdown
Deja Grux, You're Not Around
John Travolta & Olivia Newton-John, The Grease Megamix
Kane & Abel, Gangstafied
Mobb Deep, Hell On Earth
PMD, Leave Your Style Cramped
The Truth, Everyday



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Avenue Blue, Naked City
Blues Traveler, But Anyway
Toni Braxton, Un-Break My Heart
Phil Collins, Dance Into The Light
Sheryl Crow, If It Makes You Happy
Dave Matthews Band, So Much To Say
Celine Dion, It's All Coming Back To Me Now
Dog's Eye View, Small Wonders
Gloria Estefan, You'll Be Mine
Melissa Etheridge, Nowhere To Go
Hootie & The Blowfish, Sad Caper
Jewel, You Were Meant For Me
Elton John, You Can Make History
Dave Koz, Don't Look Back
Donna Lewis, I Love You Always Forever
Alanis Morissette, You Learn (Live)
Nirvana, Aneurysm
Oasis, Don't Look Back In Anger
R.E.M., E-Bow The Letter
Sting, I'm So Happy I Can't Stop Crying



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Base Is Bass, Why
Seal, Fly Like An Eagle
New Edition, I'm Still In Love With You
Cardigans, Love Fool
The Presidents Of The United States, Mach 5
Future Sound Of London, My Kingdom
Inbreds, North Window
Bush X, Swallowed
Red Hot Chili Peppers, Love Rollercoaster
Blackstreet, No Diggity
Alanis Morissette, Head Over Feet
Sheryl Crow, If It Makes You Happy
Sloan, Everything You've Done
Nirvana, Aneurysm
Moist, Leave It Alone
R.E.M., E-Bow The Letter



Celine Dion, It's All Coming Back To Me Now
Corey Hart, Black Cloud Rain
Mother Earth, Another Sunday



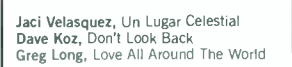
Continuous programming
1111 Lincoln Rd, Miami Beach, FL
33139

- Jaguare, Detras De Los Cerros
Republica, Ready To Go
Luis Miguel, Dame
Los Lagartos, Metro Busco Amor
Sheryl Crow, If It Makes You Happy
Duncan Sheik, Barely Breathing
Cafe Tacuba, Chingla Banda
Metallica, Hero Of The Day
Bryan Adams, Let's Make A Night To Remember
La Ley, Hombre
R.E.M., E-Bow The Letter
Donna Lewis, I Love You Always Forever
Toni Braxton, You're Makin' Me High
Cardigans, Love Fool
Pet Shop Boys, Se A Vidae
Tracy Bonham, Mother Mother
Soraya, Quedate
Jamiroqui, Virtual Insanity
Nirvana, Aneurysm
Shakira, Pies Descalzados, Suenos Blancos



1/2-hour show weekly
Signal Hill Dr
Walla, PA 15148

- DC Talk, Jesus Freak
Audio Adrenaline, We're A Band
Plank Eye, Open House
Whiteheart, Inside
Dakota Motor Co., Sondancer
Degarmo & Key, Danger Zone
Eric Champion, Higher
Imagine This, Revolution
Jars Of Clay, Flood (New Version)
John Schilt, Can't Get Away
Gina, More Precious
Newsboys, Kingdom Man



Jaci Velasquez, Un Lugar Celestial
Dave Koz, Don't Look Back
Greg Long, Love All Around The World



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Leah Andreone, It's Alright It's Ok
Susanna Hoffs, All I Want
Garbage, Milk
Madonna, You Must Love Me
Dave Koz, Don't Look Back
Jewel, You Were Meant For Me
Chris Isaak, Think Of Tomorrow
Amanda Marshall, Birmingham
Tracy Chapman, New Beginning
311, All Mixed Up
Toni Braxton, Un-Break My Heart
Norman Brown, After The Love
Puff Johnson, Over And Over
D Generation, No Way Out
Dishwalla, Charlie Brown's Parents
Dr. Dre, Been There Done That
Case, More To Love
The Why Store, Father
Nil Lara, How Was I To Know
The Rutles, Shangra-La



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Mo Thugs Family, Thug Devotion
Dr. Dre, Been There Done That
Babyface, This Is For The Lover In You
Richie Rich, Let's Ride
Keith Sweat, Nobody
Ginuwine, Pony
Tony Toni Tone, Let's Get Down
2Pac, I Ain't Mad At Cha
Az Yet, Last Night
Blackstreet, No Diggity

Video Retailers Strive For Uniqueness With Premiums, Exclusives

■ BY EILEEN FITZPATRICK

LOS ANGELES—When nearly every dealer offers consumers the same price on new video releases, retailers have to use other means to stand apart from the pack. For an increasing number of chains, that means offering special merchandise premiums with the purchase of a title. For others, it means securing an "exclusive" on a particular video, guaranteeing that customers will have to come to their chain to buy it.

Premiums include sweatshirts, coffee-table books, toys, movie posters, phone cards, and a host of other items that are made available free to consumers at certain stores when they buy the latest video hit.

"We're out there grabbing for sales to make a hit title happen," says a video buyer at an East Coast chain. "You have to be a good merchant and make consumers want to shop at your store."

Dealers say that when used selectively, merchandise exclusives are an effective way to drive store traffic.

Some of the elements necessary to make an exclusive premium promotion a success, retailers say, include tying it to a highly visible hit title, offering a free or reduced-price premium that has perceived consumer value, and carefully planning the promotion on the store level.

"If you're not going to sell 2,000 or 3,000 units of a title, why bother to do an exclusive premium?" says Best Buy video merchandise manager Joe Pagano.

Pagano's chain is offering an exclusive UFO video free to those who purchase "Independence Day" from its outlets.

Pagano says the chain ran about six exclusive premium offers last year. This fall, Best Buy offered a free Beatles sweatshirt to consumers of the eight-tape "Beatles Anthology." During the two weeks that the promotion ran, the chain moved 16,000 units of the boxed set, Pagano says.

In addition, Best Buy purchased 100,000 "Toy Story" collectable books, which the chain gave away when consumers purchased the video. Within two days of the title's Oct. 30 street date, Best Buy had sold 78,000 units of the "Toy Story" video.

However, the chain did not fare so well with a "GoldenEye" promotion it ran last summer. In that promotion, consumers who purchased the home video title—priced as a rental at the time—received a free limited-edition bound script of the movie. The chain managed to sell only a few hundred copies of the tape.

Minneapolis-based Suncoast Motion Picture Co. also offered an exclusive premium keyed to the "Independence Day" release: an "ID4" "sericel" (similar to a film cel) and a holiday coupon book worth \$50 toward the purchase of other Fox video titles.

THE NIGHTMARE IS OVER

In contrast to premiums, video exclusives are rare and controversial.

In fact, it was only a few years ago that "exclusives" were a video retailer's worst nightmare.

In the early '90s, only McDonald's was able to secure product exclusives. Its first such deal was with the sell-through release of Orion Home Video's "Dances With Wolves." The fast-food chain followed that by making deals for a \$5.99 price exclusive on the Indiana Jones series from Paramount Home Video and, a year later, with

"Back To The Future," "Field Of Dreams," and "Fievel: An American Tale" from MCA/Universal Home Video.

But McDonald's turned sour on video promotions. And following a backlash from video retailers, angry at being left out, suppliers became cautious about pursuing further exclusives.

"Giving a retailer an exclusive on a tape is giving them a competitive advantage," says Pagano. "There are so many ways to increase sales of catalog titles that it's not worth it for them to give an exclusive."

But that hasn't stopped some dealers from trying to secure exclusive windows on new titles.

For example, Trans World Entertainment gets a five- to six-day exclusive window on the popular "Cops" video series, according to retail sources.

A&E Home Video will grant a regional retail exclusive with the upcoming "Howard Stern Biography," according to Tom Heymann, VP of new media at A&E Television Networks.

Although Heymann confirms the exclusive deal, he declines to disclose which chain will get the exclusive, or for how long.

Exclusive product deals have also been secured by such dealers as Blockbuster Video, which scored what appeared to be a coup on "Barbra — The Concert" in 1994. Blockbuster,

though, was met with industry backlash, a lawsuit, and modest sales of the video.

Most dealers, in fact, have given up the chase for video product exclusives.

ALTERNATE EFFORTS

Some retailers say that even premium promotions can be more trouble than they are worth.

"For us, premium promotions are in the fourth, fifth, or sixth position on the priority list," says Wherehouse Entertainment VP of video Lyn Duncan. "There are more important things to address."

Borders Books & Music video buyer Patti Russo agrees. "We've tried premium offers before, but I'd rather put

the effort into contests, in-store displays, or advertising."

When they are done, they must be done right, dealers stress. Since retailers must develop, pay for, and execute the plans themselves, timing and follow-through play an important role in staging a successful promotion.

Duncan says that if Wherehouse wanted to do a toy premium, it would have to obtain toys from Asia-based manufacturers. The deals often take too much time, and hot videos are dropped into the schedule at the last minute.

But despite the obstacles, Duncan says, the chain is looking into the possibility of doing a few premium promotions next year.

DO PREMIUMS ADD VALUE TO MUSIC RETAIL?

(Continued from page 3)

vocabulary right now."

In fact, when "Anthology 3" came out on Apple/Capitol Oct. 29, practically every major music chain offered a value-added package with it.

Best Buy offered its customers another free Beatles interview CD, the third installment in its series, with every purchase of an "Anthology 3" album. But this time, others joined in: Trans World Entertainment Corp. gave away a Beatles book with the purchase of the album in its stores, Target and Lechmere gave Beatles key chains, Tower Records gave a CD compilation of various bands covering Beatles songs, Blockbuster gave Beatles trading cards, the Wall gave a Beatles interview album, and the Musicland Group gave a special issue of Request magazine dedicated to the band.

The very ubiquity of these promotions may dilute their effectiveness, some fear. Lew Garrett, VP of purchasing at Camelot Music, says, "The problem is every one of us is trying to do the same thing, to come up with a value-added promotion for the same albums. In a way that's good: the increased competition keeps everyone fresh. But on the other hand, there are only so many things you can do."

Although many other webs have embraced value-added promotions, Best Buy remains the most aggressive chain in employing the strategy.

John Michael, music merchandise manager at the Minneapolis-based chain, acknowledges that the strengthening of minimum-advertised-price policies by the major distributors (which penalize chains that sell product for less than a set price) has caused the chain to look for "alternative ways to create excitement in our stores. Today, the customer is looking for more, and if you can't do it by price, then you have to do it another way."

Best Buy currently has six albums for which it is offering premiums in its stores, including the new Bush album, "Razorblade Suitcase," with which customers get a free CD-ROM featuring the band. Michael reports that first-day sales of the album reached 26,000 units at the chain.

While that is an impressive figure, Best Buy moved 100,000 units of "Anthology 1" on its first day of release and claimed 206,000 of the total 855,000 units the album moved in its first week of availability. In total, the chain has sold 291,000 units of that album. For "Anthology 2," the chain has moved 160,000 units, and it has sold 100,000 units of the third set. Michael says that thanks to its Beatles interview CD series, the chain has moved more than 1 million units of the group's albums,

including catalog titles, in the last year.

Pam Schechtman, director of marketing at the Musicland Group's Sam Goody chain, says the chain has sold more than 100,000 units of "Anthology 3" and credits the sales to the giveaway of the special issue of Request, as well as a value-added campaign to induce customers to preorder the title.

"If you prereserved it prior to street date, we gave customers a choice of two interview cassettes, either of John Lennon or of the entire group," she says. "So if you laid down \$5 [to reserve the album], you got the tape, and then when you came in to buy the album, you got the collectible [Request]."

While new to music specialty chains, the value-added premium is a tried and true sales-incentive tool that has been used for years by other sectors of retail.

"It goes back to the prizes in cereal boxes," notes Schechtman. "You remember when you were a kid walking down the cereal aisle at the supermarket, looking for the best prize?" The video business, she adds, has been doing it "forever" (see story, this page).

Record labels have been doing it forever as well, but on a much smaller scale, industry observers note.

When working developing artists at independent stores or small chains, Nettwerk Records will supply dealers with any number of giveaway items, including CD samplers, T-shirts, and posters, says Patti Hauseman, head of sales for the label. "We have even done concert tickets," she says. (The first five people to buy an album at a certain store get free tickets to the band's show.)

The label has also supplied videos as giveaways with purchase, she says, "but they don't work well. T-shirts work the best, but they are expensive."

Jim Scully, senior VP of sales (U.S.) at Epic, says the label has long supplied independent stores with tchotchkes, distributed mainly through Sony Music Distribution's college representatives. Usually, the giveaways are developed by the product manager to support an album, and each store will get a set number to give away with the album's purchase, Scully says.

The difference now, he adds, is that major chains want something exclusive to offer.

At Sony Music, the distribution company coordinates most value-added promotions, Scully notes, coming up with a number of giveaway items for its biggest albums. For example, for the Epic soundtrack album "That Thing You Do!," from a film about a rock'n'roll band, Sony supplied Blockbuster with a 7-inch-single version of

the title song. "We made up 10,000 copies, put the Blockbuster logo on the sleeve of the 45, and they gave them away at their stores with purchases of the album," Scully says.

For Best Buy, Sony supplied the merchant with 10,000 copies of a "tour book" of the film's fictitious band.

In another promotion with Blockbuster, Sony modified the electronic press kit it manufactured to promote Babyface's Epic album "The Day" and produced 10,000 copies of it for the chain. In turn, the chain used the video as a lure to bring customers into the store for a sneak listening-station preview of the album prior to its official release. Customers who preordered the album and paid a \$5 deposit received the video.

Bob Freese, VP of field marketing at the label, is particularly pleased with that campaign because "it brings people to the store twice"—once to preview the album and receive the video, and again to pick up the album when it arrives in stores. Additionally, it is expected that customers who receive the video will show it to their friends, helping to spread word-of-mouth.

When the label and/or distribution company comes up with these special packages, Freese notes, it is important to spread them among the account base.

Indeed, much as music specialty accounts complain about the millions of dollars in cooperative advertising funds that flow to Best Buy, they complain that Best Buy gets more than its fair share of specialty added packages.

Sandy Bean, VP of advertising at Troy, Mich.-based Harmony House, says that her chain loves value-added marketing. "Our customers love them, too," she says.

Like other merchants, she notes that one account seems to get the most opportunities to offer customers a premium. In particular, she says, "it is disheartening when a big album comes out and there is no advertising on it, yet Best Buy has a value-added item. I just hope the labels are telling the truth when they say the only reason they have the promotion is because [the individual retailers] came up with the ideas on their own," she says.

Other major chains appear to be sensitive to this issue and have been known to take label sales executives to task for Best Buy promotions.

Gene Rumsey, senior VP of national accounts at EMI, says that premium marketing sometimes turns into a political quagmire for record labels, with accounts complaining about who got what premium.

But he says that from the distribu-

tors' viewpoint, not all accounts turn in a stellar performance with the premiums. "We are monitoring results, and in the future, we will tend to do premiums with those accounts that do them well," he says.

Rumsey says that recently, he was checking on how one account was executing its premium. When he went into one of the chain's stores, he says, he couldn't find a sign that a premium was available. When he asked about it, an assistant store manager said that the premiums were at the cash register, beneath the counter, and that she gave one away with every purchase of the album. "It's supposed to be a purchase incentive, not a post-purchase thank you," Rumsey complains.

Other label execs say dealers are not always receptive when they approach them about special packages. Says one executive about a call from a major retail account, "They called us to [complain] about something we did with Best Buy, and then, when we came out with our next big album, we offered them a value-added package, and they turned us down. That promotion went on to be very successful for another account."

Another executive complains, "I don't see the music specialty chains coming to us with value-added ideas. The one thing that Best Buy does better than anybody else is market. The truth is that the first Beatles promotion by Best Buy helped get the rest of the accounts up off their arses."

WHO BENEFITS?

Another area of debate is whether value-added campaigns provide incremental sales on a title or just displace sales from one account to another; in other words, does the sales pie get bigger, or is it simply sliced up differently?

Joe Parker, VP of sales (U.S.) at EMI Records, which supplied T-shirts as a giveaway with purchases of Fun Lovin' Criminals' "Come Find Yourself" album, argues that value-added packages do yield greater sales numbers on albums. "It definitely moves product out of stores," he says.

Chris Peluso, president of the Wall, agrees that value-added items "absolutely help increase sales. Whenever there is a value-added item, it adds excitement to the offering. It's a way to add value as opposed to discounting."

Steve Hicks, director of purchasing at Amarillo, Texas-based Hastings Books, Music & Video, agrees that incentives definitely result in incremental sales. "When Best Buy did the in-

(Continued on next page)

'SHINE' DRAWS LIGHT TO HELFGOTT, RACHMANINOV

(Continued from page 3)

and classical music in the same way that 'The 3 Tenors' turned people on to the vocalists and then to opera."

While the "Shine" soundtrack includes a portion of Rachmaninov's "Piano Concerto No. 3" (or "The Rach 3," as the notorious piece is nicknamed in the movie), Red Seal is trumpeting as a major selling point its presentation of Helfgott performing the entire concerto in concert last year with the Copenhagen Philharmonic Orchestra. Also included on "David Helfgott Plays Rachmaninov" are four solo preludes and "Sonata No. 2."

"The performance of 'The Rach 3' is a pivotal moment in the film," says Red Seal senior director of marketing David Kuehn, who was turned on to the film by BMG colleagues in Australia, where the Helfgott album has been released under the title "Rachmaninov—The Last Great Romantic" and reached No. 42 on the pop album chart.

Adding to Kuehn's awareness of the album's domestic potential were press accounts of an altercation between competing U.S. film distributors when "Shine" was exhibited at the Sundance independent film festival and the universally "incredible" reaction among staffers at advance screenings.

"So we knew there would be phenomenal interest in David, who has basically become a superstar [in Australia] since the movie opened there," says Kuehn, "and decided to be as proactive as possible as it rolls out

ductions of New York, Helfgott is set to play in Toronto March 1, New York March 18, and Los Angeles March 26. Kuehn says that if "Shine" receives Oscar nominations, and he predicts it will, Helfgott may also perform on the March 24 awards show.

The trek is being dubbed the It's Okay to be Different tour and will perhaps be accompanied by a TV/radio simulcast, outside sponsorship and co-promotions, and autograph sessions at tour venues. Co-promotions with Penguin Books are being explored; in January, it will publish "I Love You To Bits And Pieces," Helfgott's bio by his wife, Gillian.

"Our approach is basically to stay ahead of where the film opens and follow up to make sure the recording is as visible as possible, because the interest will be huge, and anyone who sees it will want to hear 'The Rach 3,'" Kuehn says.

Using Red Seal's album cover art, the label and Frankel Productions will distribute two-sided fliers promoting the album and tour at retail outlets and movie theaters, as well as at concert halls where Helfgott will appear. Additional retail point-of-purchase material includes posters, three-panel flats, and laminated counter stands containing artwork, press quotes, and album stickers tying in with "Shine."

Additional retail efforts include an "instant best-seller" promotion at the Borders Books & Music chain,

praise, the film company has moved up its major-market release date to Christmas, and Red Seal is plugging its Helfgott title into previously established end-of-year promotions.

The label is also producing a radio single of sorts, excerpting a segment of "The Rach 3" that will be serviced to some 300 classical programmers and possibly to college and pop outlets as well. Red Seal has also designed a special press kit for classical, lifestyle, general, and film press, along with an electronic press kit featuring Helfgott.

Additionally, a Helfgott page has been added to Red Seal's World Wide Web site.

Kuehn stresses that since the focus is on Helfgott, the label is not tying in its extensive Rachmaninov catalog. "The story here really is David," he says. "The accessibility of Rachmaninov doesn't hurt, but we don't want it to take the focus away from David."

SPOTLIGHT ON 'SHINE'

Likewise, Philips is sitting on its Rachmaninov catalog so as not to conflict with its heavily pushed "Shine" soundtrack. Philips' strategy, according to Altman, started with a two-month word-of-mouth campaign in conjunction with Fine Line to cross-promote the movie and soundtrack, with cassette giveaways at "Shine" screenings nationwide.

The label has since upped its activities in New York, Los Angeles, and Chicago—markets where "principal press is starting to bubble up," says Altman.

The next phase, she says, will be to work alternative, lifestyle-oriented accounts. A "huge" nationwide campaign at classical radio is also under way, entailing major ad buys cross-promoting the film and soundtrack. Looking ahead to promotions backing the general release of the film "Shine" in January, Altman says that sampler cassettes will be handed out in New York to those who purchase theater tickets at the half-price TKTS booth on Broadway. "The

principal push is to really bring this music into mainstream awareness, which films can do," she says.

Citing early press for the movie and Helfgott, along with the popularity of the "Piano Concerto No. 3," Mark Christopoulos, a corporate classical music buyer at Borders, sees plenty of potential for mainstream appeal for the Helfgott title. Borders is putting the album on sale out of the box in its "instant best-seller" displays at the front of its classical departments.

In January, following the general release of the film, the album will be added to the stores' listening stations. "We think it's the perfect title for that, because customers may have seen [the movie] or heard about [Helfgott] and forgotten his name," says Christopoulos. "They'll see a review on the listening station and relate the piece and player to the movie, which helps sales."

Borders, adds Christopoulos, will likely suggest that its stores cross-merchandise "David Helfgott Plays Rachmaninov" with the "Shine" soundtrack, perhaps within a Rachmaninov product display.

At public radio station KCRW Los Angeles, music director/air personality Chris Douridas is also promoting the Red Seal disc out of the box and plans to offer it and the soundtrack as premiums to subscribers during the station's big February fund-raising push.

"We'll use Helfgott's Red Seal album as one of our classical prime showcase recordings," says Douridas. "Technical proficiency aside, it's rare to find a classical performance with such pure emotion and passion—which is overwhelmingly present in the work of David Helfgott."

U.K.'S PRS, MCPS INTEGRATED

(Continued from page 4)

As for the impact on the profile for British compositions, Hutchinson says, "It should be possible for that repertoire to take its rightful place in the world."

Describing U.K. music as second only to that of the U.S. in global significance, Hutchinson says that it was a "divided force" under the separate PRS and MCPS.

The most pressing issue facing Hutchinson as he takes over the day-to-day business of MCPS will be the society's dispute with its counterparts in continental Europe over direct distribution.

Direct distribution is the system whereby mechanical royalties are paid from record company to publisher on a pan-European basis through just one collecting society (Billboard, Oct. 19). It undermines the traditional system, in which royalties are distributed via the collecting society in each territory.

Only MCPS of all the European Union societies is offering such a service to publishers, and, spurred by the volume of business they are losing, the continental societies have reacted to it with anger.

It has been suggested that De Wit's departure from MCPS, coinciding as it did with the introduction of direct distribution, was an indication of the Dutchman's distaste for the system.

Hutchinson, however, has no such qualms. He says, "To me, direct distribution is totally logical."

The "Shine" soundtrack, Douridas says, serves as a "teaser" for the album "David Helfgott Plays Rachmaninov."

"Although it's a beautiful souvenir from the film," he says of the soundtrack, "you don't get enough of David in it. But it sets up the demand for [the Red Seal release]."

Douridas had "Shine" director Hicks at the station last week, where the filmmaker intimated that topping the magic of "Shine" would be next to impossible.

As for the very special artist giddily experiencing this most miraculous of comebacks, Helfgott, who speaks in a rambling series of word plays and puns surrounding his main thought, concurs with Hicks.

"It's a great movie—bigger than 'Ben Hur' and better than 'Quo Vadis,'" he says, communicating with the help of his wife, who is well-suited, obviously, to cutting through her husband's Lear-like yet cheery mix of matter and impertinence. The Miklos Rozsa score to "Ben Hur," she explains, is one of Helfgott's favorites.

Noting that David's great love for music undoubtedly led him on his "journey through the wilderness," Gillian Helfgott also relates his excitement at the upcoming concerts and notes that his longtime teacher Madame Alice Carrard, a student of Bartók who is now 99, feels that his playing today is better than ever.

"One of the best things about concert tours is the incredible sense of joy in the audiences, who come out with such happiness," says Helfgott, who seems to thrive on human kindness and affection. "I'm particularly thrilled to be playing in the States; Now we're rectifying the damage!"

Hutchinson maintains that he is eager for MCPS to restore good relations with its continental counterparts, adding that he and other senior MCPS staff are due to meet senior executives from the continental bodies in a series of meetings over the next two months and during MIDEM.

But, while acknowledging that MCPS does not have a monopoly on good practice, Hutchinson comments, "There's a backs-to-the-wall attitude among some of the [continental] societies who still think it's better to protect than compete."

BUMA/STEMRA is aiming to streamline its operations by creating a single "front office" for all relations with publishers and composers and a "back office" for all administration of mechanical and performance rights.

The separate BUMA and STEMRA managing directors are being replaced by executives with dual responsibilities. Effective Sunday (1), STEMRA managing director Ton Smits is retiring, while BUMA's head, Hein Endlich, is standing down from the post to become an adviser to the company until his retirement in 1999.

His duties will be assumed by Rob Spijkers, who is to become managing director, marketing and sales, at BUMA/STEMRA, and Chris van Houten, who will become the organization's managing director, operations. Both will report to BUMA/STEMRA CEO Cees Vervord.

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REMASTERED BYRDS, LIVE ROGER McGUINN SETS ON HORIZON

(Continued from page 7)

commercial success, the flight of forthcoming reissues is also of historical significance.

In addition, they mark the first time since the release of the Byrds boxed set that surviving members McGuinn, Hillman, and David Crosby have been involved in a Byrds reissue project.

"On the first four I wasn't really involved at all," says McGuinn. "I mention that because Sony had sent out a blurb saying I was involved from start to finish, but that was kind of a stretch. I was there at the start, because I was there when we recorded them, and they did send me a final version, so I was there at the finish, but that was the extent of it."

For the forthcoming batch, however, McGuinn says he has been in touch with Legacy and reissue producer Bob Irwin "on almost every aspect."

McGuinn calls "The Notorious Byrd Brothers" his favorite of the forthcoming reissues. "I really like that album," he says. "It really flows. It's a smooth-sounding album, and it was innovative. We used some techniques in the studio that hadn't been used a lot, like a synthesizer and phase shifting. I also like the fact that the tracks flow into each other. There are no real breaks between one song and another."

Hillman was surprised by the album after listening to an advance CD. "I forgot all about that," he says. "There's some very interesting stuff on that album, even if it's almost 30 years old."

Like the first four reissues, all of the forthcoming Byrds' albums will end with a series of bonus tracks. "There's a couple of instrumentals that we did, which I had forgotten about," Hillman says. "There were things that maybe David [Crosby] had brought in, and maybe the lyrics weren't quite done, but we put it down anyway."

"Sweetheart Of The Rodeo," recorded after Gram Parsons joined the Byrds, is considered a groundbreaking album. "We were the first band to really go into the country-rock area," McGuinn says. "I'm very pleased with the way that album came out."

Adds Hillman, "We really tackled heavy-duty country and bluegrass things on that album, and that was my background. Gram Parsons coming into the band sort of solidified my roots and helped make that happen."

As for "Dr. Byrds & Mr. Hyde" and "Ballad Of Easy Rider," McGuinn admits they are not his "favorite albums" but

says both sets have "some good tracks."

Says Irwin, "My heart certainly lies mainly with the first four, but the next four are important albums. . . 'Notorious' and 'Sweetheart' are every bit as desirable as the first four. Even though they were going in a different direction than the first four, they're vital albums in the Byrds' canon."

Tentative plans for "Sweetheart" include rehearsal takes of several songs with Parsons on vocals, but not necessarily the same takes that turned up on the boxed set.

"Gram was cutting live vocals to all these tracks and was basically teach-

ing parts to Roger and the rest of the musicians in the studio," says Irwin.

Columbia/Legacy will promote the reissues with a "modest but targeted" campaign, says Legacy senior director of marketing (U.S.) Adam Block. The project will basically be press-driven, Block says, but will also include promotions at classic rock radio.

The label will also stage a limited-print ad campaign that will focus on publications aimed at record collectors and musicians.

"We will end up focusing our greatest amount of money and energy at retail accounts through price and posi-

tioning campaigns," Block says.

Chris Richards, the main buyer for the four-store, Dearborn, Mich.-based Repeat the Beat chain, says the reissues should perform well if they are priced right. "There's a tremendous demand for those records, because the first time they came through [on CD] they didn't sound very good. That was a tremendous period for the Byrds historically."

Hollywood also plans to focus on press to spread the word on "Live From Mars," which includes two new bonus tracks featuring members of the recently disbanded Minneapolis band the Jayhawks.

McGuinn's near-constant touring is also expected to give the album a lift. On the radio front, Hollywood will focus its efforts at triple-A and attempt to land McGuinn on some morning television talk shows in January.

As for McGuinn, he says the fact that his new solo album and the latest batch of reissues are arriving in the marketplace within a few months of each other is a "total coincidence."

"The die-hard fans will buy all of them," he adds. "As far as the general public, which has 12 or 13 bucks to spend on one CD, I don't know which one they will buy."

GAYLORD BUYS WORD'S MUSIC COMPANIES

(Continued from page 6)

operating division of Gaylord Entertainment. Word president Roland Lundy will continue in his current capacity. Word's distribution agreements with Sony Music in New York and Sony Nashville to take Word product into the general market also remain unchanged.

Word announced several weeks ago that it was seeking a "strategic partner" and had been meeting with various companies. Lundy says that one reason the deal with Gaylord worked was that the companies are compatible.

"Back when we started this whole process, we wanted to see if there was somebody out there who could help us better serve our customers, create more opportunities for our artists, provide expanded opportunities for our employees, and [provide] more opportunities to grow," Lundy says. "When you lay out those four or five criteria and then start talking to companies, obviously Gaylord fits all those, because they are a growth-oriented company and have been very successful over the last several years in growing their business but at the same time being diversified."

"Buying Word Records and Music is a wonderful opportunity for us to further expand our involvement in the contemporary Christian music business," said Gaylord president/CEO Bud Wendell in a statement. "Currently, the contemporary Christian music publishing division at Opryland Music Group includes publishing agreements with Michael W. Smith, Jeff Borders, and Keith Dudley.

"With the record labels and music publishing of Word working in concert

with Z Music Television, our 24-hour-per-day contemporary Christian music video cable network, and the performance venues we own, such as the Ryman Auditorium, the Grand Ole Opry, and the Opryland theme park, we believe we can grow this new business significantly."

Gaylord's prior foray into running a label was 16th Avenue Records, which launched in 1987 with a roster that included Charley Pride, Canyon, Randy Van Warmer, and John Conlee. The label closed in November 1990.

Lundy says that Gaylord's track record with country label 16th Avenue "doesn't bother me at all. They are looking to us to develop the business. They aren't going to develop the business for us. They view us as the experts in this business, and they want us to take advantage of all the opportunities they have in their business—the network, the cable access, Z Music, and their publishing group—and incorporate anything we can to

make our division here more successful."

As to whether Word's publishing company will merge with Opryland Music Group, Lundy says Word and Gaylord have not yet worked out those details.

"Obviously, all of us are interested in more exposure for our artists, whether it's in the Christian marketplace or mainstream marketplace," Lundy says. "They have vehicles of exposure that we want to take advantage of, and we want to create some new vehicles using the resources they are giving us and tying into the channels that we already have."

One of the areas where there seems to be a lot of opportunity for growth is Word Nashville, Word's country label. "We share a great common element in Skip Ewing in that he's the lead writer at Opryland Music Group right now . . . and he's a new artist on our label," says Word Nashville GM/VP of A&R Jeff Teague. "It will give us an opportunity to work even closer with the Gaylord

people in support of Skip and his music in the future."

Teague agrees with Lundy that the new agreement is a great fit. "It lets us continue our relationship with Sony with no interruptions, and it brings an added bonus to the forefront," he says. "We don't think it could be a better match. We also like the fact that it's local. It's Nashville-based and American-owned."

"[We] couldn't have asked for a better partner during that time of our history," Lundy says of Word Records and Music's affiliation with Thomas Nelson. "It was a privilege to work for Sam [Moore, president of Thomas Nelson], who is one of the true visionaries in the Christian communications business. I think it shows a little about their style and ability to make good business decisions, to say to us, 'Maybe there is somebody who could make a better partner, somebody who could take you farther.'"

HARRIS, LEWIS IN JOINT VENTURE WITH UNIVERSAL

(Continued from page 6)

rush new product into the market and will take a deliberate, developmental approach to releases. "We'll announce the acts early next year," says Harris. "We want to release four albums during [1997]."

In terms of staffing, the new label will be much smaller than Perspective, with former Perspective GM Gwen Irby assuming that post at the new entity. "We'll lean much more heavily toward Universal for support," says Harris, who will announce departmental postings as they are made.

The Harris/Lewis joint venture with Universal gives the MCA Music Entertainment Group another bargaining chip with which to lure quality talent.

In April, Jean Riggins, recognized for her tremendous energy and creative marketing skills, was named black music president of Universal (Billboard, April 27). This summer, Ken Wilson, known for his record promotion savvy and no-nonsense business approach, was tapped as MCA's black music president (Billboard, June 15).

Harris and Lewis' move to Universal solidifies relationships the two have enjoyed as an independent production team. The two—who have worked with MCA artists Patti LaBelle and Gladys Knight and on the recent New Edition reunion album—are currently producing albums by Silas/MCA vocalist Chante Moore and Uptown's Mary J. Blige.

Says Harris, "The deal with MCA also gives us a chance to work with [Riggins], whom we've long admired and respected, as well as [MCA senior

VP] Jocelyn Cooper-Gilstrap, who we've enjoyed a long relationship with as a result of her owning a publishing company [Midnight Songs] and our association with her through ASCAP."

A September restructuring of Perspective resulted in the layoff of all 27 employees, except for A&R executive Junior Regisford, who joined A&M in a similar capacity. A&M R&B promotion VP Roland Edison will manage the Perspective roster, which consists of Souls Of Blackness, Mint Condition, Sondo, Ann Nesby, and Smooth.

Harris and Lewis' departure from A&M stems in part from the sluggish fiscal return on the part of Perspective's recording acts, which some ob-

servers cite as being "too creative" and "not commercial enough." Nonetheless, two Perspective acts, Mint Condition and Nesby, are performing steadily.

Nesby's "I'm Here For You" has been a fixture on the Top R&B Albums chart for 26 weeks and is currently No. 30. Mint Condition's "Definition Of A Band" is No. 41 on the Top R&B Albums chart; "What Kind Of Man Would I Be," its current single, peaked at No. 2 on the Hot R&B Singles chart.

"We know there's been speculation about the acts we signed, but with Ann and Mint coming around, our choices are beginning to look good," says Harris.

COPYRIGHT TREATY AIMED AT DIGITAL AGE

(Continued from page 4)

[the concept of electronic transmissions replacing traditional sales] is new to them in some cases. We've got to convince them."

Lehman, who worked on the recording industry's performance rights bills, says such a treaty is necessary because, at present, U.S. producers and performers are at a disadvantage.

"I think the issues have jelled, and I don't think there's much disagreement about the part of the treaty that deals with the record industry itself," he says. "I think there's a general consensus that the sound recording industry needs relief. But there are some 'spillover' issues.

"For example, we still have a great big hole in international protection of sound recordings," he continues, "because the U.S. does not recognize a general broadcast right, and therefore, we are not members of the Rome Convention. As a result, U.S. record producers and artists are often unable to collect revenues from uses of their work other than from the sale of physical copies.

"And now that we're moving into an era in which it may be possible that a significant part of the market for U.S. sound recordings may shift to delivery to the consumer by means other than a sale of physical copies, we need to have some kind of treaty."

RCA BUYS 50% OF LOUD RECORDS

(Continued from page 6)

major corporate entity. "I don't want this deal to change our company," Rifkind says. "I still want it to be street-oriented. I don't want us to be just like another major. I want us to keep our street edge."

However, he does expect Loud to expand its parameters. On Tuesday (3), Loud/RCA will release the soundtrack to the popular Nickelodeon show "All That." The project includes music by Coolio, Brandy, Monica, and Mo'Nique.

While Rifkind says he does not expect Loud to veer to the realm of pure pop, he does expect it to explore the possibility of picking up street-level alternative acts. "We're just looking for cutting-edge music," he says. "What we'll probably do is not sign just one alternative band, but do a distribution deal with a label."

Such endeavors are exactly what the new deal is about, says Jamieson. "They've had a lot of creative ideas and artists that they've been interested in

over the years and projects that they were aware of. This deal gives them the support to pursue their ideas."

Loud already has a deal with PMP Records, inked eight months ago. The first record to come out of that association (Loud handles promotion, marketing, and sales for the company) was by Delinquent Habits. Up next will be a release from hip-hop singer Adriana Evans.

Jamieson stresses that RCA's urban department will not be folded into Loud. "We will continue to build our black roster by making direct signings to RCA in all urban-leaning genres," he says. However, he notes, RCA's urban staff and Loud will work closer together in promoting Loud's more mainstream acts to radio.

The deal does not include the Steve Rifkind Co., Rifkind's promotion and marketing division, which does consulting for a number of labels and for nonmusic entities.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 314 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'DON'T SPEAK', 'IT'S ALL COMING BACK TO ME NOW', 'I LOVE YOU ALWAYS FOREVER'.

Table with columns: TITLE, PUBLISHER - LICENSING ORG., SHEET MUSIC DIST. Includes songs like 'ALL I WANT', 'ASCENSION (DON'T EVER WONDER)', 'ATLIEHS'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'HOW DO U WANT IT/CALIFORNIA LOVE', 'KEY WEST INTERMEZZO (I SAW YOU FIRST)', 'LOUNGIN'.

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

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'MISSING', 'BECAUSE YOU LOVED ME', 'ALWAYS BE MY BABY'.

Recurents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'PO PIMP', 'READY TO GO', 'SITTIN' ON TOP OF THE WORLD'.

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 7, 1996

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|--|---------------|
| | | | | *** No. 1/Hot Shot Debut *** | | |
| 1 | NEW | 1 | | 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 |
| 5 | 4 | 3 | 37 | CELINE DION ▲ ⁷ 550 MUSIC 67541/EPIC (10.98 EQ/16.98) | FALLING INTO YOU | 1 |
| 6 | NEW | 1 | | MOBB DEEP LOUD 66992*/RCA (10.98/16.98) | HELL ON EARTH | 6 |
| 7 | NEW | 1 | | FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) | ILL NA NA | 7 |
| | | | | *** Greatest Gainer *** | | |
| 8 | 13 | — | 2 | SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) | SPACE JAM | 8 |
| 9 | 7 | 7 | 8 | KENNY G ARISTA 18935 (10.98/16.98) | THE MOMENT | 2 |
| 10 | 9 | 11 | 23 | TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98) | SECRETS | 2 |
| 11 | NEW | 1 | | ♀ NPG 54982/EMI (22.98/34.98) | EMANCIPATION | 11 |
| 12 | 15 | 24 | 4 | SOUNDTRACK CAPITOL 37715 (10.98/15.98) | ROMEO + JULIET | 12 |
| 13 | 19 | 13 | 4 | ALAN JACKSON ARISTA 18813 (10.98/16.98) | EVERYTHING I LOVE | 12 |
| 14 | 8 | 8 | 9 | SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98) | SET IT OFF | 4 |
| 15 | 5 | 2 | 3 | MO THUGS FAMILY MO THUGS 1561*/RELATIVITY (10.98/16.98) | FAMILY SCRIPTURES | 2 |
| 16 | 14 | 14 | 76 | ALANIS MORISSETTE ▲ ¹⁴ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS | JAGGED LITTLE PILL | 1 |
| 17 | 23 | 22 | 20 | LEANN RIMES CURB 77821 (10.98/15.98) | BLUE | 3 |
| 18 | 10 | 6 | 5 | VAN HALEN WARNER BROS. 46332 (11.98/17.98) | BEST OF VOLUME 1 | 1 |
| 19 | 16 | — | 2 | SOUNDTRACK COLUMBIA 67887 (10.98 EQ/17.98) | THE MIRROR HAS TWO FACES | 16 |
| 20 | 17 | 15 | 3 | REBA MCENTIRE MCA 11500 (10.98/16.98) | WHAT IF IT'S YOU | 15 |
| 21 | 18 | 9 | 4 | BABYFACE EPIC 67293* (10.98 EQ/16.98) | THE DAY | 6 |
| 22 | 20 | 18 | 22 | KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98) | KEITH SWEAT | 5 |
| 23 | NEW | 1 | | FLESH-N-BONE MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98) | T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS | 23 |
| 24 | 12 | 5 | 4 | THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98) | ANTHOLOGY 3 | 1 |
| 25 | 21 | 17 | 5 | JOURNEY COLUMBIA 67514 (10.98 EQ/16.98) | TRIAL BY FIRE | 3 |
| 26 | 27 | 25 | 11 | DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 25 |
| 27 | 31 | 30 | 14 | VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98) | JOCK JAMS VOL. 2 | 10 |
| 28 | 6 | — | 2 | SOUNDTRACK WARNER BROS. 46346 (21.98/27.98) | EVITA | 6 |
| 29 | 24 | 23 | 11 | NEW EDITION ▲ MCA 11480* (10.98/16.98) | HOME AGAIN | 1 |
| 30 | 22 | 12 | 5 | WESTSIDE CONNECTION ● LENCH MOB 50583*/PRIORITY (10.98/16.98) | BOW DOWN | 2 |
| 31 | 25 | 20 | 11 | BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98) | ANOTHER LEVEL | 3 |
| 32 | 11 | — | 2 | LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98) | HARD CORE | 11 |
| 33 | 26 | 19 | 6 | COUNTING CROWS DGC 24975*/Geffen (10.98/17.98) | RECOVERING THE SATELLITES | 1 |
| 34 | 34 | 28 | 9 | CLINT BLACK RCA 66671 (10.98/16.98) | THE GREATEST HITS | 12 |
| 35 | 30 | 26 | 38 | 311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98) | 311 | 12 |
| 36 | 29 | 21 | 7 | MARILYN MANSON NOTHING 90086/INTERSCOPE (10.98/16.98) | ANTICHRIST SUPERSTAR | 3 |
| 37 | NEW | 1 | | TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98) | HOUSE OF MUSIC | 37 |
| 38 | 33 | 27 | 9 | SHERYL CROW A&M 540587 (10.98/16.98) | SHERYL CROW | 6 |
| 39 | 38 | 53 | 8 | MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98) | THIS IS THE TIME — THE CHRISTMAS ALBUM | 38 |
| 40 | 43 | 47 | 9 | ELTON JOHN MCA 11481 (10.98/16.98) | LOVE SONGS | 24 |
| 41 | 36 | 36 | 8 | LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98) | YOUR SECRET LOVE | 9 |
| 42 | 28 | 10 | 4 | GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98) | IRONMAN | 2 |
| 43 | 44 | — | 2 | ROD STEWART WARNER BROS. 46453 (11.98/17.98) | IF WE FALL IN LOVE TONIGHT | 43 |
| 44 | 32 | 16 | 4 | E-40 SICK WID' IT 41591/JIVE (11.98/16.98) | THA HALL OF GAME | 4 |
| 45 | 35 | 33 | 8 | TOOL ZOO 31087* (10.98/16.98) | AENIMA | 2 |
| 46 | 40 | 42 | 25 | METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98) | LOAD | 1 |
| 47 | 45 | 40 | 4 | VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98) | MTV PARTY TO GO — VOLUME 10 | 40 |
| 48 | 41 | 38 | 70 | BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98) | E. 1999 ETERNAL | 1 |
| 49 | 48 | 48 | 20 | DONNA LEWIS ● ATLANTIC 82762/AG (10.98/15.98) HS | NOW IN A MINUTE | 31 |
| 50 | 42 | 37 | 8 | NIRVANA DGC 25105*/Geffen (10.98/16.98) | FROM THE MUDDY BANKS OF THE WISHKAH | 1 |
| 51 | 37 | 29 | 3 | LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98) | ALL WORLD | 29 |
| 52 | 51 | 51 | 10 | CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS | FASHION NUGGET | 51 |
| 53 | 76 | 66 | 9 | NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98) | STARDUST | 20 |
| 54 | 50 | 45 | 31 | GEORGE STRAIT ▲ MCA 11428 (10.98/16.98) | BLUE CLEAR SKY | 7 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---|---------------|
| 55 | 77 | 112 | 7 | JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98) | CHRISTMAS ISLAND | 55 |
| 56 | 46 | 46 | 17 | SUBLIME ● GASOLINE ALLEY 11413/MCA (10.98/16.98) | SUBLIME | 36 |
| 57 | 39 | 32 | 41 | 2PAC ▲ ⁸ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) | ALL EYEZ ON ME | 1 |
| 58 | 68 | 59 | 32 | BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98) | BORDERLINE | 5 |
| 59 | 54 | 50 | 91 | SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS | THE WOMAN IN ME | 5 |
| 60 | 56 | 58 | 9 | JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98) | WHAT I DO THE BEST | 39 |
| 61 | 47 | 43 | 5 | MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98 EQ/16.98) | A PLACE IN THE WORLD | 20 |
| 62 | 70 | 70 | 11 | FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS | TIDAL | 62 |
| 63 | 57 | 67 | 30 | DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (10.98/16.98) | CRASH | 2 |
| 64 | 49 | 31 | 3 | THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67577* (10.98 EQ/16.98) | II | 31 |
| 65 | 86 | 92 | 13 | AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98) | ONE IN A MILLION | 20 |
| 66 | 53 | 39 | 6 | KORN IMMORTAL 67554/EPIC (10.98 EQ/16.98) | LIFE IS PEACHY | 3 |
| 67 | 58 | 64 | 3 | TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98) | JUST THE SAME | 58 |
| | | | | *** Pacesetter *** | | |
| 68 | 100 | — | 2 | VARIOUS ARTISTS ARISTA 18943 (10.98/17.98) | ULTIMATE DANCE PARTY 1997 | 68 |
| 69 | 64 | 56 | 13 | PEARL JAM EPIC 67500* (10.98 EQ/16.98) | NO CODE | 1 |
| 70 | 69 | 73 | 41 | JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS | PIECES OF YOU | 25 |
| 71 | 59 | 54 | 41 | FUGEES ▲ ⁹ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98) | THE SCORE | 1 |
| 72 | 60 | 52 | 11 | R.E.M. ▲ WARNER BROS. 46320* (10.98/16.98) | NEW ADVENTURES IN HI-FI | 2 |
| 73 | 71 | 71 | 3 | SOUNDTRACK GEFEN 25002 (10.98/16.98) | BEAVIS AND BUTT-HEAD DO AMERICA | 71 |
| 74 | 72 | 74 | 57 | THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98) | MELLON COLLIE AND THE INFINITE SADNESS | 1 |
| 75 | 55 | 44 | 9 | SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98) | THAT THING YOU DO! | 21 |
| 76 | 88 | 83 | 30 | MINDY MCCREARY ● BNA 66806 (10.98/16.98) HS | TEN THOUSAND ANGELS | 40 |
| 77 | 75 | 68 | 59 | GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS | GARBAGE | 20 |
| 78 | 52 | 41 | 13 | OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98) | ATLIENS | 2 |
| 79 | 63 | 57 | 54 | TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98) | NEW BEGINNING | 4 |
| 80 | 67 | 61 | 22 | QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98) | GET ON UP AND DANCE | 31 |
| 81 | 78 | 84 | 98 | BUSH ▲ ⁵ TRAUMA 92531*/INTERSCOPE (10.98/15.98) HS | SIXTEEN STONE | 4 |
| 82 | NEW | 1 | | SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98) | YOU CAN'T STOP THE REIGN | 82 |
| 83 | 81 | 78 | 21 | THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS | BRINGING DOWN THE HORSE | 56 |
| 84 | 73 | 104 | 4 | VARIOUS ARTISTS SPARROW 57562 (11.98/17.98) | WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS | 73 |
| 85 | 91 | 91 | 7 | GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS | GINUWINE... THE BACHELOR | 85 |
| 86 | 83 | 86 | 60 | MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98) | DAYDREAM | 1 |
| 87 | 66 | 60 | 4 | AZ YET LAFACE 26034/ARISTA (10.98/15.98) | AZ YET | 60 |
| 88 | 82 | 69 | 13 | JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98) | CRANK IT UP — THE MUSIC ALBUM | 21 |
| 89 | NEW | 1 | | BARRY MANILOW ARISTA 18809 (10.98/16.98) | SUMMER OF '78 | 89 |
| 90 | 92 | 102 | 27 | SOUNDGARDEN ▲ A&M 540526* (10.98/16.98) | DOWN ON THE UPSIDE | 2 |
| 91 | 97 | 94 | 70 | VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98) | JOCK JAMS VOL. 1 | 30 |
| 92 | 62 | 49 | 5 | PHIL COLLINS FACE VALUE 82949/AG (10.98/16.98) | DANCE INTO THE LIGHT | 23 |
| 93 | NEW | 1 | | JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98) | TANGO | 93 |
| 94 | 74 | 62 | 7 | JOHNNY GILL MOTOWN 530646 (10.98/16.98) | LET'S GET THE MOOD RIGHT | 32 |
| 95 | 99 | 90 | 57 | ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 5 |
| 96 | 80 | 65 | 11 | JOHN MELLENCAMP MERCURY 532896 (10.98 EQ/16.98) | MR. HAPPY GO LUCKY | 9 |
| 97 | 85 | 76 | 13 | 112 BAD BOY 73009/ARISTA (10.98/15.98) | 112 | 37 |
| 98 | 116 | 187 | 3 | VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98) | STAR BRIGHT | 98 |
| 99 | 65 | 34 | 4 | DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98) | ANUTHATANTRUM | 20 |
| 100 | 108 | 99 | 60 | OASIS ▲ ⁴ EPIC 67351 (10.98 EQ/16.98) | (WHAT'S THE STORY) MORNING GLORY? | 4 |
| 101 | 107 | 107 | 31 | HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98) | FAIRWEATHER JOHNSON | 1 |
| 102 | 101 | 113 | 7 | MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS | THE GARDEN | 101 |
| 103 | 105 | 105 | 10 | GEORGE WINSTON ● DANCING CAT 11184/WINDHAM HILL (10.98/16.98) | LINUS & LUCY - THE MUSIC OF VINCE GUARALDI | 55 |
| 104 | 79 | 55 | 12 | DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98) | PICTURE THIS | 27 |
| 105 | 61 | 35 | 3 | RICHELIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98) | SEASONED VETERAN | 35 |
| 106 | 104 | 118 | 49 | JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS | JARS OF CLAY | 46 |
| 107 | 87 | 63 | 6 | PHISH ELEKTRA 61971/EEG (10.98/16.98) | BILLY BREATHE | 7 |
| 108 | 96 | 98 | 30 | THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98) | TO THE FAITHFUL DEPARTED | 4 |

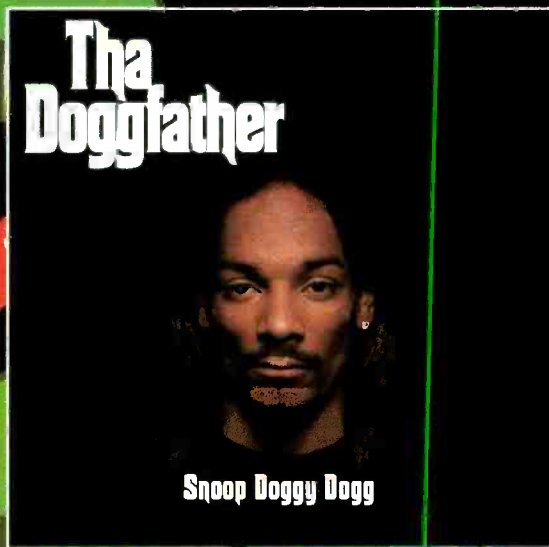
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * 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.

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"SNOOP AND PAC"

On

A TRIUMPHANT HOLIDAY SEASON



No. 1

and



No. 2

The Best Gifts Ever!

To The DEATH ROW STAFF...

Good Lookin' Out!

-Suge



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| 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 |
|--------------------|-----------|-----------|--------------|--|---|---------------|
| 109 | 111 | 110 | 35 | BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98) | BETWEEN NOW & FOREVER | 52 |
| (110) NEW ▶ | | | 1 | DRU HILL ISLAND 524306 (10.98/16.98) HS | DRU HILL | 110 |
| 111 | 93 | 85 | 17 | ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98) | UNPLUGGED | 3 |
| 112 | 103 | 106 | 25 | BRYAN ADAMS ● A&M 540551 (10.98/16.98) | 18 TIL I DIE | 31 |
| (113) | 121 | 123 | 102 | GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98) | THE HITS | 1 |
| 114 | 109 | 108 | 7 | VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98) | DANCE MIX U.S.A. VOL. 5 | 101 |
| 115 | 106 | 81 | 29 | MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS | MAXWELL'S URBAN HANG SUITE | 43 |
| 116 | 94 | 111 | 11 | POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98) | LIFE LOVE & OTHER MYSTERIES | 46 |
| 117 | 98 | 72 | 23 | VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) | SO SO DEF BASS ALL-STARS | 32 |
| 118 | 102 | 101 | 12 | STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98) | SIGNS OF LIFE | 20 |
| 119 | 95 | 77 | 7 | CHRIS ISAAK REPRISE 46325/WARNER BROS. (10.98/16.98) | BAJA SESSIONS | 33 |
| 120 | 90 | 79 | 21 | NAS ▲ ⁴ COLUMBIA 67015* (10.98 EQ/16.98) | IT WAS WRITTEN | 1 |
| 121 | 113 | 89 | 30 | KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98) | WHATCHA LOOKIN' 4 | 23 |
| 122 | 115 | 120 | 37 | "WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98) | BAD HAIR DAY | 14 |
| 123 | 114 | 109 | 28 | PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98) | THE TROUBLE WITH THE TRUTH | 86 |
| 124 | 124 | 103 | 13 | VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98) | SUPER DANCE HITS — VOL. 1 | 60 |
| 125 | 119 | 114 | 23 | BECK ● DGC 24823*/Geffen (10.98/16.98) | ODELAY | 16 |
| 126 | 127 | 136 | 65 | FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98) | IT MATTERS TO ME | 29 |
| (127) | 162 | — | 2 | NO MERCY ARISTA 18941 (10.98/15.98) HS | NO MERCY | 127 |
| 128 | 126 | 154 | 53 | DC TALK ▲ FOREFRONT 25140 (10.98/16.98) | JESUS FREAK | 16 |
| 129 | 89 | 82 | 3 | SELENA EMI LATIN 53585/EMI (8.98/14.98) | SIEMPRE SELENA | 82 |
| 130 | 117 | 100 | 32 | RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98) | EVIL EMPIRE | 1 |
| (131) | 133 | 163 | 3 | KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS | MEASURE OF A MAN | 131 |
| 132 | 122 | 119 | 276 | METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98) | METALLICA | 1 |
| 133 | 118 | 121 | 28 | THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98) | MISSION TO PLEASE | 31 |
| (134) | 155 | 152 | 44 | TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98) | TIME MARCHES ON | 25 |
| 135 | 84 | — | 2 | CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98) | EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE | 84 |
| 136 | 128 | 130 | 45 | LA BOUCHE ▲ RCA 66759 (9.98/15.98) | SWEET DREAMS | 28 |
| 137 | 112 | 80 | 5 | RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98) | REMEMBER | 38 |
| (138) | 147 | 159 | 53 | GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98) | FRESH HORSES | 2 |
| (139) | 166 | — | 2 | VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98) | CELTIC CHRISTMAS II | 139 |
| (140) NEW ▶ | | | 1 | TRICKY ISLAND 524302 (10.98/16.98) HS | PRE-MILLENNIUM TENSION | 140 |
| (141) NEW ▶ | | | 1 | MANCOW ANONYMOUS 74104 (10.98/28.98) HS | FAT BOY PIZZA BREASTS | 141 |
| 142 | 129 | 134 | 8 | TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS | DREAMIN' OUT LOUD | 116 |
| 143 | 135 | 148 | 144 | CELINE DION ▲ ⁵ 550 MUSIC 57555/EPIC (10.98 EQ/16.98) | THE COLOUR OF MY LOVE | 4 |
| 144 | 142 | 153 | 124 | HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS | CRACKED REAR VIEW | 1 |
| (145) | 150 | 171 | 9 | VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) | THE BEST OF COUNTRY SING THE BEST OF DISNEY | 129 |
| 146 | 148 | 161 | 30 | THE BEATLES ▲ ² APPLE 34448*/CAPITOL (19.98/30.98) | ANTHOLOGY 2 | 1 |
| 147 | 110 | 75 | 11 | SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98) | HIGH SCHOOL HIGH | 20 |
| 148 | 139 | 146 | 75 | NATALIE MERCHANT ▲ ⁹ ELEKTRA 61745/EEG (10.98/16.98) | TIGERLILY | 13 |
| 149 | 131 | 126 | 16 | LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS | MACARENA NON STOP | 41 |
| 150 | 159 | 169 | 66 | COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98) | I THINK ABOUT YOU | 40 |
| 151 | 120 | 93 | 9 | WEEZER DGC 25007*/Geffen (10.98/16.98) | PINKERTON | 19 |
| 152 | 141 | 142 | 109 | BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98) | GREATEST HITS | 8 |
| 153 | 123 | 87 | 4 | MAZZY STAR CAPITOL 27224* (10.98/15.98) | AMONG MY SWAN | 68 |
| 154 | 136 | 115 | 4 | LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98) | FEVER IN FEVER OUT | 90 |

| 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 |
|-----------------------|-----------|-----------|--------------|--|---|---------------|
| (155) | 173 | — | 2 | ALABAMA RCA 66927 (10.98/15.98) | CHRISTMAS VOLUME II | 155 |
| 156 | 140 | 127 | 9 | MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98) | DEFINITION OF A BAND | 76 |
| 157 | 163 | 167 | 8 | ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS | I'M HERE FOR YOU | 157 |
| 158 | 130 | 124 | 11 | RUSH ● ANTHEM 82925/AG (10.98/16.98) | TEST FOR ECHO | 5 |
| 159 | 154 | 157 | 107 | EAGLES ▲ ⁸ GEFEN 24725 (12.98/17.98) | HELL FREEZES OVER | 1 |
| 160 | 134 | 129 | 8 | SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98) | A FEW SMALL REPAIRS | 39 |
| 161 | 149 | 151 | 21 | SOUNDTRACK ● REPRISE 46360/WARNER BROS. (11.98/17.98) | PHENOMENON | 12 |
| 162 | 174 | 177 | 26 | VINCE GILL ● MCA 11422 (10.98/16.98) | HIGH LONESOME SOUND | 24 |
| 163 | 132 | 97 | 52 | 2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98) | ME AGAINST THE WORLD | 1 |
| 164 | 146 | 141 | 41 | ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98) | WHAT THE HELL HAPPENED TO ME? | 18 |
| 165 | 143 | 131 | 14 | COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98) | MACARENA TROPICAL DISCO | 93 |
| 166 | 144 | 128 | 13 | TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98) | THE RESTLESS KIND | 53 |
| 167 | 157 | 139 | 17 | ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98) | DREAMLAND | 54 |
| 168 | 160 | 164 | 35 | STONE TEMPLE PILOTS ▲ TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP ATLANTIC 82871*/AG (10.98/16.98) | | 4 |
| 169 | 153 | 144 | 54 | R. KELLY ▲ ³ JIVE 41579* (10.98/16.98) | R. KELLY | 1 |
| 170 | 177 | 182 | 5 | GARY ALLAN DECCA 11482/MCA (10.98/15.98) | USED HEART FOR SALE | 170 |
| 171 | 169 | — | 2 | SANDI PATTY WORD 67313/EPIC (10.98 EQ/16.98) | O HOLY NIGHT! | 169 |
| 172 | 125 | 88 | 4 | ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98) | DA STORM | 47 |
| 173 | 170 | 175 | 62 | TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98) | ALL I WANT | 4 |
| 174 | 145 | 149 | 10 | ZZ TOP RCA 66956 (10.98/15.98) | RHYTHMEEN | 29 |
| 175 | 158 | 135 | 17 | SOUNDTRACK ▲ MIRAMAX 162047/HOLLYWOOD (10.98/17.98) | THE CROW: CITY OF ANGELS | 8 |
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| 177 | 165 | 179 | 12 | TINA TURNER VIRGIN 41920 (10.98/16.98) | WILDEST DREAMS | 61 |
| 178 | 171 | — | 2 | VARIOUS ARTISTS SPARROW 51556 (9.98/15.98) | EMMANUEL | 171 |
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| 180 | 156 | 160 | 8 | CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98) | NEW WORLD ORDER | 137 |
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| 182 | 184 | — | 23 | PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS | CALM BEFORE THE STORM | 102 |
| (183) RE-ENTRY | | | 6 | DOLLY PARTON RISING TIDE 53041 (10.98/16.98) | TREASURES | 141 |
| 184 | 176 | 200 | 111 | DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98) | UNDER THE TABLE AND DREAMING | 11 |
| 185 | 175 | 176 | 55 | COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98) | GANGSTA'S PARADISE | 9 |
| 186 | 172 | 145 | 5 | SIMPLY RED EASTWEST 61993/EEG (10.98/16.98) | GREATEST HITS | 116 |
| (187) NEW ▶ | | | 1 | PAT METHENY GROUP GEFEN 24978 (10.98/16.98) | QUARTET | 187 |
| (188) NEW ▶ | | | 1 | MARK CHESNUTT DECCA 11529/MCA (10.98/16.98) | GREATEST HITS | 188 |
| (189) RE-ENTRY | | | 6 | VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98) | CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC | 187 |
| 190 | 164 | 138 | 4 | GEORGE CLINTON CAPITOL 33911* (10.98/15.98) | GREATEST FUNKIN' HITS | 138 |
| 191 | 189 | 184 | 108 | VINCE GILL ▲ ³ MCA 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 6 |
| 192 | 167 | 140 | 53 | LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98) | MR. SMITH | 20 |
| 193 | 197 | — | 50 | ENYA ▲ ² REPRISE 46106/WARNER BROS. (11.98/17.98) | THE MEMORY OF TREES | 9 |
| 194 | 138 | 117 | 4 | GRATEFUL DEAD GRATEFUL DEAD 14025/ARISTA (27.98 CD) | DOZIN' AT THE KNICK | 74 |
| 195 | 179 | 165 | 20 | VARIOUS ARTISTS ● RCA 66745* (9.98/15.98) | MACARENA CLUB CUTZ | 65 |
| 196 | 186 | 172 | 40 | STABBING WESTWARD ● COLUMBIA 66152 (9.98 EQ/15.98) HS | WITHER BLISTER BURN + PEEL | 67 |
| 197 | 168 | 147 | 15 | WHITE ZOMBIE ● GEFEN 24976 (9.98/12.98) | SUPERSEXY SWINGIN' SOUNDS | 17 |
| 198 | 178 | 166 | 19 | POE ● MODERN 92605/AG (10.98/15.98) HS | HELLO | 71 |
| 199 | 137 | 96 | 3 | TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98) | PIECE OF MIND | 96 |
| 200 | 181 | 162 | 41 | MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98) | SMELLS LIKE CHILDREN | 31 |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | |
|---------------------------------|---|--|---|---|--|---|
| 112 97 2Pac 57.163 311 35 | Cake 52 Mariah Carey 86 Mary Chapin Carpenter 61 Tracy Chapman 79 Steven Curtis Chapman 118 Mark Chesnutt 188 Terri Clark 67 George Clinton 190 Natalie Cole 53 Phil Collins 92 Shawn Colvin 160 Coolio 185 Countdown Dance Masters 165 Counting Crows 33 The Cranberries 108 Sheryl Crow 38 | Flesh-N-Bone 23 Jeff Foxworthy 88 Kirk Franklin And The Family 121 Fugees 71 Kenny G 9, 179 Garbage 77 dc Talk 128 Gary Allan 170 Ghostface Killah 42 Johnny Gill 94 Vince Gill 162, 191 Ginuwine 85 Grateful Dead 194 Dru Hill 110 Faith Hill 126 Hootie & The Blowfish 101, 144 | Chaka Khan 135 Korn 66 La Bouche 136 Tracy Lawrence 134 Donna Lewis 49 Lil' Kim 32 LL Cool J 51, 192 Los Del Rio 149 Patty Loveless 123 Luscious Jackson 154 Makaveli 4 Mancow 141 Barry Manilow 89 Marilyn Manson 36, 200 Dave Matthews Band 63, 184 Maxwell 115 Curtis Mayfield 180 Mazzy Star 153 Mindy McCready 76 Alan Jackson 13, 95 Jars Of Clay 106 Jewel 70 John Mellencamp 96 Elton John 40 Metallica 46, 132 Robert Miles 167 | Mint Condition 156 Mobb Deep 6 John Michael Montgomery 60 Alanis Morissette 16 Mo Thugs Family 15 NAS 120 Ann Nesby 157 New Edition 29 Nirvana 50 No Doubt 3 No Mercy 127 Oasis 100 Shaquille O'Neal 82 Originoo Gunn Clappaz 172 Outkast 78 Dolly Parton 183 Pat Metheny Group 187 Sandi Patty 171 Pearl Jam 69 Phish 107 Poe 198 Point Of Grace 116 The Presidents Of The United States Of America 64 ♂ 11 Quad City DJ's 80 R.E.M. 72 Rage Against The Machine 130 Collin Raye 150 Richie Rich 105 LeAnn Rimes 17 Rush 158 Rusted Root 137 Adam Sandler 164 Bob Seger & The Silver Bullet Band 152 Selena 129 Kevin Sharp 131 Simply Red 186 The Smashing Pumpkins 74 Snoop Doggy Dogg 2 Social Distortion 181 Soundgarden 90 SDUNDRACK Beavis And Butt-Head Do America 73 The Crow: City Of Angels 175 Evita 28 | High School High 147 The Mirror Has Two Faces 19 Phenomenon 161 Romeo + Juliet 12 Set It Off 14 Space Jam 8 That Thing You Do! 75 Stabbing Westward 196 Rod Stewart 43 Stone Temple Pilots 168 George Strait 54 Sublime 56 Keith Sweat 22 Tela 199 Tony Toni Tone 37 Too 45 Tricky 140 Travis Tritt 166 Tina Turner 177 Shania Twain 59 Van Halen 18 Luther Vandross 41 VARIOUS ARTISTS The Best Of Country Sing The Best Of Disney 145 | Celtic Christmas II 139 Classic Disney Vol. III - 60 Years Of Musical Ma 189 Dance Mix U.S.A. Vol. 5 114 Emmanuel 178 Jock Jams Vol. 1 91 Jock Jams Vol. 2 27 Macarena Club Cutz 195 MTV Party To Go — Volume 10 47 So So Def Bass All-Stars 117 Super Dance Hits — Vol. 1 124 Ultimate Dance Party 1997 68 Wow-1997: The Year's 30 Top Christian Artists An 84 The Wallflowers 83 Weezer 151 Westside Connection 30 Bryan White 109 White Zombie 197 Vanessa Williams 98 George Winston 103 "Weird Al" Yankovic 122 ZZ Top 174 |
|---------------------------------|---|--|---|---|--|---|

PIONEERING PACT PAYING OFF FOR PUBLISHERS IN ASIA

(Continued from page 3)

as a unit of the U.S.' Harry Fox Agency, with headquarters in Singapore. It represents such independent publishers as peermusic, Shinko, and Famous. Regional managing director Fabian Lek says the firm is on the verge of backing the MoU, with some reservations still being hammered out.

What is not yet clear is how many independent, indigenous record companies in Asia—some of which have larger local market shares than the multinationals—will accept the MoU approach or, indeed, the principle of mechanical royalties.

"From the outside looking in," says Harry Hui, Hong Kong-based regional managing director of Warner/Chappell Music, "the development of the MoU seems very secretive and slow. But as a resident of Asia and an insider, I see it differently. Given the historical inertia of flat-fee buyouts and the lack of publishing infrastructure [here], the progress we've made is enormous. It's difficult for someone from outside to appreciate what it takes. So many intellectual property factors [that apply] in other markets do not exist in Asia."

(Flat-fee buyouts refer to the practice, common in the region, of songwriters selling their copyrights to record companies or music production houses for a one-time payment, with no ongoing royalty rights.)

The country where the MoU made its debut, Taiwan, accounted for its first mechanical payments this spring. From a rocky and late start, it is the current paradigm for an industry-led royalty system in the region. As of the last accounting, says BMG Music Publishing regional VP David Loiterton, publishers will collect as much as 80% of the potential mechanical royalties generated by major record companies: \$4 million-\$6 million on an annual basis.

"I've always been a supporter of the MoU, because it's the only game in town," says Loiterton. "Publishers can force their sister companies to pay, and even if nothing else happens, that means we're getting paid."

Record companies in Korea, Indonesia, and Thailand also agreed to pay 5.4% this year, although only Korea appears set to begin by year's end. The Philippines Assn. of the Recording Industry has agreed to 2.7% for 1997 and 5.4% for the following year in that country.

KOREA IS READY

Loiterton says that Korea is "just about there." He continues, "We're about to be paid, literally within weeks. The record companies are preparing their statements. The first one out of Taiwan was as much as six months late; that's a pretty good result in two years. If we can get the other markets working within two years, we'll have done a great job."

"I'm relatively pleased," says EMI Music Publishing regional managing director Suzanna Ng. "It's a bit slow, but it's acceptable. It has taken us 24 months to discuss the topic itself. It is a very encouraging first step that we have record companies paying mechanical royalties in the region. We have to get people interested in the next stage, which is to get other large market-share holders interested and paying."

Warner/Chappell's Hui concurs. "Right now, we're only going to get paid on 25% of the market as a whole. While that is a considerable achievement, the next level, when the local dominant players adopt this methodology, is a huge and difficult step."

Adds Loiterton, "We've cut our teeth on new problems in every single country. Of course, a large part of the market is not paying—Rock Records, for example." (Taiwan-based Rock is a large, influential independent record company in the region.)

In South Korea, the MoU lobby recently overcame high-profile opposition from the Korean Music Copyright Assn. (KOMCA), establishing the 5.4% rate there. Though KOMCA took the debate to the brink of litigation, the organization has since backed down. "KOMCA always took the position that they were a government agency and thus a monopoly," says Loiterton of the dispute. "[Now], the government has come out and given [BMG subpublisher] Kirin the right to collect mechanical royalties for its interests." And, by advising that the rate is not set in stone, the government has given the nod to the MoU signatories to get busy establishing their own system.

Warner/Chappell's Hui sees cooperation being spurred by the fact that, on rates, the MoU represents the lesser of two evils. "I don't foresee a problem in Korea, because the record companies want to be on the publishers' side,"

Hui says.

At Fox Agency International, meanwhile, Lek confirms that a September meeting in Hong Kong with MoU advocates produced "significant progress" toward bringing the agency into the fold. "Traditionally, [Asia] has been a market developed for record companies, by record companies," he says. "Any publishers getting paid here are majors; it's very much a game for them. Fox stands out as an indie as competition to the majors."

"That's why we are calling them to the negotiating table. We have a mission here. Throughout Asia, publishing is very new; the collection of royalties is very new. We are a huge group, there are differing views, and we have to satisfy as much as possible the publishers' side."

By definition, FAI has characteristics that distance it from the Asian recording industry. For example, it operates on a centralized royalty system. Some publishers in the region question the need for such bureaucratic methods across eight complex markets. Here, record companies pay publishers directly, and many publishers like it that way. BMG's Loiterton comments, "I don't have a middleman doing our work on our behalf, albeit highly labor-intensive work. This way, if there is a problem with a record company, we know about it right away."

ROCKY DEBUT

When Fox arrived in Asia, major publishers and record companies were reportedly jarred by the company's confrontational stance and its contention that the MoU conspired to keep the royalty rate low. Antitrust accusations and threats of legal action against MoU members further soured relations between Fox and the regional majors. "When we first started, cooperation was low between us and the majors," Lek acknowledges. "That has built up some pressure."

Strong feelings persist about the company's short and vocal history in the region. Warner/Chappell's Hui contends that the Fox turnaround on the MoU is "clearly an indication that they have been ineffective in the region. And [it is] an indicator that unless they participate with the MoU, there's little they can get done."

Information technology systems suitable for mechanical royalty accounting across Asia are still in their infancy, and coordinating a regionwide system tailored to individual markets but accounting to a central base remains a distant prospect. Active in this

area is Sony Music Asia, where Andy Grainge, who serves as its VP of business development and head of publishing, established mechanical royalty payments within the group regionally last year. He says that the information technology infrastructure now exists for paying mechanicals on all Sony repertoire in markets not yet disbursing under the MoU, such as Indonesia, but that he will not pay until other major record companies also do so.

"That's commercial suicide," Grainge says. "The fact is that record companies here still view mechanical royalties as an expense on their bottom line. With publishing companies and record companies combined [as with Sony], some profit could be realized. Why should I put that at the top of the priorities when others do not?"

Regional majors are, for the most part, deferring the installation of information technology hardware for a country-by-country accounting system by using their head-office databases in Hong Kong to gauge and report from other countries, as international catalogs are relatively constant. "That has sped up the process in Korea and Indonesia," says BMG's Loiterton, "and it's going to be the way that we go ahead in Thailand."

Problems arise, however, with locally sourced music. EMI's Ng, for one, acknowledges that her sister record company does not pay mechanicals on domestic repertoire under the MoU in Taiwan. "I'm only getting paid for international repertoire," she says. In that market, writers are used to being paid a fairly high flat fee—often \$1,000 or more—per song. Sources speculate that some record companies are reluctant to part with mechanicals on repertoire usually acquired in this manner.

For all the challenges and difficulties that remain, publishers feel progress is being made. "The spotlight's on Asia now," says Warner/Chappell's Hui, "so [the record companies] can't help but pay. They are compelled to adopt and implement—but they have been good about doing so."

Looking beyond the MoU's current term, Hui contends that mechanical rates might be linked to Asia's economic growth. "They should be indexed to the consumer price index or the purchasing power parity of the region. Clearly, the region is growing at a phenomenal rate. Over a five-year period, the mechanical rate should be adjusted. The value of music in Asia will have appreciated significantly in the five years of the MoU."



by Geoff Mayfield

MONOPOLY: The folks at Interscope ought to think about putting hotels on Park Place and Boardwalk. With a chart-topping debut by Trauma sophomore band **Bush**, the label is definitely winning the game of Monopoly, as it owns the first four slots on The Billboard 200. Holding at No. 3, with a sales gain of almost 13%, is Interscope's **No Doubt**. At Nos. 2 and 4 are two former chart toppers, **Snoop Doggy Dogg** and **2Pac** (under the assumed name **Makaveli**), from rap label Death Row, which is distributed by Interscope.

This is the first time since 1976 that one label has swept the top four spots on the big chart. The last to do so was Columbia, whose winning hand in the Feb. 14, 1976, Billboard was **Bob Dylan's** "Desire," **Paul Simon's** "Still Crazy After All These Years," **Earth, Wind & Fire's** "Gratitude," and **Chicago's** "IX, Chicago's Greatest Hits." Those four also held court, in the same ranks, a week earlier, a feat this week's four are unlikely to repeat.

The Interscope sweep also marks a red-letter day for Uni, the MCA Music Group distributor that sells the Interscope line, but in this regard, the accomplishment is a bit less rare. You need to go back four years, to the Sept. 7, 1991, Billboard, to find the last time one distributor held all four cards—WEA did it with **Metallica**, **Natalie Cole** (both Elektra), **Color Me Badd** (Giant/Warner Bros.), and **Van Halen** (Warner Bros.). There is a common denominator between these distributor feats: a fellow named **Henry Droz**, although in this case, the recently installed chief will tell you that he benefits from finding a label on a hot streak. And how!

AVOIDING THE SOPHOMORE SLUMP: The first Bush album rose to No. 3 on The Billboard 200. During that rise, the album—which stands this week at No. 81—did exactly what a label hopes for but does not always receive from a successful first album: a setup for the next outing. This one obviously worked.

The biggest spark so far is the song "Swallowed," which has been No. 1 for four of the six weeks it has appeared on Modern Rock Tracks. It also rises 4-3 on Mainstream Rock Tracks. The band also benefits from an MTV profile and a Sept. 23 stop on "Saturday Night Live," although it won't realize the full benefit of the "SNL" visit until next week's chart.

REPEAT? Can Interscope do it again next week? If so, it will come as the result of new blood, because the Makaveli disc—which sees a 38% drop in its third week—is unlikely to hold off the still-growing **Celine Dion**, who improves by more than 11% and has the type of album that seems destined to benefit from Thanksgiving weekend's shopping explosion. Snoop declines this week by 57%, less severe than the second-week slide experienced by Makaveli, but still seems certain to drop to a lower rung.

Next week's chart will show the winner of the ugly feud between **Dr. Dre's** new label, Aftermath, and his old one, Death Row. The former dropped Dre's return disc Nov. 26, the same day that brought a double set, from various artists, of "Death Row's Greatest Hits." Interscope wins either way because it distributes both labels.

ON THE TUBE: Late-night shows do not always deliver sales increases, but there were a few beneficiaries over the last couple of weeks. Last week, the **Dave Matthews Band** had a pair of bullets, at Nos. 57 and 126, following "The Tonight Show" and tour exposure. This week, "Tonight" guest **Michael Bolton** bullets at No. 39 (a 24.5% gain). Meanwhile, a heightened profile for music guests at "Late Night With Conan O'Brien" has helped **Elton John** and **Garth Brooks**; the former bulletted last week at No. 43 with a 15% gain, while Brooks trots 147-138 on this week's Billboard 200.

But while the night shifts offer their pluses, nothing compares with **Oprah Winfrey**, who had a release-week show. His three-disc "Emancipation" debuts at No. 11 with 93,000 units, his best start since 1991's "Diamonds & Pearls." Notably, his first-week sales beat the 46,000 units that his three-CD "Hits—The B-Sides" did in October 1993. In fact, the combined sales of that and two single-disc distillations that came out concurrently did 87,000 units, about 7% less than this week's blast.

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Why Billboard Bulletin? Howard Lander, president and publisher of the Billboard Music Group, explains: "The business implications of the global music community have increased significantly over the last decade and today require a daily platform for breaking news to complement the more in-depth coverage and forecasting found in the weekly frequency of Billboard magazine."

Each work day, Billboard Bulletin will report on music industry news, retailing and chart highlights, executives on the move, artist signings, tour announcements and more. The information will be edited into a concise, two-page faxed report geared to the needs of senior entertainment executives and entrepreneurs.

Additionally, the new publication will include a unique package of charts every Thursday, with reporting on the most important sales and airplay developments for the week.

The launch of Billboard Bulletin is being overseen by Ken Schlager, director of strategic development for the Billboard Music Group. "The immediate goal of Billboard Bulletin

is to create a new vehicle for reaching the music business with the freshest possible information," says Schlager. "In the long run, we want to assure Billboard a place in the expanding world of electronic information delivery and 24-hour news media. The appetite for information appears to be huge and we intend to satisfy it."

Billboard Bulletin will have editors in New York, Los Angeles and London. They will work closely with the regular Billboard staff and correspondents worldwide to develop exclusive news coverage. Other Billboard Music Group publications, including Amusement Business, Airplay Monitor, Musician, and Music & Media, will contribute to the news-gathering efforts.

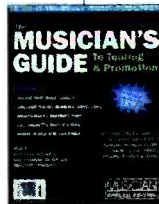
Billboard Bulletin will be launched as a faxed publication, but plans call for future rollout of e-mail and Internet versions.

The daily fax will be available at a special introductory rate of \$300 per year for current Billboard subscribers, a \$150 discount off the regular \$450 subscription price. The introductory rate for non-subscribers is \$400. In the U.K. and continental Europe, the special introductory rates are £235 for Billboard subscribers and £285 for non-subscribers. In all other territories, the introductory rates are \$550 and \$650.

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'Romeo + Juliet' Adds Drama To Chart

THE ROMANCE didn't work, but the record's a hit: William Shakespeare's tale of star-crossed lovers is still touching people after three centuries. And for the second time in 30 years, the music is touching people as well. The soundtrack to "Romeo + Juliet" is proving to be a winner on The Billboard 200; it bullets 15-12 in its fourth week on the chart. It wouldn't be a surprise if it peaks as high as No. 2, which would match the peak position of the "Romeo And Juliet" soundtrack to the Franco Zeffirelli film that starred Leonard Whiting and Olivia Hussey. That album featured a score by Nino Rota, and its chart success was fueled by a cover version of the main theme by Henry Mancini. His "Love Theme From 'Romeo And Juliet'" spent two weeks atop the Hot 100 in June 1969.

Mancini saw the film and liked the score and decided to include his own version in an album he was recording, "A Warm Shade Of Ivory." The composer suggested to his label that it release "The Windmills Of Your Mind" as a single because it seemed like a favorite to win the Oscar that year. The flip side was the "Romeo And Juliet" theme. When a top 40 station in Orlando, Fla., added the B-side, other stations picked it up, and it became a national hit.

The 1969 and 1996 soundtracks were released on the same label: Capitol. And we shouldn't forget that another telling of the "Romeo And Juliet" story also produced two top 10 albums. The original cast album of "West Side Story" peaked at No. 5 in 1959, while the soundtrack to the film spent 54 weeks at No. 1 starting in 1962, making it the longest-running No. 1 album in the chart's history.

TAKE THREE: There is only a handful of groups that can claim to have produced at least three successful solo acts. The latest is Take That. The group is gone, and in its wake, Gary Barlow had a No. 1 hit in the U.K. earlier this year

with "Forever Love," and Robbie Williams went to No. 2 with "Freedom." This week, Mark Owen debuts at No. 7 on the U.K. singles chart with his first solo single, "Child."

The Beatles are the only group from which four members had No. 1 hits on their own as well as with the group, and the Eagles can claim Don Henley, Glenn Frey, Timothy B. Schmit, and Randy Meisner as solo stars. (Joe Walsh was a solo act before he joined the group.) David Ruffin, Eddie Kendricks, and Dennis Edwards of the Temptations have all had their own hits on the Hot 100, as have Bobby Brown, Ralph Tresvant, and Johnny Gill of New Edition. On The Billboard 200, Jackson 5 members Michael, Jermaine, and Marlon Jackson have charted with solo projects, and so have all three members of Peter, Paul & Mary.



by Fred Bronson

A LITTLE BIT MORE: The U.K. has entered the Eurovision Song Contest 39 times, but only six of those entries have charted in the U.S. Gina G has the second most successful U.K. Eurovision entry in the U.S. with "Ooh Aah ... Just A Little Bit" (Eternal/Warner Bros.). The highest-ranked of the six was "Save Your Kisses For Me" by the Brotherhood Of Man. That bubblegum pop ode peaked at No. 27 in 1976. The four other U.K. Eurovision entries that charted on the Hot 100 are "Beg, Steal Or Borrow" by the New Seekers (No. 81 in 1972); "Say Wonderful Things" by Ronnie Carroll (No. 91 in 1963); "Knock Knock Who's There" by Mary Hopkin (No. 92 in 1972); and "Congratulations" by Cliff Richard (No. 99 in 1968).

COUNTDOWN: "Macarena" (Bayside Boys Mix) by Los Del Rio (RCA) needs five more weeks on the Hot 100 to become the longest-running single in that chart's history.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

| | 1995 | 1996 |
|---------|-------------|-----------------------|
| TOTAL | 581,203,000 | 607,802,000 (UP 4.6%) |
| ALBUMS | 495,035,000 | 500,990,000 (UP 1.2%) |
| SINGLES | 86,168,000 | 106,812,000 (UP 24%) |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 1995 | 1996 |
|----------|-------------|------------------------|
| CD | 322,726,000 | 359,840,000 (UP 11.5%) |
| CASSETTE | 171,584,000 | 139,848,000 (DN 18.5%) |
| OTHER | 725,000 | 1,302,000 (UP 79.6%) |

OVERALL UNIT SALES THIS WEEK

15,116,000

LAST WEEK

14,745,000

CHANGE

UP 2.5%

THIS WEEK 1995

18,959,000

CHANGE

DOWN 20.3%

ALBUM SALES THIS WEEK

12,954,000

LAST WEEK

12,257,000

CHANGE

UP 5.7%

THIS WEEK 1995

16,673,000

CHANGE

DOWN 22.3%

SINGLES SALES THIS WEEK

2,163,000

LAST WEEK

2,489,000

CHANGE

DOWN 13.1%

THIS WEEK 1995

2,286,000

CHANGE

DOWN 5.4%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION

| | 1995 | 1996 | | 1995 | 1996 |
|------------------|------------|-----------------------|----------------|-------------|-----------------------|
| NORTHEAST | 33,417,000 | 35,611,000 (UP 6.6%) | SOUTH ATLANTIC | 108,106,000 | 112,299,000 (UP 3.9%) |
| MIDDLE ATLANTIC | 85,407,000 | 87,963,000 (UP 3%) | SOUTH CENTRAL | 85,509,000 | 90,987,000 (UP 6.4%) |
| E. NORTH CENTRAL | 99,851,000 | 104,688,000 (UP 4.8%) | MOUNTAIN | 35,806,000 | 38,199,000 (UP 6.7%) |
| W. NORTH CENTRAL | 39,174,000 | 39,438,000 (UP 0.7%) | PACIFIC | 93,930,000 | 98,614,000 (UP 5%) |

ROUNDED FIGURES

FOR WEEK ENDING 11/24/96

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



yeah, i got your ticket...
right here.



Groove with Chris Rock as he introduces the hottest stars on
the biggest night of the year! LIVE from LAS VEGAS!

SCHEDULED TO APPEAR:

Mariah Carey • Toni Braxton • Celine Dion • Salt 'N Pepa • Brooks & Dunn
LL Cool J • No Doubt • Jewel • Keith Sweat • Dishwalla • ZZ Top • Antonio Sabato, Jr.
Carlos Santana • New Edition • Alanis Morissette



Obey Your Thirst

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DEC. 4 AT 8PM/7

**CHECK OUT THE BILLBOARD MUSIC AWARDS WEBSITE AT [HTTP://WWW.FOXWORLD.COM](http://www.foxworld.com)
FOR CHANCE TO WIN ONE-OF-A-KIND SPRITE PRIZES**



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CHECK LOCAL LISTINGS FOR YOUR FOX STATION.

CHARTBUSTING NEW ALBUMS

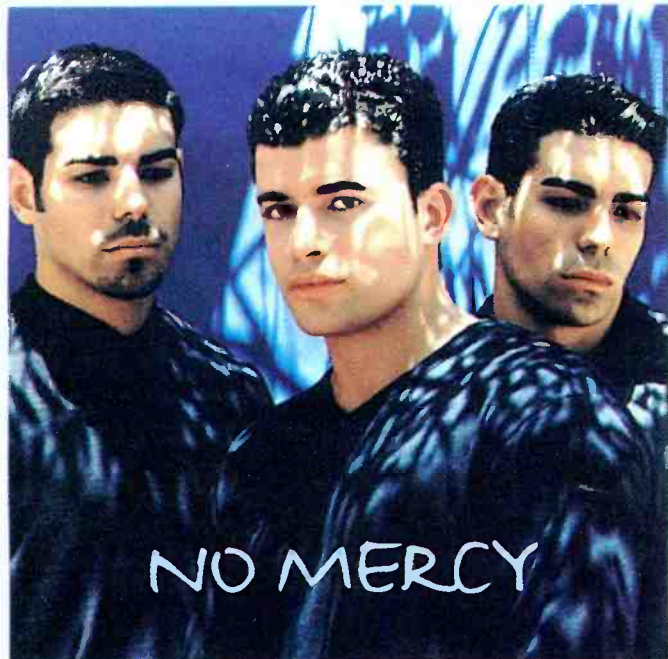
BARRY MANILOW SUMMER OF '78

**THE SONGS YOU LOVE.
THE VOICE THAT BRINGS
THEM INTO THE '90S.**

With his last album, *SINGIN' WITH THE BIG BANDS*, now at Platinum, the stage is set for Barry Manilow's next triumph. Including "We've Got Tonite," "I'd Really Love To See You Tonight," "I Go Crazy," and the album's first single, "Bluer Than Blue."

Don't miss Barry's two-hour live performance on his A&E Special, *By Request*, December 5th with repeated viewings throughout the month.

Produced by Michael Omartian and Barry Manilow
Management: Stiletto Entertainment

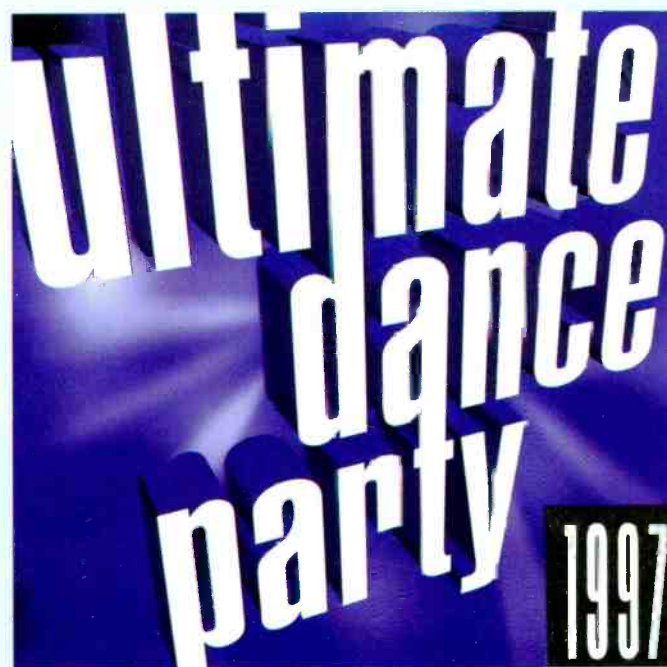


no mercy

No Mercy has emerged as one of the year's hottest new artists — on stage, on the radio and on MTV — and the hysteria they generate is spreading.

Their debut album features the chart-topping Gold single "Where Do You Go," plus "Please Don't Go," "Don't Make Me Live Without You," "When I Die," "Kiss You All Over" and more.

ultimate dance party 1997 the ultimate dance collection!



17 of today's biggest dance hits, on a one-of-a-kind first-class collection. Includes:

EVERYTHING BUT THE GIRL "Missing"
QUAD CITY DJ'S "C'mon N' Ride It"
ROBERT MILES "Children"
ANNIE LENNOX "No More 'I Love You's"
REAL MCCOY "Another Night"
ARETHA FRANKLIN "A Deeper Love"
LOS DEL MAR "Macarena"
LA BOUCHE "Be My Lover"
AMBER "This Is Your Night"
ACE OF BASE "Beautiful Life"
REEL 2 REAL "I Like To Move It"
NICKI FRENCH "Total Eclipse Of The Heart"
DEBORAH COX "Who Do U Love"
OUTHERE BROTHERS "Boom Boom Boom"
LIVIN' JOY "Dreamer"

and more.

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